



**MUS 403 – 097**  
**Vocal Pedagogy**  
**Course Syllabus: Spring 2026**

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## Instructor Information

Instructor:	Dr. Matthew Schloneger
Classroom Location:	MUS 214, TR 11:00-11:50
Office Location:	MUS 233
Office Hours:	Posted Outside of Office
Cell Phone:	316-772-0726
University E-mail:	Matthew.schloneger@etamu.edu
Preferred Form of Communication:	Email
Communication Response Time:	24 hours

## Course Information

### Course Description

An examination of techniques relating to vocal registration, resonance adjustments, and breath management for the singer. Includes age specific physiological developments and instructional needs of people from childhood through senior adults.

### Institutional Effectiveness Student Learning Outcomes for Music

**Pedagogy:** Graduating students will develop and apply effective pedagogical strategies in individual and/or classroom settings and at appropriate musical and developmental levels.

### Student Learning Outcomes

- 1) Gain factual knowledge (terminology, classifications, methods, trends)
  - a. Students will be able to discuss the anatomy and physiology (i.e. identify the muscle groups, ligaments, organs, etc.) required for effective respiration, phonation, and resonation in singing;
  - b. Demonstrate effective posture and respiration for singing;
  - c. Discuss common issues of vocal abuse and vocal health
- 2) Develop skills, competencies, and points of view needed by professionals in the field most closely related to this course.
  - a. Gain practical experience in the diagnosis and correction of vocal inefficiencies, including
  - b. Demonstrate effective vocalizations for warmup and vocal development
  - c. Develop a physiological and acoustic understanding of the different vocal techniques required for classical solo voice, contemporary commercial music, and choral singing.
  - d. gain practical experience in the diagnosis and correction of vocal inefficiencies through a practicum voice teaching experience
  - e. Discuss the physical maturation of the voice, especially through the male voice change, and demonstrate effective vocalises and exercises to address challenges resulting from the maturation

- f. Develop competencies in selecting appropriate repertoire for developing voice students
- g. Develop appropriate voice studio policies and lesson plans
- 3) Gain a broader understanding and appreciation for vocal music through exposure and analysis as well as a stronger sense of context.
  - a. Learn to analyze and critically evaluate ideas, methods, and points of view regarding vocal pedagogy

## Required Textbooks

McCoy, Scott. *Your Voice: An Inside View 3. Voice Science & Pedagogy*. Inside View Press, 2019  
 McKinney, James C. *The Diagnosis & Correction of Vocal Faults*. Long Grove, IL: Wavland Press, 1994.

## Recommended Course Materials

Subscription to Appcompanionist app

# Course Requirements

## Instructional Methods

Instructional methods include lectures by the instructor and a guided teaching practicum.

## Assessments

Assessment will be based on attendance and participation, quizzes, in-class coachings and performances, assignments, and the final exams. Attendance is required. Quizzes will cover material from class and assigned readings. Quizzes missed due to unexcused absences will not be made up. Assignments will include listening/comprehension worksheets, worksheets prepared by the instructor, assignments from the required workbook, preparation of IPA transcriptions, and preparation of translations from Italian to English.

# Grading

## Class Assignments & Grading:

1. In Class Assignments & Quizzes	60
2. HAT Journals (18 x 15 pts)	270
3. A&P Competency Test (90 or above)	100
4. Acoustics Competency Test (90 or above)	100
5. Studio Policies Document	40
6. Two Lesson Observations @ 25 pts	50
7. Voice Teaching Practicum	
Practicum permission form	25
4 uploaded lesson video recordings @ 25 pts	100
4 lesson evaluation forms @ 10 pts	40
4 lesson plans @ 10 pts	40
Practicum Reflection Paper	50

8. Solo Vocal Literature Project	125
TOTAL	1000

Course grades: A: 90-100%, B: 80-89%, C: 70-79%, D: 60-69%, NC: <60%

## Assignments

**1. Class Participation, Reading, HAT Journals:** Evidence of regular, on time completion of assigned readings, as indicated by (a) short reflection activities or pop quizzes at the beginning of each class, (b) submission of a HAT journal as specified, and (c) contributions to class discussions.

