



## MUSI 143 - Musical Theater Voice II Course Outline

Approval Date:

Effective Date: 08/11/2014

### SECTION A

**Unique ID Number**

**Discipline(s)** Music

**Division** Arts and Humanities

**Subject Area** Music

**Subject Code** MUSI

**Course Number** 143

**Course Title** Musical Theater Voice II

**TOP Code/SAM Code** - / -

**Rationale for adding this course to the curriculum** With the creation of the A.A. in Musical Theater, the addition of this vocal technique and repertoire course is required to accommodate the needs of our music theater majors and minors.

**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 Music Theater Voice I and focuses on expanding the resonating capabilities of the voice and expanding the vocal range. Music Theater songs concentrate on solo repertoire from productions up to 1950. The course is presented in a lecture/seminar environment.

### 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:

- Sing musical theater repertoire with pitch/rhythmic accuracy, using healthy vocal technique exhibiting appropriate musical style and tone quality.
- Evaluate student musical theater performance; receive personal performance criticism from others.

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

- Sing memorized vocal music theater solos, using repertoire up through 1950.
- Sing with accuracy of pitch, rhythm and awareness of harmonic structure.
- Sing interpretatively using musical phrasing and text inflection.
- Experiment and create various tonal colors (resonance) appropriate for various musical theater characters and musical styles.
- Develop appropriate stage presentation skill for musical theater genre.
- Perform solo communicating understanding of text and subtext, pronouncing diction with clarity
- Perform appropriate vocal style for specific musical theater repertoire.
- Perform songs using kinesthetic and visual modes to enhance the aural presentation.
- Evaluate performance of singers in-class and in musical production performance.
- Collaborate with pianist in developing a plan for effective rehearsal and individual practice.
- K.

#### 3. Course Content

##### I. Vocal Technique

- Coordination of breath management with onset and release of tone
- Freedom of phonation and articulation structures
- Expansion of range and flexibility of resonance
- Intelligibility of diction: vowel integrity and clarity of consonant formation for singing

## II. Musicianship

- A. Accuracy of pitch and rhythm
- B. Musical phrasing, tempo, dynamics
- C. Use of harmonic structure
- D. Resonance variety and blending

## III. Presentational Skills

- A. Develop character through subtext and text interpretation
  - B. Awareness of composers' use of tone painting to enhance text presentation (harmonic structure, melodic chromaticism, texture of accompaniment)
  - C. Understanding modes of learning in presentational context (aural/visual/kinesthetic)
  - D. Use of resonance (tonal color) in text communication (aural mode)
  - E. Use of facial expression in text communication (visual mode).
- Use of body movement in enhancing text communication (kinesthetic mode)
- F. Understanding of presentation in audition situation, intimate and full-stage production

## IV. Preparation and practice

- A. Preparation
  - 1. Stage presence
  - 2. Musicianship
    - a. Melodic accuracy
    - b. Rhythmic accuracy
    - c. Awareness of harmonic structure
    - d. Memorization
    - e. Historical appropriateness
    - f. Style appropriateness
      - i. Musical
      - ii. Vocal color
  - 3. Critique
    - a. Performance evaluation
- B. Practice
  - 1. Individual practice sessions (minimum 1/2 hour daily)
  - 2. Create plan
    - a. Technique
    - b. Repertoire
    - c. Research composer/lyricist/production

## V. Repertoire

- A. Musical theater song selections
  - 1. Early Broadway period -- up through 1950
  - 2. Solo repertoire
- B. Vocal "aural" presentation
  - 1. Resonance
    - a. "legit"
    - b. "belt"
- C. Musical presentation
  - 1. Composer
  - 2. Historical style
  - 3. Ornamentation -- appropriate with musical period

## 4. Methods of Instruction:

**Critique:** Written and oral

**Lecture:** Audio and online enhanced lecture

**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**

Papers -- Class and production critiques

Oral Presentation -- Singing: solo

Class Work -- Written, singing and discussion

Home Work -- Research on songs, styles and composers

Final Public Performance -- Main Theater PAC

Substantial writing requirements are not appropriate for this course. Alternately, students are assessed through demonstrations of problem solving ability using music symbols and language. --

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

Students are asked to research composers, lyricist and production history, e.g.

1) Read Ado Annie's dialogue in preparation for performing "I Cain't Say No."

2) Read Pygmalion while researching the character of Professor Henry Higgins in My Fair Lady.

B. Writing Assignments

1) Write a sub-text interpretation of the song "Wand'rin' Star" from Paint Your Wagon.

2) Write a critique on student in-class performance focusing on character presentation.

C. Other Assignments

Write a production performance review discussing character interpretation in physically and aural terms.

**7. Required Materials**

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

Book #1:

Author: Porter, Cole. Coates, Dan

Title: The Cole Porter Song Collectio

Publisher: Alfred Publishing

Date of Publication: 2011

Edition:

Book #2:

Author: Gershwin, George. Gershwin, Ira

Title: The Gershwin Song Collection (1931-1954)

Publisher: Hal Leonard Publishing Corp.

Date of Publication: 2009

Edition:

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

- Sheet music appropriate for voice category