



MUSI 161 - Vocal Ensemble, Prima voce Course Outline

Approval Date: 05/15/2008

Effective Date: 08/11/2014

SECTION A

Unique ID Number CCC000119881

Discipline(s) Music

Division Arts and Humanities

Subject Area Music

Subject Code MUSI

Course Number 161

Course Title Vocal Ensemble, Prima voce

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 9.00

Lab 27.00

Activity 0.00

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 30

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 small vocal ensemble, called Prima voce, that rehearses and performs musical works from the traditional choral literature dating from medieval through contemporary periods. 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:** *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 small ensemble setting, exhibiting pitch, rhythmic, intonation and resonance-blending accuracy.

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 harmonies (simple and complex) with proper intonation and blend.
- D. Sing cooperatively in an ensemble situation, and also in solo, duet, and trio situations.
- E. Perform with audience communication and presentation skill.
- F. Sight singing notation with emphasis on pitch, rhythm and text.
- G. Adjust resonance and intonation to blend with other voices in complex harmonic chordal structures.
- H. Perform repertoire with an awareness of historical musical style.
- 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, lowered laryngeal position
- C. Awareness of resonance and aural overtone structure in vocal quality
- D. Vowel integrity - 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. Chordal harmonies - medieval to 21st century
- E. Sight singing
- F. Phrasing, dynamics, tempo and expressive markings
- G. "A cappella" and accompanied singing
- H. Variety of repertoire genre
 - 1. Major/minor modes
 - 2. Atonality
 - 3. Jazz

III. Group Structure

- A. Blend - resonance of section and whole group
- B. Unified consonant placement
- C. Interpretation within choral style of presentation
- D. Chordal harmonies in a 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 Movement and gesture (kinesthetic mode)
- D. Communicating emotional sub-text

V. Choral Repertoire

- A. Various periods: Medieval, Renaissance, Baroque, Classical, Romantic and Contemporary/Modern
- B. Homophonic and polyphonic structures
- C. Music styles: Historical, individual composer, musical genre

4. Methods of Instruction:

Critique: Individual, sectional, group

Lab: Sectional rehearsal

Lecture: Audio and online-enhanced

Observation and Demonstration: Instructor and audio 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

Exams/Tests -- Sing individually and section

Oral Presentation -- Singing: Individually, section and group

Group Projects -- Work collaboratively in sections

Class Work -- Singing and written

Home Work -- Prepare notation and language

Class Performance -- Singing individually, sections, group

Final Public Performance -- Main Theater in PAC

Additional assessment information:

Off campus performances

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, technique, collaboration and musical background information.

For example:

1) Read "Your Prescription for Wellness: Sing, Sing Often, Sing with Others" by Kelsey Menehan from "The Voice" (Spring 2013) published by Chorus America, Volume 36, #3.

2) Read the article "Sing Anywhere and Look Like a Pro" by Gavin Spencer, from "Cantate" published by the California ACDA (American Choral Directors Association), Volume 25, #1, Fall 2012.

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. Italian text, "Miracolo d'amore" by Felice Anerio.

2) Students must 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: Gilpin, Greg
Title: Ain't Judgin' No Man
Publisher: Alfred Publishing Co.
Date of Publication: 2013
Edition:

Book #2:

Author: John Gardner & Simon Harris
Title: A Cappella
Publisher: Oxford University Press
Date of Publication: 1992
Edition:

B. Other required materials/supplies.

- Selected sheet music, folder and performance attire.