NEW YORK UNIVERSITY
THE STEINHARDT SCHOOL OF EDUCATION
FACULTY SUBCOMMITTEE ON COURSES AND PROGRAMS (SCP)
MUSIC AND PERFORMING ARTS PROFESSIONS (CCP)

(A Subcommittee of the Faculty Academic Affairs Committee)
1. Department **Music and Performing Arts Professions**
   Program **Vocal Performance**

2. Course Number **E85.2xxx** Clock Hours______ Credits 2
   If additional hours are needed please explain:

3. Course Title: **Vocal Repertoire for Teaching: Classical**

4. Catalog Description: (8 lines maximum preferred):
   Students and teachers in this class will study classical vocal repertoire (art song, opera, oratorio) so as to consider the application and use of this repertoire in the training and development of the singing voice through all stages of growth. Specific instruction in developing analytical and pedagogical tools pertaining to repertoire and development of the human voice will be addressed as well as historical and current trends in the genre.

5. Offered:  Academic Year_____X  Summer___  Summer Only_____  
   Off-Campus (place) ____________________________
   Other (explain) ________________________________

6. Course Stipulations:
   
   A. Curricular purpose of course (check one or more):
      Program requirement X for Program : Advanced Certificate in Vocal Pedagogy
      Program elective__________________________ Service course______
      Other (explain)____________________________

   B. Student population:
      Program/Departmental majors_____ X________
      Non-program/Non-departmental majors____________________________
Undergraduate______Graduate ______X

Other (explain) ____________________________________________

If special permission is required, explain_______________________

C. Prerequisite/corequisite coursework________________________

D. Upper limit of class size N/A __Specific reason for limit_______

7. Staff and facilities requirements:

A. Availability of qualified person (check one or more):

   Full time:  In Program______In Department__________

   In SCHL. OF ED.,______________________________

   Adjunct______X______Other (explain)__________________

B. Type of room needed Classroom __________________________________

C. Special equipment needed Piano, AV Equipment ______________________

D. Any special fees proposed (explain)______________________________

8. What are the major instructional techniques to be used in the proposed course? Please indicate percentages.

   Clinical_________________Laboratory_________________
   Colloquium__________ Lecture 80%   
   Distance Learning________ Recitation_________________
   Fieldwork____________ Seminar 20%           
   Independent Study________ Studio___________________
   Individualized Instruction____ Workshop________________________________

Need for the course:

A. What need will be met by the proposed course? Check one or more of the following and give evidence in support of each item checked.

   1. Part of a proposal for a new program ______ X ________

      Evidence  In a lesson setting, repertoire is introduced to reinforce specific technical and pedagogical information being mastered by the student in order to
coordinate and “build” the instrument. As literature for the voice can be classified by its level of vocal difficulty, it must therefore be introduced to a student in a specific progression to facilitate optimal growth. If one assigns repertoire not suited for the voice/person, one hinders all areas of growth and may indeed disable a voice permanently. A pedagogical course of study for the voice must, therefore, include instruction that provides an overview of the repertoire and the analytical tools in assessment of the material in regard to the vocal ability, maturity, musical aptitude and personality of the student.

2. New course in an existing program _______________________

   Evidence _______________________

3. Other (explain) _______________________

B. Describe the potential student population for the proposed course:

   Students enrolled in Advanced Certificate in Vocal Pedagogy

   C. Provide evidence that there will be sufficient enrollment:

   This course is a requirement for Advanced Certificate in Vocal Pedagogy

9. Relationship of the proposed course to existing offerings in SCHL. OF ED. or other schools of the University:

   In discussions with Larry Ferrara, William Wesbrooks, Brian Gill, members of the voice faculty and vocal performance students, it was agreed that the population of this new program would fill this course.

   In reviewing the curriculum outlined for vocal pedagogy programs at comparable university and conservatory programs throughout the US, there appears to be little repertoire based instruction. In consulting the current NYU Steinhardt voice faculty and students in our graduate performance program who have expressed an interest in teaching, it was unanimously agreed that such a course would be greatly beneficial.

   To prevent unnecessary course replication, similarity, and overlap, please consult with members of your program and department and any other units within the School or University that offer courses containing content included in the proposed course.

   Please feel free to consult with any member of the Faculty Subcommittee on Courses and Programs regarding the nature and extent of consultation appropriate to the development of your proposal.

A. List existing course(s) that may have some overlapping content:

   No courses currently exist with overlapping content

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B. List the individuals with whom you consulted about possible overlapping course content:

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<th>Name</th>
<th>Department</th>
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C. Names, signatures, and comments of chairperson(s) of department(s) in which similar courses are offered.

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* If a department chair checks minimal or extensive overlap on the course proposal form, a separate statement must be written describing the nature of the overlap.

D. If you have determined that no consultation is required, check here X.

Faculty and student involvement:

What was done in planning the course, who participated, how, and what modifications were made throughout the course design effort?
Participants: Dianna Heldman, Grant Wenaus, adjunct and full time vocal performance faculty and graduate students.

