



Prof. Lynn Holding

Professor of Practice | Vocal Arts and Opera
Coordinator, Vocology and Voice Pedagogy
University of Southern California Thornton School of Music

MPVA 542 Vocal Pedagogy Practicum (Graduate Level Class)

Unit #III: Practical Application of Science-Informed Voice Pedagogy

Notes from LH for teachers accessing this information: this course is a Graduate Level pedagogy class that is taught once per week, for 1 hour and 50 minutes, over 15 weeks. This Unit:

- is usually scheduled to begin around week #7 of the semester
- is a Three week plan, divided as follows:
 1. Pre-week: assignment for week #1 in class
 2. Week #1 in class and assignment for week #2
 3. Week #2 in class and assignment for week #3

Other Useful Info for teachers accessing this information

- There are several assigned textbooks for the entire course; see below for required texts & other resources specifically for this unit.
- This course includes a significant "teaching practicum"
- I use a "course management system" (i.e. Blackboard) to post pdfs of all "non-assigned textbook" reading assignments (i.e. articles) and weblinks (i.e. YouTube videos).
- I also heavily use Blackboard's "Journal" and "Class Blog" for all assignments, including uploading student teaching videos and critiques
- Here is a condensed version of the course description from the course Syllabus:

Course Description and Objectives

This is a graduate level course. It is required for DMA students with an emphasis in vocology, and available to other voice or choral graduate students as an elective, provided they passed the pre-requisite course (MPVA 541 *Advanced Vocology*) with a grade of "B" or higher. This course is divided into two main units: *Unit I: Voice Pedagogy Seminar* and *Unit II: Teaching Practicum*.

The focus of Unit I: Voice Pedagogy Seminar is: deep reading and informed discussion re: the history and current state of the field. Topics include:

- Brief History of Voice Pedagogy
- Current Trends and The future of "science-informed" Voice Pedagogy
- Professionalism; The Singing Voice Specialist
- Choral Voice Pedagogy
- The Belt Voice: CCM Vocal Pedagogy
- Cognition: How Learning Works/application of Cognitive constructs in the voice studio

The focus of Unit II: Teaching Practicum is:

- developing effective voice teaching methods via practice teaching with volunteer singers, based on the thorough grounding of the physiology of the voice and voice acoustics gained in the pre-requisite course MPVA 541 *Advanced Vocology*, as well as readings and application from three required texts (Rosenberg & LeBorgne, Ragan and Miller).

Unit #III: Practical Application of Science-Informed Voice Pedagogy
Topic: *Teaching CCM: A Condensed How-To Guide & Resources for Non-CCM-Trained Singers*

Required Texts for this Unit

1. ***The Vocal Athlete: *Application and Technique for the Hybrid Singer SECOND edition*** by Marci Daniels Rosenberg & Wendy D. LeBorgne; *important notes about this title (*as of Spring 2022)*
 - a. Do NOT purchase the First Edition; purchase the SECOND edition
 - b. There are TWO versions of this book:
 - 1) the short title (*The Vocal Athlete*) is the "BIG" BOOK and
 - 2) the LONG Title ("*The Vocal Athlete: Application and Technique for the Hybrid Singer*") is the "exercise" book – this LONG Title is the required one for this course. The LONG Title is further identified by:
 - its "ISBN" number: ISBN13: 978-1-63550-164-3
 - its cover background color (mostly lime green)
 - its description as "Spiral Bound, 8.5" x 11."

Note: there will be 3 assigned chapters from the short title (*The Vocal Athlete*) a.k.a. the "BIG" BOOK

2. **Assigned Articles and Multi-Media** (*list, below*); **Note for teachers:**

Most university and college libraries have a "Fair Use" copyright clause which essentially authorizes them to furnish a photocopy (or other reproduction) under "specified conditions;" in the case of educational use, that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." (Note that if a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement). For example, [My institution's "Fair Use" copyright guidelines](#) for articles and book chapters are:

- **Article:** No more than two articles from a single issue of a periodical or journal can be delivered.
- **Book Chapters:** No more than two chapters or 15% from a single work (whichever is less) can be delivered.

See assignments and resources list on the following pages

Pre-Week #1 of CCM Unit

Assignment #1 for the Coming Week: Preparing for Contemporary Commercial Voice: Belting and other CCM Styles; see BB "Assignments"

READ (all are located on BB> Content I "Readings" > Folder Belt & CCM Voice

- *The Vocal Athlete 2nd Ed., LeBorgne and Rosenberg*
 - Ch 15. The Vocal Athlete Belting Pedagogy pdf
 - Ch. 16 Physiology of Belting- Research and Theory
 - Ch 17 Exercise Physiology Principals for Training the Vocal Athlete
- Edwin, Robert. "Belt is legit." *Journal of singing* 64, no. 2 (2007): 213-215.
- Spivey, *Music Theater Singing Let's Talk. Part 1: On the Relationship of Speech and Singing*
- Spivey, *Music Theater Singing Let's Talk Part 2: Examining the Debate on Belting*
- Popeil, Lisa: *The Multiplicity of Belting JOS 2007*
- Christianne Roll, *The Evolution of the Female Broadway Belt Voice_Implications for Teachers and Singers*

POST:

- **JOURNAL:** From 2 to 3 things that you learned about belt voice that surprised you from the readings; *something you did not know or was surprising, and why. Please keep this short (2-4 sentences).
- **CLASS BLOG:** From 2 to 3 **questions** you have about **teaching the belt voice.**
 - As always, try not to duplicate another student's post & if the topic can't help but be similar, please find a unique way to express it.