**HAT JOURNAL.** Keep an ongoing journal with entries for each class meeting noted on the course calendar. For each entry, briefly address these three items:

**(a) H=Huh?** "I'm not sure about....." What specific questions do you have from the readings for this week. What specific questions do you have from the previous class meeting? From the voice pedagogy practicum? What items/skills are you still fuzzy about?;

**(b) A=Aha!** "I did not know that." What light bulbs turned on for you? What did you learn that was new to you?;

**(c) T=Transfer.** "I can use these particular concepts/techniques (name them) in my teaching, performance practices, or research (how?)." Also, what implications might particular ideas/techniques have for your professional life and for life in general?

**How To Do It:** Begin a word-processing document. Type as individual headings the date of each class meeting. Write your HAT reflections below each heading. Bulleted or enumerated writing is fine, as long as your meaning is clear and your writing evidences thoughtful engagement with the readings/discussions/activities of the class.

**Submission:** Cut and paste your journal reflections for each class day into the corresponding D2L Assignment. You will write journal entries at the latest by 8am prior to, not after, class meetings. Doing so will serve as a check that you are completing the readings and enable the instructor to address in class those items of particular interest or confusion to you.

## **2. Competency Tests:**

Pass (with a score of 90% or above) Two Competency Tests: (a) vocal anatomy and physiology, and (b) acoustics of vocal sound. These tests will be given once in class. Students not achieving a score of 90 or above may retake each test once. Individual appointments must be scheduled for re-tests. Students not achieving 90% during the semester will receive 0 credit for this portion of the course. **Lists of Terms:** Voice Anatomy & Physiology and Acoustics terms sheets will be distributed in class and made available on Moodle. Each student should write definitions for each term and will be responsible for all terms in the two competency tests.

## **3. Teaching Observations**

Observe two (2) voice lessons with a teacher who is NOT your own private studio teacher. Observations must be pre-approved by both the teacher and student being observed. When you have completed all observation-sessions type a one-page report of the experience including the following:

1. Topic covered
2. Teaching techniques
3. Teaching style
4. Teacher-student interaction

## **2. Role-playing a lesson**

This project will provide you with the opportunity to design, present, observe, and evaluate a 'first lesson' in class

### Step I. Role-play a 10-minute lesson

Using a colleague from class, role-play a 10-minute first lesson. Include vocalizing (warm-up) and a song. Teaching evaluation sheets will be distributed to the other members of the class.

### Step II. Self-evaluation

Bring a video recording device to class the day of your scheduled presentation. Your teaching will be recorded and you are to write a review of your own teaching by critiquing your recording as one of your HAT journals

## **4. Teach four private voice lessons**

Each student in the class will teach a series of four (4) voice lessons to a selected person:

1. Enlist a student to teach (or client with whom to work).
2. You must obtain written consent of the prospective student to participate in this teaching practicum and to have his or her voice lessons video-recorded. For any prospective voice student under the age of 18, you must gain written permission from the student's parent or guardian as well. Use the Voice Teaching Practicum Permission Form included on D2L. If you wish to enlist a student under the age of 18, you must consult first with the instructor.
3. Schedule with your student a series of four in-person voice lessons. Video record each lesson. Be sure that both you and the student appear in the picture.
4. At the conclusion of each voice lesson, view and reflect upon the videotape of that lesson. Then complete and submit the Voice Lesson Evaluation Form
5. As you engage in the practicum, consistently reflect upon these questions: (1) Am I demonstrably helping my student/client achieve efficient, comfortable vocal production habits in accord with his or her own singing goals? (2) What are my current strengths as a voice teacher? (3) What improvements to my teaching do I need to implement? (4) Am I conducting myself ethically and as a professional? The "Evaluating Your Voice Lessons" handout suggests criteria to assist you in these ongoing reflections.
6. After each lesson, bring a selected portion of a video-recorded lesson to class. You must (a) have the recording cued and ready to go beforehand, and (b) have ascertained beforehand its playback compatibility with the classroom's audio-visual equipment.
7. Complete a short reflection paper (3-5 pages double spaced) about your voice practicum teaching experience. The paper can be presented in the form of HAT Journal. The reflection paper is due by the last day of classes, but you are encouraged to complete this assignment as soon as possible after your last voice lesson is completed.

