

MUSI-143: MUSICAL THEATER VOICE II

Effective Term

Fall 2026

CC Approval

02/06/2026

AS Approval

03/12/2026

BOT Approval

03/19/2026

SECTION A - Course Data Elements
Send Workflow to Initiator

No

CB04 Credit Status

Credit - Degree Applicable

Discipline
Minimum Qualifications

Music (Master's Degree)

And/Or
Subject Code

MUSI - Music

Course Number

143

Department

Music

Division

Arts and Humanities (ARAH)

Full Course Title

Musical Theater Voice II

Short Title

Musical Theater Voice II

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

Update.

SECTION B - Course Description

Catalog Course Description

This course applies the techniques from Music Theater Voice I and focuses on expanding the resonating capabilities of the voice and expanding the vocal range. Music Theater songs concentrate on solo repertoire from productions up to 1950. The course is presented in a lecture/seminar 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

Advisory Prerequisite(s)

Completion of MUSI-133 with a minimum grade of C.

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 pitch/rhythmic accuracy, using healthy vocal technique exhibiting appropriate musical style and tone quality.
2. Evaluate student musical theater performance; receive personal performance criticism from others.

Course Objectives

Upon satisfactory completion of the course, students will be able to:	
1.	Sing memorized vocal music theater solos, using repertoire up through 1950.
2.	Sing with accuracy of pitch, rhythm and awareness of harmonic structure.
3.	Sing interpretatively using musical phrasing and text inflection.
4.	Experiment and create various tonal colors (resonance) appropriate for various musical theater characters and musical styles.
5.	Develop appropriate stage presentation skill for musical theater genre.
6.	Perform solo communicating understanding of text and subtext, pronouncing diction with clarity.
7.	Perform appropriate vocal style for specific musical theater repertoire.
8.	Perform songs using kinesthetic and visual modes to enhance the aural presentation.
9.	Evaluate performance of singers in-class and in musical production performance.
10.	Collaborate with pianist in developing a plan for effective rehearsal and individual practice.

Course Content

1. Vocal Technique
 - a. Coordination of breath management with onset and release of tone
 - b. Freedom of phonation and articulation structures
 - c. Expansion of range and flexibility of resonance
 - d. Intelligibility of diction: vowel integrity and clarity of consonant formation for singing
2. Musicianship
 - a. Accuracy of pitch and rhythm
 - b. Musical phrasing, tempo, dynamics
 - c. Use of harmonic structure
 - d. Resonance variety and blending
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). Use of body movement in enhancing text communication (kinesthetic mode)
 - f. 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
 5. Historical appropriateness
 6. Style appropriateness
 - a. Musical
 - b. Vocal color
 - iii. Critique
 1. Performance evaluation
 - b. Practice
 - i. Individual practice sessions (minimum 1/2 hour daily)
 - ii. Create plan
 1. Technique
 2. Repertoire
 3. Research composer/lyricist/production
5. Repertoire

- a. Musical theater song selections
 - i. Early Broadway period – up through 1950
 - ii. Solo repertoire
- b. Vocal "aural" presentation
 - i. Resonance
 - 1. "legit"
 - 2. "belt"
- c. Musical presentation
 - i. Composer
 - ii. Historical style
 - iii. Ornamentation - appropriate with musical period

Methods of Instruction

Methods of Instruction

Types	Examples of learning activities
Critique	Students provide peer feedback on vocal technique, resonance quality, and range utilization in performances of Golden Age musical theater repertoire; instructor offers detailed critique of individual student performances addressing breath support, vocal placement, stylistic interpretation, and dramatic expression in songs from productions up to 1950.
Lecture	Lecture on vocal anatomy and physiology as it relates to resonance and range extension; analysis of Golden Age musical theater repertoire (pre-1950) including style characteristics, historical context, and performance practice of works by composers such as Rodgers & Hammerstein, Cole Porter, and Irving Berlin.
Observation and Demonstration	Instructor demonstrates proper breath support techniques, vocal placement for different registers, and stylistic interpretation of Golden Age repertoire; students observe peer performances and provide constructive feedback on vocal technique and dramatic delivery.

Methods of Evaluation

Methods of Evaluation

Types	Examples of classroom assessments
Essays/Papers	Class and production critiques.
Oral Presentations	Singing: solo.
Class Participation	Written, singing and discussion.
Homework	Research on songs, styles and composers.
Performances	Final Public Performance - Main Theater PAC.
Other	Five digitally in-class recorded performances and participation in the final public voice proscenium recital are required.

Assignments

Reading Assignments

Students are asked to research composers, lyricist and production history, e.g.,

- 1) Read Ado Annie's dialogue in preparation for performing "I Cain't Say No."
- 2) Read Pygmalion while researching the character of Professor Henry Higgins in My Fair Lady.

Writing Assignments

- 1) Write a sub-text interpretation of the song "Wand'rin' Star" from Paint Your Wagon.
- 2) Write a critique on student in-class performance focusing on character presentation.

Outside-of-Class Assignments

Write a production performance review discussing character interpretation in physically and aural terms.

SECTION F - Textbooks and Instructional Materials

Material Type

Textbook

Author

Porter, Cole. Coates, Dan

Title

The Cole Porter Song Collection

Publisher

Alfred Publishing

Year

2011

Material Type

Textbook

Author

Gershwin, George. Gershwin, Ira

Title

The Gershwin Song Collection (1931-1954)

Publisher

Hal Leonard Publishing Corp.

Year

2009

Material Type

Other required materials/supplies

Description

Sheet music appropriate for voice category

Material Type

Textbook

Author

Cynthia Vaughn, Meribeth Dayme

Title

The Singing Book

Edition/Version

4th Edition

Publisher

Rowan & Littlefield

Year

2024

Rationale

Current Class voice 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)

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