

1 semester course day-by-day plan with possible book chapters, articles, and websites for each topic area

Week	Day	Topic
1	1	<p>Course Overview/Syllabus, Vocology, History of Vocal Ped</p> <p>Helding, “Voice Science and Vocal Art: In Search of Common Ground,” <i>Journal of Singing</i>, Vol. 64, no. 2 (Nov/Dec 2007): 148-149.</p> <p>Miller, Richard “Historical Overview of Voice Pedagogy, “ in R. Sataloff <i>Vocal Health and Pedagogy: Science, Assessment, and Treatment</i>, Third Edition (San Diego: Plural Publishing):11-23</p> <p>Matthew Hoch (2019) Historical Landmarks in Singing Voice Pedagogy, <i>Voice and Speech Review</i>, 13:1, 43-60, DOI: 10.1080/23268263.2018.1527585</p>
1	2	<p>History of Vocal Ped cont./Methods of Teaching</p> <p>Helding, “Voice Science and Vocal Art, Part Two: Motor Learning Theory,” <i>Journal of Singing</i>, Vol. 64, no. 4 (March/April 2008): 417.</p> <p>Titze, Ingo, “The Rationale and History of Vocology,” <i>Voice And Speech Review</i> 2019, Vol. 13, No. 1, 106–111 https://doi.org/10.1080/23268263.2018.1439867</p> <p>Meyer, David, and Matthew Edwards. "The future of collegiate voice pedagogy: SWOT analysis of current practice and implications for the next generation." <i>Journal of Singing</i> 70, no. 4 (2014): 437.</p> <p>Ragan, Kari. "Defining evidence-based voice pedagogy: A new framework." <i>Journal of Singing</i> 75, no. 2 (2018): 157-160.</p> <p>Helding, Chapter 15 “Science-Informed Vocal Pedagogy: Motor Learning, Deliberate Practice and the Challenge of Cognitive Dissonance,” in <i>The Routledge Companion to Interdisciplinary Studies in Singing Volume II: Education</i>, Gudmundsdottir, Beynon, Ludke, Cohen, eds. (Routledge Publishing, Abingdon, UK: May 2020), 182-193.</p> <p>Amelia Rollings Bigler and Katherine Osborne, "Voice Pedagogy for the 21st Century: The Summation of Two Summits." <i>Journal of Singing</i> 78, no. 1 (2021): 11-28.</p>
2	1	<p>Ear and Hearing</p> <p>McCoy, Scott. <i>Basics of Voice Science and Pedagogy</i>. Gahanna, OH: Inside View Press, 2020, pp. 123-129.</p> <p>McCoy, Scott. <i>Your Voice: An Inside View</i>. 3rd ed. Gahanna, OH: Inside View Press, 2019, pp. 269-278.</p> <p>How Do We Hear? National Institutes of Health</p>

		Video Journey of Sound to the Brain , National Institute on Deafness and Other Communication Disorders
2	2	<p>Listening/Perception</p> <p>Howard, David, and Eric Hunter. "Perceptual Features in Singing." In <i>The Oxford Handbook of Singing</i>, edited by Graham Welch, David Howard, and John Nix, pp. 225-240. Oxford, U.K.: Oxford University Press, 2019.</p>
3	1	<p>Body awareness/Alignment/Posture/Movement</p> <p>Barlow, Wilfred. <i>The Alexander Technique</i>. Rochester, VT: Healing Arts Press, 1990.</p> <p>Caldwell, J. Timothy. <i>Expressive Singing: Dalcroze Eurhythmics for Voice</i>. 2nd ed. Mount Pleasant, MI: Glenn Street Press, 2012.</p> <p>Carman, Judith. <i>Yoga for Singing</i>. Oxford: Oxford University Press, 2012.</p> <p>Conable, Barbara. <i>How to Learn the Alexander Technique</i>. Chicago: GIA Publications, 1995. Specific information for singers on pp. 1-17, 64-77, 94-99.</p> <p>Conable, Barbara. <i>What Every Musician Needs to Know About the Body</i>. Columbus, OH: Andover Press, 1998.