Planning:
A. We recognized the need: It is increasingly evident that a knowledge of repertoire from a pedagogical standpoint is paramount in effective vocal instruction at all stages of development. It is the belief as well as the practice of all those involved that such knowledge and practice result in longevity of the instrument, consistent growth, versatility, greater technical ability and performer confidence.
B. Objectives were determined and solutions discussed. Modifications were made keeping to the philosophy and mission of the program toward the desired outcome.

11. Describe how you will document the outcomes of a course, reflect on its merits, and plan for future revisions.
The success of this course will be measured in student course evaluations, examination results and final research projects. The student will also be asked to demonstrate in a voice lesson/master class setting the ability to select repertoire for the singer with whom he/she is working.

Continual revisions will be done in regard to feedback from students and faculty.

13. Please attach a course outline to this proposal. Since the course outline is intended to convey to the students a sense of purpose and direction about the course, it should include the following elements:

14. Prepared by: ______ Dianna Heldman ____________ ____March 2008____ (Signature of Proposer) (Date)

15. Approved by Faculty ____________________________________________ (Signature MPAP Faculty CCP Chair) (Date)

16. Approved by: ____________________________________________ (Signature of Department Chair) (Date)
Course Outline: E85.2xxx Vocal Repertoire for Teaching: Classical

A. Course objectives stated in terms of expected student accomplishments/outcomes;
At the completion of this class, the student will have a working knowledge of classical vocal repertoire so as to be able to successfully select repertoire for students of any vocal category and at any stage of development that will reinforce, maintain and promote optimal growth.

B. Outline of course content, as a list of suggested topics scheduled for the duration of the term. In the absence of a list, please indicate the relative weight for each topic in terms of percentage of time devoted to it;

Vocal Repertoire for Teaching: Classical, E85.2xxx, will cover the following topics:

1) Overview of Repertoire and Resources (partial bibliography, see #13.C)
   • Historical overview
     o Italian singing schools/treatises (Bel canto practices)
     o Nationalistic/linguistic variants in repertoire
     o German fach system of vocal categorization
     o 19th and 20th C shifts in repertoire
     o Parallels in Music Theatre repertoire and “cross-over” literature
     o Composers that changed/set the standard for vocal music
     o Singers that changed/set the standard for vocal music
   • Opera, oratorio and song anthologies
   • Comparison of editions and ramifications of differences
   • Interpretive guides and literature resources

2) Assessment of Vocal Repertoire
   • General: Categorization (Fach) / Vocal Requirements: Range, Tessitura, Agility, Timbre/ Quality, Gender appropriateness / transposition possibility
   • Specific:
     o Technical difficulty level
       ▪ What skill set does this repertoire require that the student will find success with?
       ▪ What about the repertoire will challenge and assist the student in
mastering and reinforcing skills currently working on?

- Text
  - Foreign language
  - Interpretive challenges
  - Vowel setting in regard to registration shifts

3) **Assessment of Student and Application of Repertoire**

- How to determine the abilities and needs of the singer, hence repertoire
- Appeal for the individual: interest, aptitude
- Creating a long-term plan through repertoire for different categories:
  - Young female voice
  - Young male voice (pre-transition)
  - Young male voice (post-transition)
  - Male voice, with aptitude for/interest in Countertenor repertoire
  - All college level fachs
  - Post-college and professionals
  - The mature voice, including height-of-career operatic

13. Major teaching-learning activities, assignments, and/or projects:

**Lecture and discussion**

**Observation:** In class teaching demonstrations and outside observations

**Research Project:** The creation of a database cataloguing and cross-referencing repertoire for singers in the categories outlined in 3.B. (above). This should include all of the singer’s own repertoire, all repertoire covered in the course, plus a vast bibliography from the standard classical vocal literature.

List of readings, both required and recommended:

**Required:**


Doscher, Barbara and John Nix, From Studio to Stage: Repertoire for the Voice.


Selected readings from the following periodicals:

- *Classical Singer Magazine*
- *Opera News*

**Recommended:**


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C. Criteria and procedures for assessing the achievements of objectives. The evaluation plan must be consistent with the course objectives. (An examination may be appropriate for assessing certain objectives; an out-of-class project for others).

- Students will participate in two written assignments, one mid-term, one final.
- The final exam will include an oral exam – seminar style – where they are put in a “juried” situation with questions generated by the class.
- Students will be expected to participate in discussions of assigned readings pertaining to the topic covered on that day.
- Students will also be asked to observe master teachers on faculty in teaching situations where they can ask questions. They will present written objective observations of the methodology presented and the application utilized in these lessons.
- Students will be required to keep a journal of teaching/learning discoveries both in their own singing and in teaching. A summary will be due as a final project.

SYLLABUS ATTACHED


(Signature of Proposer) (Date)

15. Approved by: ___________________________________ _______________

(Signature of Department Chair) (Date)