



School of Creative and Performing Arts

**COURSE OUTLINE
ACADEMIC YEAR 2012/2013**

Note: The Special Topics music elective course focuses on a particular topic in the field of Contemporary music that will vary from year to year based on faculty expertise, student interest and subject relevancy. This format allows for in-depth analysis research and/or application of a musician, composer, musical style, historical topic, or musical technique, that is otherwise neglected or superficially treated in our curriculum. Topics and specific course outlines will be subject to faculty and dean's approval and meet all requirements for completion of 3 credits of music electives in the Bachelor of Music degree.

It is the student's responsibility to retain course outlines for possible future use in support of applications for transfer credit to other educational institutions.

PROGRAM: Bachelor of Applied Music (Contemporary Music)

COURSE NUMBER: MEL. 368 (Winter Semester)

COURSE NAME: Special Topics in Contemporary Music 2 (Vocal Techniques)

PRE-REQUISITE (S): Admission to Bachelor of Music (Cont.Music)

PRE-REQUISITE FOR: None

CO-REQUISITE (S): None

CREDIT VALUE: 1

HOURS OF INSTRUCTION: 3 hours per week

APPROVED BY:

DEAN (or designate)

DATE

I COURSE DESCRIPTION

Voice study is the secret to success for many contemporary vocal artists. This Special Topics Music Elective – Vocal Techniques is an introductory course designed to teach the non-vocal major to make the voice sound more powerful, how

to use vocal technique to expand their range and expression, and how to become more confident in vocal performances. Through guided study using live demonstrations, animated illustrations and recorded examples, the course explores how to sing with more freedom, sing simple harmonies, have better breath management and understand how to take care of your voice. Topics include weekly warm-ups, practice routines, performances, ways to address performance anxiety, stage presence, and use of microphones. Students will gain the skills to sing in various styles with greater facility and awareness.

Note: Open to all Non-Vocal Majors

II COURSE LEARNING OUTCOMES

Students are required to demonstrate the following knowledge and skills to successfully complete this course:

1. Perform physical exercises to relieve tension and stress due to performance anxiety.
2. Explain and demonstrate proper posture for a singer.
3. Explain proper diaphragmatic breathing.
4. Identify the main factors that affect vocal health, and describe their effect on the singing voice.
5. Demonstrate vocal exercises for vocal warm-up, improvement of range, tone, flexibility, vowel production, staccato, legato, diction, relaxation of jaw, throat and facial muscles, and write out examples of these exercises.
6. Describe good practice habits and procedures.
7. Explain the function of the vocal cords, soft and hard palate and vocal resonance in proper singing.
8. Describe and demonstrate proper vowel and consonant formation for the singing voice.
9. Detect the differences in diction used in different styles of music - classical, musical theatre, pop, country, latin, blues and jazz, and demonstrate.
10. Explain the main function of the P.A. system and vocal microphone, set proper mic levels and establish proper mic technique.
11. Identify steps taken to learn, practise and analyze a new tune to bring it to performance readiness.
12. Identify good performance practices and habits to promote strong performance skills.
13. Perform a ballad (jazz or otherwise), with good vocal technique, stylistic interpretation and performance skills.
14. Analyze and adjudicate vocal performances, on tape, video and live in terms of vocal technique, style, interpretation, performance skills (where applicable), appropriateness of choice of material, and stylistic integrity.
15. Explain and demonstrate the ability to direct an accompanist including a description of style, tempo and general arrangement of the piece, good count-in, directions for rubato, fermatas, tempo changes, ritards and cut-offs.
16. Perform individual choices with good vocal technique, stylistic interpretation and performance skills.

III GENERIC SKILLS

1. **Personal skills:** demonstrate self-awareness, self-confidence, self-direction, self-management and use resources to plan for and attain personal, career and work-related goals, within the context of a changing environment
2. **Thinking skills:** select and apply forms of enquiry, conduct research, think critically and creatively, make decisions, and solve problems

IV LEARNING VALUES

1. Developing students' broader perspectives through an **understanding of context**.
2. Developing students' **depth and breadth of understanding** of the subject matter.
3. Enhancing students' **aesthetic development** through a growing appreciation of the subject matter.

V METHODS OF PRESENTATION / DELIVERY FORMAT

- demonstration/participation
- lecture/note-taking
- listening/analysis
- performance/class feedback

VI REQUIRED TEXTS AND SUPPLIES

The Everything Singing Book (Bettina Sheppard, M.A.)

