

Term Information

Effective Term Spring 2024
Previous Value Summer 2012

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Amending the credit hour from 3 credits down to 2 credits.

What is the rationale for the proposed change(s)?

The voice anatomy section of MUS 3315 will be removed because the vocal anatomy content overlaps sections in MUS 2263.02.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

Since the vocal anatomy is considered foundational material, MUS 2263.02 will now be a required course in the BM Voice degree. This will be reflected in the degree sheet and curriculum map.

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area Music
Fiscal Unit/Academic Org School Of Music - D0262
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 3315
Course Title Voice Science and Pedagogy for the Undergraduate
Transcript Abbreviation Voice Sci- Ped
Course Description Vocal pedagogy, anatomy, and physiology of the vocal mechanism.
Semester Credit Hours/Units Fixed: 2
Previous Value Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites	Prereq: Open only to Voice majors.
Exclusions	
Electronically Enforced	No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	50.0903
Subsidy Level	Baccalaureate Course
Intended Rank	Junior, Senior

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

Course Details

Course goals or learning objectives/outcomes

- Familiarize student's solo vocal repertoire appropriate to singers in K-12.
- Explore topics and issues related specifically to the individual voice studio and instruction.
- Explore pedagogical techniques, strategies, and methodologies designed for and applied to teaching singing through mentored teaching experience.
- Explore alternate genre vocal technique in contemporary styles (pop, music theater, R&B etc.)

Previous Value

Content Topic List

- Gaining confidence in his/her working knowledge of singing and his/her teaching abilities
- Identifying voice classifications and assigning appropriate repertoire
- Vocabulary of vocal terms
- Compiling a bibliography of resource materials vocal teaching method books, and repertoire resources
- Compiling a collection of vocalises for various voice types grouping them according to purpose, (vocal problems they are intended to correct or technique intended to build)
- The Voice lab and the technology and resources available

COURSE CHANGE REQUEST
3315 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
09/21/2023

Previous Value

- Naming, locating, and explaining the function of the anatomical and physiological parts of the vocal mechanism
- Gaining confidence in his/her working knowledge of singing and his/her teaching abilities
- Identifying voice classifications and assigning appropriate repertoire
- Vocabulary of vocal terms
- Compiling a bibliography of resource materials vocal teaching method books, and repertoire resources
- Compiling a collection of vocalises for various voice types grouping them according to purpose, (vocal problems they are intended to correct or technique intended to build)
- The Voice lab and the technology and resources available

Sought Concurrence

No

Attachments

- BM Performance - Voice map for updates to BM Performance Voice specialization revised 7 7 23.xls: curriculum map
(Other Supporting Documentation. Owner: Banks, Eva-Marie)
- Music 3315 current syllabus 3 credits 4 17 23.pdf: current syllabus
(Syllabus. Owner: Banks, Eva-Marie)
- Vocal Pedagogy 2 Proposed syllabus revised 09 20 23.docx: Proposed revised syllabus
(Syllabus. Owner: Banks, Eva-Marie)

Comments

- Syllabus amended to address contingency *(by Banks, Eva-Marie on 09/20/2023 04:10 PM)*
- Please see feedback email sent 09-11-2023 RLS *(by Steele, Rachel Lea on 09/11/2023 09:44 AM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Banks, Eva-Marie	07/07/2023 03:24 PM	Submitted for Approval
Approved	Hedgecoth, David McKinley	07/07/2023 04:19 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	08/21/2023 02:06 PM	College Approval
Revision Requested	Steele, Rachel Lea	09/11/2023 09:44 AM	ASCCAO Approval
Submitted	Banks, Eva-Marie	09/20/2023 04:10 PM	Submitted for Approval
Approved	Hedgecoth, David McKinley	09/21/2023 02:38 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	09/21/2023 02:43 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	09/21/2023 02:43 PM	ASCCAO Approval



**Applied Vocal
Pedagogy
2 Credits**

Instructor of record: Dr. Katherine Rohrer

Office Hours: 11:30 to 12:30 and by appointment

Phone: 561-827-7837

Office: Timashev N390

Email: Rohrer.66@osu.edu

Course Meeting times: Twice a week in person (55-min each session)

MUS 3315 – 2 credit, Undergraduate level course. Description: Introduction to Estill, observations and mentored teaching. This course will focus on the topics and skills needed to be an effective voice teacher. In conjunction with topics focused on voice studio trends and issues, students will have additional input from the inclusion of pedagogical observations and mentored teaching. This course meets in-person twice a week for 55 minutes each.

