



## MUSI 232 - Voice IV Course Outline

Approval Date: 05/15/2008

Effective Date: 08/11/2014

### SECTION A

Unique ID Number CCC000294897

Discipline(s) Music

Division Arts and Humanities

Subject Area Music

Subject Code MUSI

Course Number 232

Course Title Voice IV

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

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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 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.

#### Schedule Description

### SECTION D

#### Condition on Enrollment

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

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

**1c. Recommended**

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

### SECTION E

#### Course Outline Information

##### 1. Student Learning Outcomes:

- A. Sing memorized solos with appropriate musicality, exhibiting well-balanced "legato" tone and flexible range.
- B. Sing with understanding of text and sub-text, sharing interpretation with audience through gesture and facial expression.
- C. 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:

- A. Perform memorized solos with musicality and artistry.
- B. Sing with well-balanced "chiaroscuro" tone quality using variety of tonal colors with differing texts and styles.
- C. Sing with expanded range and flexibility of voice, according to demands of repertoire.
- D. Sing complex melodic line with accuracy within a complex harmonic structure.
- E. Pronounce language diction accurately and intelligibly, with awareness of articulation for singing and language communication.
- F. Collaborate musically and interpretively in rehearsal and performance with the pianist.
- G. Sing with appropriate subtext and emotional expression using appropriate gestures and facial expression.
- H. Transcribe and translate repertoire where appropriate.
- I. Select and perform repertoire from composer-arranged folk songs, art song, opera and/or oratorio.
- J. Maintain an individual practice schedule to develop complex musicianship and technical vocal skills.
- K. Evaluate choral/vocal performance with specific detail in all modes of presentation.
- L.

##### 3. Course Content

## I. 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

## II. 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

## III. Presentational skills

- A. Ease and confidence
- B. Balanced aural, visual and kinesthetic modes
- C. Sub-text
- D. Character development
- E. Interpretative collaboration with pianist

## IV. Preparation, practice and rehearsal

- A. Preparation
  - 1. Stage etiquette
  - 2. Musicianship
    - a. Melodic/rhythmic accuracy
    - b. Harmonic work--weekly coaching sessions with pianist
    - c. Memorization
  - 3. Repertoire selection
    - a. Range
    - b. Tessitura
    - c. Text
    - d. Challenge
    - e. Variety genre/styles
  - 4. Verbal and written assignments
    - a. Music history
    - b. Pronunciation of IPA (International Phonetic Alphabet) transcriptions
    - c. Transcribe IPA
    - d. Practice log
    - e. Evaluation choral/solo singing
- B. Practice
  - 1. Individual sessions (minimum 1.5 hour daily)
    - a. Technique
    - b. Studies
    - c. Repertoire
  - 2. Maintain a practice log
- C. Rehearsal

1. Collaborate with pianist
2. Musicianship
3. Subtext interpretation

V. Repertoire: variety

A. Genre

1. Folk song (composer arranged)
2. Popular song
3. Jazz standards
4. Art songs
5. Arias/recitativo (opera)
6. Oratorio

B. Languages

1. English
2. French
3. German
4. Italian
5. Latin
6. Spanish

C. 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 -- Singing: solo

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 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

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 rêve."

**B. 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.

**C. Other 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.

**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: The Art Song Anthology  
Publisher: Hal Leonard Corp.  
Date of Publication: 2009  
Edition:

Book #2:

Author: Various composers  
Title: Twenty-Nine Opera Arias for Altos  
Publisher: Dover Publications  
Date of Publication: 2013  
Edition:

Book #3:

Author: Paton, John Glenn, editor  
Title: Gateway to French Melodies  
Publisher: Alfred Music  
Date of Publication: 2012  
Edition:

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

- Sheet Music