

FAYETTEVILLE STATE UNIVERSITY
College of Arts and Sciences
Department of Performing and Fine Arts

I. LOCATOR INFORMATION

Semester: Fall Year: 2009
Course Number and Name: MUSI 251 Class Voice
Semester Hours of Credit: 1 Hour
Time Class Meets: T Th 9:30-10:50 Bldg/Room Rosenthal/#125
Instructor: Dr: Robert W. Williams
E-Mail Address: rwilliams@uncfsu.edu
Office Location: Rosenthal 205 Office Telephone: 672-1308
Office Hours: TBA

FSU Policy on Electronic Mail: Fayetteville State University provides to each student, free of charge, an electronic mail account (username@uncfsu.edu) that is easily accessible via the Internet. The university has established FSU email as the primary mode of correspondence between university officials and enrolled students. Inquiries and requests from students pertaining to academic records, grades, bills, financial aid, and other matters of a confidential nature must be submitted via FSU email. Inquiries or request from personal email accounts are not assured a response. The university maintains open-use computer laboratories throughout the campus that can be used to access electronic mail.

Rules and regulations governing the use of FSU email may be found at <http://www.uncfsu.edu/EmailPolicyFinal.pdf>

II. COURSE DESCRIPTION:

Group instruction in the fundamentals of singing. Breath control, posture, tone production, and beginning vocal repertoire are studied. Class performance required.

III. Disabled Student Services: In accordance with Section 504 of the 1973 Rehabilitation Act and the Americans with Disabilities Act (ACA) of 1990, if you have a disability or think you have a disability, please contact the Center for Personal Development in the Spaulding Building, Room 155 (1st Floor); 910-672-1203

IV. TEXTBOOK: Van Christy. Foundations in Singing, 6th ed.

Wm. C. Brown Company Publishers, 1999.IV. COURSE OBJECTIVES:

To provide learning experiences in accordance with the University=s Teacher Education Conceptual Framework and NCATE standards, upon completion of this course the prospective facilitator of learning will:

Knowledge

-demonstrate an understanding of the subject matter, how it relates to other disciplines

and to their lives.

-demonstrate in-depth knowledge of the music content that they plan to teach.

Technology

-apply new technology to teaching, learning and research.

Reflection

-reflect upon his/her musical knowledge, and make improvement as needed and will demonstrate a commitment to ongoing professional development in all areas of music study.

Reflection

-reflect upon his/her musical knowledge and usage, and make improvements as needed, and will demonstrate a commitment to ongoing professional development in all areas of music study.

The student will be given vocal exercises, and will sing them with a ringing, resonant tone.

The student will be given a song, and will sing it with good diction without sacrificing quality.

The student will be given several vocal exercises, and sing them by using rapid and florid passages.

The student will perform two or more songs in a different language and will change from the normal quality to other qualities for emotional effect.

The student will listen to a given melody, and will sing it by using e, a, i, o, u; mi, me, ma, mo, mu; and li, le, la, lo, lu.

The student will listen to various vocalists, and will sing them by using good techniques which develop the voice to greater possibilities.

The student will sing various types of vocal literature, and will perform them on campus and in the community.

The student will be assigned to study vocal compositions of various periods of music, and analyze (in writing) the work or works, and verbalize about the satisfaction, enjoyment, and appreciation he received.

The student will sing a song, and will demonstrate good physical health by using deep breathing, mental health by emotional release, mental processes by the quickening of releases, posture by correct sitting and standing, and personality by the necessary interpretation that is demanded from each song.

V. Student Learning Outcomes: Upon completion of this course, students will have:

1 A basic understanding of the human voice as a musical instrument and the ability to

use his/her own voice effectively and stylistically.

- 2 Basic knowledge and techniques in working with young singers and the changing voice, including the ability to develop appropriate tone quality.

