Voice Department – DMA Study Sheet and Sample Sources

Structure

1. Describe the structure of the larynx- name and describe actions of cartilage. Define jobs of intrinsic/extrinsic muscles. What would exercises be that would help develop efficient phonation and onset?
2. Describe the anatomy and physiology of the respiratory system-defining inspiration, suspension, expiration, recovery. What factors affect efficient breathing and exercises that help the developing singer.
3. Discuss theories of respiration and exercises to coordinate. Be able to define range and passaggi for each specific voice type.
4. Regarding resonation, how does laryngeal, velar, pharyngeal, tongue lip and mouth positioning affect the vocal tract?
5. What is the Singer’s formant?
6. Know structure of ear and perceptual modes
7. Define and elaborate on the importance of the parts of the vocal process-cognition, respiration, phonation, resonation and articulation. How does the interplay and coordination of the components help the singer/teacher achieve their performance goals or create a plan for study.

Sources
The Science of Vocal Pedagogy: Theory and Application by Appleman
Dynamics of the Singing by Bunch
The Functional Unity of the Singing Voice by Doscher
Structure of Singing by Miller
The Science of the Singing Voice by Sundberg
The Conscious Ear by Tomatis
Singing: The Mechanism and the Technique by Vennard
Basics of Vocal Pedagogy by Ware

Articulation

1. What is the vowel trapezoid? Discuss the concept of vowel modification.
2. What is the IPA and how is it used as a learning tool?
3. What are the articulators and how can knowledge of placement and manner of production affect/ enhance vocal production?

Sources
Singer’s Italian by Colorni
Singing in French by Grubb
A course in Phonetics by Ladegoged
The Articulate Voice by Wells
The Singers Manuel of English Diction by Marshall
English Diction by La Bouff
Diction by Moriarty
Diction for Singers by Wall
Body-Mind Issues and Performance

1. Define some mind-body strategies worth investigating for singers who want to improve posture and eliminate tension—Alexander Technique, Feldenkreis, Body Mapping, Trager etc.
2. What would be some considerations for students experiencing performance anxiety?
3. What practical procedures can be put into place to manage somatic vs. cognitive anxiety?
4. What is subtext? How does one develop it and utilize it in context of performance and preparation?

Sources
The Complete Singer Actor by Balk
The Performer Prepares by Caldwell
Power Performance for Singers by Emmons
Awareness Through Movement by Feldenkreis
Bringing Opera to Life by Goldovsky
The Inner Game of Music by Green
The Third Line: Opera Performer as Interpreter by Helfgot
The Alexander Technique by Liebowitz and Conninton
A Soprano On Her Head by Ristad

Style and Pedagogy

1. What is bel canto? Defining terms that include messa di voce, appoggio, aggiustamento, passaggio, chiaroscuro, tessitura etc.
2. Be able to discuss the contributions of Manuel Garcia II
3. Discuss the role of ornamentation in vocal music from 1600 to the present day. What are sources that provide information on techniques for ornamenting? How do you go about ornamenting pieces such as Baroque da capo arias, early Italian songs, bel canto repertoire etc.

Sources
Baroque Music Style and Performance by Donington
Treatise Vocal Performance and Ornamentation by Hiller
Bel Canto by Stark
The Art of Singing by Tetrazzini
Vocal Wisdom; Maxims of Lamperti by Brown
Bel Canto: A Theoretical and Practical Vocal Method by Marchesi
Classical and Romantic Performance Practice: 1750-1900 by Brown
A complete Treatise on the Art of Singing by Garcia

Classification

1. Explain the parameters by which voices are classified and the dangers of misclassification.
2. What is the Fach system? Be able to not only define the terms that classify voices—lirico, spinto, Helden etc. but also to give examples of operatic roles.
Teaching Singing

1. What are the four schools of singing and characteristics of each?
2. What would be the characteristics one could expect to hear in the singing of a beginning singer? What are the special concerns that one would have in their training and repertoire? Be able to define appropriate repertoire for adolescent and college age singer.
3. What are issues in teaching the aging voice? What vocal problems would you expect to be dealing with as related to somatic decline?
4. Discuss the challenges of teaching class voice. What repertoire and texts could be used?
5. Be able to diagnose the problems in hypo and hyper-functional singing and give examples of corrective procedures.
6. What is the NATS code of ethics?
7. How does learning theory relate to the way you design a program for the singer and be able to talk about lesson management issues.

