



## MUSI 160 - College Chorale Course Outline

Approval Date:

Effective Date: 08/11/2013

### SECTION A

Unique ID Number CCC000138822

Discipline(s) Music

Division Arts and Humanities

Subject Area Music

Subject Code MUSI

Course Number 160

Course Title College Chorale

TOP Code/SAM Code 1004.00 - Music, General / E - Non-Occupational

Rationale for adding this course to the curriculum Course Update

Units 1

Cross List N/A

Typical Course Weeks

Total Instructional Hours

Contact Hours

Lecture 0.00

Lab 54.00

Activity 0.00

Work Experience 0.00

Outside of Class Hours 0.00

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Total Contact Hours 54

Total Student Hours 54

Open Entry/Open Exit No

Maximum Enrollment 50

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 3 times

**Catalog Description** A choral group, composed of male and female voices, studies, rehearses, and performs music from the traditional choral repertoire dating from medieval through contemporary musical periods. The course emphasis is on the development of skills needed to perform within an ensemble, with different repertoire to be studied each semester. The course is repeatable for credit.

#### Schedule Description

### SECTION D

#### Condition on Enrollment

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

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

1c. **Recommended:** *None*

#### 1d. Limitation on Enrollment

- by audition

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### SECTION E

#### Course Outline Information

##### 1. Student Learning Outcomes:

- A. Sing musically and with authority in a mixed choral ensemble setting exhibiting pitch, rhythmic, intonation and resonance-blending accuracy.
- B. Evaluate and critique student choral performance and receive personal performance criticism from others.

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

- A. Sing in time with section and chorale as directed by the conductor.
- B. Sing the correct pitches as indicated with accurate intonation.
- C. Sing with the articulation, dynamics, phrasing and expression as directed.
- D. Sing appropriately to the chorale and cooperatively within the large group or small ensemble situation.
- E. Sing stylistically appropriately to the period/style of the composition, performing improvised solos as applicable.
- F. Perform with accuracy in standard choral and staggered position.
- G. Demonstrate appropriate blend and balance within the chorale and/or the section.
- H. Adhere to professional level choral performance and rehearsal standards of conduct.
- I. Memorize performance repertoire as directed.
- J. Sight read notation with emphasis on pitch and rhythm.
- K.

##### 3. Course Content

###### I. Basic vocal technique

- A. Posture, breathing
- B. Laryngeal position with free flowing phonation
- C. Awareness of resonance and projection in vocal quality
- D. Vowel integrity and consonant accuracy

- E. Vocal resonance in blend and balance of section and chorale
- F. Freedom of structures of articulation

## II. Musical skills

- A. Rhythm
  - 1. Correct reading of rhythm
  - 2. Singing together as a section and chorale
  - 3. Follow the conductor as applicable
- B. Intonation
  - 1. Correct reading and production of pitches
  - 2. Blending pitches and harmonies as a section and chorale
- C. Articulation
  - 1. Correct readings of markings
  - 2. Follow the conductor's gestures as applicable
  - 3. Agreement as a section and chorale
  - 4. Unified consonant placement as applicable
- D. Sight reading

## III. Blend and Balance

- A. Correct tone, volume and timbre as appropriate to section
- B. Correct tone, volume and timbre as appropriate to chorale

## IV. Choral group structure

- A. Standard and scattered position
- B. Large chorus (chorale) and small ensemble setting
- C. Accompanied and "a cappella" singing

## V. Performance

- A. Interpretation
- B. Presentation
  - 1. Oral
  - 2. Visual
- C. Audience communication
- D. Standards of conduct
  - 1. Musical preparedness: rehearsal/performance
  - 2. Attitude
  - 3. Participation, attendance
  - 4. Attire
  - 5. Deportment
  - 5. Stage etiquette
- E. Stylistic elements
  - 1. Historical/period performance practices as applicable
  - 2. Specific composer practices as applicable
  - 3. Cultural practices as applicable
  - 4. Improved solos as applicable
  - 5. Memorization of performance repertoire as directed

## VI. Repertoire

- A. Variety of historical periods
  - 1. Medieval
  - 2. Renaissance

- 3. Baroque
- 4. Classical
- 5. Romantic
- 6. Contemporary
- B. Monophonic, homophonic, polyphonic structure
- C. Language intelligibility
  - 1. English
  - 2. French
  - 3. German
  - 4. Italian
  - 5. Latin

**4. Methods of Instruction:**

**Critique:** Individual and group

**Lab:** Sing: individually, sections and complete group

**Observation and Demonstration:** Instructor, CD demonstration

**5. Methods of Evaluation:** Describe the general types of evaluations for this course and provide at least two, specific examples.

**Typical classroom assessment techniques**

Oral Presentation -- Individual, sectional, full group

Class Work -- Reading notation, singing, diction pronunciation

Lab Activities -- Rehearsals

Class Performance -- Individual, sectional, full group

Final Public Performance -- Evaluated public performance in Main Theater (PAC)

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 of the selected sheet music.

Score and language preparation are a continuing assignment throughout the semester, such as in the following examples.

1. Students must read through appropriate voice part in selected sheet music, e.g. read the notation and Latin in the Verdi Requiem score.

2. Students must identify musical vocabulary (e.g. dynamics, tempo markings, expression markings.)

B. Writing Assignments

Accurate musical and text performance is a major component of this course in which students write, problem solve and perform, e.g.

1. Students must transcribe languages in phonemes, with attention to vowel integrity, e.g. Latin text in the Joseph Haydn, Te Deum.

2. Student will perform Orlando Gibbons ?The Silver Swan? p. 67-68 in the A Cappella book edited by John Gardner & Simon Harris.

C. Other Assignments

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## 7. Required Materials

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

Book #1:

Author: Giuseppe Verdi

Title: Requiem

Publisher: G. Schirmer

Date of Publication: 1895

Edition:

Book #2:

Author: Johannes Brahms

Title: Liebeslieder Walzer, Op. 52

Publisher: C. F. Peters

Date of Publication: 1956

Edition:

Book #3:

Author: Gilpin, G.

Title: Never Gonna Walk This Journey Alone

Publisher: Alfred Publishing Co., Inc.

Date of Publication: 2009

Edition:

### B. Other required materials/supplies.

- Music Folder
- Performance Attire: Tuxedo, Formal
- Music selected by instructor.