## **5. Complete a solo vocal literature project**

The solo literature project involves creating a notebook of 28 beginning and intermediate songs for beginning and intermediate vocalists. The one-page form with evaluation rubric found on Moodle should be downloaded and used for each song. For each voice type (Soprano, Mezzo/Alto, Tenor, Baritone/Bass) identify and complete a form for one:

- English art song
- Italian Song
- French Song
- German Song
- Sacred Song
- Golden Age Musical Theatre, Jazz, or Great American Songbook song
- Contemporary Belt Song (musical theatre, pop, rock, etc)

—Mini project (3 songs) due April 9. Full project due May 5. Submit in electronic format. A completion of all students' projects will be distributed to everyone for future use at the end of the semester

## **Course and University Procedures / Policies**

### **School of Music Mission Statement:**

The School of Music at East Texas A&M University promotes excellence in music through the rigorous study of music history, literature, theory, composition, pedagogy, and the preparation of music performance in applied study and ensembles to meet the highest standards of aesthetic expression.

### **University Mission Statement:**

East Texas A&M University provides a personal educational experience for a diverse community of life-long learners. Our purpose is to discover and disseminate knowledge for leadership and service in an interconnected and dynamic world. Our challenge is to nurture partnerships for the intellectual, cultural, social, and economic vitality of Texas and beyond.

### **Syllabus Change Policy**

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance.

### **Class Attendance Policy**

Your attendance is expected at each class. Two unexcused absences are allowed per semester. A student with more than two unexcused absences will receive a maximum letter grade of B. A student with more than six absences for any reason will receive an NC for the course. Two tardies count as one absence. Excused absences will require a note from an outside party explaining why class was missed. Or prior notification that you will need to miss class.

### **Late Assignments or Work**

Assignments handed in after the due date will have 10% of the grade subtracted for each day the work is handed in late.

### **ETAMU Attendance**

For more information about the attendance policy please visit the [Attendance](#) webpage and [13.99.99.R0.01 Class Attendance](#)  
<http://www.tamuc.edu/admissions/registrar/generalInformation/attendance.aspx>

The syllabus / schedule are subject to change

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/academic/13.99.99.R0.01.pdf>

## **School of Music Engagement Expectations**

Students are expected to actively participate in all assigned components of this course. Active participation includes being present, engaged, responsive, cooperative, respectful, and professional. It may also include providing feedback, asking questions, and being supportive of class members and faculty during instruction time.

## **Student Expectations**

Students are expected to actively participate in all classes. Notification for excused absence must be received in advance. It is the individual student's responsibility to notify the instructor of a legitimate absence in advance. It is also the individual student's responsibility to acquire any missed notes and assignments from other students and/or the instructor.

Students are expected to actively participate in all classes by coming prepared and with all assigned materials. This course is a graduate research course. Bibliographical material, repertoire, library resources, applied techniques, as well as research techniques applicable to graduate study in music specific to flute/woodwind pedagogy will be surveyed and discussed. Be prepared to spend a significant amount of time doing research and review of materials outside of class.

Students are expected to demonstrate skills in pedagogy through their observation, analysis, discussion and feedback of the performances of other students. Students are expected to gain skills in this area by the observation of teaching techniques in their own private lessons and through the observation of teaching techniques of other students in studio class, guest artist classes on campus, and optional conference attendance or optional observations of master teachers online. Students will need to submit teaching videos and acquire a waiver from the student(s) in their videos.

