

**School of Music**

Undergraduate Studies
Weigel Hall
1866 College Road
Columbus, OH 43210-1170

Phone (614) 292-2870

May 25, 2007

MEMORANDUM

Lora Dobos

TO: ASC Curriculum Office
FROM: ~~David Eregb~~, School of Music, Associate Director
RE: Course Change Request: MUS 815 Seminar for the Singing Health Specialist

Attached is a new course request initiated by the Vocal Performance Area in the School of Music. This course has been approved by the School of Music Graduate Studies Committee, the Curriculum Committee and the full faculty. This course is also being offered through the Department of Speech and Hearing under SPH 815.

The purpose of this interdisciplinary course for graduate Vocal Pedagogy students in the Singing Health Specialization curriculum. The seminar provides an environment for a thorough exploration and assimilation of vocal health for the professional voice user.

Changes in this course include the title, requirements, pre-reqs, and length of contact time.

Included with this request are the former and proposed syllabi.

Please address questions regarding this course to:

Lora Dobos dobos.1@osu.edu

Karen Peeler peeler.2@osu.edu

April 5, 2006

Re: Graduate Interdisciplinary Specialization in Singing Health

Dr. Peeler,

I have had the opportunity to review your proposal for an interdisciplinary program for specialization in singing health. I write to heartily endorse this innovative effort between the School of Music, the Department of Speech and hearing Science and our department of Otolaryngology. It is exciting to see the expertise organized here at The Ohio State University to provide such an educational opportunity. Having worked with Drs. Forrest and Trudeau and Ms. Obert, I can't imagine a better team to assist in this effort. I also had the pleasure of working with Dr. Titze at the University of Iowa some years ago and agree that he may provide valuable insight as a consultant in this collaborative effort.

Please let me know what we can do to move this program forward. Would it be of any assistance to invite Ingo to come and review our proposal and our departments?

Please let me know how I can assist.

Best regards,

D. Bradley Welling, MD, PhD
Professor and Chair
Department of Otolaryngology-Head & Neck Surgery
The Ohio State University
456 W. 10th Avenue, Suite 4110
Columbus, Ohio 43210
614-293-8706 Office
614-293-7292 Fax
brad.welling@osumc.edu

MUS 815/ SPH 815: Seminar for the Singing Health Specialist

INSTRUCTORS: Karen Peeler, DM, Professor of Music,
Head of Graduate Voice Pedagogy
Kerrie Obert ,M.A., SLP/CCC, Dir. of Medical Arts,
Voice and Swallowing Disorders Clinic
Michael Trudeau, PhD, Associate Professor of Speech & Hearing
Science and Otolaryngology
L. Arick Forrest, MD, Dir., Voice and Swallowing Disorders Clinic

CREDIT: 3 quarter hrs.

COURSE MEETINGS: 3 hrs. Lecture (Tuesdays, 2:30-5:30 pm)
1 hr. Lab (Thursday 3:30-4:30 pm)
Winter and Summer quarters

TEXT

The Performer's Voice edited by Michael S. Benninger, MD, and Thomas Murry, PhD;
Plural Publishing CO, Inc., 2006

COURSE DESCRIPTION

MUS/SPH 815 is an interdisciplinary course for graduate students in the Singing Health Specialization (SHS) curriculum. The seminar provides an environment for deeper exploration and assimilation of the concepts, best practices, and skills that must be mastered by one who is to function as part of an interdisciplinary team working with the professional voice user. The seminar will be limited to six SHS participants, and will involve lecture, discussion, student projects, guest resource persons, and occasional off-site visits. Seminar participants must have completed the Core Courses in medical observation before taking 815.

COURSE GOALS

Students will:

1. be able to take and assess a patient/client history,
2. be able to interpret a laryngeal examination from a laryngoscopic video or picture
3. be able to understand clinical reports including diagnostic evaluations, surgery reports, and progress notes,

4. be familiar with various medications used to treat voice medical conditions and the implications of those medications for vocal treatment and recovery particularly with regard to the singing voice,
5. become more familiar with the psychological and behavioral conditions that contribute to voice dysfunction and the therapeutic principles and concepts of successful therapeutic intervention,
6. understand the legal and ethical rules and policies applicable to medical treatment, caregivers, and clinical practices
7. become familiar with the practices and etiquette of clinical practice, consultation, and treatment

COURSE ASSIGNMENTS

1. Each student will keep a notebook of lecture notes, handouts, outside readings, and projects pertaining to the course. One section of this notebook will be a Pathology Notebook, describing various voice pathologies, symptoms, treatments, and implications for singing therapy. Further instructions will be given at the beginning of the course.
2. Each student will make one 15-20 minute presentation to the seminar on an assigned topic.
3. Each student will become familiar with the operation of the CSL™ or similar software and execute a basic acoustic analysis for the purposes of completing a vocal screening on 4 subjects as part of their lab assignment.
4. Each student will demonstrate mastery of the VoicePrint™ or similar software by using them with at least two students in a lesson setting as a part of their lab assignment.
5. Each student will prepare a compendium of the various vocal genre, the terminology career challenges associated with each, and make a CD collection of 3-4 representative repertoire selections for each. This compendium could also be a section of the course notebook.

