Purpose: This course is offered to help singers acquire and develop an understanding of vocal function (anatomical, acoustic and artistic) and the traditions of *Bel Canto* voice training. A survey of historical treatises and the traditions of vocal pedagogy will be made from the earliest roots of *Bel Canto* to the most recent scientific studies of voice technique and quality of tone. **It is a premise of the course that the students are offering voice training to students. Students apply the knowledge acquired through the reading and course work to the voice instruction offer to their students.**

Textbooks:

*Please bring the following textbooks to each class; they are available at the Western Bookstore.*


Methods of Evaluation:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Attendance</td>
<td>10%</td>
</tr>
<tr>
<td>Class Participation, monthly Teaching Logs</td>
<td>15%</td>
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<tr>
<td>and Class Presentations</td>
<td></td>
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<tr>
<td>November Anatomy Test</td>
<td>15%</td>
</tr>
<tr>
<td>December Exam</td>
<td>20%</td>
</tr>
<tr>
<td>Research Paper</td>
<td>20%</td>
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<tr>
<td>Final Exam</td>
<td>20%</td>
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</tbody>
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Attendance:
The nature of a survey/lecture course requires students' presence for each class. A mark of zero will be recorded for each absence and the corollary ratio deducted from the 7% Attendance component of the final grade.

Class Participation etc:
Weekly participation is expected in the class discussion based upon the readings, lecture and audio/video recordings. Students will present their research paper to the class in March. The Instructor and TA will monitor the monthly Teaching Logs kept by the students as well as each students’ engagement based upon students’ readings for their research paper, course readings and class discussions.

Research Paper:
Due by March 29th, 2019 — an Abstract/Proposal is due by March 1st 2019. The papers and bibliographies will be gathered and bound into a *Festschrift* at the end of the year. (**Previous Festschriften are on reserve in the Library and may be a useful source of inspiration.**)

Please call me Torin – everyone does!
I keep regular hours in my studio from 8:30am-5:30pm each weekday and I am happy to chat as my applied teaching schedule allows (posted on my door).

MB313
ex84323
tchiles@uwo.ca
The Fine Print:

Prerequisites: The current prerequisite for M4961y is M2920. M9510y is open to all Voice Graduate Candidates. Unless you have either the requisites for this course or written special permission from your Dean to enrol in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites. It is the student’s responsibility to ensure that they are eligible to enrol in this course.

Evaluation: The formula for calculating the final grade is given above. The nature of this course – using both Lectures and “Seminar Discussions” – necessitates an Attendance and Class Participation component. Research Papers and Exams will be evaluated for content, accuracy, rhetorical effectiveness, and style. The instructor will return Papers and Exams to the students to examine in class (and will be available to consult with students during office hours) but the exams and papers will be recollected and retained by the instructor. If a detailed debriefing of the Paper or Exams is desired by the student, the student must make arrangements to schedule an appointment with the instructor.

“Learning Outcomes”: Successful graduates of this course will have absorbed the content of the course and demonstrated this through the written examinations. They will have the specific knowledge of what to teach their voice students and have developed a methodology for this instruction through the 400 year-old traditions of Bel Canto as well as absorbing the latest in Voice Science. They will demonstrate the high ethical ideals and standards of the Bel Canto tradition and the profession of voice training.

Accommodation for Medical Illness: Accommodation for absences from classes or exams due to Medical Illness will be made by the instructor as outlined in the University of Western Ontario’s Accommodation for Medical Illness found at:

https://student.uwo.ca/psp/heprdweb/?cmd=login&languageCd=ENG&

Students that are in emotional/mental distress should refer to Mental Health@Western http://www.uwo.ca/uwocom/mentalhealth/ for a complete list of options about how to obtain help.

In order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student’s overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities. Documentation shall be submitted, as soon as possible, to the appropriate Associate Dean, Undergraduate or Graduate.

Plagiarism: Students must write their essays and assignments in their own words. Whenever students take an idea, or a passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offense (see Scholastic Policy in the Western Academic Calendar). Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at:

http://www.lib.uwo.ca/tutorials/plagiarism/index.html  
http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

In addition, research papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system.

Use of Electronic Devices: Students are welcome to take notes during lectures using laptop computers and make audio or video recordings with other devices – provided these devices do not distract or disrupt the class. Similarly, all electronic communication devices should be silenced before the class begins.

Health and Wellness: As part of a successful graduate student experience at Western, we encourage students to make their health and wellness a priority. Western provides several on campus health-related services to help you achieve optimum health and engage in healthy living while pursuing your graduate degree. For example, to support physical activity, all students, as part of their registration, receive membership in Western’s Campus Recreation Centre. Numerous cultural events are offered throughout the year. Please check out the Faculty of Music web page http://www.music.uwo.ca/, and our own McIntosh Gallery http://www.mcintoshgallery.ca/.