</p> <p>Feldenkrais, Moshe. <i>Awareness Through Movement</i>. New York: Harper Collins, 1990.</p> <p>Gelb, Michael. <i>Body Learning</i>. London: Aurum Press, 1994.</p> <p>Malde, Melissa, Mary Jean Allen, and Kurt-Alexander Zellar. <i>What Every Singer Needs to Know About the Body</i>. 4th ed. San Diego: Plural Publications, 2020.</p> <p>Nelson, Samuel, and Elizabeth L. Blades. <i>Singing with your whole self</i>. 2nd ed. Lanham, MD: Rowman and Littlefield, 2018.</p> <p>Peterson, Patti. "Alexander Or Feldenkrais: Which Method Is Best?" <i>The Choral Journal</i> 48, no. 11 (May 2008), pp. 67-72. http://www.jstor.com/stable/23556912</p>
3	2	<p>Respiration/Breathing</p> <p>Doscher, Barbara. <i>The Functional Unity of the Singing Voice</i>. Metuchen, NJ: Scarecrow Press, 1994, pp. 1-29.</p> <p>Friedlander, Claudia "Musings on Mechanics: The Pressures of Breathing," <i>Classical Singer Magazine</i>, Jan. 2016</p> <p>McCoy, <i>Basics of Voice Science and Pedagogy</i>, pp. 25-42</p> <p>McCoy, <i>Your Voice: An Inside View</i>, 3rd edition, pp. 117-149</p>

		<p>Michael, Deirdre, “Care of the professional voice: Dispelling vocal myths”: Part 1: “sing from your diaphragm!”." <i>Journal of Singing</i> 66, no. 5 (2010): 547-551.</p> <p>Miller, Richard. <i>The Structure of Singing</i>. New York: Schirmer, 1996, pp. 20-39, 259-279.</p> <p>Titze, Ingo. <i>Principles of Voice Production</i>. 2nd printing. Iowa City: National Center for Voice and Speech, 2000, pp. 57-86.</p> <p>Watson, Alan. “Breathing in Singing.” In <i>The Oxford Handbook of Singing</i>, edited by Graham Welch, David Howard, and John Nix, pp. 86-107. Oxford, U.K.: Oxford University Press, 2019.</p> <p>Sundberg, Johan. “Breathing Behavior During Singing.” <i>The NATS Journal</i> 49, no. 3 (January/February 1993), pp. 4-9, 49-51.</p> <p>VIDEOS: Respiratory System Introduction - Part 1 (Nose to Bronchi) - 3D Anatomy Tutorial (Anatomy Zone)</p> <p>Roger Fiammetti respiration totale animation (in French)</p>
4	1	<p>Respiration/Breathing (cont.)</p> <p>Cottrell, Duane, “On the Voice: Support or Resistance? Examining Breathing Techniques in Choral Singing.” <i>The Choral Journal</i> 50, no. 9 (April 2010): 53-59</p> <p>Miller, Richard. "Sotto Voce: Nose or Mouth Breathing?." <i>Journal of Singing-The Official Journal of the National Association of Teachers of Singing</i> 53, no. 5 (1997): 37-40.</p>
4	2	<p>Phonation/Larynx A&P</p> <p>Doscher, <i>Functional Unity of the Singing Voice</i>, pp. 30-53</p> <p>McCoy, <i>Basics of Voice Science and Pedagogy</i>, pp. 43-61</p> <p>McCoy, <i>Your Voice: An Inside View</i>, 3rd edition, pp. 150-186</p> <p>Michael, Deirdre, “Care of the professional voice: Dispelling vocal myths”: Part 4: "Talk higher!"." <i>Journal of Singing</i> 69, no. 2 (2012): 167.</p> <p>Miller, <i>Structure of Singing</i>, pp. 241-258.</p> <p>Titze, <i>Principles of Voice Production</i>, 2nd printing, pp. 1-56, 87-122.</p> <p>Bethea Medical Media Video How the Larynx Produces Sound</p> <p>Video Larynx Animation by Dr Christine Whitten</p> <p>Video Larynx - Ligaments, Membranes, Vocal Cords - 3D Anatomy Tutorial (Anatomy Zone)</p>