Required Texts

- McCoy, Scott. *Your Voice an Inside View: Voice Science and Pedagogy*. 3rd Ed. Gahanna, OH: Inside View Press, 2019. **ISBN: 9781733506014**
- Ware, Clifton. *Basics of Vocal Pedagogy*. Boston, MA: McGraw-Hill. 1998. **ISBN: 9780070682894**

Other required readings will be listed on Carmen in weekly modules. Most items will be available in pdf form.

Course Materials

1. 3-ring binder for class handouts and notes
2. Notebook or laptop for notes

Website for Course – Available via CarmenCanvas <https://carmen.osu.edu/>. You will need your OSU name.# in order to log in to Carmen. The syllabus, lectures, assignments, announcements, and your grades will be posted to Carmen. It is highly recommended that you configure announcements to forward to an email that you check daily. Your paper assignments must be submitted via the Turnitin Dropbox links within Carmen. **You should check the course CarmenCanvas site at least twice a week.**

You will need to use BuckeyePass multi-factor authentication to access your courses in Carmen. To ensure that you can connect to Carmen at all times, it is recommended that you take the following steps:

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- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass - Adding a Device help article for step-by-step instructions.
 - Request passcodes to keep as a backup authentication option. When you see the Duo

login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.

- Download the Duo Mobile application to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357 (HELP) and IT support staff will work out a solution with you.

Course Goals

This course will:

1. Familiarize student's solo vocal repertoire appropriate to singers in K-12.
2. Explore topics and issues related specifically to the individual voice studio and instruction. This may include practice strategies, vocal registration transitions associated with puberty and resources on present research and findings specific to the singers of 21st century (social media, ticktock and other online mediums)
3. Explore pedagogical techniques, strategies, and methodologies designed for and applied to teaching singing through mentored teaching experience
4. Explore alternate genre vocal technique in contemporary styles (pop, music theater, R&B etc.)

Learning Outcomes

Upon successful completion of this course, students will be able to

1. Identify with name and function of the anatomical structure of the larynx, vocal tract, breathing mechanism, and skeletal structure as it relates to different vocal genres. Estill level 1 hand modeling inclusion.
2. Describe the acoustic changes specific and anticipated in response to puberty and adolescent physical changes.
3. Demonstrate understanding of lesson progress and trajectory specific to solo vocal instruction (long and short term)
4. Understand where to find and how to examine scientific research related to the human voice and vocal instruction
5. Apply knowledge gained in class by teaching a private voice student.

How This Course Works

Format

The bulk of this course will be lecture with an integration of class activity and discussion. Class will meet twice a week in person for 55 minutes each session. Credit hours and work expectations: This is a **2-credit-hour course**. According to Ohio State policy, students should expect around 2 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 4 hours of homework (reading and assignment preparation, for example).

Late Work Policy

If work is submitted late, there will be a five (5) percentage point grade reduction per day late. If you know that a due date is going to be difficult to make, please prioritize accordingly.

Attendance and Tardiness

Materials in this class follow a sequential order within class lecture and discussion vital to the learning. Therefore, attendance and class participation are essential. Tardiness will result in loss of half of the class participation points for the day. Students are allowed **TWO** unexcused absences. In the event of illness or personal matters that result in absences beyond the two unexcused, documentation such as a doctor's note, funeral program, etc., will be requested. If the student is not able to supply the appropriate documentation, **five (5)** percentage points

will be deducted from the final grade per absence. Alternate assignments may be assigned at the discretion of the instructors. Students are expected to participate actively in all class meetings. If you are vocally ill but are still attending class, please inform the instructor at the beginning of the hour. **Course Assignments**

1. Class Participation – Attendance and involvement in class discussion.
2. Small Assessments – Weekly discussion posts, homework, and/or quizzes.
3. Unit Exams – There will be **three** (2) unit exams throughout the course of the semester. These are not cumulative.
4. Vocalise Assignment – Gather FIVE vocalises of your choice. The vocal exercises must be geared toward the private voice student. Determine (write a brief description of each exercise) the purpose for each vocalise.
5. Teacher Observations – You will be required to observe **four** (4) voice lessons taught by OSU voice faculty. Write comments and observations about each teacher’s pedagogy, habits, effectiveness.
6. Your Student & Teaching Diary/Video Recording – You will be required to teach **four** (4) thirty (30) minute lessons to a private voice student. You must tell the instructors the name, age, and major of your student for approval. Please make arrangements for these lessons by the end of week 2 (Date TBD.).
For each lesson you teach, you will write a diary consisting of lesson plans and reflection on the lesson. In addition, you will submit video recordings of two of the lessons; one for the second lesson taught and one for the last (fourth) lesson taught.
7. Research Article Presentation – You will give one PowerPoint presentation summarizing a research article. Your article is required to cover a pedagogical specific to solo and must be approved by the professors by Week 9 (Date TBD).

