

# MUSI-243: MUSICAL THEATER VOICE IV

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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**

Music (Master's Degree)

**And/Or**
**Subject Code**

MUSI - Music

**Course Number**

243

**Department**

Music

**Division**

Arts and Humanities (ARAH)

**Full Course Title**

Musical Theater Voice IV

**Short Title**

Musical Theater Voice IV

**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

Musical Theater Voice IV applies the combined skills from Musical Theater Voice I-III. The course focuses on strengthening vocal technique, resonance, intelligibility of text, and intense character development and communication using solo, duet, and ensemble repertoire from Musical Theater productions. The 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-223 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 resonance, range, and text/sub-text communication.
2. Evaluate 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, duets and ensembles using repertoire through the contemporary period.
2.	Sing with accuracy of pitch, rhythm, harmony, and ensemble blending.
3.	Sing expressively using musical phrasing, individual subtext, and character relationship in presentation.
4.	Sing in contrasting tonal colors (resonance) appropriate for contrasting musical theater repertoire styles.
5.	Exhibit appropriate stage presentation skill for variety of musical theater repertoire.
6.	Perform solo, duet, and/or ensemble with intelligible diction for clarity of audience communication and involvement.
7.	Perform songs using kinesthetic and visual modes to enhance the aural presentation, building an emotional subtext and stage relationships in presentation.
8.	Critique performance (verbal and written) of self and other singers in class and outside musical productions.
9.	Organize schedule plan for rehearsal with pianist and for individual practice for maximum song preparation.
10.	Collaborate with pianist, other singers, and audience in solo, duet, and ensemble performance.

## 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
    - i. Vowel integrity
    - ii. Clarity of consonant formation for singing
  - e. Blending with others
2. Musicianship
  - a. Accuracy of pitch and rhythm
  - b. Musical phrasing, tempo, dynamics
  - c. Use of harmonic structure
    - i. Piano
    - ii. Chordal: other vocal parts
  - d. Resonance variety and blending
3. Presentational skills
  - a. Subtext and text interpretation
  - b. Tone painting to enhance text presentation
    - i. Harmonic structure
    - ii. Melodic chromaticism
    - iii. Accompaniment texture
  - c. Modes of learning in presentational context
    - i. Aural
      1. Resonance (tonal color) in text communication
    - ii. Visual
      1. Facial expression in text communication
    - iii. Kinesthetic
    - iv. Body movement in enhancing text communication
  - d. Communication situation/setting
    - i. Audition
    - ii. Cabaret (intimate)
    - iii. 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
  - c. Blending tonal qualities
- iii. Critique
  - 1. Performance evaluation
- b. Practice
  - i. Individual practice sessions (minimum 1.5 hours daily)
  - ii. Solidify plan
    - 1. Technique
    - 2. Repertoire
      - a. Musical
      - b. Text
    - 3. Research composer/lyricist/production
    - 4. Character relationships
- 5. Repertoire
  - a. Musical theater song selections
    - i. Early Broadway period -- up through contemporary period
    - ii. Solo repertoire
    - iii. Solo, duet, and ensemble
  - b. Vocal (aural) presentation
    - i. Resonance
      - 1. "legit"
      - 2. "belt"
      - 3. "mixed" production
      - 4. Blending
  - 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	History, text/sub-text interpretation, character development, and critiques.
Oral Presentations	Singing: solo, ensembles.
Class Participation	Written, singing, and discussion.
Homework	Reading, research, written assignments, and rehearsal and individual practice.
Performances	Class Performance - Singing: solo and group. Final Public Performance - Main theater in 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 notation in the song "Something's Coming" from West Side Story.
- 2) Read and analyze the lyrics from Cole Porter's "Love for Sale."

**Writing Assignments**

- 1) Transcribe in International Phonetic Alphabet the Italian in the "Il Mondo Era Vuoto" from the musical Light in the Piazza.
- 2) Write a paper on the relationship between Glinda and Elphaba from the musical Wicked.

**Outside-of-Class Assignments**

- 1) Write a musical theater production review discussing use of vocal resonance for text communication.
- 2) Critique in-class performances verbally and in written format for instructor observations and evaluation.

**SECTION F - Textbooks and Instructional Materials****Material Type**

Textbook

**Author**

Various Composers

**Title**

The Best Broadway Sheet Music for Piano/Vocal

**Publisher**

Alfred Publishing

**Year**

2011

**Material Type**

Textbook

**Author**

Shaiman, Marc. Wittman, Scott

**Title**

Bombshell - The New Marilyn Musical from Smash

**Publisher**

Alfred Publishing

**Year**

2013

**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 edition

**ISBN #**

1538180286

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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)**

**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