		Video: The Ohio State University Dept. of Otolaryngology: A variety of onsets and phonation modes
5	1	<p>Phonation/Larynx A&P</p> <p>Austin, Stephen F. "The attack on the coup de la glotte." <i>Journal of Singing</i> 61, no. 5 (2005): 525.</p> <p>Bozeman, Ken, "Remapping the Open Throat (Gola Aperta)," <i>Journal of Singing</i> 72, no. 2 (November/December 2015): 183–187</p> <p>Cottrell, Duane. "Voice science in the vocal rehearsal examining Glottal onset." <i>The Choral Scholar</i> Vol 1 no 1, Spring 2009</p> <p>Nix, John. "Shaken, not stirred: practical ideas for addressing vibrato and nonvibrato singing in the studio and the choral rehearsal." <i>Journal of Singing</i> 70, no. 4 (2014): 411-419.</p> <p>Belt Voice</p> <p>LeBorgne and Rosenberg, <i>Vocal Athlete</i>, Chapters</p> <ul style="list-style-type: none"> ● 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 <p>Edwin, Robert. "Belt is legit." <i>Journal of Singing</i> 64, no. 2 (2007): 213-215.</p> <p>McCoy, Scott "A classical pedagogue explores belting." <i>Journal of Singing</i> 63, no. 5 (2007): 545- 549.</p> <p>Popeil, Lisa. "The multiplicity of belting." <i>Journal of Singing</i> 64, no. 1 (2007): 77.</p> <p>Roll, Christianne. "The evolution of the female Broadway belt voice: implications for teachers and singers." <i>Journal of Voice</i> 30, no. 5 (2016): 639.</p> <p>Roll, Christianne. "The female Broadway belt voice: The singer's perspective." <i>Journal of Singing</i> 76, no. 2 (2019): 155-162.</p> <p>Spivey, Norman. "Music theater singing... Let's talk. Part 1: On the Relationship Of Speech And Singing." <i>Journal of Singing</i> 64, no. 4 (2008): 483-489.</p> <p>Spivey, Norman. "Music theater singing... let's talk. Part 2: Examining The Debate On Belting." <i>Journal of Singing</i> 64, no. 5 (2008): 607-614.</p> <p>Titze, Ingo R. "Belting and a high larynx position." <i>Journal of Singing</i> 63, no. 5 (2007): 557-559.</p> <p>Multimedia for Belting</p> <p>NATS Chat with Dr. Kari Ragan: "Moving to the Dark Side: Transitioning from Classical to CCM Vocal Styles" LA voice coach Lisa Popeil is one of</p>

		<p>America's foremost voice experts in Contemporary Commercial Music (CCM).</p> <p>SNATS Chat - NOT Lost in Translation: Adapting Classical Technique to Musical Theatre Styles,” moderator Dr. Errik Hood w/guest was Lynn Holding.</p>
5	2	<p>Registration</p> <p>Doscher, <i>Functional Unity of the Singing Voice</i>, pp. 171-194.</p> <p>Herbst, Christian, and Jan Svec. “Adjustment of Glottal Configuration in Singing,” <i>Journal of Singing</i> 70, no. 3 (January-February 2014), pp. 301-308.</p> <p>Herbst, Christian. “Registers: The Snake Pit of Vocal Pedagogy. Part 1: Proprioception, Perception, and Laryngeal Mechanisms,” <i>Journal of Singing</i> 77, no. 2 (November/December 2020), pp. 175-190.</p> <p>Herbst, Christian. Registers: The Snake Pit of Vocal Pedagogy. Part 2: Mixed Voice, Vocal Tract Influences, Individual Teaching Systems,” <i>Journal of Singing</i> 77, no. 3 (January/February 2021), pp.345-358.</p> <p>NATS Chat Registers: The Snake Pit of Vocal Pedagogy.</p> <p>McCoy, <i>Basics of Voice Science and Pedagogy</i>, pp. 105-112</p> <p>McCoy, <i>Your Voice: An Inside View</i>, 3rd ed., 229-250</p> <p>Miller, <i>The Structure of Singing</i>, pp. 287-292.</p> <p>Titze, <i>Principles of Voice Production</i>, 2nd printing, pp. 281-310.</p>