Grading Breakdown

Unit Exams: 45% (3 exams at 15% each)

Videos/Teaching Diary: Video 1, 5%; Video 2, 5%; Teaching Diary 6%

Research Article Presentation: 10%

Teacher Observations: 12% (4 observations at 3% each)

Class participation: 7%

Small Assessments: 6%

Vocalise Assignment: 4 %

Grading Scale

92.5-100%: A	72.5-76.4: C
89.5-92.4: A-	69.5-72.4: C-
86.5-89.4: B+	66.5-69.4: D+
82.5-86.4: B	59.4-66.4: D
79.5-82.4: B-	Below 59.4: E
76.5-79.4: C+	

Additional Course Policies and Procedures

Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the University’s [Code of Student Conduct](#), and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the University’s Code of Student Conduct and this syllabus may constitute “Academic Misconduct.”

The Ohio State University’s Code of Student Conduct (Section 3335-23-04) defines academic misconduct as: “Any activity that tends to compromise the academic integrity of the University or subvert the educational process.” Examples of academic misconduct include (but are not limited to) plagiarism (“the representation of another’s work or ideas as one’s own; it includes the unacknowledged word-for-word use and/or paraphrasing of another person’s work, and/or the inappropriate unacknowledged use of another person’s ideas”), collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University’s Code of

Student Conduct is never considered an “excuse” for academic misconduct, so we recommend that you review the Code of Student Conduct and, specifically, the sections dealing with academic misconduct.

If we suspect that a student has committed academic misconduct in this course, we are obligated by University Rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the University’s Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University.

Electronic Devices. Please turn off or place on silent mode cell phones and other electronic devices not used for learning during class time, put them away, and refrain from using them. Exceptions to this policy include computers, laptops and devices used for learning during class. Please disable all email and social media notifications and refrain from texts, messages, phone calls, and internet surfing during class.

Disability Services

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. If you anticipate or experience academic barriers based on your disability (including mental health, chronic, or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

If you are isolating while waiting for a COVID-19 test result, please let me know immediately. Those testing positive for COVID-19 should refer to the [Safe and Healthy Buckeyes site](#) for resources. Beyond five days of the required COVID-19 isolation period, I may rely on Student Life Disability Services to establish further reasonable accommodations. You can connect with them at slds@osu.edu; 614-292-3307; or slds.osu.edu.

Religious Accommodations:

It is Ohio State's policy to reasonably accommodate the sincerely held religious beliefs and practices of all students. The policy permits a student to be absent for up to three days each academic semester for reasons of faith or religious or spiritual belief.

Students planning to use religious beliefs or practices accommodations for course requirements must inform the instructor in writing no later than 14 days after the course begins. The instructor is then responsible for scheduling an alternative time and date for the course requirement, which may be before or after the original time and date of the course requirement. These alternative accommodations will remain confidential. It is the student's responsibility to ensure that all course assignments are completed.

Mental Health Statement. As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the conditions, you can learn more about the broad range of confidential

mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at 614-292-5766 and 24-hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800- 273-TALK or at suicidepreventionlifeline.org.

Week 1	Syllabus Overview		
	Review of vocal anatomy		
Week 2 Getting started	Review and assess Estill technique and training Steinhauer, K & Klimek (2019). "Vocal Traditions: Estill Voice Training." <i>Voice and Speech Review</i> . 354-359. Guest speaker: Carrie Obert		
	Estill Session 1 of 13		
	<i>The Vocal Athlete</i> – Chapter 12: History of Classical Voice Pedagogy (pp. 197-212)	Create contract and materials to be used in organizing your private studio Due Week 4	
Week 3	<i>The Private Voice Studio Handbook</i> – Chapter 1: Getting Started pp. (1-3) Chapter 4: What Do I Need In My Studio? Pp. (7-12) Vocal warmups : historical and contemporary trends Vaccai, Miller and Coffin, vowel chart. Borrdogni, M. (1988). <i>The Complete Book of Vocalises</i> . Tezak.		
	Estill Session 2 of 13		
	Chapter 5: Just A Few Things Before We Start... pp. (13-21) Never Work Harder Than Your Students and Other Principles of Great Teaching 2nd Edition by Robyn R Jackson (Author)- Chapter 1	Sen in private student info Start vocalise activity Due week 5	
Week 4	Ragan, Kari. <i>A Systematic Approach to Voice: The Art of Studio Application</i> . San Diego, CA: Plural Publishing. 2020. – Chapter 2: The Twenty-First Century Voice Teacher (pp. 9-18)		
	Estill Session 3 of 13		
	Chapman, J. L. (2006). <i>Singing and Teaching Singing: A Holistic Approach to Classical Voice</i> . San Diego, Calif: Plural Publishing. Swanson, C. D. (2005). The private studio: Learning styles and the voice student. <i>Journal of Singing</i> 62(2), 203-208.	Observation 1 due	

