

College of San Mateo
Official Course Outline

1. **COURSE ID:** MUS. 403 **TITLE:** Voice III

Units: 2.0 units **Hours/Semester:** 24.0-27.0 Lecture hours; 24.0-27.0 Lab hours; and 48.0-54.0 Homework hours

Method of Grading: Letter Grade Only

Prerequisite: MUS. 402

2. **COURSE DESIGNATION:**

Degree Credit

Transfer credit: CSU; UC

3. **COURSE DESCRIPTIONS:**

Catalog Description:

Advanced songs and recital performance as ability merits. Individual practice outside of class hours is required.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**

Upon successful completion of this course, a student will meet the following outcomes:

1. Demonstrate ability to read ledger line notes in treble and bass clef and understand meter signatures.
2. Demonstrate knowledge and use of solfege syllables to sight-read simple melodies in bass clef.
3. Demonstrate a clear understanding of varying vocal tone color.

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**

Upon successful completion of this course, a student will be able to:

A. Achieve an advanced-intermediate understanding of the fundamentals of singing, including:

1. Proper breath support
2. Correct tone production and focus
3. Good English pronunciation; Italian, German & French as needed
4. Appropriate phrasing and interpretation

B. Apply this knowledge to the actual performance of song.

6. **COURSE CONTENT:**

Lecture Content:

1. Re-examination of the mechanics of breath support, namely:
 - A. Proper procedure of breathing; i.e.,
 - a. Good posture
 - b. Inhalation--increased expansion; exhalation--sustained deflation
 - c. Panting or short, staccato breaths
 - d. Sound muscular control
 - B. Assignment of specific exercises designed to help the student attain proper breath support.
2. Systematic vocalization of the basic vowels, beginning with single tones and progressing in difficulty as student facility warrants, for the purpose of providing the student with the tools of legato singing, correct tone production and focus.
3. Review of principles and theories of workable singer's diction, but primarily:
 - A. Syllable and note relationship
 - B. Vocal emphasis and diphthong distribution
 - C. Consonant elision and omission
 - D. Vowel modification

NOTE: The Standard American dialect is the basis of pronunciation for most songs in English. Coaching in Italian, German, French Latin and Spanish is offered as needed.
4. Application of the several aspects of good singing through the study and performance of suitable songs.
5. Analysis and application of stage deportment and performance techniques, including:
 - A. Stage presence, especially what to do with hands
 - B. Entrance and exit
 - C. Establishment of mood
 - D. Delivery of words
 - E. Audience contact

6. Building self confidence through singing by:
 - A. Performing before peers
 - B. Interpreting audience response
 - C. Self-evaluation and criticism
 - D. Image projection

Lab Content:

1. Preparation for singing and vocal technique skill acquisition
 - Posture and Physical Preparation Exercises
 - stretches
 - body alignment
 - jaw loosening exercises
 - lip loosening exercises
 - 2. Breathing Exercises
 - hisses
 - lip and tongue trill
 - vocalises focusing on breath support and breath control
 - 3. Initiating Tone and Placement of Tone Exercises
 - yawns and sighs
 - vocalises focusing on tone and placement
 - 4. English (and/or Foreign) Language Diction practice
 - Primary Vowels - Vowel rotation vocalises
 - Secondary Vowels - Vowel modification vocalises
 - Diphthongs/Triphthongs vocalises
 - Vocalises focusing on executing Voiced and Unvoiced Consonants
 - Mixed Vowel Exercises
 - Nasal Vowel Exercises
 - Glides (Semi Vowels) Exercises
 - Double consonant Exercises
 - 5. Vocal Presentation and Interpretation practice
 - Performance Posture and Concentrated Focus exercises
 - Textual and Musical Meaning exercises
 - Facial Expression & Gesture exercises
 - Close learning of individual vocal parts (in solos, small groups, ensembles)
 - Coaching with vocal director of individual vocal parts (in solos, small groups, ensembles)

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Other (Specify):
 1. Principles of breathing, tone production and diction are introduced early in the course and reviewed periodically throughout the semester. Students are encouraged to discuss problems as they arise, either of understanding or application.
 2. Exercises are sung by the entire class at the beginning of each session with careful scrutiny given each student, both vocally and visually. Problems are corrected as they occur, whether individual or collective.
 3. The remainder of the class time is devoted to individual coaching or preparation and performance of songs. Students are expected to commit their songs to memory and perform them before the class within the third coaching session.
 4. After each performance round, one or two chapters from the text are studied. Students are asked to consider how each new principle can be applied to their own particular problems.
 5. The student is expected to perform four or more songs in the course of the semester. One must be from the text, *Foundations in Singing* by Van A. Christy, or an equivalent from German leieder, French chansons, operatic or oratorio arias, or other classical vocal literature with the approval of the instructor. The other songs may be of the student's own choosing, as long as they fall within the realm of his or her capability.

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

Students write short concert reports on approved concerts involving classical vocal music.

Reading Assignments:

Weekly readings from the required textbooks.

Other Outside Assignments:

Individual Practice

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Performance
- C. Exams/Tests

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Ottman, Robert and Rogers, Nancy. *Music for Sight Singing*, 9th ed. Pearson, 2014
- B. Van A. Christy. *Foundations in Singing*, 8th ed. McGraw Hill, 2006

Other:

- A. Additional songs of the student's choosing, with the approval of the instructor.

Origination Date: November 2016

Curriculum Committee Approval Date: February 2017

Effective Term: Fall 2017

Course Originator: Michael Galisatus