STATEMENT ON DISABILITY AND ACADEMIC MISCONDUCT

Mus/SPH 815 will operate under the regulations regarding Academic misconduct and plagiarism in effect in all units of the University Ohio State defines Academic misconduct as any of the following behaviors:

- Violation of course rules as contained in the course syllabus (This includes getting or providing assistance from another student or students on a paper or project which has not been designated as a group project by the professor.)
- Providing or receiving information during quizzes and examinations.
- Falsification, fabrication, or dishonesty in reporting research results
- Taking the place of another student in an examination.
- Alteration of grades or marks by the student in an effort to change the earned grade of credit
- Plagiarism

Plagiarism : In the United States, ideas are considered the property of their author. It is considered to be stealing to use the ideas of another in a paper or presentation without giving the name of the originator of the idea. Types of plagiarism include:

- Word-for-word copying of someone else’s work without acknowledgement (This would include using the words of an author or another student without indicating that they are not the student’s words.)
- Changing a few words of someone else’s work, but not acknowledging that the ideas are not your own.

When using the ideas of another person, students must give the author’s name and the publication where the ideas were published.

ATTENDANCE

Roll will be checked. It will be very difficult to pass this course without attending classes; students must attend at least 80% (or 32 hours) of the classes to receive a passing grade. Projects or assignments must be completed by assigned days, or by the last day of the quarter, *without exceptions*.

GRADING POLICY

Notebook	20%	A = 90 - 100
Presentation	10%	B+ = 85 - 89
Voice Compendium	10%	B = 80 - 84
CSL Analyses*	30%	C+ = 75-79
VoicePrint lessons*	20%	C = 70 -74
Seminar Participation	10%	E = below 70

** Lab Activities*

CLASS SCHEDULE

Week 1	Part I:	OVERVIEW Chapters 1-4, pages 3-31
Week 2		Chapter 5 & 6, pages 33-59
Weeks 3	Part II:	DIAGNOSTICS Chapters 7& 8, pages 63-90
Week 4		Chapters 9 & 10, pages 91-116
Week 5		Chapters 11, 12, 13, pages 117-139
Week 6	Part III:	PHARMACOLOGICAL TREATMENT Chapters 14 & 15, pages 153-176
Weeks 7	Part IV:	BEHAVIORIAL THERAPIES Chapters 16 & 17, pages 179-208
Week 8		Chapters 18 & 19, pages 209-230
Week 9	Part V:	WHEN IS SURGICAL TREATMENT NECESSARY? Chapters 20-23, pages 233-274
Week 10	Part VI:	BUILDING A PROFESSIONAL VOICE PRACTICE Chapter 24 & 25, pages 277-290

OLD SYLLABUS

MUS 815 and SPH 815: CLINICAL ASSESSMENT AND TRAINING METHODS FOR THE SINGING VOICE

Instructors: Dr. Karen Peeler, Professor of Music
Dr. Michael Trudeau, Associate Professor of Speech and Hearing Science

Course Credit: 3 quarter hours

Course Meetings: 2 hr. lecture, 2 hrs. lab, weekly, Spring Qt., 2000 (Probably Tues. & Thur. 4-5:30 pm.)

Classes will meet alternately in Pressey Hall and Hughes Hall for lectures and lab sessions.

Course Description

Music/SPH 815 is an interdisciplinary course for graduate students in vocal music and speech-language pathology which promotes an understanding of the terminology, traditions, and teaching methods used in developing the singing voice, and the terminology, clinical assessment and therapy protocols used in treating the dysfunctional or damaged voice.

Pre-requisites: graduate standing in Speech and Hearing (if in Speech and Hearing, completion of S & H 741) or Music (completion of Music 715) and permission of the instructors.

Texts

Vocal Arts Medicine: The Care and Prevention of Professional Voice Disorders M. Benninger, B. Jacobson, and A. Johnson, Thieme Medical Publs., Inc., New York, Stuttgart, 1994 (VAM)

Basics of Vocal Pedagogy: The Foundations and Process of Singing, Clifton Ware, Pub. By McGraw-Hill, Boston, New York, etc., 1998 (BVP)

What You Will Learn

1. Students will learn the specialized vocabulary associated with the art and discipline of singing and the pathology and science of the speaking voice.
2. Students will learn the basic teaching methods used in training a healthy and resonant singing voice, as well as repertoire and stylistic concerns for the various vocal genres (opera, country and western, rock, music theater, etc.).
3. Students will learn the basic assessment methods and equipment used in clinical voice analysis, as well as the fundamental principles of voice therapy for the damaged or dysfunctional speaking voice.
4. Students will learn the basic principles of healthy and resonant speech and how these affect the vocal health of the singer and other professional voice users (teachers, actors, ministers, etc.).