Week 5	Children and adolescent ped Review of Adolescent vocal anatomy The Adolescent Singing Voice in the 21st Century: Vocal Health and Pedagogy Promoting Vocal Health - Rianne Marcum Gebhardt (2019) Sweet, B. (2018). Voice Change and Singing Experiences of Adolescent Females. <i>Journal of Research in Music Education</i> , 66(2), 133–149. https://www.jstor.org/stable/48589035		
	<i>The Private Voice Studio Handbook</i> – Chapter 19: When You Student Is Your Age or Older (pp.92-100) Children and adolescent ped cont... <i>Teaching Singing to Children and Young Adults</i> – Chapter 3: Children aged 7 to 12 (pp. 44-52) Chapter 4: Adolescents (pp. 55-77) Teaching voice (special subject) Cambiatta, Cool up and warm down	Teaching #1 videos and Diary due (1lessons) by 5pm	
Week 6	Review Unit exam 1		
	Unit Exam 1		

	Estill Session 4 of 13		
Week 7	Repertoire solo (male) Miller : Training the tenors Voices , training Baritone voices Chapter 1-3 Chris Arneson: Solo Vocal Repertoire for Singers and Teachers of Singers Perfect Paperback – January 1, 2017 by Christopher Arneson (Author), Lauren Athey-Janka (Author)	Observation 2 Due	
	Estill Session 5 of 13		
	Coffin: repertoire for male voices. “Overtones of Bel Canto voices” Repertoire for tenors, baritones, and basses	Create a repertoire rubric Due week 8	
Week 8	Repertoire for female singers Miller: training for sopranos Chapter 5. Coffin Training female voices. Solo repertoire for female voices.		
	Estill Session 6 of 13		

	Serious about Singing: Age Appropriate Repertoire for the Talented Teen Kari Ragan NATS https://artsbridge.com/voice-audition-repertoire/ (review website)	Teaching #2 videos and Diary due (1 lessons) by 5pm	
Week 9	Genre inclusion and Cross training Swanson, C. D. (2005). The private studio: Learning styles and the voice student. <i>Journal of Singing</i> 62(2), 203-208.	Observation 3 Due	
	Estill Session 7 of 13		
	Benefits of diversity in literature for the studio. Carol Kimball Art Song books Cross training in the studio - Cross-Training in the Voice Studio: A blancing Act 1st Edition by Norman Spivey (Author), Mary Saunders-Barton (Author)		
Week 10	Practice Policies and trends in the voice studio Theiler, A. M., & Lippman, L. G. (1995). "Effects of mental practice and modeling on guitar and vocal performance." <i>The Journal of General Psychology</i> 122(4), 329-343.		
	Estill Session 8 of 13		
	Santa Maria, C., Sung, C.-K., Baird, B. J., & Erickson-DiRenzo, E. (2020). "Vocal Hygiene in Collegiate Singers— Does Formal Training Relate to Practices?" <i>Journal of Voice</i> https://doi-org.proxy.lib.ohio-state.edu/10.1016/j.jvoice.2020.03.014		
Week 11	Technology in the studio Eberle, K. (2003). "Enhancing voice teaching with technology." <i>Journal of Singing</i> 59(3), 241-246. Barnes-Burroughs, K., Lan, W. Y., Edwards, E., & Archambeault, N. (2008). "Current Attitudes Toward Voice Studio Teaching Technology: A Bicoastal Survey of Classical Singing Pedagogues." <i>Journal of Voice</i> 22, 5, 590- 602. Sataloff, R. T. (2005). <i>Use of Instrumentation in the Singing Studio</i> . San Diego and Oxford: Plural Publishing, Inc,	Teaching # 3 videos and Diary due (lessons) by 5pm	
	Estill Session 9 of 13		

