

Class Voice

Central High School East/West (050975)

▲ Forwarded awaiting submission

Basic Course Information

Title:	Class Voice
Transcript abbreviations:	Intro to Singing
Length of course:	Full Year
Subject area:	Visual & Performing Arts ("f") / Music
Integrated (Academics / CTE)?	No
Grade levels:	9th, 10th, 11th, 12th
UC honors designation?	No
Course learning environment:	Classroom Based

Course Description

Course overview:

Class Voice is designed for beginning voice students to work on the skills of singing, including vocal technique (in speech and singing), and solo vocal performance. The student will perform a variety of music, including classical, contemporary, and traditional styles from various time periods and cultures.

The following vocal/musical skills will be stressed: proper vocal production, sight-reading proficiency, ear training, expansion of range, technical facility, a cappella singing, and dynamic nuances. Various languages will be incorporated in the repertoire, designed to challenge and perfect the musicianship of every student.

Students will work on self-improvement by fostering and developing greater self-awareness, confidence, and expression. Students will develop an appreciation for the vocal art as a cultural force in a civilized world and learn ways in which singing is used in culture and in individual lives.

Prerequisites:

None

Co-requisites:

None

Course content:

Major Goals of Course

1. Create a free, open, and sustainable singing sound
2. Describe and demonstrate correct breath support to sustain a vocal line
3. Describe and demonstrate basic resonant vocal production
4. Demonstrate articulation appropriate to repertoire studied
5. Explain terminology for elements of vocal production and music
6. Synthesize a personal method of vocal warm-ups for a daily practice routine
7. Distinguish rhythms, notes, key signatures, time signatures and dynamic and articulation markings (fundamentals of music theory)
8. Develop sight-singing skills
9. Have the dramatic and physical tools necessary to succeed as a performing artist as well as skills that will help enhance their overall grace and comfort on stage
10. Have knowledge of the historical and cultural background of the repertoire studied
11. Memorize and perform a variety of songs with good tone, pitch, style, and deportment

DICTION

- The singer's articulation consistently demonstrates mindfully propelled consonants produced with clarity and vitality.
- Voiced consonants are utilized when appropriate.
- Pure, centered, "vertically-shaped" vowels are sung throughout the vocal range, and are modified as needed.
- Vowels are riding an energized air stream, creating a fluid connection within each phrase and throughout the singer's range.
- Words are pronounced correctly; the language sounds authentic, fluid, and natural with proper accents and stressed words/syllables within each phrase.

No signs of tension in the jaw, tongue or larynx resulting in freedom and clarity in the tone and diction.

To what extent did you exhibit articulated diction?

- Jaw is released
- Lips are loose and slightly forward (air space between teeth and lips)
- Tongue is released
- Soft palate is lifted
- Larynx is released
- Vowels are "on the breath", vertically aligned and centered
- Consonants are propelled and "voiced" when appropriate (i.e. m, n, l, w, v, etc.)

TONE QUALITY and INTONATION

- Tone is consistently resonating/vibrating primarily in the "mask" area and not in the throat, with a blending of chest and head resonance when singing in the lower register.
- The singer consistently creates and maintains "palatial" acoustical space along with even/energized breath control and support.
- The singer consistently moves from the upper to lower registers seamlessly, creating an even tone throughout the vocal range.
- The voice consistently moves beyond the mouth on an energized stream of breath, creating a sense of "shimmer" in the tone.
- The singer consistently demonstrates correct intonation throughout the piece, mindfully singing to the center of each pitch, allowing each note to "spin" from one to the next within each phrase.

To what extent did you exhibit proper, healthy tone quality?

- Tone production displays freedom, clarity, depth and vitality through mindfully open resonating chambers, along with an energized, even-flowing air stream.
- Pitch is centered.

CHARACTER DEVELOPMENT and INTERPRETATION

To what extent did you prepare and exhibit a genuinely expressive presentation of your song?

- Mood and emotion(s) are evident
- Facial expression is genuine and alive

- Gestures and body language are natural and appropriate
 - Dynamic contrasts are applied throughout
 - Purposeful intention is apparent
 - Thorough understanding of the character(s), story line, setting, style, etc.
 - You convey to whom you are you singing and why
 - You know what event(s) led up to you singing this song and what may have changed after expressing the text
 - How does the accompaniment enhance the emotion(s) within the song? Is there a sense of collaboration between you and the accompanist?
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- The singer sets the mood and gives a true indication of his/her emotional state through facial and other physical characteristics prior to the piano introduction and remains in character through the ending of the music.
 - The singer demonstrates the character's emotions by consistently singing with mindfully vibrant and genuine expression in the voice, on the face, and in the physical characteristics.
 - Gestures and movements create an expression of the text and add to the realistic emotion of the piece.
 - The singer consistently demonstrates a contrast in dynamics that reflect the emotion of the character and adds to the drama of the music.
 - The singer has obviously researched the background information on his/her song, character, musical/opera (if appropriate) and the events leading up to singing the song, and what was accomplished through the text.
 - The singer is keenly aware of the accompaniment and its involvement in supporting/enhancing the mood of the song.