## **Texas Education Code – Music Education**

*This course content is aligned with the standards established by the Texas Education Code, covering areas such as Music, the Commissioner's Rules, Pedagogy and Professional Responsibilities, Technology, and English Language Proficiency. To review these standards, please visit the Music Education Program D2L Shell and select "Standards and Objectives."*

## **Musician Health and Safety**

As an Institutional Member of the National Association of Schools of Music, East Texas State A&M University supports the Association's commitment to student health and wellness. The following web address provides links to information for resources related to physical and mental well-being, as well as assists in offering preventative measures that students can take to avoid serious and/or chronic conditions: [Musician Health and Safety - East Texas A&M University](#)

## **Academic Integrity**

Students at East Texas A&M University are expected to maintain high standards of integrity and honesty in all of their scholastic work. For more details and the definition of academic dishonesty see the following procedures:

[13.99.99.R0.03 Undergraduate Academic Dishonesty](#)

[13.99.99.R0.10 Graduate Student Academic Dishonesty](#)

## **AI use policy**

East Texas A&M University acknowledges that there are legitimate uses of Artificial Intelligence, ChatBots, or other software that has the capacity to generate text, or suggest replacements for text beyond individual words, as determined by the instructor of the course. Any use of such software must be documented. Any undocumented use of such software constitutes an instance of academic dishonesty (plagiarism). Individual instructors may disallow entirely the use of such software for individual assignments or for the entire course. Students should be aware of such requirements and follow their instructors' guidelines. If no instructions are provided the student should assume that the use of such software is disallowed.

In any case, students are fully responsible for the content of any assignment they submit, regardless of whether they used an AI, in any way. This specifically includes cases in which the AI plagiarized another text or misrepresented sources.

### Nondiscrimination Notice

East Texas A&M University will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

## **Technology Requirements**

### **LMS**

All course sections offered by East Texas A&M University have a corresponding course shell in the myLeo Online Learning Management System (LMS). Below are technical requirements

LMS Requirements:

<https://community.brightspace.com/s/article/Brightspace-Platform-Requirements>

LMS Browser

Support: [https://documentation.brightspace.com/EN/brightspace/requirements/all/browser\\_support.htm](https://documentation.brightspace.com/EN/brightspace/requirements/all/browser_support.htm)

Zoom Video Conferencing Tool

[https://inside.tamuc.edu/campuslife/CampusServices/CITESupportCenter/Zoom\\_Account.aspx?source=universalmenu](https://inside.tamuc.edu/campuslife/CampusServices/CITESupportCenter/Zoom_Account.aspx?source=universalmenu)

### **Access and Navigation**

You will need your campus-wide ID (CWID) and password to log into the course. If you do not know your CWID or have forgotten your password, contact the Center for IT Excellence (CITE) at 903.468.6000 or [helpdesk@etamu.edu](mailto:helpdesk@etamu.edu).

**Note:** Personal computer and internet connection problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a computer at a friend's home, the local library, office service companies, Starbucks, a ETAMU campus open computer lab, etc.

## **Communication and Support**

If you have any questions or are having difficulties with the course material, please contact your Instructor.

## **Technical Support**

If you are having technical difficulty with any part of Brightspace, please contact Brightspace Technical Support at 1-877-325-7778. Other support options can be found here:

<https://community.brightspace.com/support/s/contactsupport>

### **East Texas A&M University Supports Students' Mental Health**

The Counseling Center at East Texas A&M, located in the Halladay Building, Room 203, offers counseling services, educational programming, and connection to community resources for students. Students have 24/7 access to the Counseling Center's crisis assessment services by calling 903-886-5145. For more information regarding Counseling Center events and confidential services, please visit <https://www.etamu.edu/counseling-center/>

## **Students with Disabilities-- ADA Statement**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, contact the Office of Student Disability Services at 903-886-5150, 903-886—5835; email [studentdisabilityservices@etamu.edu](mailto:studentdisabilityservices@etamu.edu); online at [Student Disability Services](#) or in-person in Room 162 of the Velma K. Waters Library.