6	1	<p>Sound/Acoustics</p> <p>Doscher, <i>Functional Unity of the Singing Voice</i>, pp. 85-105</p> <p>McCoy, <i>Your Voice: An Inside View</i>, 3rd edition, pp. 33-45</p> <p>Titze, <i>Principles of Voice Production</i>, pp. 123-161</p>
6	2	<p>Resonance/Singing Voice Acoustics/Psychoacoustics</p> <p>Howell, Ian. “Necessary Roughness in the Voice Pedagogy Classroom,” <i>VOICE Prints</i> 14, no. 5 (May-June 2017), pp. 4-7.</p> <p>Howell, Ian. 19 minute video: https://www.academia.edu/32979263/Video_Demonstrating_Figures_6_and_7_from_Necessary_Roughness_in_the_Voice_Pedagogy_Classroom_The_Special_Psychoacoustics_of_the_Singing_Voice</p> <p>Howell, Ian. 14 minute video: https://www.academia.edu/29415021/Local_Spectral_Coherence_Presentation_at_the_Pan_American_Vocology_Associations_2016_Symposium</p>

		<p>Howell, Ian. 24 minute video: https://www.academia.edu/35499093/In_Search_of_the_Soprano_Singers_Formant_A_Perceptual_Approach</p> <p>McCoy, <i>Basics of Voice Science and Pedagogy</i>, pp. 62-86</p> <p>McCoy, <i>Your Voice: An Inside View</i>, pp. 21-32, 62-82</p> <p>Michael, Deirdre, “Care of the professional voice: Dispelling vocal myths”: Part 5: "Sniff to raise the palate!"." <i>Journal of Singing</i> 71, no. 3 (2015): 319-325.</p> <p>Miller, Donald. <i>Resonance in Singing: Voice Building through Acoustic Feedback</i>. Princeton, NJ: Inside View Press, 2008.</p> <p>Nix, John. “Vowel modification revisited.” <i>Journal of Singing</i> 61:2 (2004).</p> <p>Perna, Nicholas. "Nasality Deconstructed." <i>Journal of Singing</i> 76, no. 4 (2020): 429-432.</p> <p>Sundberg, Johan. “The Acoustics of the Singing Voice,” <i>Scientific American</i> (March 1977), 82-91.</p> <p>Video vocal tract model synthesis; demo of source-filter theory</p>
7	1	<p>Range/Voice Classification</p> <p>Doscher, <i>Functional Unity of the Singing Voice</i>, pp. 195-198.</p> <p>Miller, Richard. <i>The Structure of Singing</i>. New York: Schirmer, 1996, pp. 115-149; 161-170.</p> <p>Titze, <i>Principles of Voice Production</i>, 2nd printing, pp. 185-196.</p>
7	2	<p>Articulation/A&P</p> <p>Coffin, Berton. “Articulation for Opera, Oratorio, and Recital,” <i>The NATS Bulletin</i> 32, no. 3 (February/March 1976), pp. 26-41.</p> <p>LeFevre, Carla, “Tongue Management,” <i>Journal of Singing</i>, November/December 2011 Volume 68, No. 2, pp. 157–162</p> <p>Malde, Melissa. “Mapping the Structures of Resonance,” <i>Journal of Singing</i> 65, no. 5 (May/June 2009), pp.521-529.</p> <p>McCoy, <i>Basics of Voice Science and Pedagogy</i>, pp. 112-122.</p> <p>McCoy, <i>Your Voice: An Inside View</i>, 3rd edition, pp. 251-268.</p> <p>Miller, <i>The Structure of Singing</i>, pp. 281-286, 293-296.</p> <p>Nair, Angelika <i>The Tongue as a Gateway to Voice, Resonance, Style, and Intelligibility</i>, Plural Publishing (April 19, 2021)</p>

		Zeller Kurt-Alexander, "Mapping the Structures of Articulation," Ch. 6 in Malde, Melissa, MaryJean Allen, and Kurt-Alexander Zeller. <i>What every singer needs to know about the body</i> . Plural Publishing, 2020.
