



MUSI 266 - Women's Ensemble Course Outline

Approval Date: 08/11/2009

Effective Date: 01/13/2017

SECTION A

Unique ID Number CCC000511791

Discipline(s) Music

Division Arts and Humanities

Subject Area Music

Subject Code MUSI

Course Number 266

Course Title Women's Ensemble

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 1

Cross List N/A

Typical Course Weeks 18

Total Instructional Hours

Contact Hours

Lecture 0.00

Lab 0.00

Activity 36.00

Work Experience 0.00

Outside of Class Hours 18.00

Total Contact Hours 36

Total Student Hours 54

Open Entry/Open Exit No

Maximum Enrollment 16

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 A select vocal women's ensemble that rehearses and performs musical works from the serious choral literature dating from medieval through contemporary periods, including contemporary popular arrangements, focusing on "a cappella" performance. Concerts are performed regularly throughout the area as well as on occasional outside trips.

Schedule Description

SECTION D

Condition on Enrollment

1a. Prerequisite(s): *None*

1b. Corequisite(s): *None*

1c. Recommended

- MUSI 166

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 women's ensemble setting, exhibiting pitch, intonation, resonance-blending and rhythmic accuracy.
- B. Evaluate and critique individual and group 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 an individual melodic line with proper intonation.
- B. Sing an individual melodic line with proper rhythmic accuracy.
- C. Sing chordal complex harmonies with proper intonation and blend.
- D. Sing text with language pronunciation accuracy.
- E. Sing cooperatively in a small ensemble situation, and also be able to sing solo, duets and trios, when needed.
- F. Perform musically with attention to communicating text to audience.
- G. Sight sing complex notation with emphasis on pitch, rhythm and text.
- H. Adjust resonance and intonation to blend with other voices in complex harmonic chordal structures, in variety of musical styles.
- I. Perform with technical musical accuracy in rehearsal and performance.
- J. Sing in a flexibly staggered choral position, "a cappella" and accompanied repertoire.
- K.

3. Course Content

I. Vocal technique

- A. Posture, breathing, muscle relaxation
- B. Relaxed laryngeal position
- C. Awareness of resonance and aural overtone structure in vocal quality
- D. Vowel placement - aural and kinesthetic - for accurate intonation and blend, and ease and

longevity of vocal production

- E. Freedom of articulatory structures

II. Musical skills

- A. Notation
- B. Key and rhythm signatures
- C. Pitch accuracy
- D. Rhythm and accuracy of language text pronunciation
 - 1. International Phonetic Alphabet (IPA)
- E. Chordal harmonies - medieval through 20th century
- F. Sight singing
- G. Phrasing, dynamics, tempo and expressive markings
- H. "A cappella" and accompanied singing.

III. Rehearsal and performance structure

- A. Blend - resonance of small section and whole group
- B. Unified consonant placement
- C. Interpretation within choral style of presentation
- D. Formal and scattered ensemble position.
- E. Flexible "a capella" arrangements

IV. Presentational skills

- A. Variety of tonal quality (aural mode)
- B. Facial expression (visual mode)
- C. Body alignment, movement and gesture (kinesthetic mode)
- D. Communicating emotional sub-text

V. Choral repertoire

- A. Historical periods
 - 1. Medieval
 - 2. Renaissance
 - 3. Baroque
 - 4. Classical
 - 5. Romantic
 - 6. Contemporary/Modern
- B. Harmonies
 - 1. Homophonic
 - 2. Polyphonic
- C. Languages
 - 1. Latin
 - 2. Italian
 - 3. Spanish
 - 4. German
 - 5. French
 - 6. English
- D. Musical genres
 - 1. Contemporary arrangements of classic and popular tunes.
 - 2. Historical
 - 3. Individual composer
 - 4. Musical theater

4. Methods of Instruction:

Critique: Individual, sectional and full group

Lab: Sectional rehearsal

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 -- Singing individually and in sections

Oral Presentation -- Singing: melodic and harmonic

Group Projects -- Work collaboratively in sectional rehearsals

Class Work -- Singing and written

Home Work -- Prepare notation and language

Class Performance -- Singing individually, sections and full group

Final Public Performance -- 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 selected sheet music plus handouts and articles on diction and musical background information.

For example:

1) Read background, Japanese diction and performance notes for "Three Japanese Folksongs" by Misuzu McCann.

2) Read the article "Creative Concerts: A Dialogue" by Sandra Bernhard and Stephen Coker, published by Chorus America, Volume 29, #3.

B. Writing Assignments

Focusing on the clarity of pronunciation of the singing languages and the development of musical skills.

1) Students must transcribe languages in phonemes, with attention to vowel integrity, e.g. Japanese text, "Hotari Koi" arranged by Ro Ogura.

2) Students must transcribe and translate text of "Las Amarillas" by Stephen Hatfield prepare music for rehearsal and performance by identifying sections and voice parts, e.g. marking the appropriate vocal section and numbering the measures in the score.

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: Boquiren, Sidney Marquez

Title: Tatlo sa Buhay (Three Philippine Songs on Life)

Publisher: Boosey & Hawkes

Date of Publication: 2008

Edition:

Book #2:

Author: Waller, Fats. arr. Hayes, Mark

Title: Ain't Misbehavin'

Publisher: Shawnee Press, Inc.

Date of Publication: 2013

Edition:

Book #3:

Author: Thomas, Karen P.

Title: The Prayer of Black Elk

Publisher: Santa Barbara Music Publishing

Date of Publication: 2013

Edition:

B. Other required materials/supplies.

- Selected sheet music, folder and performance attire.