

# MUSI-230: VOICE III

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**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	And/Or
Music (Master's Degree)	

**Subject Code**

MUSI - Music

**Course Number**

230

**Department**

Music

**Division**

Arts and Humanities (ARAH)

**Full Course Title**

Voice III

**Short Title**

Voice III

**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

This course applies the techniques from Voice II, with continued emphasis on solo performance, range expansion and resonance balance throughout the range. It also continues to develop collaborative rehearsal and performance strategies with the pianist, while using a variety of repertoire and languages. The class is presented in a lecture/seminar environment. Recital performance is suggested for all students.

## 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-132 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 memorized solo with accurate musicianship and vocal technique exhibiting complex resonance and text communication.
2. Evaluate and critique student choral/vocal 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 solos with musical phrasing, musicianship and artistry.
2.	Select song repertoire with increasingly independent vocal line.
3.	Sing repertoire exhibiting increased independence of melodic line within the harmonic structure.
4.	Explore "head" and "chest" voice registers developing a smooth transition (passaggio) between them.
5.	Experiment with balance of "chiaroscuro" tone quality throughout the range.
6.	Select repertoire to increase legato line, range, resonance and flexibility of vocal instrument.
7.	Perform songs coordinating kinesthetic, visual and aural modes in performance.
8.	Rehearse and collaborate with a pianist to organize session for maximum song preparation including musicianship and technique.
9.	Evaluate individual practice plan to identify strengths and weaknesses in song preparation.
10.	Evaluate choral/vocal performance with attention to all modes of presentation.

## Course Content

1. Vocal technique
  - a. Breath management
    - i. Inhalation/exhalation
    - ii. Alignment (posture)
    - iii. Onset and release
  - b. Phonation
    - i. Laryngeal function
    - ii. Onset and release
  - c. Resonance and range
    - i. Chiaroscuro balance
    - ii. Vowel integrity
    - iii. Legato Line
    - iv. Registers: Head/Chest/Mixed
    - v. Range
  - d. Articulation
    - i. Fixed structures
    - ii. Movable structures
    - iii. Basal tonus (minimum movement for maximum effect)
    - iv. Accuracy of languages pronunciation
      1. English
      2. French
      3. German
      4. Italian
      5. Spanish
2. Musicianship
  - a. Accuracy of melody, rhythm and harmony
  - b. Phrasing, tempo, dynamics
  - c. Expressive markings
  - d. Development of text interpretation
    - i. Sub-text attitudes
    - ii. Emotional content
  - e. Diction
3. Presentational skills:
  - a. Modes of learning (aural/visual/kinesthetic)
    - i. Tonal "color" in tonal communication of text (aural mode)
    - ii. Facial expression in text communication (visual mode)
    - iii. Body alignment, movement and gesture (kinesthetic mode)
  - b. Non-verbal stage presence
  - c. Stage etiquette
  - d. Audience communication and involvement
4. Preparation, practice and rehearsal

- a. Preparation
    - i. Stage etiquette
    - ii. Musicianship
      - 1. Melodic/rhythmic accuracy
      - 2. Harmonic work: weekly rehearsal (coaching) with pianist
      - 3. Memorization
    - iii. Repertoire selection
      - 1. Range expansion
      - 2. Tessitura
      - 3. Text - lyrics
      - 4. Contrasts of genre, tempo and texture
    - iv. Written and verbal assignments
      - 1. Music History
      - 2. Read IPA (International Phonetic Alphabet) transcriptions
      - 3. Transcribe languages in IPA
  - b. Practice
    - i. Individual sessions (1 hour daily)
      - 1. Technique
      - 2. Repertoire
    - ii. Maintain a practice log
  - c. Rehearsal
    - i. Collaborate with pianist
    - ii. Musicianship
    - iii. Interpretation/expression
5. Repertoire: variety
- a. Genre
    - i. Folk song arrangements
    - ii. Popular song
    - iii. Jazz standards
    - iv. Art songs
    - v. Two - three languages
  - b. Contrasting styles
    - i. Tempo
    - ii. Upbeat/ballad
    - iii. Texture

## 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
Exams/Tests	Evaluated vocal performance.
Essays/Papers	Performance critiques, historical background and interpretation information, practice log.
Oral Presentations	Singing with a focus on articulation and communication.
Class Participation	Critique (written/verbal) and vocal performance.
Performances	Class Performance -- Vocal performance. Final Class Performance - Memorized vocal performance. Final Public Performance - Main Theater in the PAC.
Other	Five digitally in-class recorded performances and participation in the final public voice proscenium recitals are required.

## Assignments

### Reading Assignments

Research (reading) on background of the performed literature and performance practices.

For example:

- 1) Read the article by Patricia Robinson "Producing Accurate Recital Program Copy: An Annotated Style Sheet" to prepare for recital from the Journal of Singing, Volume 62, #1, September/October 2005.
- 2) Read background material for "Lasciatemi morire" by Monteverdi in the 28 Italian Song Anthology text.

### Writing Assignments

Students are asked to write background material and critiques throughout the semester, e.g.,

- 1) Write an in-class critique of student's performances during recorded performance.
- 2) Students must write a line-by-line translation of language texts for songs other than English, such as Robert Schumann's, "Du bist wie eine Blume."

### Outside-of-Class Assignments

Write a concert review discussing vocal production and stage presentation.

## SECTION F - Textbooks and Instructional Materials

### Material Type

Textbook

### Author

Walters, Richard, editor

### Title

28 Italian Songs and Arias: Complete

### Publisher

Hal Leonard Corp.

### Year

2013

### Material Type

Textbook

### Author

Various arrangers

### Title

American Folk Songs for Solo Singers

**Publisher**

Alfred Publishing

**Year**

2011

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**Material Type**

Textbook

**Author**

Groban, Josh

**Title**

Illuminations

**Publisher**

Hal Leonard Corp.

**Year**

2011

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**Material Type**

Other required materials/supplies

**Description**

Sheet Music

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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**

CCC000257147

**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