8	1	<p>Motor Learning/Skill Acquisition</p> <p>Crocco, Laura, and David Meyer. "Motor Learning and Teaching Singing: An Overview." <i>Journal of Singing</i> 77, no. 5 (2021): 693-702.</p> <p>Helding, Lynn. "Motor learning and voice training: locus of attention." <i>Journal of Singing</i> 72 (1): 87-91.</p> <p>Helding, Lynn. "Motor learning and voice training, part II. Locus of attention: Internal or external? That is the question." <i>Journal of Singing</i> 72 (5): 621-627.</p> <p>Helding, Lynn. <i>The Musician's Mind</i>. Lanham, MD: Rowman and Littlefield, 2020. Chapters 3-4, pp. 71-162.</p> <p>Maxfield, Lynn. "Neuroscience for Singers, Part 1: Neuroanatomy." <i>Journal of Singing</i> 76, no. 2 (2019): 203-206; Stark, Amanda, and Lynn Maxfield. "Neuroscience for Singers, Part 2: Anatomy, Physiology, and Motor Control of Breathing." <i>Journal of Singing</i> 76, no. 4 (2020): 465-469.</p> <p>Titze, Ingo, and Katherine Verdolini Abbott. <i>Vocology: The Science and Practice of Voice Habilitation</i>. Salt Lake City, UT: National Center for Voice and Speech: 2012. Chapter 7, pp. 217-239.</p>
8	2	<p>Lifespan Voice: Early through Late</p> <p>Brunssen, Karen. <i>The Evolving Singing Voice: Changes Across the Lifespan</i>. San Diego: Plural Publishing, 2018.</p> <p>Welch, Howard, and Nix, eds. <i>Oxford Handbook of Singing</i>, chapters 20-29 (various authors), pp. 413-600.</p> <p>Titze, <i>Principles of Voice Production</i>, 2nd printing, pp. 196-210.</p>
9	1	<p>Voice Health and Hygiene</p> <p>Fleming, Rachelle, Ingo Titze, and Renee Fleming. "The FlemIngo Stance on Marking," <i>Journal of Singing</i> 73, no. 5 (May/June 2017), pp. 527-530.</p> <p>McCoy, <i>Basics of Voice Science and Pedagogy</i>, pp. 87-104</p> <p>McCoy, <i>Your Voice: An Inside View</i>, pp. 187-228</p> <p>Meenan, Kirsten, Michelle White, Jonathan Romak, and Robert Sataloff. "Common Vocal Remedies: What are they and do they really work? Parts 1 & 2," <i>Journal of Singing</i> 73, nos. 1-2, pp. 47-52 (part 1), 173-179 (part 2).</p> <p>Michael, Deirdre, "Care of the professional voice: Dispelling vocal myths": Part 2: "sing it off the chords!" <i>Journal of Singing</i> 67, no. 4 (2011): 417.</p>

		<p>Part 3:" Sing OVER your cold!"." <i>Journal of Singing</i> 68, no. 4 (2012): 419-425.</p> <p>Part 4:" Talk higher!"." <i>Journal of Singing</i> 69, no. 2 (2012): 167.</p> <p>Rubin, John, and Ruth Epstein. "The Healthy Voice, Lidestyle, and Voice Protection (including Exercise, Body Work, and Diet)." In <i>The Oxford Handbook of Singing</i>, edited by Graham Welch, David Howard, and John Nix, pp. 53-66. Oxford, U.K.: Oxford University Press, 2019.</p> <p>Scearce, Leda. <i>Manual of Singing Voice Rehabilitation</i>. San Diego: Plural Publication, 2016. Chapters 3-5, pp. 31-92.</p> <p>Stadelman-Cohen, Tara, and Robert Hillman. "Voice Dysfunction and Recovery." In <i>The Oxford Handbook of Singing</i>, edited by Graham Welch, David Howard, and John Nix, pp. 31-52. Oxford, U.K.: Oxford University Press, 2019.</p> <p>Titze, Ingo, and Katherine Verdolini Abbott. <i>Vocology: The Science and Practice of Voice Habilitation</i>. Salt Lake City, UT: National Center for Voice and Speech: 2012. Chapters 2-3, pp. 39-122.</p>