	Xie, Y., Szeto, G. P., Dai, J., & Madeleine, P. (January 01, 2016). "A comparison of muscle activity in using touchscreen smartphone among young people with and without chronic neck-shoulder pain." <i>Ergonomics</i> 59 (1), 61-72. Rollings, A. (2014). "The Effects of Shoe Heel Heights on Postural, Acoustical, and Perceptual Measures of Female Singing Performances: A Collective Case Pilot Study." <i>The Phenomenon Of Singing</i> 9, 204-223		
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Week 12	Review Unit 2 Exam	Observation 4 Due	
	Unit 2 Exam		
Week 13	Mental Health in the studio Oakland, J., MacDonald, R., & Flowers, P. (2013). "Identity In Crisis: The Role of Work in the Formation and Renegotiation of a Musical Identity." <i>British Journal of Music Education</i> 30(2), 261-276. O'Bryan, J. (2015). "We ARE our instrument!": Forming a singer identity. <i>Research Studies in Music Education</i> , 37(1), 123–137. https://doi.org/10.1177/1321103X15592831		
	Estill Session 10 of 13		
	Jordan, Nicole Denise (2010) <i>Musical identity of classical singers : Musical labels, stereotypes, and behaviour</i> . PhD thesis, University of Sheffield.		
Week 14	Clinical Voice care Yuasa, I. P. (2010). "Creaky Voice: A New Feminine Voice Quality for Young Urban- Oriented Upwardly Mobile American Women?" <i>American Speech</i> 85(3), 315-337. Wolk, L., Abdelli-Beruh, N. B., & Slavin, D. (2012). "Habitual Use of Vocal Fry in Young Adult Female Speakers." <i>Journal of Voice</i> 26(3), e111-e116	Teaching #4 videos and Diary due (1lessons) by 5pm	
	Estill Session 11 of 13		
	Vocology Greschner, Debra. "Ingo R. Titze and Katherine Verdolini Abbott, Vocology: the science and practice of voice habilitation." <i>Journal of Singing</i> , vol. 70, no. 1, Sept.-Oct. 2013, pp. 113+. <i>Gale OneFile: Health and Medicine</i> , link.gale.com/apps/doc/A344948845/HRCA?u=anon~be6d1605&sid=googleScholar&xid=01993670 . Accessed 20 Jan. 2023.		
Week 15	Research Presentations		
	Estill testing Level 1		
	Research Presentations		



THE OHIO STATE UNIVERSITY

College of Arts and Sciences
School of Music

MUS 3315
Voice Science and Pedagogy for the Undergraduate
Spring 2022
Tuesday/Thursday 8:00-9:20 a.m.
Hughes 312

Professors – Dana Carlson-Kottke and Alexandria Schmidt

Offices – Professor Carlson-Kottke, 402E. Professor Schmidt, 402A

Office Hours – By appointment only

Emails – carlson-kottke.1@buckeyemail.osu.edu and schmidt.671@buckeyemail.osu.edu

MUS 3315 – 3 Credit Hours, Undergraduate Level. Course description from the Course Offering Bulletin: Vocal pedagogy, anatomy, and physiology of the vocal mechanism. Prereq: Open only to Voice majors.

Required Texts

McCoy, Scott. *Your Voice an Inside View: Voice Science and Pedagogy*. 3rd Ed. Gahanna, OH: Inside View Press, 2019. **ISBN: 9781733506014**

Ware, Clifton. *Basics of Vocal Pedagogy*. Boston, MA: McGraw-Hill. 1998.
ISBN: 9780070682894

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1. 3-ring binder for class handouts and notes
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If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357 (HELP) and IT support staff will work out a solution with you.

Course Goals

This course will:

1. Familiarize students with the anatomy, physiology, acoustics, and care of the singing voice.
2. Explore pedagogical techniques, strategies, and methodologies designed for and applied to teaching singing in the 21st century.

Learning Outcomes

Upon successful completion of this course, students will be able to

1. Identify with name and function the anatomical structure of the larynx, vocal tract, breathing mechanism, and skeletal structure as it relates to singing posture.
2. Describe the physical processes of respiration and phonation.
3. Describe the physical process by which sounds are resonated.
4. Describe the acoustical nature and function of vowel formants.
5. Recognize conditions related to good and bad vocal health.
6. Understand where to find and how to examine scientific research related to the human voice.
7. Apply knowledge gained in class by teaching a private voice student.