Week #1 CCM Unit "in Class"

In-Class Week #1 of this Unit

- **Lecture-Presentation #1:**
 - Part I: History of a Controversy: "Legit" and Belt
 - Part II: A Science-Informed Comparison of Classical and CCM Styles

Assignment #2 for the coming week:

Read: assigned articles located in Content I "Belt" Folder

- McCoy, Scott "A classical pedagogue explores belting." *Journal of Singing* 63, no. 5 (2007): 545-549
- Roll, Christianne. "The female Broadway belt voice: The singer's perspective." *Journal of Singing* 76, no. 2 (2019): 155-162.
- Titze, Ingo R. "One more small step in solving the mystery of the benefits of semioccluded vocal tract exercises." *Journal of Singing* 69, no. 3 (2013): 305-306.
- Titze, Ingo R. "Belting and a high larynx position." *Journal of Singing* 63, no. 5 (2007): 557-559.

View: View the 2 Videos on CCM by Holding and Popeil (*see links below*)

- Download the 2 handouts on Belt, Holding and Popeil (*see links below*)
- *Complete the Blog Assignment*

POST:

- **CLASS BLOG:** The Link to 2 YouTube videos of belt singing that you
 - **A)** admire and
 - **B)** have questions about.
 - Add a short explanation of your **admiration** and your **question**.
 - Each explanation must be accompanied by the exact time stamp to which you refer.
 - Posts must be videos so that we can see the singer, *not* audio-only.
 - Aim for musical theatre singing (as opposed to "pop"), or a style of singing in which frank technical enhancements (i.e. auto-tune) are not apparent.

Week #2 CCM Unit "In Class"

In-Class Week #2 of this Unit

- **Lecture-Presentation #2:**
 - Part II: A Science-Informed Comparison of Classical and CCM Styles (continued)
- **Teaching Demonstration:** Prof. Holding works with singers from USC School of Dramatic Arts, and volunteers from students in our class (classically trained) who wish to explore CCM style singing

Assignment #3 For the Coming Week: Work With Your Volunteer Singer

- **Teach a CCM Lesson!** Find & apply at least 3 vocal exercises from *The Vocal Athlete: *Application and Technique for the Hybrid Singer SECOND edition* by Marci Daniels Rosenberg & Wendy D. LeBorgne
- CLASS BLOG: Document what you did by:
- List the names/numbers of each vocal ex. you chose
- Add 1- 3 sentences re: WHY you chose it for your volunteer
- Videotape your lesson
- Upload your video to the Blog
- Next week: assignment will include viewing everyone else's CCM lesson Video & completing one "teaching critique" for each student in class (except yourself); see *Teaching Critique Rubric* on Blackboard.

Texts and Articles/ CCM: LIST

*Required Text (*purchase): *The Vocal Athlete: *Application and Technique for the Hybrid Singer SECOND edition* by Marci Daniels Rosenberg & Wendy D. LeBorgne

READINGS

Vocal Athlete LeBorgne and Rosenberg Chapters (3)

The Vocal Athlete Ch 15. *Belting Pedagogy*

The Vocal Athlete Ch 16. Physiology of Belting- Research and Theory

The Vocal Athlete Ch 17. *Exercise Physiology Principals for Training the Vocal Athlete*

- Edwin, Robert. "Belt is legit." *Journal of singing* 64, no. 2 (2007): 213-215.
- McCoy, Scott "A classical pedagogue explores belting." *Journal of Singing* 63, no. 5 (2007): 545-549.
- Popeil, Lisa. "The multiplicity of belting." *Journal of Singing* 64, no. 1 (2007): 77.
- Roll, Christianne. "The evolution of the female Broadway belt voice: implications for teachers and singers." *Journal of voice* 30, no. 5 (2016): 639-e1.
- Roll, Christianne. "The female Broadway belt voice: The singer's perspective." *Journal of Singing* 76, no. 2 (2019): 155-162.
- Spivey, Norman. "Music theater singing... Let's talk. Part 1: On the Relationship Of Speech And Singing." *Journal of Singing* 64, no. 4 (2008): 483-489.
- Spivey, Norman. "Music theater singing... let's talk. Part 2: Examining The Debate On Belting." *Journal of Singing* 64, no. 5 (2008): 607-614.
- Titze, Ingo R. "One more small step in solving the mystery of the benefits of semioccluded vocal tract exercises." *Journal of Singing* 69, no. 3 (2013): 305-306.
- Titze, Ingo R. "Belting and a high larynx position." *Journal of Singing* 63, no. 5 (2007): 557-559.

Multimedia

VIDEO:

- NATS Chat with **Dr. Kari Ragan**: "[Moving to the Dark Side: Transitioning from Classical to CCM Vocal Styles](#)" Celebrity LA voice coach **Lisa Popeil** is one of America's foremost voice experts in Contemporary Commercial Music (CCM). She is the creator of the Voiceworks® Method and has an international reputation as an innovator in the technique of vocal styles. Lisa's handout received rave reviews! [Follow this link to download](#)
- SNATS Chat: [NOT Lost in Translation: Adapting Classical Technique to Musical Theatre Styles](#)
Student NATS members gathered online for a first-ever SNATS Chat. The topic was "NOT Lost in Translation: Adapting Classical Technique to Musical Theatre Styles." Serving as moderator was **Dr. Errik Hood**, assistant professor and voice area head at Utah State University. Our guest was **Lynn Holding**, Professor of Voice & Vocal Pedagogy at University of Southern California. Prof. Holding's handout "Music Theatre Voice Exercises by Prof. Lynn Holding" is available on the link for this SNATS chat.