

MUSI-232: VOICE IV

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

232

Department

Music

Division

Arts and Humanities (ARAH)

Full Course Title

Voice IV

Short Title

Voice IV

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 III, focusing on solo vocal performance with emphasis on expanding the range, developing resonance, flexibility and text communication. Repertoire increases in difficulty including use of art song, opera and/or oratorio. Rehearsal/performance collaboration with pianist strengthens with increased independence of the singer. The class is presented in a lecture/seminar environment. Recital performance is required 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-230 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 solos with appropriate musicality, exhibiting well-balanced "legato" tone and flexible range.
2. Sing with understanding of text and sub-text, sharing interpretation with audience through gesture and facial expression.
3. 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.	Perform memorized solos with musicality and artistry.
2.	Sing with well-balanced "chiaroscuro" tone quality using variety of tonal colors with differing texts and styles.
3.	Sing with expanded range and flexibility of voice, according to demands of repertoire.
4.	Sing complex melodic line with accuracy within a complex harmonic structure.
5.	Pronounce language diction accurately and intelligibly, with awareness of articulation for singing and language communication.
6.	Collaborate musically and interpretively in rehearsal and performance with the pianist.
7.	Sing with appropriate subtext and emotional expression using appropriate gestures and facial expression.
8.	Transcribe and translate repertoire where appropriate.
9.	Select and perform repertoire from composer-arranged folk songs, art song, opera and/or oratorio.
10.	Maintain an individual practice schedule to develop complex musicianship and technical vocal skills.
11.	Evaluate choral/vocal performance with specific detail in all modes of presentation.

Course Content

1. Vocal technique
 - a. Coordinated breath management
 - b. Phonation and accuracy in articulation
 - c. Extended range and flexibility of voice
 - d. Consistent "chiaroscuro" tonal quality
 - e. Enriched singer's formant (projection) within vowel integrity
 - f. Language pronunciation accuracy
 - g. Diversity of vocal line: legato, staccato, marcato
2. Musicianship
 - a. Phrasing in variety of genre and styles
 - b. Use of "parlando" style in recitatives/recitativo
 - c. Ornamentation appropriate for historical periods
 - d. Vocal color appropriate for stylistic and historical periods
 - e. Musical artistry--dynamics, expressive marks, "tone painting"
 - f. Collaboration with pianist
 - g. Creativity and spontaneity in performance
3. Presentational skills
 - a. Ease and confidence
 - b. Balanced aural, visual and kinesthetic modes
 - c. Sub-text
 - d. Character development
 - e. Interpretative collaboration with pianist
4. Preparation, practice and rehearsal
 - a. Preparation
 - i. Stage etiquette
 - ii. Musicianship
 1. Melodic/rhythmic accuracy
 2. Harmonic work--weekly coaching sessions with pianist
 3. Memorization
 - iii. Repertoire selection
 1. Range
 2. Tessitura
 3. Text
 4. Challenge
 5. Variety genre/styles
 - iv. Verbal and written assignments
 1. Music history
 2. Pronunciation of IPA (International Phonetic Alphabet) transcriptions
 3. Transcribe IPA

- 4. Practice log
- 5. Evaluation choral/solo singing
- b. Practice
 - i. Individual sessions (minimum 1.5 hour daily)
 - 1. Technique
 - 2. Studies
 - 3. Repertoire
 - ii. Maintain a practice log
- c. Rehearsal
 - i. Collaborate with pianist
 - ii. Musicianship
 - iii. Subtext interpretation
- 5. Repertoire: variety
 - a. Genre
 - i. Folk song (composer arranged)
 - ii. Popular song
 - iii. Jazz standards
 - iv. Art songs
 - v. Arias/recitativo (opera)
 - vi. Oratorio
 - b. Languages
 - i. English
 - ii. French
 - iii. German
 - iv. Italian
 - v. Latin
 - vi. Spanish
 - c. Contrasting styles
 - i. Tempo
 - ii. Upbeat/ballad
 - iii. Texture

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 and student demonstration and observation.

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 - Singing: solo. 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

Researching text background and composers' compositional techniques will be required on all song repertoire performed, e.g.

1. Read opera text for Don Giovanni when performing Zerlina's aria, "Batti, batti."
2. Read text and musical interpretative markings in Gabriel Faure's, "Après un reve."

Writing Assignments

Reading and background research will be required on all song literature performed.

1. Students will write phonetic transcriptions of songs in languages other than English.
2. Students will do literal and poetic translation of performed songs in languages other than English.

Outside-of-Class Assignments

1. Develop a repertoire list including all folk song, art song, opera, oratorio, and contemporary repertoire studied. Repertoire will be divided into languages, genres, dates and location of public performance.
2. Write an evaluation of a live choral and/or vocal performance discussing vocal technique, musicianship, repertoire, and artistry.

SECTION F - Textbooks and Instructional Materials

Material Type

Textbook

Author

Walters, Richard, editor

Title

The Art Song Anthology

Publisher

Hal Leonard Corp.

Year

2009

Material Type

Textbook

Author

Various composers

Title

Twenty-Nine Opera Arias for Altos

Publisher

Dover Publications

Year

2013

Material Type

Textbook

Author

Paton, John Glenn, editor

Title

Gateway to French Melodies

Publisher

Alfred Music

Year

2012

Material Type

Other required materials/supplies

Description

Sheet Music

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

CCC000294897

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