



## MUSI 223 - Musical Theater Voice III Course Outline

Approval Date:

Effective Date: 08/11/2014

### SECTION A

**Unique ID Number**

**Discipline(s)** Music

**Division** Arts and Humanities

**Subject Area** Music

**Subject Code** MUSI

**Course Number** 223

**Course Title** Musical Theater Voice III

**TOP Code/SAM Code** - / -

**Rationale for adding this course to the curriculum** With the creation of the A.A. in Musical Theater, the addition of this vocal technique and repertoire course is required to accommodate the needs of our music theater majors and minors.

**Units** 2

**Cross List** N/A

**Typical Course Weeks** 18

**Total Instructional Hours**

#### Contact Hours

**Lecture** 36.00

**Lab** 0.00

**Activity** 0.00

**Work Experience** 0.00

**Outside of Class Hours** 72.00

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**Total Contact Hours** 36

**Total Student Hours** 108

**Open Entry/Open Exit** No

**Maximum Enrollment** 15

**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** 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.

### Schedule Description

## SECTION D

### Condition on Enrollment

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

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

1c. **Recommended**

- MUSI 143

1d. **Limitation on Enrollment:** *None*

## SECTION E

### Course Outline Information

#### 1. Student Learning Outcomes:

- Sing musical theater repertoire with pitch/rhythmic accuracy, exhibiting contrasting resonance, and expanded range.
- Evaluate student musical theater performance and receive personal performance criticism from others.

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

- Sing memorized vocal music theater solos and duets using repertoire up through contemporary period.
- Sing with accuracy of pitch, rhythm and awareness of harmonic structure in increasingly complex repertoire choices.
- Sing interpretatively using musical phrasing and character awareness for text inflection.
- Explore tonal colors (resonance) appropriate for contrasting musical theater characters, period and styles.
- Experiment with stage presentation skill for variety of musical theater repertoire.
- Perform solo pronouncing diction with clarity communicating understanding of text and subtext in variety of musical styles and languages.
- Perform appropriate vocal style experimenting with expanded range for specific musical theater repertoire.
- Perform songs using kinesthetic and visual modes to enhance the aural presentation, building emotional subtext delivery.
- Critique performance of self and other singers in class and outside musical productions.
- Collaborate with pianist perfecting a plan for rehearsal and individual practice.
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#### 3. Course Content

##### I. Vocal Technique

- Coordination of breath management with onset and release of tone
- 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

## II. Musicianship

- A. Accuracy of pitch and rhythm
- B. Musical phrasing, tempo, dynamics
- C. Use of harmonic structure
- D. Resonance variety and blending

## III. 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).
- Use of body movement in enhancing text communication (kinesthetic mode)
- F. Understanding of presentation in audition situation, intimate and full-stage production

## IV. Preparation and practice

- A. Preparation
  - 1. Stage presence
  - 2. Musicianship
    - a. Melodic accuracy
    - b. Rhythmic accuracy
    - c. Awareness of harmonic structure
    - d. Memorization
    - e. Historical appropriateness
    - f. Style appropriateness
      - i. Musical
      - ii. Vocal color
  - 3. Critique
    - a. Performance evaluation
- B. Practice
  - 1. Individual practice sessions (minimum 1 hour a day)
  - 2. Strengthen plan
    - a. Technique
    - b. Repertoire
    - c. Research composer/lyricist/production

## V. Repertoire

- A. Musical theater song selections
  - 1. Early Broadway period -- up through contemporary period
  - 2. Solo, duet repertoire
- B. Vocal "aural" presentation
  - 1. Resonance
    - a. "legit"
    - b. "belt"
    - c. "mixed" production
- C. Musical presentation
  - 1. Composer

2. Historical style
3. Ornamentation -- appropriate with musical period

**4. Methods of Instruction:**

**Critique:** Written and oral

**Lecture:** Audio and online enhanced lecture

**Observation and Demonstration:** Instructor and student demonstration and observation

**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 -- Evaluated vocal performance

Papers -- Background, interpretation, practice log, composer/show research

Oral Presentation -- Singing: solo, duets

Class Work -- Written, singing and critique

Home Work -- Practice, research on songs, styles

Class Performance -- Critiqued performance

Final Public Performance -- Main Theater PAC

Additional assessment information:

Five in-class digitally recorded performances and participation in the final public voice proscenium recital are required.

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

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.

B. 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.

C. Other 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.

**7. Required Materials**

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

Book #1:

Author: Sondheim, Stephen. Walters, Richard.

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

Publisher: Rilting Music, Inc

Date of Publication: 2012

Edition:

Book #2:

Author: Walters, Richard  
Title: The Singer's Musical Theatre Anthology - 16 Bar Audition: Mezzo  
Soprano/Belter  
Publisher: Hal Leonard Corp.  
Date of Publication: 2010  
Edition:

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

- Sheet Music as appropriate for voice category.