Each student is required:

- to own or rent his/her personal microphone and cord, approx.
- to purchase assigned sheet music and or fake books
- to purchase manuscript paper

ADDITIONAL REFERENCES:

- Aiken, W. A. (1951) *The Voice* (London, England: Longman's, Green and Co Ltd.)
- Alderson, Richard (1979) *The Complete Handbook of Voice Training* (West Nyack, NY: Park Publishing)
- Barboreux-Parry (1941) *Vocal Resonance, Its Source and Command* (North Quincy, Mass: Christopher Publishing House)
- Boone, Daniel R. (1991) *Is Your Voice Telling On You?* (San Diego, CA: Singular Publishing Group Inc.)
- Burgin, John Carroll (1973) *Teaching Singing* (Metuchen, NJ: The Scarecrow Press)
- Fields, Victor Alexander (1947) *Training The Singing Voice*. (New York, NY: King's Crown Press)
- Hammer, Russell (1978) *Singing: An Extension of Speech* (Metuchen, NJ: The Scarecrow Press)

- Hines, Jerome (1982) *Great Singers On Great Singing* (New York, NY: Proscenium Publishers Inc.)
- Linklater, Kristen (1976) *Freeing The Natural Voice* (New York, NY: Drama Publishers)
- Mayer, Lyle V. (1999) *Voice and Articulation* (New York, NY: McGraw-Hill)
- Miller, Richard (1986) *The Structure Of Singing* (New York, NY: Schirmer Books)
- Reid, Cornelius (1950) *Bel Canto Principles and Practices* (New York, NY: Coleman-Ross Co.)
- Rizzo, Raymond (1978) *The Voice As An Instrument* (New York, NY: Macmillan and Co.)

VII EVALUATION

Passing mark is 50%

MARKING GUIDELINES

Humber Music DEGREE Marking Guideline

This guideline is intended to help clarify grading procedures in the Music Degree program for both academic courses and ensembles. While there are exceptions within any of these grade ranges, this guideline should give students a clear understanding of how their academic work and/or musical performance is being evaluated.

85 – 100 This range is used only for exceptional students whose musical work is near or at professional standards and whose academic performance is exemplary. Student work in this range demonstrates imagination, insight and academic rigour. Academic performance and musical work is consistently of a very high quality. Students are self-motivated and often demonstrate good leadership and academic skills. A grade of 90 or higher is an exceptional grade and should be awarded only when warranted on the basis of high standards of performance/academics.

75 – 84 Students with solid work habits and strong performance/academic abilities earn marks within this grade range. Students in this grade range have the potential for excellence but are still reaching for an increased level of expressive facility in their musical performance and/or striving towards full comprehension of the academic requirements of their courses.

66 – 74 These students are good performers who have room for improvement as soloists and sectional players. They tend to be reliable and punctual at rehearsals. In their academic subjects students within this grade range deliver work that is on time and evidences academic comprehension, imagination and thoughtfulness. Students within this grade range often demonstrate a sincere effort towards their courses and show noted improvement. These students are within reach of the next grade level, but require further development of core skills and/or increased academic focus.

56 - 65 In this grade range, students may be competent sectional musicians but have not yet developed as soloists. There are often flaws in their basic command of their instrument or problems with attendance. Academically, these students commit less to their courses than what is required, hand in work that is substandard or late, and often miss classes.

50 – 55 Work in this range is often characterized by attendance or attitude problems as well as a lack of overall effort. A grade in this range should be taken as a sign to the student that they are close to a FAIL. Whether the reason for a grade in this range is a lack of effort, problems regarding the student's academic or musical commitment or the student's ability to apply themselves academically or musically, a grade within this range should signal to the student that it is time for some self-evaluation and a re-examination of long-range goals.

Below 50 This is a failing mark. Student work, either academically or musically in this grade range is not acceptable by Humber's standards for any number of reasons (poor attendance, substandard performance, a demonstrative lack of academic commitment etc). Students who receive a grade within this range (from 0-49) will be required to retake the course which they have failed, or, if the course is a music elective, breadth requirement or Liberal Arts and Science class, will be required to take another course of the same designation. Further, failing a course prevents students from continuing into a class for which the failed course acts as a pre-requisite. Any failing grade should be interpreted by the student as a signal to re-evaluate their academic and/or music goals and their place at Humber.