VI. EVALUATION CRITERIA:

Attendance: The student should attend class regularly so that he will be able to ascertain information at first hand, as it is given to the class. The student should inform the instructor in advance when he will not attend class regardless of reason. Due to emergency cases, please inform the instructor within twenty-four hours concerning your class absence.

Punctuality: Attending class late is disruptive to the instructor and classmates, and many times class assignments are explained at the beginning of the class. Those students who attend class late will not receive their assignment from the instructor--but from a second hand source.

Assignments: All students are responsible for all work assigned. You are required to complete and submit your assignments on time. AThe grade on late work will be dropped one letter grade for each day the paper is later.

GRADING SCALE

MID-Term Examination

The examination will equal 100 points. Therefore the students total scores will fall in the following categories and will equal to letter grades as indicated:

A = 92 -100

Excellent performance on at least three songs.

No unexcused absences from lessons.

Excellent preparation of all assignments with proper diction, interpretation, breath support, expression, and posture.

B = 83 - 91

Acceptable performance on at least three songs.

Two unexcused absences from lessons. Good preparation of all assignments with proper diction, interpretation, breath support, expression, and posture.

C = 73 -82

An acceptable performance on two songs.

Two unexcused absences from lessons.

Good preparation of all assignments with proper diction, interpretation, breath support, expression, and posture.

D = 64 -72

Unsatisfactory performance on two songs.

Two unexcused absences from lessons.

F = No progress of vocal development.

No performance on songs.

I = Unavoidable circumstances that would cause the student to not fulfill requirements for letter

grades: A, B, C, and D.

The Final Examination will consist of singing two approved songs from memory. The examination will equal 100 points. The student=s total scores will be equal to the same letter grades that are indicated under the mid-term examination. The mid-term examination scores and the final examination scores will be divided by two (2), and the answer to this division will determine the student=s final grade.

VII. Academic Support Resources N/A

VIII. COURSE OUTLINE AND ASSIGNMENT SCHEDULE

1st & 2nd wks. Breathing

Exercises for Tone Placement

Dedication and Additional Songs

3rd & 4th wks. A I Love Thee@

A The Lotus Flower@

A Passing By@

A Passing By@

5th & 6th wks. A A Resolve@

A Still As The Night@

A Still As The Night@

7th & 8th wks. A Nina@

A Allerseelen@

Mid-tern Examination

9th & 10th wks. A Ich grolle Nicht@

A Ich grolle Nicht@

A Ich grolle Nicht@

11th & 12th wks. A L=Heure exquisite@

"L'Heure exquisite@

"L>Heure exquisite@

13th & 14th wks. A Alma del core@

A Alma del core

A I Attempt from Love=s Sickness@

A I Attempt from Love=s Sickness@

15th & 16th wks. A Se tu m=ami@

A Star vicino@

A Si mes vers avainent des ailes@

IX. TEACHING STRATEGIES

Strategies will include lecture, discussion, performance, and video review.

X. BIBLIOGRAPHY:

Clippinger, D. A. Fundamentals of Voice Training, Oliver Ditson Co., 1985.

Duey, Phil, Eel Canto and Its Golden Ape, King=s Crown Press, New York, 1998.

Kelly, Thomas, First Principles of Voice Production, Vincent Music Co., London 1997.

Lamperti, Fancesco, The Technique of Bel Canto, C. Schirmer, Inc., 1998.

Maybee, Harper C., Vocal Ensemble Exercises, C. Schirmer, Inc., 1999.

Randegger, Alberto, Methods of Sinpinp, Theodore Presser, Philadelphia, 1996.

Interpretational

McNeilly, George, Aesthetics, Sidney Marchant Co., 1994.

Woodside, James, Style of Sinpinp and Interpretation, Maywood Institute, New York, 1996.

Natural

Conklin, Maurice, Fundamentals of Voice Technique, Dorrance Co., Philadelphia, 1994.

Muckey, Floyd S., The Natural Method of Voice Production,
C. Scribner=s Songs, 1996.