

MUSI-133: MUSICAL THEATER VOICE I

Effective Term

Fall 2026

CC Approval

12/05/2025

AS Approval

12/11/2025

BOT Approval

12/18/2025

SECTION A - Course Data Elements
Send Workflow to Initiator

No

CB04 Credit Status

Credit - Degree Applicable

Discipline

Minimum Qualifications	And/Or
Music (Master's Degree)	

Subject Code

MUSI - Music

Course Number

133

Department

Music

Division

Arts and Humanities (ARAH)

Full Course Title

Musical Theater Voice I

Short Title

Musical Theater Voice I

CB03 TOP Code

1004.00 - Music

CIP Code

50.0509

CB08 Basic Skills Status

NBS - Not Basic Skills

CB09 SAM Code

E - Non-Occupational

Rationale

Updating course listing.

SECTION B - Course Description

Catalog Course Description

Musical Theater Voice I teaches the basics of musical theater vocal technique, musicianship, repertoire and style of presentation. It focuses on individual development in a group learning environment.

SECTION C - Conditions on Enrollment

Open Entry/Open Exit

No

Repeatability

Not Repeatable

Grading Options

Letter Grade or Pass/No Pass

Allow Audit

Yes

Requisites

SECTION D - Course Standards

Is this course variable unit?

No

Units

2.00

Lecture Hours

36.00

Outside of Class Hours

72

Total Contact Hours

36

Total Student Hours

108

Distance Education Approval

Is this course offered through Distance Education?

No

SECTION E - Course Content

Student Learning Outcomes

Upon satisfactory completion of the course, students will be able to:

1. Sing musical theater repertoire with rhythmic and pitch accuracy and basic healthy vocal technique.
2. Evaluate student musical theater performance and receive personal performance criticism from others.

Course Objectives

Upon satisfactory completion of the course, students will be able to:

1. Sing selected musical theater repertoire reflecting a variety of styles within the musical theater genre.
2. Sing a melody with accuracy of pitch and rhythm with beginning awareness of the harmonic structure of the song.
3. Identify and read basic musical notation developing an awareness of Musical Theater composers and lyricists.
4. Identify vocabulary for structure and function of the breathing mechanism, phonation, resonance and articulation systems of the vocal instrument.

5. Exhibit proper body alignment for singing and coordination of phonation with breath management.
6. Explore and experiment with a variety of musical theater vocal styles and techniques.
7. Sing memorized song repertoire with attention to proper pronunciation of singing languages: English and Italian.
8. Sing individually and in groups developing awareness of blending.
9. Develop an individual practice plan to strengthen musicianship and technical skills.

Course Content

1. Vocal Technique
 - a. Coordination of breath management with onset and release of tone
 - b. Expansion of range and flexibility of resonance for variety of tonal color
 - c. Relaxation of phonation and articulation structures
 - d. Intelligibility of diction: vowel integrity and clarity of consonant formation for singing
2. Musicianship
 - a. Accuracy of pitch and rhythm in presentation
 - b. Musical phrasing, tempo, dynamics in text communication
 - c. Use of harmonic structure and resonance blending in variety of repertoire
3. Presentational Skills
 - a. Develop character through subtext and text interpretation
 - b. Awareness of composers' use of tone painting to enhance text presentation (harmonic structure, melodic chromaticism, texture of accompaniment)
 - c. Understanding modes of learning in presentational context (aural/visual/kinesthetic)
 - d. Use of resonance (tonal color) in text communication (aural mode)
 - e. Use of facial expression in text communication (visual mode)
 - f. Use of body movement in enhancing text communication (kinesthetic mode)
 - g. Understanding of presentation in audition situation, intimate and full-stage production
4. Preparation and practice
 - a. Preparation
 - i. Stage presence
 - ii. Musicianship
 1. Melodic accuracy
 2. Rhythmic accuracy
 3. Awareness of harmonic structure
 4. Memorization;
 - iii. Critique
 1. Performance evaluation
 - b. Practice
 - i. Individual practice sessions (minimum 2 hours weekly)
 - ii. Create plan
 1. Technique
 2. Repertoire
 3. Research composer/lyricist/production
5. Repertoire
 - a. Musical theater song selections (1866 beginning of the genre through contemporary period)
 - b. Musical theater repertoire: stage productions and film musical
 - c. Understanding of presentation with regard to composer musical composition style
 - d. Understanding of how historical period of original composition effects presentation
 - e. Solo, and ensemble musical theater scene presentation

Methods of Instruction

Methods of Instruction

Types	Examples of learning activities
Critique	Written and oral.
Lecture	Audio and online-enhanced lectures.
Observation and Demonstration	Instructor/student demonstration and observation.