Information regarding health and wellness-related services available to students may be found at http://www.health.uwo.ca/

Students seeking help regarding mental health concerns are advised to speak to someone they feel comfortable confiding in, such as their faculty supervisor, their program director (graduate chair), or other relevant administrators in their unit. Campus mental health resources may be found at http://www.health.uwo.ca/mental_health/resources.html

To help you learn more about mental health, Western has developed an interactive mental health learning module, found here: http://www.uwo.ca/health/mental_wellbeing/education/module.html. This module is 30 minutes in length and provides participants with a basic understanding of mental health issues and of available campus and community resources. Topics include stress, anxiety, depression, suicide and eating disorders. After successful completion of the module, participants receive a certificate confirming their participation.
Please respond concisely and elegantly (essay format) to each of the following points:

1. Trace the historical and artistic origins and evolution of bel canto. (10 marks)

2. Describe the Phonatory Process using appropriate anatomical terms and relevant physiological, myoelastic and aerodynamic principles. (20 marks)

3. Outline an approach (or approaches) to Breath Management and the “Supported Voice” with specific references to the respiratory cycle and the relevant thoracic and abdominal anatomy. (25 marks)

4. With specific references to ideas and terms developed by Caccini, Mancini, Garcia, Lamperti, Helmholtz, Fant, Sundberg and perhaps others, outline an evolution of the concept of Vocal Resonance. (20 marks)

5. Using specific terms and citations outline the theories of Vocal Registers and strategies for vocal registration (including vowel modification). (25 marks)

- Please ensure that your name is inscribed on each exam booklet that you submit or that your electronic file has your name in the filename.
- There is no need to respond in numerical order but please ensure that each response is clearly numbered.
- There is paper available for rough notes.
- The exam period runs from 2pm to 5pm.
Please respond concisely and elegantly (essay format) to each of the following points:

1. Define and explain what Stark calls *Vocal Tremulousness*. Outline various types of vocal tone modulation and their causes. Outline some of the controversies surrounding the application of this "ornament". (20 Marks)

2. Demonstrate the challenges of teaching voice students "Idiom and Expression". (15 Marks)

3. Discuss the importance of repertoire as a didactic device. (10 Marks)

4. Outline various approaches to lesson planning and structure. (10 Marks)

5. Define the following terms as they relate to the principles of *bel canto* voice technique. (5 Marks each)
   - *agilità*
   - *sostenuto*
   - *messa di voce*

6. Describe the qualities of vocal tone displayed in each of the attached spectrographic images. [Figures 1-3] (5 Marks each)

7. Write an adjudication for the recordings of the following singers. (10 Marks each)
   - Angela R.
   - Graham B.
   - Tim K.

*Please ensure that your name is inscribed on each exam booklet that you submit or that your electronic file has your name in the filename.*

*There is no need to respond in numerical order but please ensure that each response is clearly numbered.*

*There is paper available for rough notes.*

*The exam period runs from 2pm to 5pm.*
2018/19 Vocal Pedagogy Lecture Schedule:

**Sept. 7**th — Introductory Seminar (Aesthetics & Practice)
**Sept. 14**th — *Bel Canto*; Context, Evolution and Controversy
**Sept. 21**st — Laryngeal Anatomy
**Sept. 28**th — Phonation 1
**Oct. 5**th — Phonation 2
**Oct. 12**th — **Study Break** (no class)
**Oct. 19**th — Breath Management 1
**Oct. 26**th — Breath Management 2
**Nov. 2**nd — Breath management 3 (Anatomy Test)
**Nov. 9**th — Resonance 1
**Nov. 16**th — Resonance 2
**Nov. 23**rd — Registration 1
**Nov. 30**th — Registration 2
**Dec. 7**th — Exam Review Class

**Jan. 11**th — Second Term Introduction
**Jan. 18**th — Vibrancy
**Jan. 25**th — *agilità, sostenuto, messa di voce*
**Feb. 1**st — Idiom and Expression
**Feb. 8**th — Teaching Styles
**Feb. 15**th — Didactic Repertoire
**Feb. 22**nd — **Reading Week** (No Class)
**March 1**st — Lesson Planning and Structure
(Research Paper Abstracts due!)
**March 8**th — Private Studio Management
**March 15**th — Ethics
**March 22**nd — Presentations (Papers due)
**March 29**th — Presentations
**April 5**th — Presentations (last class)
**April 7**th — **Optional** Exam Review Class

Learning Outcomes:

After taking this course students will have surveyed the literature (historical treatises to most recent research), techniques, vocal aesthetics and traditions of *Bel Canto*. They will demonstrate their ability to verbalize this knowledge through the November Anatomy Quiz, a research paper and the long essay answer exams. Armed with the specific and accurate knowledge of *what* to teach and *how* to teach it, they will be effective teachers of singers of all voice types, all ages and all levels of ability. Students will develop their vocal diagnostic skills (through a written adjudication process) and be able to respond prescriptively and diplomatically to singers to identify and correct vocal faults, and skillfully and insightfully train voices in the *Bel Canto* tradition.