

MUSI-223: MUSICAL THEATER VOICE III

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

223

Department

Music

Division

Arts and Humanities (ARAH)

Full Course Title

Musical Theater Voice III

Short Title

Musical Theater Voice III

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 vocal skills from Music Theater Voice II, expanding the repertoire to include the contemporary era and duets. The focus is on the continued development of resonance, projection and intelligible articulation of the text. Class 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-143 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, exhibiting contrasting resonance, and expanded range.
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 memorized vocal music theater solos and duets using repertoire up through contemporary period.
2.	Sing with accuracy of pitch, rhythm and awareness of harmonic structure in increasingly complex repertoire choices.
3.	Sing interpretatively using musical phrasing and character awareness for text inflection.
4.	Explore tonal colors (resonance) appropriate for contrasting musical theater characters, period and styles.
5.	Experiment with stage presentation skill for variety of musical theater repertoire.
6.	Perform solo pronouncing diction with clarity communicating understanding of text and subtext in variety of musical styles and languages.
7.	Perform appropriate vocal style experimenting with expanded range for specific musical theater repertoire.
8.	Perform songs using kinesthetic and visual modes to enhance the aural presentation, building emotional subtext delivery.
9.	Critique performance of self and other singers in class and outside musical productions.
10.	Collaborate with pianist perfecting a plan for 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)
 - 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
 5. Historical appropriateness
 6. Style appropriateness
 - a. Musical
 - b. Vocal color
 - iii. Critique
 1. Performance evaluation
 - b. Practice
 - i. Individual practice sessions (minimum 1 hour a day)
 - ii. Strengthen plan
 1. Technique
 2. Repertoire
 3. Research composer/lyricist/production
5. Repertoire

- a. Musical theater song selections
 - i. Early Broadway period - up through contemporary period
 - ii. Solo, duet repertoire
- b. Vocal "aural" presentation
 - i. Resonance
 - 1. "legit"
 - 2. "belt"
 - 3. "mixed" production
- 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	Written and oral.
Lecture	Audio and online enhanced lecture.
Observation and Demonstration	Instructor and student demonstration and observation.

Methods of Evaluation

Methods of Evaluation

Types	Examples of classroom assessments
Exams/Tests	Evaluated vocal performance.
Essays/Papers	Background, interpretation, practice log, composer/show research.
Oral Presentations	Singing: solo, duets.
Class Participation	Written, singing and critique.
Homework	Practice, research on songs, styles.
Performances	Class Performance - Critiqued performance Final Public Performance - Main Theater PAC.
Other	Five in-class digitally recorded performances and participation in the final public voice proscenium recitals are required.

Assignments

Reading Assignments

- 1) Read the script from "Carousel" being aware of the relationships between the characters.
- 2) Read the melodic and harmonic notation of the song "Over the Rainbow" with the intention of changing it into a 16-bar audition piece.

Writing Assignments

- 1) Compare and contrast the lyrics for Cole's Porter's "Begin the Beguine" and George Gershwin's "Our Love is Here to Stay."
- 2) Write a musical theater production review discussing character development through song.

Outside-of-Class Assignments

- 1) Perform Billy Bigelow's "Soliloquy" from Carousel with clear character transitions.
- 2) Perform duet with focus on development of relationship of the characters, e.g., "Anything You Can Do, I Can Do Better" from Annie Get Your Gun.

SECTION F - Textbooks and Instructional Materials

Material Type

Textbook

Author

Sondheim, Stephen, Walters, Richard

Title

The Stephen Sondheim Collection: 52 Songs from 17 Shows and Films

Edition/Version

Rilting Music, Inc

Publisher

Rilting Music, Inc

Year

2012

Material Type

Textbook

Author

Walters, Richard

Title

The Singer's Musical Theatre Anthology - 16 Bar Audition: Mezzo Soprano/Belter

Publisher

Hal Leonard Corp.

Year

2010

Material Type

Other required materials/supplies

Description

Sheet Music as appropriate for voice category.

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