



## MUSI 243 - Musical Theater Voice IV 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** 243

**Course Title** Musical Theater Voice IV

**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

---

**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** Musical Theater Voice IV applies the combined skills from Musical Theater Voice I-III. The course focuses on strengthening vocal technique, resonance, intelligibility of text, and intense character development and communication using solo, duet, and ensemble repertoire from Musical Theater productions. 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 223

**1d. Limitation on Enrollment:** *None*

## SECTION E

### Course Outline Information

#### 1. Student Learning Outcomes:

- Sing musical theater repertoire with pitch/rhythmic accuracy, exhibiting resonance, range, and text/sub-text communication.
- Evaluate musical theater 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 music theater solos, duets and ensembles using repertoire through the contemporary period.
- Sing with accuracy of pitch, rhythm, harmony, and ensemble blending.
- Sing expressively using musical phrasing, individual subtext, and character relationship in presentation.
- Sing in contrasting tonal colors (resonance) appropriate for contrasting musical theater repertoire styles.
- Exhibit appropriate stage presentation skill for variety of musical theater repertoire.
- Perform solo, duet, and/or ensemble with intelligible diction for clarity of audience communication and involvement.
- Perform songs using kinesthetic and visual modes to enhance the aural presentation, building an emotional subtext and stage relationships in presentation.
- Critique performance (verbal and written) of self and other singers in class and outside musical productions.
- Organize schedule plan for rehearsal with pianist and for individual practice for maximum song preparation.
- Collaborate with pianist, other singers, and audience in solo, duet, and ensemble performance.
- K.

#### 3. Course Content

## I. Vocal technique

- A. Coordination of breath management with onset and release of tone
- B. Freedom of phonation and articulation structures
- C. Expansion of range and flexibility of resonance
- D. Intelligibility of diction
  - 1. Vowel integrity
  - 2. Clarity of consonant formation for singing
- E. Blending with others

## II. Musicianship

- A. Accuracy of pitch and rhythm
- B. Musical phrasing, tempo, dynamics
- C. Use of harmonic structure
  - 1. Piano
  - 2. Chordal: other vocal parts
- D. Resonance variety and blending

## III. Presentational skills

- A. Subtext and text interpretation
- B. Tone painting to enhance text presentation
  - 1. Harmonic structure
  - 2. Melodic chromaticism
  - 3. Accompaniment texture
- C. Modes of learning in presentational context
  - 1. Aural
    - a. Resonance (tonal color) in text communication
  - 2. Visual
    - a. Facial expression in text communication
  - 3. Kinesthetic
    - a. Body movement in enhancing text communication
- D. Communication situation/setting
  - 1. Audition
  - 2. Cabaret (intimate)
  - 3. 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
      - iii. Blending tonal qualities
  - 3. Critique
    - a. Performance evaluation
- B. Practice

1. Individual practice sessions (minimum 1.5 hours daily)
2. Solidify plan
  - a. Technique
  - b. Repertoire
    - i. Musical
    - ii. Text
  - c. Research composer/lyricist/production
  - d. Character relationships

#### V. Repertoire

- A. Musical theater song selections
  1. Early Broadway period -- up through contemporary period
  2. Solo repertoire
  3. Solo, duet, and ensemble
- B. Vocal (aural) presentation
  1. Resonance
    - a. "legit"
    - b. "belt"
    - c. "mixed" production
    - d. Blending
- 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

Exams/Tests -- Evaluated vocal performance

Papers -- History, text/sub-text interpretation, character development, and critiques

Oral Presentation -- Singing: solo, ensembles

Class Work -- Written, singing, and discussion

Home Work -- Reading, research, written assignments, and rehearsal and individual practice

Class Performance -- Singing: solo and group

Final Public Performance -- Main theater in 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

1) Read the notation in the song "Something's Coming" from West Side Story.

2) Read and analyze the lyrics from Cole Porter's "Love for Sale."

#### B. Writing Assignments

1) Transcribe in International Phonetic Alphabet the Italian in the "Il Mondo Era Vuoto" from the musical Light in the Piazza.

2) Write a paper on the relationship between Glinda and Elphaba from the musical Wicked.

C. Other Assignments

1) Write a musical theater production review discussing use of vocal resonance for text communication.

2) Critique in-class performances verbally and in written format for instructor observations and evaluation.

**7. Required Materials**

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

Book #1:

Author: Various Composers

Title: The Best Broadway Sheet Music for Piano/Vocal

Publisher: Alfred Publishing

Date of Publication: 2011

Edition:

Book #2:

Author: Shaiman, Marc. Wittman, Scott

Title: Bombshell - The New Marilyn Musical from Smash

Publisher: Alfred Publishing

Date of Publication: 2013

Edition:

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

- Sheet music appropriate for voice category.