How This Course Works

Format

The bulk of this course will be lecture with an integration of class activity and discussion.

Credit hours and work expectations: This is a **3-credit-hour course**. According to Ohio State policy, students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 6 hours of homework (reading and assignment preparation, for example).

Late Work Policy

If work is submitted late, there will be a five (5) percentage point grade reduction per day late. If you know that a due date is going to be difficult to make, please prioritize accordingly.

Attendance and Tardiness

Materials in this class follow a sequential order within class lecture and discussion vital to the learning. Therefore, attendance and class participation are essential. Tardiness will result in loss of half of the class participation points for the day. Students are allowed **TWO** unexcused absences. In the event of illness or personal matters that result in absences beyond the two unexcused, documentation such as a doctor's note, funeral program, etc., will be requested. If the student is not able to supply the appropriate documentation, **five (5)** percentage points will be deducted from the final grade per absence. Alternate assignments may be assigned at the discretion of the instructors. Students are expected to participate actively in all class meetings. If you are vocally ill but are still attending class, please inform the instructor at the beginning of the hour.

Course Assignments

1. Class Participation – Attendance and involvement in class discussion.
2. Small Assessments – Weekly discussion posts, homework, and/or quizzes.
3. Unit Exams – There will be **three (3)** unit exams throughout the course of the semester. These are not cumulative.
4. Vocalise Assignment – Gather FIVE vocalises of your choice. The vocal exercises must be geared toward the private voice student. Determine (write a brief description of each exercise) the purpose for each vocalise.
5. Vocal Health Research Paper – This project will stem from your personal interest and fascination with an aspect of vocal health. Topics must be approved by the instructors by Week 7 (Tuesday, February 22nd).
6. Teacher Observations – You will be required to observe **three (3)** voice lessons taught by OSU voice faculty. Write comments and observations about each teacher's pedagogy, habits, effectiveness.
7. Your Student & Teaching Diary/Video Recording – You will be required to teach **four (4)** thirty (30) minute lessons to a private voice student. You must tell the instructors the name, age, and major of your student for approval. Please make arrangements for these lessons by the end of week 2 (Friday, January 21st by 5 p.m.).

For each lesson you teach, you will write a diary consisting of lesson plans and reflection on the lesson. In addition, you will submit video recordings of two of the lessons; one for the second lesson taught and one for the last (fourth) lesson taught.

8. Research Article Presentation – You will give one PowerPoint presentation summarizing a research article. Your article is required to cover a different topic than your Vocal Health Research Paper and must be approved by the professors by Week 9 (Tuesday, March 8th).

Grading Breakdown

45% - Unit Exams (**15%** each)

12% - Videos/ Teaching Diary

Video 1: **3%**

Video 2: **3%**

Teaching Diary: **6%**

10% - Research Article Presentation

9% - Teacher Observations (**3%** each)

8% - Vocal Health Paper

8% - Class Participation

6% - Small Assessments

2% - Vocalise Assignment

Grading Scale

92.5-100%: A

89.5-92.4: A-

86.5-89.4: B+

82.5-86.4: B

79.5-82.4: B-

76.5-79.4: C+

72.5-76.4: C

69.5-72.4: C-

66.5-69.4: D+

59.4-66.4: D

Below 59.4: F

Additional Course Policies and Procedures

Academic Integrity (Academic Misconduct). Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the University's [Code of Student Conduct](#), and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the University's Code of Student Conduct and this syllabus may constitute "Academic Misconduct."

The Ohio State University's Code of Student Conduct (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the University or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism ("the representation of another's work or ideas as one's own; it includes the unacknowledged word-for-word use and/or paraphrasing of another person's work, and/or the

inappropriate unacknowledged use of another person's ideas"), collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University's Code of Student Conduct is never considered an "excuse" for academic misconduct, so we recommend that you review the Code of Student Conduct and, specifically, the sections dealing with academic misconduct.

If we suspect that a student has committed academic misconduct in this course, we are obligated by University Rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the University's Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University.

Electronic Devices. Please turn off or place on silent mode cell phones and other electronic devices not used for learning during class time, put them away, and refrain from using them. Exceptions to this policy include computers, laptops and devices used for learning during class. Please disable all email and social media notifications and refrain from texts, messages, phone calls, and internet surfing during class.

