

I. COURSE DESCRIPTION:

Department Information:

Division: Humanities
Department: Speech and Performing Arts
Course ID: MUS 131
Course Title: Intermediate Voice
Units: 3
Lecture: 2 Hours
Laboratory: 2 Hours
Prerequisite: MUS 130
Departmental Adv: Concurrent enrollment in MUS 141x4

Catalog and Schedule Description:

This course is designed for the singer who has had formal vocal training and wishes to pursue additional training for a career in the vocal arts. Emphasis is on vocal technique, voice quality, expression, style, interpretation, stage presence, and multi-language diction.

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: One

III. EXPECTED OUTCOMES FOR STUDENTS:

Upon completion of the course, the student will be able to:

- A. Demonstrate and explain the components of correct breathing
- B. Explain how the laryngeal muscles interact to provide the two voice registers
- C. Demonstrate correct diction (using classical repertoire) singing in French, German, and Italian
- D. Perform a variety of vocal selections in a student recital, demonstrating a firm grasp of vocal production, linguistic knowledge, and stage presence
- E. Create a musical program and explain how choices in musical programming affect different audiences in a multicultural society.

IV. COURSE CONTENT:

- A. Acoustics
 1. The nature of sound
 2. Musical tone
 3. Fundamental pitch and overtones
 4. Tone/Beauty as a communicator
- B. Breathing
 1. Pressurized air and phonation, Bernoulli effect
 2. Glottal attack
 3. Glottal stroke
 4. Glottal fry
- C. Registration
 1. Muscles of the larynx
 2. Their function
 3. Air flow
 4. Medial compression
 5. Chest voice vs. head voice
 6. Registers
 7. Voix mixte/head voice
 8. The ideal (one register)
 9. Vocal classifications
- D. Resonance
 1. Vocal resonance, taste/need

2. Size and shape of resonator
3. Combining the resonators
4. The resonator walls, surface area

5. The pharynx, mouth, and nose as resonators
6. Reflexes and resonance

E. Vowels

1. Vowel modification
2. Consistency of vowel placement
3. Making a vocal "line" through vowel consistency

F. Articulation

1. Use of consonants in diction
2. Basic rules of diction in French, German, and Italian languages
3. Use of tongue for articulation
4. The aspirate
5. The glottal plosive
6. Merits of language in singing

G. Register coordination

1. Vibrato vs. tremolo
2. Function of vibrato
3. Breathing vs. tightness

H. The complete performer

1. Survey of stage fright (physiological components)
2. The entrance and how to stand/move on stage
3. Hydration and stage fright
4. The accompanist

V. METHODS OF INSTRUCTION:

- A. Lectures
- B. Group discussion
- C. Demonstrations of vocal concepts by instructor
- D. Guest performers
- E. Physical body stretches
- F. Vocal warm-ups to prepare for singing
- G. Critical analysis of audio and video examples of vocal concepts
- H. Instructor accompaniment with vocal students during vocal exercises

VI. TYPICAL ASSIGNMENTS:

- A. Reading: Read the text chapter on articulation. In your group, discuss the differences and similarities in diction for French, German, and Italian.
- B. Demonstration: Select a song from a musical genre (e.g., Rock-and-Roll, Country Western, Rhythm & Blues, Mariachi, or jazz) and perform it using open throat, chest voice (if male) or pure head voice production (if female) with an obvious presence of vibrato, rich tone, and generous amounts of air in front of the class. After your performance, explain the difficulties in singing your selection and explain how others can minimize the difficulties.
- C. Writing and Critical Thinking: Prepare a 4-6 page paper in which you explain how the "gatekeepers" in "pop" and classical music have dominated the commercial field and analyze how their control has shaped vocal production, taste, and viability.

VII. EVALUATION(S):

- A. Methods of evaluation: In general, students will be evaluated on their ability to apply course concepts to their performances and in their written analyses. Sample test questions include:
 - 1. Compare and contrast the vocal qualities of a contemporary artist with a classical artist.

 - 2. Define and explain the following terms:
 - a) glottal attack
 - b) glottal stroke
 - c) glottal plosive
 - d) glottal fry
- B. Frequency of evaluation:
 - 1. At least two examinations
 - 2. At least three increasingly difficult public performances
 - 3. At least one written analysis

VIII. TYPICAL TEXT(S):

- A. Emmons, Shirlee and Sonntag, Stanley. The art of song recital. Waveland Press, 2001.
- B. Peckham, Anne. The contemporary singer. Hal Leonard, 2000.
- C. Emmons, Shirlee and Thomas, Alma. Power performance for singers: Transcending the barriers. Oxford University Press, 1998.
- D. Keene, John. Twenty-four Italian songs and arias of the 17th and 18th centuries: Medium high voice. Hal Leonard Publishers, 1993.
- E. Keene, John and Schirmer, Gregory. Twenty-four Italian songs and arias of the 17th and 18th centuries: Medium low voice. Hal Leonard Publishers, 1993.

- IX. OTHER SUPPLIES REQUIRED OF STUDENTS:** Students may be asked to supply a small tape recorder and audio tapes.

Content Review Form PREREQUISITE COURSE

Target Course: MUS 131, Intermediate Voice

Prerequisite Course: MUS 130, Beginning Voice

Instructions:

- 1) List exit competencies (skills) from Prerequisite Course. These skills are listed in the "Student Outcomes" section of the Course Outline ("upon completion of the course, the student should be able to...")
- 2) Indicate which of the listed exit competencies (skills) are necessary entry skills needed for success in the target course. Mark with an "X" each needed skill.
- 3) Indicate the degree of importance of each needed entry skill for course success, using the following rating scale:

1=Critical 2=Very Helpful 3=Desirable

Skills Analysis

Entry skills in Target Course	Exit Skills Provided by prerequisite course (Mark with an X if needed, and indicate prerequisite course (if more than one).	Degree of Importance (Rate 1 – 3)
Comprehend and demonstrate the physiology of good tone production	x	1
Demonstrate four body stretches which relax the body to prepare for singing	x	1
Demonstrate five vocal exercises which prepare the voice for singing	x	1
Sing a variety of songs from different style periods in the English, Spanish, Italian, and German languages	x	1
Compare and contrast the components of scream and sob reflex and their effect on singing	x	1
Analyze the vocal qualities of contemporary and classical artists and their aesthetic impact on a multicultural society	x	1
Explore how singing enhances the well-being of the individual in musical and non-musical ways	x	1
Demonstrate mastery by performing a solo in a "concert" for the class	x	1