



MUSI 230 - Voice III Course Outline

Approval Date: 05/15/2008

Effective Date: 08/11/2014

SECTION A

Unique ID Number CCC000257147

Discipline(s) Music

Division Arts and Humanities

Subject Area Music

Subject Code MUSI

Course Number 230

Course Title Voice III

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 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

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 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.

Schedule Description

SECTION D

Condition on Enrollment

1a. Prerequisite(s): *None*

1b. Corequisite(s): *None*

1c. Recommended

- MUSI 132

1d. Limitation on Enrollment: *None*

SECTION E

Course Outline Information

1. Student Learning Outcomes:

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

3. Course Content

I. Vocal technique

- Breath management
 - Inhalation/exhalation

- 2. Alignment (posture)
- 3. Onset and release
- B. Phonation
 - 1. Laryngeal function
 - 2. Onset and release
- C. Resonance and range
 - 1. Chiaroscuro balance
 - 2. Vowel integrity
 - 3. Legato Line
 - 4. Registers: Head/Chest/Mixed
 - 5. Range
- D. Articulation
 - 1. Fixed structures
 - 2. Movable structures
 - 3. Basal tonus (minimum movement for maximum effect)
 - 4. Accuracy of languages pronunciation
 - a. English
 - b. French
 - c. German
 - d. Italian
 - e. Spanish

II. Musicianship

- A. Accuracy of melody, rhythm and harmony
- B. Phrasing, tempo, dynamics
- C. Expressive markings
- D. Development of text interpretation
 - 1. Sub-text attitudes
 - 2. Emotional content
- E. Diction

III. Presentational skills:

- A. Modes of learning (aural/visual/kinesthetic)
 - 1. Tonal "color" in tonal communication of text (aural mode)
 - 2. Facial expression in text communication (visual mode)
 - 3. Body alignment, movement and gesture (kinesthetic mode)
- B. Non-verbal stage presence
- C. Stage etiquette
- D. Audience communication and involvement

IV. Preparation, practice and rehearsal

- A. Preparation
 - 1. Stage etiquette
 - 2. Musicianship
 - a. Melodic/rhythmic accuracy
 - b. Harmonic work: weekly rehearsal (coaching) with pianist
 - c. Memorization
 - 3. Repertoire selection
 - a. Range expansion
 - b. Tessitura
 - c. Text -- lyrics

- d. Contrasts of genre, tempo and texture
 - 4. Written and verbal assignments
 - a. Music History
 - b. Read IPA (International Phonetic Alphabet) transcriptions
 - c. Transcribe languages in IPA
 - B. Practice
 - 1. Individual sessions (1 hour daily)
 - a. Technique
 - b. Repertoire
 - 2. Maintain a practice log
 - C. Rehearsal
 - 1. Collaborate with pianist
 - 2. Musicianship
 - 3. Interpretation/expression
- V. Repertoire: variety
- A. Genre
 - 1. Folk song arrangements
 - 2. Popular song
 - 3. Jazz standards
 - 4. Art songs
 - 5. Two - three languages
 - B. Contrasting styles
 - 1. Tempo
 - 2. Upbeat/ballad
 - 3. Texture

4. Methods of Instruction:

Critique: Written and oral

Lecture: Audio and online-enhanced lectures

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 -- Performance critiques, historical background and interpretation information, practice log

Oral Presentation -- Singing with a focus on articulation and communication

Class Work -- Critique (written/verbal) and vocal performance

Class Performance -- Vocal performance

Final Class Performance -- Memorized vocal performance

Final Public Performance -- Main Theater in the PAC

Additional assessment information:

Five digitally in-class recorded performances and participation in the final public voice prosenium 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

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 morir" by Monteverdi in the 28 Italian Song Anthology text.

B. 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."

C. Other Assignments

-- Write a concert review discussing vocal production and stage presentation.

7. Required Materials

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

Book #1:

Author: Walters, Richard, editor

Title: 28 Italian Songs and Arias: Complete

Publisher: Hal Leonard Corp.

Date of Publication: 2013

Edition:

Book #2:

Author: Various arrangers

Title: American Folk Songs for Solo Singers

Publisher: Alfred Publishing

Date of Publication: 2011

Edition:

Book #3:

Author: Groban, Josh

Title: Illuminations

Publisher: Hal Leonard Corp.

Date of Publication: 2011

Edition:

B. Other required materials/supplies.

- Sheet Music