

# MUSI-161: VOCAL ENSEMBLE, PRIMA VOCE

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**Effective Term**

Fall 2026

**CC Approval**

12/05/2025

**AS Approval**

12/11/2025

**BOT Approval**

12/18/2025

**COCI Approval**

03/02/2026

**SECTION A - Course Data Elements**
**CB04 Credit Status**

Credit - Degree Applicable

**Discipline**

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

**Subject Code**

MUSI - Music

**Course Number**

161

**Department**

Music

**Division**

Arts and Humanities (ARAH)

**Full Course Title**

Vocal Ensemble, Prima voce

**Short Title**

Vocal Ensemble, Prima voce

**CB03 TOP Code**

1004.00 - Music

**CIP Code**

50.0901

**CB08 Basic Skills Status**

NBS - Not Basic Skills

**CB09 SAM Code**

E - Non-Occupational

**Rationale**

Update.

## SECTION B - Course Description

### Catalog Course Description

A small vocal ensemble, called Prima voce, that rehearses and performs musical works from the traditional choral literature dating from medieval through contemporary periods. Concerts are performed regularly throughout the area as well as on occasional outside trips.

## 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

### Limitation on Enrollment

By Audition.

## SECTION D - Course Standards

### Is this course variable unit?

No

### Units

1.00

### Lecture Hours

9.00

### Lab Hours

27.00

### Outside of Class Hours

18

### Total Contact Hours

36

### Total Student Hours

54

## 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 musically and with authority in a small ensemble setting, exhibiting pitch, rhythmic, intonation, and resonance-blending accuracy.

## Course Objectives

Upon satisfactory completion of the course, students will be able to:	
1.	Sing an individual melodic line with proper intonation.
2.	Sing an individual melodic line with proper rhythmic accuracy.
3.	Sing chordal harmonies (simple and complex) with proper intonation and blend.
4.	Sing cooperatively in an ensemble situation, and also in solo, duet, and trio situations.
5.	Perform with audience communication and presentation skill.
6.	Sight singing notation with emphasis on pitch, rhythm, and text.
7.	Adjust resonance and intonation to blend with other voices in complex harmonic chordal structures.
8.	Perform repertoire with an awareness of historical musical style.
9.	Perform with technical musical accuracy in rehearsal and performance.
10.	Sing in a flexibly staggered choral position, "a cappella," and accompanied repertoire.

## Course Content

1. Vocal Technique
  - a. Posture, breathing, muscle relaxation
  - b. Relaxed, lowered laryngeal position
  - c. Awareness of resonance and aural overtone structure in vocal quality
  - d. Vowel integrity - aural and kinesthetic - for accurate intonation and blend, and ease and longevity of vocal production
  - e. Freedom of articulatory structures
2. Musical Skills
  - a. Notation
  - b. Key and rhythm signatures
  - c. Pitch accuracy
  - d. Chordal harmonies - medieval to 21st century
  - e. Sight singing
  - f. Phrasing, dynamics, tempo, and expressive markings
  - g. "A cappella" and accompanied singing
  - h. Variety of repertoire genre
    - i. Major/minor modes
    - ii. Atonality
    - iii. Jazz
3. Group Structure
  - a. Blend - resonance of section and whole group
  - b. Unified consonant placement
  - c. Interpretation within choral style of presentation
  - d. Chordal harmonies in a scattered ensemble position
  - e. Flexible "a cappella" arrangements
4. Presentational Skills
  - a. Variety of tonal quality (aural mode)
  - b. Facial expression (visual mode)
  - c. Body Movement and gesture (kinesthetic mode)
  - d. Communicating emotional sub-text
5. Choral Repertoire
  - a. Various periods: Medieval, Renaissance, Baroque, Classical, Romantic, and Contemporary/Modern
  - b. Homophonic and polyphonic structures
  - c. Music styles: Historical, individual composer, musical genre

## Methods of Instruction

### Methods of Instruction

Types	Examples of learning activities
Critique	Individual, sectional, group.
Lab	Sectional rehearsal.

Lecture	Audio and online-enhanced.
Observation and Demonstration	Instructor and audio demonstration.

## Methods of Evaluation

### Methods of Evaluation

Types	Examples of classroom assessments
Exams/Tests	Sing individually and section.
Oral Presentations	Singing: Individually, section and group.
Projects	Work collaboratively in sections.
Class Participation	Singing and written.
Homework	Prepare notation and language.
Performances	Class Performance - Singing individually, sections, group. Final Public Performance - Main Theater in PAC. Off campus performances.

## Assignments

### Reading Assignments

Reading of selected sheet music plus handouts and articles on diction, technique, collaboration and musical background information. For example:

- 1) Read "Your Prescription for Wellness: Sing, Sing Often, Sing with Others" by Kelsey Menehan from "The Voice" (Spring 2013) published by Chorus America, Volume 36, #3.
- 2) Read the article "Sing Anywhere and Look Like a Pro" by Gavin Spencer, from "Cantate" published by the California ACDA (American Choral Directors Association), Volume 25, #1, Fall 2012.

### Writing Assignments

Focusing on the clarity of pronunciation of the singing languages and the development of musical skills.

- 1) Students must transcribe languages in phonemes, with attention to vowel integrity, e.g., Italian text, "Miracolo d'amore" by Felice Anerio.
- 2) Students must prepare music for rehearsal and performance by identifying sections and voice parts, e.g., marking the appropriate vocal section and numbering the measures in the score.

## SECTION F - Textbooks and Instructional Materials

### Material Type

Textbook

### Author

Gilpin, Greg

### Title

Ain't Judgin' No Man

### Publisher

Alfred Publishing Co.

### Year

2013

### Material Type

Textbook

### Author

John Gardner & Simon Harris

### Title

A Cappella

**Publisher**

Oxford University Press

**Year**

1992

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**Material Type**

Other required materials/supplies

**Description**Selected sheet music, folder and performance attire.

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**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**

CCC000119881

**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