



## MUSC 2050

**Division:** Fine Arts

**Department:** Music

**Course:** MUSC 2050

**Title:** Vocal Pedagogy

**Catalog Description:**

This course is designed to teach those majoring in music how to sing and how to teach others to sing using correct principles and techniques. It is intended for both instrumental and vocal music majors. This course transfers as part of a music major to other institutions in Utah.

**General Education Requirements:** N/A

**Semesters Offered:** TBA

**Credit/Time Requirement:** Credit: 1; Lecture: 0; Lab: 2

**Clock/Hour Requirements:** 0

**Offered for Non-Credit:** No

**Justification:**

Many music teachers find themselves in the position of having to teach band, choir and orchestra at various times in their careers. This course prepares all music majors to teach students how to sing, using correct techniques and principles. In this way it is similar to courses taught in brass, string, woodwind and percussion pedagogy that prepare students to teach others to play. Courses of this type are taught at the 2000 level at most institutions in Utah offering degrees in music education and vocal performance.

**Student Learning Outcomes:**

Students enrolled in this course will:

- Employ correct postural techniques, including feet, body and head alignment, and usage of the Alexander Technique of posture strengthening
- Learn to breathe correctly for singing and employ all of the muscles available for both support and control of the tone
- Learn the correct positioning of the throat, lips, tongue and teeth to create the optimal vocal resonance;
- Learn the correct formation of vowels and consonants in English, Italian, French and German, and be able to correctly spell these words using the International Phonetic Alphabet (IPA)
- Learn to memorize vocal music and to perform it using proper performance practice
- Learn to teach others all of the above principles, through a mentor/student relationship established with fellow classmates

**Content:**

- Posture
- The Alexander Technique
- The muscles of inhalation and exhalation
- The muscles of breath control
- The muscles of the singing mechanism
- Vowel formation and types
- The International Phonetic Alphabet
- Pronunciation and common musical phrases in German, French and Italian
- Presentation skills and performance practices
- The voice teacher/student relationship: a unique bond

### **General Education Outcomes:**

9) Respond with informed sensitivity to an artistic work or experience.

Students will learn musical literature from a wide range of composers. They will learn about the stylistic and historical importance of the music, and the correct performance practices associated with it. In addition, they will learn and teach music in various languages, and will learn how to pronounce and translate these languages for their own performance and to teach others. Students are tested in these skills using written and singing exams, as well as teaching presentations.

### **Applied Education Outcomes:**

1) Students will acquire entry-level skills specific to and appropriate for employment in their chosen field of study.

Most music teachers, regardless of their area of specialization, are required at various times to work with students in areas other than their area of specialization. It is not at all unusual, for example, for someone trained to teach band, to end up also teaching 2 choirs and a guitar class. For this reason, music majors pursuing a bachelor's degree are given as wide a range of musical experiences as possible, so that in their entry-level job, they might present a prospective employer with as many skills as possible. Students are tested in these skills using written and singing exams, as well as teaching presentations.

### **Key Performance Indicators:**

Students will be assessed using written exams (30%), singing exams (30%), pedagogical presentations (30%) and attendance (10%). Percentages are approximate.

### **Representative Text and/or Supplies:**

Miller, Kenneth. *Principles of Singing*. Prentice-Hall, current edition.

Vennard, William. *Singing: The Mechanism and Technique*. Carl Fischer, current edition.

**Optimum Class Size:** 18

**Maximum Class Size:** 24

**Signatures:**

I hereby submit this course syllabus:

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Vance Larsen, MM, Associate Professor

I hereby find this course consistent with the goals and resources of the Music Department:

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Steve Meredith, DMA, Associate Professor, Chair

I hereby find this course consistent with the goals and resources of the Fine Arts Division:

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Vance Larsen, MM, Associate Professor, Dean

I have discussed the need for library resources related to this class with the person submitting the syllabus:

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Lynn Anderson, MLIS, Technical Services Librarian (Main Campus)

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Michelle Olsen, MLS, Campus Librarian (Richfield Campus)