## **Tenets of Common Behavior**

All students enrolled at the university shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. (See current Student Guidebook)

## **Campus Concealed Carry Statement**

Campus Concealed Carry - Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in East Texas A&M University buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and East A&M Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to [34.06.02.R1 Carrying Concealed Handguns On Campus](#) and/or consult your event organizer). Pursuant to PC 46.035, the open carrying of handguns is prohibited on all East Texas A&M campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

# Course Calendar

<b>Date</b>	<b>Topic</b>	<b>Reading Due</b>	<b>Assignment Due</b>
Jan 13	Syllabus, Philosophy of Teaching		Acquire Textbooks
Jan 15	Listening & Vocal Sound	McCoy Ch. 1 (with listening examples); McKinney Ch.1&2	HAT Journal, Begin filling out A&P terms sheet
Jan 20	Basic Vocal Anatomy & Physiology - Laryngeal	McCoy Ch. 6 & 8	HAT Journal
Jan 22	Laryngeal A&P (cont.)	McKinney Ch. 5	HAT Journal
Jan 27	A&P - Respiration	McCoy Ch. 7	HAT Journal
Jan 29	A&P- Posture & Support	McKinney Ch. 3 & 4	HAT Journal
Feb 3	Vocal Health	McCoy Ch 9; McKinney Ch. 10	HAT Journal; Lesson Observations Scheduled
Feb 5	A&P Competency Test	Study for A&P Competency Test	A&P Competency Test
Feb 10	Sound	McCoy Ch. 2, Part 1	HAT Journal, Begin filling out Acoustics terms sheet
Feb 12	Sound	McCoy Ch. 2, Part 2	HAT Journal
Feb 17	Resonance	McCoy Ch. 3; McKinney Ch. 8	HAT Journal
Feb 19	Formants	McCoy Ch. 4	HAT Journal; Teaching Observation 1 report due
Feb 24	Registration	McCoy Ch. 7; McKinney Ch. 6	HAT Journal
Feb 26	The acoustics of style: classical vs. contemporary commercial singing	TBA	Teaching Observation 2 report due / Bring a a solo contemporary song to sing
Mar 3	Articulation & Hearing	McCoy Ch. 11; McKinney Ch.9	HAT Journal
Mar 5	Acoustics Competency Test	Study for Acoustics Competency Test	Acoustics Competency Test
<b>Mar 9-13</b>	Spring Break		

Mar 17	Voice Classification & Adolescent Changing Voice	McKinney, Ch. 7; Adolescent Voice Handouts	
Mar 19	Hearing & the Brain	McCoy Ch. 12 & 13	HAT Journal
Mar 24	Course assignments overview; Creating a lesson plan & Studio Policies	Studio Policy Handout	HAT Journal
Mar 26	Lesson Role-Playing		Written Studio Policy
March 31	Lesson Role-Playing		Role Playing HAT Journal; Practicum Permission Form
April 2	Selecting Repertoire	McKinney Ch. 11; Schloneger Tessitura Paper	Role Playing HAT Journal; Introductory lesson plan
April 7	Lesson 1 Sharing		HAT Journal; Lesson 1 eval form; 5 min video segment of lesson 1
April 9	Lesson 1 Sharing		Lesson 2 lesson plan; Solo Literature Mini Project Due
April 14	Lesson 2 Sharing		5 min video segment of lesson 2; Lesson 2 Eval Form
April 16	Lesson 2 Sharing		Lesson 3 lesson plan
April 21	Lesson 3 Sharing		5 min video segment of lesson 3 Lesson 3 Eval Form
April 23	Lesson 3 Sharing		Lesson 4 lesson plan
April 28	Lesson 4 Sharing		5 min video segment of lesson 4; Lesson 4 Eval Form
April 30	Lesson 4 Sharing		Practicum Reflection paper Due; Final HAT Journal
Tues, May 5 10:30-12:30	Literature Project Presentation and Discussion		Final Solo Literature Project Submission