9	2	<p>Developmental Warm-Ups/Vocalises</p> <p>Coffin, Berton. <i>Overtones of Bel Canto</i>. Lanham, MD: Scarecrow, 1980. Vocalises interspersed with text on pp. 30-153.</p> <p>Miller, Richard. <i>The Structure of Singing</i>. Chapters 1-14, pp. 1-195.</p> <p>Nix, John. "A 21st Century Primer on Vocalizing," <i>Journal of Singing</i> 74: 2 (2017)</p> <p>Nix, John. "Closing your mouth to open your sound," <i>Journal of Singing</i> 73 (1): 35-41. Accompanying videos: https://www.youtube.com/watch?v=o8bxuFVe8ss https://www.youtube.com/watch?v=SGOBBJ3yjnw https://www.youtube.com/watch?v=68t1TxO38as</p> <p>Nix, John. "Shaken, not stirred: Practical Ideas for Addressing Vibrato and Non-vibrato Singing in the Studio and the Choral Rehearsal," <i>Journal of Singing</i>, 70 (4): pp. 411–418.</p> <p>Nix, John, Kate Emerich, Ingo Titze. "Application of Vocal Fry to the Training of Singers," <i>Journal of Singing</i> 62 (1): 53-59.</p> <p>Ragan, Kari. <i>A Systematic Approach to Voice</i>. San Diego: Plural Publications, 2020. Chapters 3-8, pp. 19-234</p> <p>Rosenberg, Marci, and Wendy LeBorgne. <i>The Vocal Athlete: Application and Technique for the Hybrid Singer</i>. San Diego: Plural Publishing, 2014.</p>

		Titze, Ingo, and Katherine Verdolini Abbott. <i>Vocology: The Science and Practice of Voice Habilitation</i> . Salt Lake City, UT: National Center for Voice and Speech: 2012. Chapter 6, pp. 182-216.
10	1	<p>Developmental Rep. Selection</p> <p>Arenson, Chris. <i>Literature for Teaching A Guide to Choosing Solo Vocal Repertoire from a Developmental Perspective</i>. Gahanna, OH: Inside View, 2014.</p> <p>Nix, John. "Criteria for selecting repertoire." <i>Journal of Singing</i> 58:3 (2002), 217-221.</p>
10	2	<p>Teaching Practice Skills/Exercise Science</p> <p>Ericsson, Anders, and Robert Pool. <i>Peak: Secrets from the new science of expertise</i>. Random House, 2016.</p> <p>Hoch, Matthew, and Mary J. Sandage. "Exercise science principles and the vocal warm-up: implications for singing voice pedagogy." <i>Journal of Voice</i> 32, no. 1 (2018): 79-84.</p> <p>Johnson, Aaron M., and Mary J. Sandage. "Exercise science and the vocalist." <i>Journal of Voice</i> 35, no. 4 (2021): 668-677.</p> <p>Nix, John. "“Best Practices: Using Exercise Physiology and Motor Learning Principles in the Teaching Studio and the Practice Room,” <i>Journal of Singing</i> 74: 2 (2017)</p> <p>Saxon, Keith, and Carole Schneider, Carole. <i>Vocal Exercise Physiology</i>. San Diego: Singular, 1995.</p>
11	1	<p>Studio Communication/Student-Teacher Relationship/Teaching Philosophy/NATS Code of Ethics</p> <p>American Academy of Teachers of Singing. "Ethical Behavior Within the Voice Teaching Profession." <i>Journal of Singing</i> 78, no. 1 (2021): 7-9.</p> <p>American Academy of Teachers of Singing. "Mentoring: Take(s) 2." <i>Journal of Singing</i> 77, no. 2 (2020): 155–158.</p> <p>Doscher, Barbara. "Teaching singing." <i>Quarterly Journal of Music Teaching and Learning</i> 3:2 (1992), 61-66.</p> <p>Clemmons, Jo. "Rapport and Motivation in the Applied Studio." <i>Journal of Singing</i> 63:2 (2006), 205-210.</p> <p>Edwin, Robert. "Billable hours: a singing teacher's dilemma?" <i>Journal of Singing</i> 72 (3): 347-348</p> <p>Helding, Lynn, and Kari Ragan. "Evidence-Based Voice Pedagogy (EBVP), Part 3: Student Goals and Perspectives." <i>Journal of Singing</i> 78, no. 5 (2022): 635-640.</p>

		<p>Brian Manternach, “Shaming and Blaming,” <i>Journal of Singing</i>, September/October 2021 Volume 78, No. 1, pp. 103–107</p> <p>Codes of ethics: NATS (https://www.nats.org/code-of-ethics.html); PAVA (http://pavavocology.wixsite.com/pava/code-of-ethics); NYSTA (https://nyst.org/content/code-ethics); joint statement of NATS, VASTA, and ASHA (https://www.asha.org/policy/TR2005-00147.htm)</p>