5. Students will develop an appreciation for the collaborative roles of the voice therapist and singing teacher in dealing effectively with the care and development of the professional voice user.

How You Learn Them

1. Each student will take two exams at appropriate times in the term on important terminology in the fields of speech pathology and vocal music.
2. Music students and one Speech and Hearing students will be grouped as "lab partners" for the quarter. Each week a Music student will give the SLP student one 45-minute "voice lesson" in which principles and procedures of training one of these sessions will be videotaped for review by the teacher, and one will be attended by the teacher. The S&H "student" will be expected to practice certain vocal exercises daily. The S&H students will keep a log of their practice and the progress of "lessons" and the music students will keep a "log" of their lesson plans and the topics covered each session. The "log" format will be provided in class.
3. Each group of "lab partners" will meet for one one-hour session in Pressey Hall or the Otolaryngology Voice Institute weekly to observe various aspects of clinical procedures. These should include participation in voice therapy with the Music student as the "client," observation of ongoing voice therapy, and completion of a voice assessment (entailing a perceptual evaluation of the voice and acoustic analysis) by the Speech & Hearing student of the Music student and then by the Music student of the Speech & Hearing student. For this latter assignment the Music students with their lab partner's assistance will write the appropriate clinic report detailing and interpreting the outcomes of the evaluation. For the former assignments the students will again keep a log of their participation. A videolaryngoscopic examination may be scheduled for either or both students; but the appropriate report(s) must also be completed.
4. Project idea: each team of "lab partners" will write and deliver a presentation in the final two weeks to the class about what they have learned from each other. Special attention should be paid to what will help them in their own discipline, and how they feel the two fields of S&H science and vocal pedagogy can enrich our understanding and care of the voice. These presentations will be planned, rehearsed, timed, and graded. The logs, which the students keep over the course of the quarter, will serve as an important source of the information in these presentations. More than one pair of lab partners may participate in creating the presentation as this encourages interdisciplinary interactions and exposure to a variety of views. The type of presentation is left to the discretion and creativity of the students; however, an outline of the presentation must be turned in for review by the end of the seventh week of the quarter. The script for the presentation will be turned in at the time of the presentation. This document will serve as the "term paper" for the course. It may be that some teams will want to collaborate. This is acceptable, but clear the notion with the professors first.

Other possible topics for exploration:

What measurable effects occur with "warming up" the voice?

What does vibrato look like spectrally?

What does the "singer's formant" look like spectrally?

Does register alter the spectrum?

Is there a difference in the vibrato or "singer's formant" between the Music student (i.e. trained voice) and the SLP student (i.e. untrained voice)?

Attendance policy

MUS 815 and SPH 815 is a highly-compacted course which seeks to develop an interdisciplinary relationship and understanding between two related but vastly different fields in a short amount of time, hence lecture and lab sessions are all crucial. **There will be a 3% grade reduction for each unexcused absence.**

Grading Policy

Mid-Term Exam	15%	94-100 = A
Final Exam	15%	90-93 = A-
Lesson & Pr. Logs, Tapes	25%	86-89 = B+
Sp. & H. "logs" and Reports	25%	83-85 = B
Final Project	20%	80-82 = B-
		76-79 = C+
		73-75 = C
		70-72 = C-
		Below 70 = E

Weekly Schedule**Readings**

Week	Assignment	Topic
1	VAM-- Chapters 1-3, 19 BVP—Chapter 1,13,249-254	The Voice Assessment: Principles of Videoendoscopy The Singing Voice: The History of its Training and Development
2	VAM-- Chapters 10 & 20 BVP—Chapters 3,5	Application of Videoendoscopy Principles and Terminology of Body Alignment and Breath Management for singing
3	VAM-- Chapters 4-6 BVP—Chapters 6,7	Interpretation of Videoendoscopy Principles and Terminology of Phonation and Registration in Singing
4	VAM-- Chapters 7-9 BVP—Chapters 8,9	Principles & Application of Acoustic Analysis Principles and Terminology of Resonance and Articulation for Singing
5	VAM-- Chapters 11-13 BVP—Chapter 10	Interpretation of Acoustic Analysis Classification of Voice Types and the “Fach” System
6	VAM-- Chapters 16-18 BVP—Chapter 13, 264-270	Principles & Application of Transglottal Airflow Analysis Singing Instruction for “Non-traditional” Voices: Children, Adolescents, Older Adults
7	VAM-- Chapters 14-15, 21 Handout	Interpretation of Airflow Analysis Integration of data across analyses Singing Instruction Considerations for Popular idioms: Rock, C & W, Jazz, Folk
8.		Guest lecture by L. A. Forrest, M.D.: Surgery, aspirin and other nasty things to avoid in treating your voice
9 & 10		Student presentations