

ACT MID-TERM EXAM

Philosophy and Reimer's MEAE Philosophy

- Define it
- Why is it important?
- What is art? What is an aesthetic experience? How do we teach for it?
- What is aesthetic sensitivity?
- What are "ends" and "means" behaviors? How does this relate to your teaching?
- How is emotion derived from art?
- Name three philosophical approaches to the arts. How do these relate to extra-musical material and your teaching?
- What are criteria for evaluating art that you can use in your teaching?

TKTS, Chpt. 1: Vocal Pedagogy for Young Singers

- What does "ineffable" mean?
- "Tin ear" vs. lack of coordination
- Benefits/important outcomes of singing
- *Bel canto* skill development vs. song approach
- What was happening in the 1930s?
- What happened in 1959 that influenced education in the U.S.? How?
- Kodály, Orff, Dalcroze, CMP (Comprehensive Musicianship Program)
- Singing Schools and singing masters; most important? (William Billings)
- Why is Lowell Mason important?
- Name some "movers and shakers" in the children's choir movement
- Describe aspects of teaching children singing, including when systematic instruction should begin, who, and how long.

TKTS, Chpt. 2: The Psychomotor Process

- Singing combines psychological, acoustical and physiological properties
- What is the psychomotor domain? Seven levels of taxonomy.
- Three psychological factors: pitch perception, tonal memory, pitch discrimination
- Discuss feedback problems and how to help students
- Teaching modes and other aspects of how you will teach children to sing
- "Whole-part-whole" and other aspects of teaching songs
- Edwin Gordon and audiation
- How do you energize the ear and improve motor coordination?
- Vocal fold and register adjustments: know the basics (TA vs. CT vs. TA/CT, etc.)
- Breath management
- Inaccurate singing: causes, instruction, remediation, etc.
- Motor coordination; program of instruction; Functional Unity Fred

TKTS, Chpt. 3: Research on the Young Singer

- Be able to talk about research you read about that interests you

TKTS, Chpt. 4: The Child Singer

- Characteristics of vocal development from preschool through sixth grade
- Preschool: describe their voices (physiology) and how best to teach them
- The elementary singer: describe how they develop and how grades are taught differently

- Vocal parameters: vocal registers; physiology; different kinds of phonation; how to approach teaching registers transitions and how to cultivate an even scale; CT vs. TA vs. CT/TA; importance of pitch f#1
- Singing popular music; choirboy vs. belter vs. “cross training;” what are your responsibilities?; what is good technique?; what is faulty technique?
- Child vocal quality: what you’ll find on the first day vs. what you’ll develop through the year
- Pointers for teaching the elementary child voice
- Range and (vs.) tessitura. Why are these important? What does the research on vocal range teach us? What are the child vocal ranges and tessituras (generally)? How does the three-register approach influence ranges/tessituras?
- Teaching a song; assume you know most of this from elementary methods

TKTS, Chpt. 5: The Adolescent Singer

- What’s happening to adolescents at this age? (physically, psychologically, anatomically, physiologically)
- Teaching adolescents. What are you going to do with them? What are *specific* things to keep in mind for this age?
- The adolescent female voice. How does their change work? How is it different than male voice change? What is their vocal quality like? What can you do to help them? What do you have to accept as a fact of nature? How will you use your voice to model? Be able to discuss: vibrato, pressed voice, simple tone, breathiness, glottal chink, etc. Female vocal stages (1991 model). Female vocal instruction. Specific techniques/pointers for teaching this age. Female vocal registers. How do you teach young ladies to negotiate their registers? Female ranges and tessituras (general).
- The adolescent male voice. How does their change work? How is it different than the female vocal mutation? What’s happening to them? What’s happening to their voice? How do you know when it’s starting? Different rates of change. Male vocal registers. How do you teach them to negotiate them? Trap of middle voice underproduction (for both males and females). Pros and cons of “cambiata approach.” Blank spot? What is it? How to cure it? How are “tenors” and “basses” treated differently? Male vocal ranges and tessituras (general). Male vocal quality and instruction. What is voice pivoting?

TKTS, Chpt. 6: Breathing and Laryngeal Mechanics

- The breath. Breathing motion (inhalation/exhalation). Breathing Physiology. Breathing anatomy: know the major players. Support and control. Appoggio.
- The voice. Larynx: nature of sound; vocal registers. Laryngeal physiology: cartilages; hyoid bone; intrinsic muscles; extrinsic muscles. Open throat. Vocal folds: how they work; “stroke” vs. “shock.”

TKTS, Chpt. 7: Resonator and Articulator Mechanics.

- Acoustics. What is a formant? How do they work? Vowel production. Resonator physiology: know the major players (including anatomy) and how all the parts interact. The pharynx. The tongue: What muscles need to be deactivated? What is the tongue’s role in creating vowels/resonating space? The singer’s formant. Developing resonance. Vowel modification: How does it work and why? Be able to explain in terms of acoustics and resonator tuning. Vocal vibrato: What is/isn’t it? How to teach for it. Articulator physiology, diction, IPA, singing in foreign languages, pronunciation issues.

TKTS, Chpt. 8: Vocal Health. Read the chapter and know the material.