Evaluation:

1.	Student Group Vocal Warm-up (w handout)	15%
2.	Performance - Solo – Individual Choice	15%
3.	Lyric Analysis Assignment (of assigned ballad)	10%
4.	Performance - Solo – Ballad (assigned song)	15%
5.	In-Class Work	20%
6.	Exam (technical exercises + 2 contrasting songs)	25%

Total	100%
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Solo performances will be evaluated on the basis of the following:

1. improvement in vocal technique
2. diction
3. interpretation - phrasing, dynamics, emotion
4. choice of material
5. performance skills

Group performances will be evaluated on the basis of the following:

1. knowledge of individual part
2. blend/balance
3. intonation
4. phrasing/dynamics/general interpretation

Late assignments will have 5% deducted for each day they are late and will not be accepted after one week from the due date.

Missed performances must be accompanied by a doctor's note in order to allow the student to reschedule the performance and receive a grade. Otherwise, the grade for a missed performance is zero.

VIII COURSE SCHEDULE

Week 1:

Introduction: The Voice as Instrument
 The Value of Technique
 Your Unique Vocal Quality – voice classification
 Discuss how to warm up effectively – Teacher led Vocal Warm-up
 Caring for your instrument – basic health concerns
 Individual Assessment (one-on-one)

Week 2

Teacher led warm-up
 Breathing – voiced and unvoiced breathing exercises
 Basic Anatomy – discuss proper breathing anatomy of the vocal cords, open throat, resonance
 Posture/Alignment
 Group Activity (TBA)

Week 3

Student led warm-up (Group # 1)
 Phonation – the onset of sound, pitch, vibrato and common problems
 Resonance – what is resonance, the tongue, the palate and larynx
 Discuss various vocal tones and sounds

Week 4

Student led vocal warm-up (Group #2)
 Vocal Registers – What is a register?
 How many registers? Vocal registers in woman, Vocal registers in men
 Finding your voice type
 Working on exercises that develop chest and head voice and blending registers
 Listening – TBA
 Repertoire – specific songs that target the different vocal tones
Next Week: Performances for individual choice songs

Week 5

Midterm – Performance of Individual Choice (bring own accompaniment)

Week 6

Continue Vocal Registers
 Self –Accompaniment
 Master class – critiquing student's self-accompanying skills

Week 7

Student led vocal warm-up (Group #3)
 Diction – vowels, vowel classification/modification, consonants
 Ear Training – exercises targeting intonation, intervals and rhythm
 Introduce Extended Vocal Techniques – Group Soundscape exercise

Week 8

Student led warm-up (Group #4)
 How to Practice – setting a schedule, developing a practice routine
 Learning a Song – sing through a few ballads chosen by teacher
 Introduction of interpreting a song

Week 9

Student-led vocal warm-up (Group #5)
 Continue Interpreting a Song
 Lyric Analysis – assignment for lyric analysis (hand in next class – week 10)
 Performance – preparation, finding your individuality, using a microphone
Next class – choose ballad for performance

Week 10

Student led vocal warm-up (Group #6)
 Performances of Assigned Ballads
 Hand in lyric analysis of Ballad(10%)

Week 11

Student vocal warm-up (Group #7 – if needed)
 Group and Choral Singing – What is Choral Singing?
 Exploring harmony, blending, balancing through 2, 3 and 4-part singing
 Review exercises for the Exam

Week 12

Exam – Individual assigned times (10 minutes) 1) technical exercises demonstrating tone, range and flexibility and 2) 2 contrasting songs (one of the choices can be an original song)

Week 13 Performance Week – No Class

IX POLICIES AND PROCEDURES

It is the student's responsibility to be aware of the College's Academic Regulations, and the School of Creative and Performing Arts official policies and procedures. These academic regulations may be accessed through the College's website at www.registrar.humberc.on.ca/acregs.html.

X ACADEMIC CONCERNS/APPEALS

Any student who has an academic concern should first discuss the matter directly with their professor. If the issue cannot be resolved, then the student is encouraged to bring it up with the program coordinator; then with the Dean (or designate) if the prior two steps were unsuccessful. Please refer to the College's Academic Complaint and Appeal Policy for details.

XI PRIOR LEARNING ASSESSMENT AND RECOGNITION (PLAR)

Course credits may be granted in recognition of prior learning of this subject upon successful passing of a written and performance examination and payment of the PLAR fee made through the Office of the Registrar.

XII DISCLAIMER

While every effort will be made to cover all material listed in this outline, the order, content, and/or evaluation is subject to change in the event of exceptional circumstances or class needs.