

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**

<b>Week</b>	<b>Assignment</b>	<b>Topic</b>
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