Methods of Evaluation

Methods of Evaluation

Types	Examples of classroom assessments
Exams/Tests	Written and oral. Final Exam - Written.
Essays/Papers	Performance critiques.
Class Participation	Written and singing.
Homework	Reading and individual practice.
Performances	Class Performance - Singing: solo and group. Final Class Performance - Singing memorized solo.
Other	Written critiques of choral/vocal and musical theater productions.

Assignments

Reading Assignments

Selected readings from music books, or library collection covering performance background and practice of major work, composer and lyricist, for example:

1. Read the supplemental handout from the Journal of Singing, Volume 62, #5, "Audition Repertoire Choices: More Than Just Voice."
2. Read article regarding Stephen Sondheim's musical compositional techniques "After Happily Ever After" by Alfie Kohn, Psychology Today, vol 23, #1/2, pp. 67 - 70.

Writing Assignments

Writing assignments should stress the musical interpretation of the word and assessment of the craft, e.g.,

1. Write a one-to-two-page paper text analysis of the song, "Night and Day" by Cole Porter including a line-by-line interpretation and referencing the tone painting aspects of the composition.
2. Write a performance critique of an on-campus concert discussing observations on vocal production technique, musical effect, visual presentation and text delivery in which both content and form of writing count toward the grade.

SECTION F - Textbooks and Instructional Materials

Material Type

Textbook

Author

Walters, Richard, editor

Title

Singer's Musical Theater Anthology

Edition/Version

5th

Publisher

Hal Leonard Corp.

Year

2008

Material Type

Textbook

Author

Dayme, Meribeth & Vaughn, Cynthia

Title

The Singing Book

Edition/Version

2nd

Publisher

W. W. Norton & Co.

Year

2007

Material Type

Textbook

Author

Krieger, Henry & Eyn, Tom

Title

Dreamgirls--Broadway Revival

Publisher

Hal Leonard Corp.

Year

2010

Material Type

Textbook

Author

Melton, Joan & Tom, Kenneth

Title

One Voice: Integrating Singing and Theatre Voice Techniques

Edition/Version

2nd

Publisher

Waveland Press Inc

Year

2011

Material Type

Textbook

Author

Cynthia Vaughn, Meribeth Dayme

Title

The Singing Book

Edition/Version

4th Edition

Publisher

Down & Littlefield

Year

2024

Rationale

current edition

ISBN #

1538180286

SECTION G - Diversity, Equity and Inclusivity

How does your course and/or course outline of record reflect strategies for accommodating and engaging diverse student populations, advancing equitable outcomes, and fostering inclusion for all students?

This course accommodates diverse learners through varied vocal exercises for different voice types, multiple assessment methods including group singing and recorded submissions, and repertoire from multiple languages and cultural traditions. The course advances equitable outcomes by validating all voice types equally, addressing various stylistic traditions (classical, musical theatre, folk, contemporary), and providing modifications for different vocal development stages. Fostering inclusion involves creating a supportive, non-competitive environment that emphasizes personal growth, respects cultural singing traditions, incorporates collaborative ensemble work, and ensures song selections represent diverse composers and cultural backgrounds.

Course Codes (Admin Only)

CB00 State ID

CCC000449096

CB10 Cooperative Work Experience Status

N - Is Not Part of a Cooperative Work Experience Education Program

CB11 Course Classification Status

Y - Credit Course

CB13 Special Class Status

N - The Course is Not an Approved Special Class

CB23 Funding Agency Category

Y - Not Applicable (Funding Not Used)

CB24 Program Course Status

Program Applicable

Allow Pass/No Pass

Yes

Only Pass/No Pass

No