



MUSI 132 - Voice II Course Outline

Approval Date: 05/15/2008

Effective Date: 08/11/2014

SECTION A

Unique ID Number CCC000267224

Discipline(s) Music

Division Arts and Humanities

Subject Area Music

Subject Code MUSI

Course Number 132

Course Title Voice II

TOP Code/SAM Code 1004.00 - Music, General / D - Possible
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 I with a focus on improving solo vocal performance through the development of resonance, articulation, and communication. Students develop practice techniques and collaboratively rehearse and perform with a pianist. The 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 130

1d. Limitation on Enrollment: *None*

SECTION E

Course Outline Information

1. Student Learning Outcomes:

- Sing memorized solo with accuracy of pitches and rhythms exhibiting basic vocal technique and understanding of vocal style 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 in a variety of genres, styles and languages.
- Sing song selections with accuracy of pitch and rhythm.
- Sing solos with musical accuracy while developing independence within the harmonic structure of the repertoire.
- Sing with awareness of resonance, vocal range and musical expression.
- Experiment with appropriate vocal ornamentation for a variety of styles and genres.
- Perform songs with authority using kinesthetic and visual modes to enhance presentation.
- Rehearse and collaborate with a pianist to perfect basic musical skills while developing student's individual interpretation.
- Select repertoire in appropriate key, tessitura, and range for individual voice.
- Develop an individual practice plan to strengthen musical and technical elements of singing.
- Evaluate all modes of presentation in choral/vocal performances.
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3. Course Content

I. Vocal technique

- Breath management
 - Inhalation/exhalation
 - Alignment
- Phonation

1. Subglottic pressure
2. Laryngeal function
3. Onset/release
- C. Resonance and range
 1. Chiaroscuro
 2. Registers
- D. Articulation
 1. Vowels
 2. Consonants

II. Musicianship

- A. Accuracy of pitch and rhythm
- B. Musical phrasing
- C. Harmonic structure
- D. Vocal ornamentation and improvisation (where applicable)
- E. Text and subtext
- F. Audience communication
- G. Style appropriate for repertoire

III. Presentational skills in performance

- A. Modes of learning in presentational context
 1. Aural
 2. Visual
 3. Kinesthetic
- B. Text communication
 1. Tonal color (tone painting)
 2. Facial expression
 3. Hand/head gesture
 4. Body alignment and movement
- C. Stage etiquette

IV. Preparation, practice and rehearsal

- A. Preparation
 1. Stage etiquette
 2. Musicianship
 - a. Melodic and rhythmic accuracy
 - b. Harmonic awareness (collaboration with pianist)
 - c. Memorization
 3. Repertoire selection
 - a. Range
 - b. Tessitura
 - c. Text
 - d. Style and genre variety
 4. Written and verbal assignments
 - a. Music history
 - b. Read IPA (International Phonetic Alphabet) transcriptions
 - c. Singing evaluation
 - d. Coaching log
- B. Practice
 1. Individual sessions (minimum 1/2 hour daily)
 - a. Technique

- b. Repertoire
 - 2. Maintain a practice log
- C. Rehearsal
 - 1. Collaborate with pianist (coaching)
 - 2. Basic musicianship

- V. Repertoire
 - A. Genre
 - 1. Folk song
 - 2. Contemporary popular
 - 3. Art song
 - B. Language
 - 1. English
 - 2. Italian
 - 3. Spanish

4. Methods of Instruction:

Critique: Written and oral

Lecture: Audio and online-enhanced lectures

Observation and Demonstration: Instructor demonstration and student 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 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

Reading: Research background of solo repertoire, composer, recording artist (when applicable) and vocal production within a variety of singing genre.

For example:

1) Read chapter on vocal health in *The Singing Book* by Meribeth Dayme and Cythnia Vaughn.

2) Read article in *Popular song and Music Theater Section: "These Are Not Your Great Grandfather's Vocalises"* by Robert Edwin, *Journal of Singing*, volume 63, #1, pp. 77-79.

B. Writing Assignments

Students must write papers on background and interpretation of individual songs and composer's performance styles.

For example:

1) Write a line-by-line interpretation of the song "The Hissing of Summer Lawns" by Joni Mitchell discussing the use of symbolism and imagery.

2) Write a paper in which the student discusses the use of vocal ornamentation to interpret the lyrics in a song performance.

C. Other Assignments

Write a concert critique 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: Various arrangers

Title: American folk songs for solo singers

Publisher: Alfred Publishing Co.

Date of Publication: 2011

Edition:

Book #2:

Author: Various composers

Title: Anthology of Jazz Songs

Publisher: Hal Leonard Corp.

Date of Publication: 2010

Edition:

Book #3:

Author: Buble, Michael

Title: To Be Loved

Publisher: Hal Leonard Corp.

Date of Publication: 2013

Edition:

Book #4:

Author: Dayme, Meribeth. Vaughn, Cynthia

Title: The Singing Book

Publisher: W.W. Norton & Co., Inc

Date of Publication: 2008

Edition: 2nd

B. Other required materials/supplies.

- Sheet Music (Piano/vocal)