Student Life Disability Services (SLDS) Statement. Students who feel they may need an accommodation based on the impact of a disability should contact me privately to discuss your specific needs. Students requesting accommodations must be registered with SLDS slds.osu.edu and provide Dr. Yu with a current, official SLDS letter as soon as possible in order to allow enough time to make the proper arrangements. Please contact slds@osu.edu at 614-292-3307 in room 098 Baker Hall, 113 W. 12th Ave. to coordinate reasonable accommodations for students with documented disabilities.

Mental Health Statement. As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at 614-292-5766 and 24-hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org.

Outline of Course, Readings, and Assignments

Readings and any associated assignments should be completed before class each week. Assignments are due at the beginning of class (8:15 a.m.) unless otherwise noted. ***The instructors reserve the right to amend the course calendar or syllabus. Any changes will be announced through Carmen.***

Date	Topic and Readings	Assignment Due
Week 1 January 11	Introduction to the Course, What is vocal pedagogy?	
January 13	Voice Science, the Vocal Process Anatomy Basics Ware – Chapter 4: The Vocal Process: Making Connections (pp. 52-55) McCoy – Chapter 6: Anatomy (pp. 112-116)	
Week 2 January 18	Respiration Ware – Chapter 5: Respiration: Managing Breathing (pp. 72-91) McCoy – Chapter 7: Respiration (pp. 117-121)	
January 20	Respiration McCoy – Chapter 7: Respiration (pp. 122-135)	<i>DUE Fri, Jan 21 by 5 p.m.: Name, age, and major of private student submitted to instructors</i>
Week 3 January 25	Phonation Ware – Chapter 6: Phonation: Producing Tone (pp. 92-111)	
January 27	Phonation	
Week 4 February 1	Phonation Review for Exam 1	
February 3	Exam 1	

Week 5 February 8	Resonance/ Acoustic Basics Ware – Chapter 8: Resonation: Optimizing Tone Quality (pp. 127-140) McCoy – Chapter 2, part 1 & part 2: Sound (pp. 21-46)	
February 10	Resonance/ Acoustic Basics Cont...	
Week 6 February 15	Resonance Anatomy Ware – Chapter 8: Resonation (pp. 140-153) McCoy – Chapter 3: Resonance (pp. 47-61)	<i>Due: Vocalise Assignment</i>
February 17	Formants McCoy – Chapter 4: Formants (pp. 62-79)	
Week 7 February 22	Registration Ware – Chapter 7: Registration: Connecting Voice Levels (pp. 112-126) McCoy – Chapter 10: Registration (pp. 229-249)	<i>Due: Topic for Health Paper</i>
February 24	Registration Cont...	
Week 8 March 1	Articulation Ware – Chapter 9: Articulation (pp.154-177)	<i>Due: Video Recording of 2nd lesson submitted</i>
March 3	Articulation Cont...	
Week 9 March 8	Review for Exam 2	<i>Due: Article approval for Research Article Presentation</i> <i>Due: Teaching Observations Write-ups</i>
March 10	Exam 2	
Week 10 SPRING BREAK	NO CLASS	

<p>Week 11 March 22</p>	<p>Vocal Health</p> <p>Ware – Chapter 11: The Singer’s Instrument: Use, Pathology, and Care (pp. 196-213)</p> <p>McCoy – Chapter 9: Health (pp. 187-202)</p>	
<p>March 24</p>	<p>Vocal Health Cont...</p> <p>Ware – Chapter 11 (pp. 214-225)</p> <p>McCoy – Chapter 9: Vocal Health (pp. 204-227)</p>	
<p>Week 12 March 29</p>	<p>Brief History of Vocal Pedagogy/ Foundations of Effective Teaching</p> <p>Ware – Chapter 13: Teaching Singing (pp. 249-264, 270-274)</p> <p><i>The Vocal Athlete</i> – Chapter 12: History of Classical Voice Pedagogy (pp. 197-212)</p>	<p><i>Due: Vocal Health Research Paper</i></p>
<p>March 31</p>	<p>The Private Voice Studio/ The 21st Century Voice Teacher</p> <p><i>The Private Voice Studio Handbook</i> – Chapter 1: Getting Started pp. (1-3) Chapter 4: What Do I Need In My Studio? Pp. (7-12) Chapter 5: Just A Few Things Before We Start... pp. (13-21)</p> <p>Ragan, Kari. <i>A Systematic Approach to Voice: The Art of Studio Application</i>. San Diego, CA: Plural Publishing. 2020. – Chapter 2: The Twenty-First Century Voice Teacher (pp. 9-18)</p>	
<p>Week 13 April 5</p>	<p>Teaching Children/ Teaching Adolescents</p> <p><i>The Vocal Athlete</i> – Chapter 9 – The Life Cycle of the Singing Voice (pp. 143-157)</p> <p><i>The Private Voice Studio Handbook</i> – Chapter 20: I Don’t Teach Children...But Some of my Friends Do (pp. 101-105)</p>	