11	2	<p>Practicum</p> <p>Hoch, Matthew, and Mary J. Sandage. "Working toward a common vocabulary: Reconciling the terminology of teachers of singing, voice scientists, and speech-language pathologists." <i>Journal of voice</i> 31, no. 6 (2017): 647-648.</p> <p>McCoy, Scott. “Vocal virtues.” <i>Journal of Singing</i> 69:5 (2013), 569-570.</p> <p>McCoy, Scott. “What comes next?” <i>Journal of Singing</i> 72 (4): 455-457.</p> <p>Nix, John. “Developing critical listening and observational skills in young voice teachers.” <i>Journal of Singing</i> 59:1 (2002), 27-30.</p> <p>Nix, John. “ ‘You want me to do what?’ Twenty-first century pedagogy encounters pedagogical fundamentalism.” <i>Choral Journal</i> 53:10 (2013), 43-51</p>
12	1	<p>Online Teaching</p> <p>Helding, Lynn. "Cognition in the Age of Corona: Teaching Students How to Learn." <i>Journal of Singing</i> 77, no. 2 (2020): 249-259.</p> <p>Helding, Lynn, “Cognition After Corona: The Value of Lessons Learned,” presentation at national NATS Conference; recording available on the NATS Live Learning Center</p>
12	2	<p>Practicum</p>
13	1	<p>Research Methods</p> <p>Choosing & Using Sources: A Guide to Academic Research: A free, open access resource (downloadable e-book) for completing research-based writing assignments and projects; created by The Ohio State University Libraries</p>
13	2	<p>Practicum</p>
14	1	<p>Technology/Voice Analysis</p> <p>Hughes, Diane. “Technological Pitch Correction: Controversy, Contexts, and Considerations.” <i>Journal of Singing</i> 71 (5): 587-594.</p> <p>Manternach, Brian. “Mic check: What every singer should know.” Available at: https://www.csmusic.net/content/articles/mic-check/</p>

		<p>McCoy, Scott. <i>Your Voice: An Inside View</i>, 3rd edition. Chapter 5, pp. 82-111.</p> <p>Meyer, David, John Nix, and David Okerlund. "Practical Science in the Studio, Part 3: "High-Tech" Strategies," <i>The Journal of Singing</i> 77, no. 5 (May/June 2021), pp. 633-643.</p> <p>Nair, Garyth. <i>Voice: Tradition and Technology</i>. Independence, KY: Cengage, 1999.</p> <p>Nair, Garyth, David Howard, and Graham Welch. "Practical Voice Analyses and Their Application in the Studio." In <i>The Oxford Handbook of Singing</i>, edited by Graham Welch, David Howard, and John Nix, pp. 1049-1070. Oxford, U.K.: Oxford University Press, 2019.</p> <p>Pabon, Peter, David Howard, Sten Ternstrom, Malte Kob, and Gerhard Eckel. "Future perspectives: (i) Voice Range Profile-based Voice Quality Feedback; (ii) Hearing Modeling Spectrography; (iii) Voice Synthesis; (iv) 3D Printed Vocal Tracts; (v) Masterclass Teaching at a Distance; (vi) Virtual Acoustics; (vii) The Voice in Computer Music Composition." In <i>The Oxford Handbook of Singing</i>, edited by Graham Welch, David Howard, and John Nix, pp. 1071-1096. Oxford, U.K.: Oxford University Press, 2019.</p> <p>Titze, Ingo. "Training the electronic (microphone) singer." <i>Journal of Singing</i> 71 (5): 601-602.</p> <p>Free software download for Madde voice synthesizer: http://tolvan.com/index.php?page=/madde/madde.php</p> <p>Free software for RecVox voice recorder and phonetogram (voice range profile): http://tolvan.com/index.php?page=/recvox/recvox.php</p>
14	2	Practicum
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