SONG PREPARATION Knowledge of text, notes and rhythms

To what extent did you accurately prepare the music?

- Accurately memorized text
 - Accurately memorized pronunciation
 - Accurately memorized notes
 - Accurately memorized rhythms
 - Accurately memorized phrasing
 - Performs with accompaniment-only
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- The singer consistently demonstrates an internalized knowledge of the song and presents a genuine understanding of the musical elements, as all notes, rhythms and text are memorized and performed accurately with accompaniment.
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- Pronunciation is consistently articulated, well defined and natural.
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- The mood and meaning of the lyrics are internalized and consistently expressed, as important words are emphasized giving shape to each phrase.
 - The singer is engaged and demonstrates a consistent and confident connection to the text while singing, as well as during the piano intro and interludes.
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- The singer has internalized all phrases within the piece.
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- The singer proactively leads the accompanist through the presentation.

BREATH Inhalation, Support and Control

To what extent did you exhibit proper inhalation and breath management skills?

- Rib muscles are released and air is drawn low, allowing three-dimensional expansion to occur
- Jaw and tongue are released, soft palate is lifted, and larynx is relaxed during inhalation
- Sternum remains lifted during controlled exhalation
- Air stream is energized and moving consistently and evenly throughout each phrase
- Breath is managed through resisting the collapse of ribs (applying even, gentle pressure)

Proper phrasing is exhibited throughout the song

- The singer is consistently mindful of maintaining a lifted sternum, and releases the rib muscles in advance of each breath, allowing for three-dimensional expansion.
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- The singer consistently lifts the soft palate, releases the tongue and jaw, and relaxes the larynx creating acoustical space in advance of singing.
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- Proper phrasing is consistently demonstrated throughout the piece as breath placement and timing are memorized, creating expressive musical punctuation.

The singer consistently demonstrates a well-controlled, energized and even-moving air stream by maintaining mindful resistance in the rib muscles, resulting in consistency and maturity in the tone production.

SONG PREPARATION

To what extent did you exhibit proper physical alignment?

- Feet are shoulder width apart with weight evenly distributed
- Pelvis is tilted *slightly* forward to release tension in the knees and eliminate any arch in the back muscles
- Crown of the head is the highest point, preventing the jaw from jutting forward
- Sternum remains lifted to allow freedom in both the breath and tone production
- Shoulders remain naturally relaxed, down & out, eliminating clavicular breathing
- Back of the head is aligned with the spine
- Head floats freely on the spine
- Jaw is released and parallel to floor
- Physical vitality is evident

- SEATED POSTURE:

- On the edge of the seat

- Knees are pointed in direction of the music

- Head/upper torso are in same position as when standing

- Music and elbows are off of the lap

- The singer demonstrates the elements of proper singing posture when seated or standing. Weight is evenly distributed and posture is consistently aligned throughout the performance, resulting in freedom of breath and tone.
- The singer demonstrates physical energy without any signs of tension or lethargy.

Energized alignment with a consistently lifted sternum promoted vitality and confidence throughout the performance

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SINGING POSTURE Physical Alignment

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Course Materials

Textbooks

Title	Author	Publisher	Edition	Website	Primary
Basics of Singing	Jan Schmidt and Heidi Counsell Schmidt	Schirmer	Edition 6, 2007	http://www.amazon.com/Basics-Singing-Jan-Schmidt/dp/0495115312/ref=sr_1_1?s=books&ie=UTF8&qid=1438188645&sr=1-1&keywords=basics+of+singing+jan+schmidt&pebp=1438188654639&perid=1AZQ95N1JSD01MJCFY5	Yes
The Singer's Musical Theater Anthology	Ed. Richard Walters	Hal Leonard	2000	[empty]	No
Vaccai Practical Method of Italian Singing	Nicola Vaccai	G. Schirmer	1975	[empty]	No

Websites

Title	Author(s)/Editor(s)/Compiler(s)	Affiliated Institution or Organization	URL
Big Ears	Michael Ossmann	Big Ears	http://www.ossmann.com/bigears/about.html
Ricci Adams Music Theory.Net	Ricci Adams	Music Theory.Net	http://www.musictheory.net/

Additional Information

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