Sources
The Singing Book by Bunch and Vaughn
Teaching Through Modality Strengths by Barbe and Swassing
Steps to Singing for voice Classes by Stanton
Expressive Singing: a Text for School or Studio Class by Christy
Class Voice and the American Art Song by Lightner
The Diagnosis and Correction of Vocal Faults by Mc Kinney
Excellence in Singing: Multi-level Learning and Teaching by Caldwell and Wall

Gender Issues

1. What are the important gender concerns when teaching the male vs. female voice?
   - For males- talk about the action of the larynx during covering/focus/turning and how to unify the registers. Discuss why the middle register is crucial to development of the voice di testa. What are the primo and second passaggi? Exercises that achieve balance and promote security in the top.
   - For female-Be able to describe registration events and special concerns for development of chest register.
2. Implications regarding choral placement for developing female singers

Sources
Teaching Soprano Voices by Miller
Teaching Tenor Voices by Miller

Song Repertoire

1. In solo vocal performance, be able to trace the principles and characteristics of historical vocal music styles-Renaissance, Baroque, Classical, Romantic , Contemporary
2. Trace the development of German Lied from Schubert through Wolf. Know stylistic elements including treatment of piano, harmonic syntax, form, text setting , poetry, poets etc.
3. Study the development of melodie from early French song forms thru the 19th century
4. Be able to design a traditional chronological recital for a voice other than your own or for a young singer.

Sources –see also additional list at end of document
- The Interpretation of French Song by Bernac
- The African-American Spiritual: Preparation and Performance by Dunn-Powell
- The Art of the Song Recital by Emmons and Sonntag
- Song by Kimball
- More than Singing: The Interpretation of Songs by Lehmann
- Eighteen song cycles: Studies in Interpretation by Lehmann
- Singer and Accompanist by Moore

Vocal Health

1. Who are the members of the interdisciplinary team that a singer would see for vocal health concerns?
2. What are the important elements of vocal hygiene? Describe how these can be taught in a voice class

Sources
Various books by R. Sataloff

Artistry and Opera

1. Make sure you are familiar with the great singers of the past and the traditions on which this art form is based.
2. Know the sources for study of operatic and song literature (ie) Kobbe, Castel libretti etc.
3. Be able to describe the process by which one begins to learn an operatic role
4. How are character objectives determined—both for individual characters and the arc of the play?
   Repertoire for an undergraduate Opera production or Opera workshop scenes program.
6. How does one prepare students musically and operatically for an opera production?
7. Teaching of spoken dialogue and dialogue preparation—also stylistically (singspiel vs. dialogue in opera comique).

Sources
Sibley Library
You Tube
Great Singers on Great Singing by Hines
Callas; The Master Classes by Ardoin

General Repertoire and Recital Programming:
Shirlee Emmons and Stanley Sonntag, The Art of the Song Recital
Schirmer Books, 1979
Carol Kimball, Song: A Guide to Style and Literature (lists many of these books and many more); Pst...Inc., 1996
Stevens, Denis, A History of Song, Norton, 1960
Philip L. Miller, *The Ring of Words* (for specific poems and their settings) Norton, 1973


**Specific Composers and Languages:**

John Reed, *The Schubert Song Companion* (ALL 620-plus!) Faber & Faber, 1993


Eric Sams, *Brahms Songs* University of Washington, 1972


Graham Johnson, *The Spanish Song Companion* Gollancz, 1992


Michael Pilkington, *Gurney, Ireland, Quilter and Warlock* Indiana University Press, 1989


Judith Carman, *A Guide to Art Song in the United States* National Association of Teachers of Singing, date?

Ruth C. Friedberg, *American Art Song and American Poetry* (3 vol.) Scarecrow Press, 1981-87 (only those songs where both composer and poet are American)

***Also many excellent articles in the NATS Journ***