

MUS A218: POPULAR VOCAL TECHNIQUES 3

Item	Value
Curriculum Committee Approval Date	10/18/2023
Top Code	100400 - Music
Units	1.5 Total Units
Hours	45 Total Hours (Lecture Hours 18; Lab Hours 27)
Total Outside of Class Hours	0
Course Credit Status	Credit: Degree Applicable (D)
Material Fee	No
Basic Skills	Not Basic Skills (N)
Repeatable	No
Grading Policy	Standard Letter (S), • Pass/No Pass (B)

Course Description

Designed to meet the changing needs and challenges of performing currently popular singing styles, including full ensemble, solo, group, and background singing in jazz, rock, blues, country, folk, and easy listening. Also covered are song interpretation, advanced microphone techniques, PA use, finding your key, chart use/ writing a basic chord chart, and working with an accompanist. PVT 3 students will learn to put together a five-song set of contrasting tunes with pattern, emphasizing individual style. Vocal jazz ensemble training will be a strong focus for this class. ADVISORY: MUS A119. Transfer Credit: CSU.

Course Level Student Learning Outcome(s)

1. Analyze, critique, and formulate improvements for a live vocal performance, both solo and within an ensemble.
2. Students will prepare a set of five contrasting songs, including pattern, emphasizing their artistic individuality.

Course Objectives

- 1. Demonstrate the methods used for singing in popular vocal styles, in an ensemble and soloist capacity.
- 2. Analyze, critique, and formulate improvements for a live vocal performance, both solo and within an ensemble.
- 3. Employ healthy vocal technique for singing in popular vocal styles.
- 4. Distinguish and differentiate various styles and techniques for performing in the professional market, including rock, contemporary pop, jazz, blues, rb, country, and folk.
- 5. Sing in time with section and ensemble as directed by the conductor.
- 6. Sing the correct pitches as indicated with accurate intonation.
- 7. Sing with the articulation, dynamics, phrasing, and expression as directed.
- 8. Sing appropriately to the ensemble.
- 9. Sing stylistically appropriately to the period/style of the composition.
- 10. Perform improvised solos as applicable.
- 11. Demonstrate microphone technique.

- 12. Develop rehearsal techniques with a rhythm section.
- 13. Perform a minimum of three songs in public with a rhythm section.
- 14. Memorize performance repertoire as directed.
- 15. Demonstrate appropriate blend and balance within the ensemble and/ or section.
- 16. Adhere to professional level ensemble performance and rehearsal standards of conduct.

Lecture Content

Contrast and compare traditional and "popular" voice techniques
Resonance Vibrato Focus Blend Rhythm Methods of achieving these differences without damage to the vocal mechanism Interpretive devices and articulations Rubato Beat variation Phrasing Musical styles Jazz Rock Country Blues Pop Easy listening Folk RB Study of the rhythmic elements that create the drive in Syncopation Agogic accent system The anticipation Developing stage presence and etiquette as a performer Role of singer and accompanying instrument(s) Importance of movement and feel Microphone technique Sound System Signal flow Composition of basic sound systems Achieving the correct microphone sound and balance Develop a working songbook Prepare a 5 song set list of contrasting tunes emphasizing individual style.

Lab Content

Song Presentation Stage deportment Interpretation of text Expressiveness of voice, face and body Rehearsing and performing with an accompanist vs. recorded accompaniments Musicianship: intonation, rhythm and phrasing Visual self: costuming, makeup and grooming Extended Voice Techniques and timbral effects Mens falsetto and head voice Womens extended chest tones Background singing With lyrics Without lyrics Background harmonies Group singing Proper resonance/ sustained tone in the small vocal jazz ensemble Standard jazz and pop interpretation of diction as it relates to the small vocal ensemble Vocal improvisation concepts, including scat. Diction Microphone technique (Personal use; sound systems) Self Accompaniment Harmonic problems Rhythmic challenges

Method(s) of Instruction

- Lecture (02)
- Lab (04)

Instructional Techniques

Lecture, Lab, independent study, group rehearsal

Reading Assignments

Students will spend approx. .5 hour/week reading/listening to music in a variety of styles.

Writing Assignments

Students will spend approx. .5 hour/week making written responses to in-class performances.

Out-of-class Assignments

Consistent practice regime of no less than four days a week of independent practice (est. 2-4 hours/week).

Demonstration of Critical Thinking

Solo and group performance. Evaluation of written student critiques and analysis; ability to listen to performances, identify technical/stylistic/interpretive choices, and respond constructively.

Required Writing, Problem Solving, Skills Demonstration

Student will demonstrate knowledge of styles that have been taught and workshopped during class time.

Eligible Disciplines

Music: Masters degree in music OR bachelors degree in music AND masters degree in humanities OR the equivalent. Masters degree required. Music: Masters degree in music OR bachelors degree in music AND masters degree in humanities OR the equivalent. Masters degree required.

Textbooks Resources

1. Required Timothy Gallwey. The Inner Game of Tennis: The Classic Guide to the Mental Side of Peak Performance, latest version ed. Random House, 2008 Rationale: This text is a background on overcoming stage fright and improving stage performance. This is a standard book.

Other Resources

1. Selected handout materials including sheet music to be provided and distributed by instructor, as well as obtained through various sheet music distributors.