

MUSI-166: WOMEN'S CHORALE

Justification for this inactivation request
Course not offered in 3 years.

Effective Term
Fall 2025

CC Approval
11/01/2024

AS Approval
11/14/2024

BOT Approval
11/21/2024

COCI Approval
03/12/2025

SECTION A - Course Data Elements

CB04 Credit Status
Credit - Degree Applicable

Discipline

Minimum Qualifications	And/Or
Music (Master's Degree)	

Subject Code
MUSI - Music

Course Number
166

Department
Music

Division
Arts and Humanities (ARAH)

Full Course Title
Women's Chorale

Short Title
Women's Chorale

CB03 TOP Code
1004.00 - Music

CB08 Basic Skills Status
NBS - Not Basic Skills

CB09 SAM Code
E - Non-Occupational

SECTION B - Course Description

Catalog Course 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.

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

Limitation on Enrollment

By Audition

SECTION D - Course Standards

Is this course variable unit?

No

Units

1.00

Lecture Hours

9.00

Lab Hours

27.00

Outside of Class Hours

18

Total Contact Hours

36

Total Student Hours

54

Distance Education Approval

Is this course offered through Distance Education?

Yes

Online Delivery Methods

DE Modalities	Permanent or Emergency Only?
Entirely Online	Permanent
Hybrid	Permanent
Online with Proctored Exams	Permanent

SECTION E - Course Content

Student Learning Outcomes

Upon satisfactory completion of the course, students will be able to:	
1.	Sing musically and with authority in a treble ensemble setting, exhibiting pitch, rhythmic, intonation and resonance-blending accuracy.

Course Objectives

Upon satisfactory completion of the course, students will be able to:	
1.	Sing individual melodic line with proper pitch and rhythmic accuracy.
2.	Sing choral harmonies with proper intonation.
3.	Sing with a variety of tonal resonance in the female voice, focusing on balance and blend of chords.
4.	Adjust resonance and intonation to balance with other women's voices.
5.	Sing and work cooperatively in a variety of group settings.
6.	Demonstrate sight-singing skills with emphasis on pitch, rhythm and language.
7.	Sing with technical accuracy in rehearsal and performance utilizing proper musical phrasing, articulation, and expressive markings.
8.	Perform repertoire with an awareness of historical style.
9.	Perform in a standard choral formation and staggered position.
10.	Perform with attention to presentation of text through facial expression (visual mode), body movement, and gesture (kinesthetic mode).

Course Content

1. 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
2. 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
 - i. Variety of languages
 1. English
 2. French
 3. German
 4. Italian
 5. Latin
3. 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
4. Repertoire
 - a. Treble choral music of various musical periods
 - i. Medieval
 - ii. Renaissance
 - iii. Baroque
 - iv. Classical
 - v. Romantic
 - vi. Impressionistic
 - vii. 21st Century
 - b. Harmonic texture

- i. Monophonic
- ii. Homophonic
- iii. Polyphonic structures
- c. Awareness of historical style and presentation
- d. Languages appropriate for repertoire

Methods of Instruction

Methods of Instruction

Types	Examples of learning activities
Critique	Individual, sectional, full group
Lab	Sectional rehearsal
Lecture	Audio and online-enhanced
Observation and Demonstration	Instructor and audio demonstration

Online Adaptation

Types	Examples of learning activities
Activity	
Directed Study	
Discussion	
Group Work	
Individualized Instruction	
Journal	
Lecture	

Instructor-Initiated Online Contact Types

Announcements/Bulletin Boards
 Chat Rooms
 Discussion Boards
 E-mail Communication
 Video or Teleconferencing

Student-Initiated Online Contact Types

Chat Rooms
 Discussions
 Group Work

Course design is accessible

Yes

Methods of Evaluation

Methods of Evaluation

Types	Examples of classroom assessments
Exams/Tests	Sing individually and in sections for aural evaluation
Oral Presentations	Individual, sectional and full group singing and diction evaluation
Projects	Work collaboratively in sections
Class Participation	Score preparation and evaluated sectional, full group rehearsal
Homework	Prepare notation and language
Performances	Class Performance - Singing individually, sections, full group. Final Public Performance - Main Theater in PAC
Other	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.

Assignments

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)

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.

SECTION F - Textbooks and Instructional Materials

Material Type

Textbook

Author

Bach, Johann Sebastian

Title

Suscepit Israel

Edition/Version

Magnificat

Publisher

G. Schirmer

Year

1968

Material Type

Textbook

Author

G. Schirmer

Title

Sky-Born Music

Publisher

Treble Clef Press

Year

2009

Material Type

Textbook

Author

Goodson, Lindsay

Title

Angele Dei

Publisher

Santa Barbara Music Publishing, Inc

Year

2012

Material Type

Other required materials/supplies

Description

Sheet music, music folder, and performance attire.

SECTION G - Diversity, Equity and Inclusivity

Course Codes (Admin Only)

CB00 State ID

CCC000312174

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