	<p><i>Teaching Singing to Children and Young Adults</i> – Chapter 3: Children aged 7 to 12 (pp. 44-52) Chapter 4: Adolescents (pp. 55-77)</p>	
<p>April 7</p>	<p>Teaching Children, Adolescents cont... Teaching Aging Adults</p> <p><i>The Private Voice Studio Handbook</i> – Chapter 19: When You Student Is Your Age or Older (pp.92-100)</p>	
<p>Week 14 April 12</p>	<p>CCM Pedagogy and Techniques</p> <p><i>The Vocal Athlete</i> – Chapter 13: Belting Pedagogy: An Overview of Perspectives pp. (217-226) Chapter 14: Belting: Theory and Research pp. (227-241)</p>	<p><i>DUE: Video Recording of final private lesson & Teaching Diary</i></p>
<p>April 14</p>	<p>CCM Pedagogy and Techniques</p>	
<p>Week 15 April 19</p>	<p>Research Article Presentations</p>	<p><i>DUE: Research Article Presentation</i></p>
<p>April 21</p>	<p>Research Article Presentations Review for Final Exam</p>	
<p>FINAL EXAM Wednesday April 27th 8:00-9:45am</p>		

Core Music Courses (required)	Goal A: Basic Skills and Analysis	Goal B: Performance	Goal C: Composition and Improvisation	Goal D: Repertory and History
Major Instrument				
2201.21	beginning	beginning	beginning	beginning
3402.21	intermediate	intermediate	intermediate	intermediate
4502.21	intermediate	intermediate	intermediate	intermediate
4505	intermediate	intermediate	intermediate	intermediate
4602.21	advanced	intermediate	advanced	advanced
4605	advanced	advanced	advanced	advanced
Music Theory				
2221	beginning	beginning	beginning	beginning
2222	beginning	beginning	beginning	beginning
3421	intermediate	intermediate	intermediate	intermediate
3422	intermediate	intermediate	intermediate	intermediate
Aural Training				
2224	beginning	beginning	beginning	beginning
2225	beginning	beginning	beginning	beginning
3424	intermediate	intermediate	intermediate	intermediate
3425	intermediate	intermediate	intermediate	intermediate
Musicology				
2244	beginning			intermediate
2249	beginning			intermediate
3340/3340E	beginning			intermediate
3364/3364E	beginning			intermediate
3342	beginning			beginning
5652	advanced			advanced
5655	advanced			advanced
Piano Methods				
2261.01		beginning		
2262.01		beginning		
2263.01		intermediate		
2264.01		intermediate		
2200.11		intermediate		
Conducting				
2261.12	intermediate	intermediate		
Ensembles				
2203.xx	intermediate	advanced		intermediate
Vocal Pedagogy				
2263.02	beginning	beginning		beginning
3315	intermediate	intermediate		intermediate
Foreign Language/Diction				
2413	intermediate	intermediate		intermediate
2414	intermediate	intermediate		intermediate
Opera				

3310 intermediate
3311 advanced
3312 advanced

intermediate
intermediate
intermediate

intermediate
intermediate
intermediate

Goal E: Technology	Goal F: Synthesis	Goal G: Knowledge of literature and pedagogy	Goal H: Variety of Performance settings and ensembles
i	beginning intermediate intermediate intermediate advanced advanced	beginning intermediate intermediate intermediate advanced advanced	beginning intermediate intermediate intermediate advanced advanced
	beginning beginning intermediate intermediate		
	beginning beginning intermediate intermediate		
	intermediate intermediate intermediate intermediate		
beginning advanced advanced	beginning advanced advanced		
	intermediate	beginning	
	intermediate	advanced	advanced
beginning intermediate	beginning advanced	beginning advanced	
	intermediate intermediate	intermediate intermediate	

intermediate
advanced
advanced

intermediate
advanced
advanced

intermediate
advanced
advanced

Goal I: Foreign
Languages and Diction

beginning
intermediate
intermediate
intermediate
advanced
advanced

intermediate
intermediate

intermediate
intermediate
intermediate