



## MUSI 166 - Women's Chorale Course Outline

Approval Date: 05/15/2008

Effective Date: 08/11/2014

### SECTION A

Unique ID Number CCC000312174

Discipline(s) Music

Division Arts and Humanities

Subject Area Music

Subject Code MUSI

Course Number 166

Course Title Women's Chorale

TOP Code/SAM Code 1004.00 - Music, General / E - Non-Occupational

Rationale for adding this course to the curriculum Updating Course Outline of Record

Units 1

Cross List N/A

Typical Course Weeks 18

Total Instructional Hours

#### Contact Hours

Lecture 9.00

Lab 27.00

Activity 0.00

Work Experience 0.00

Outside of Class Hours 18.00

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Total Contact Hours 36

Total Student Hours 54

Open Entry/Open Exit No

Maximum Enrollment 25

Grading Option Letter Grade or P/NP

Distance Education Mode of Instruction

### SECTION B

## General Education Information:

### SECTION C

#### Course Description

**Repeatability** May be repeated 0 times

**Catalog Description** A choral group that studies, rehearses, and performs music from the traditional women's choral repertoire dating from medieval to contemporary musical periods. Concerts are performed on campus and throughout the area, as well as on occasional outside trips.

**Schedule Description**

### SECTION D

#### Condition on Enrollment

1a. **Prerequisite(s):** *None*

1b. **Corequisite(s):** *None*

1c. **Recommended:** *None*

#### 1d. Limitation on Enrollment

- By Audition
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### SECTION E

#### Course Outline Information

##### 1. Student Learning Outcomes:

A. Sing musically and with authority in a treble ensemble setting, exhibiting pitch, rhythmic, intonation and resonance-blending accuracy.

##### 2. Course Objectives: Upon completion of this course, the student will be able to:

- A. Sing individual melodic line with proper pitch and rhythmic accuracy.
- B. Sing choral harmonies with proper intonation.
- C. Sing with a variety of tonal resonance in the female voice, focusing on balance and blend of chords.
- D. Adjust resonance and intonation to balance with other women's voices.
- E. Sing and work cooperatively in a variety of group settings.
- F. Demonstrate sight-singing skills with emphasis on pitch, rhythm and language.
- G. Sing with technical accuracy in rehearsal and performance utilizing proper musical phrasing, articulation, and expressive markings.
- H. Perform repertoire with an awareness of historical style.
- I. Perform in a standard choral formation and staggered position.
- J. Perform with attention to presentation of text through facial expression (visual mode), body movement, and gesture (kinesthetic mode).
- K.

##### 3. Course Content

###### I. Basic Vocal Technique

- A. Posture, breath management, muscle relaxation
- B. Laryngeal position and vocal tract relaxation
- C. Resonance and overtone in vocal quality in the female voice
- D. Vowel integrity for accurate intonation and blend in the female voice
- E. Freedom of movable articulatory structures, unified consonant placement

## II. Basic Musical Skills

- A. Notation
- B. Pitch accuracy
- C. Rhythmic accuracy
- D. Choral harmonies
- E. Sight singing
- F. Dynamics, expression, musical phrasing
- G. Tempo
- H. Diction -- text articulation
  - 1. Variety of languages
    - a. English
    - b. French
    - c. German
    - d. Italian
    - e. Latin

## III. Group Structure

- A. Interpretation and presentation
- B. Balance - resonance within section and full group
- C. Blend - resonance within section
- D. Unified consonant placement and vowel integrity
- E. Learning to sing in a standard and "scattered" position of female group
- F. Large treble chorus and small treble ensemble setting
- G. Accompanied and "a cappella" singing

## IV Repertoire

- A. Treble choral music of various musical periods
  - 1. Medieval
  - 2. Renaissance
  - 3. Baroque
  - 4. Classical
  - 5. Romantic
  - 6. Impressionistic
  - 7. 21st Century
- B. Harmonic texture
  - 1. Monophonic
  - 2. Homophonic
  - 3. Polyphonic structures
- C. Awareness of historical style and presentation
- D. Languages appropriate for repertoire

### 4. Methods of Instruction:

**Critique:** Individual, sectional, full group

**Lab:** Sectional rehearsal

**Lecture:** Audio and online-enhanced

**Observation and Demonstration:** Instructor and audio demonstration

**5. Methods of Evaluation:** Describe the general types of evaluations for this course and provide at least two, specific examples.

### Typical classroom assessment techniques

Exams/Tests -- Sing individually and in sections for aural evaluation

Oral Presentation -- Individual, sectional and full group singing and diction evaluation

Projects -- Work collaborately in sections  
Class Work -- Score preparation and evaluated sectional, full group rehearsal  
Home Work -- Prepare notation and language  
Class Performance -- Singing individually, sections, full group  
Final Public Performance -- Main Theater in PAC

Additional assessment information:

- 1) Students are evaluated at each class meeting on their individual skills development, commitment and contributions to the chorale.
- 2) Accurate musical and text performance is a major component of this course in which students prepare and perform aurally evaluated repertoire.

Letter Grade or P/NP

**6. Assignments:** State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. Reading Assignments

Selected reading assignments include note reading and background, diction information, such as:

1. Students must read through appropriate voice part in selected sheet music, e.g. read the notation and language in the Petite Mass by Lana Walter.
2. Students must identify musical vocabulary (e.g., dynamics, tempo markings, expression markings).
3. Students must read performance background, interpretation of text/subtext to be performed, e.g. Claude Debussy, III. "Sirenes" from Trois Noctures. (performed with orchestra)

B. Writing Assignments

Students must perform and be aware of historical and background information relevant to the performing of specific literature.

For example:

1. Write an interpretation of the dual message/same text song, "Dear John, Dear John" by Stephen Hopkins, showing how punctuating the text differently affects the meaning and communication of the message.
2. Write an English translation of the Clara Schumann song, "Ich hab' in deinem Auge" from the set of Sechs Lieder.

C. Other Assignments

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**7. Required Materials**

**A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.**

Book #1:

Author: Bach, Johann Sebastian  
Title: Suscepit Israel  
Publisher: G. Schirmer  
Date of Publication: 1968  
Edition: Magnificat

Book #2:

Author: Tillen, Paula Foley  
Title: Sky-Born Music

Publisher: Treble Clef Press

Date of Publication: 2009

Edition:

Book #3:

Author: Goodson, Lindsay

Title: Angele Dei

Publisher: Santa Barbara Music Publishing, Inc

Date of Publication: 2012

Edition:

**B. Other required materials/supplies.**

- Sheet music, music folder, and performance attire.