



# El Camino College

## COURSE OUTLINE OF RECORD - Official

### I. GENERAL COURSE INFORMATION

**Subject and Number:** Music 151ABCD  
**Descriptive Title:** Mixed Chorus

**Course Disciplines:** Music

**Division:** Fine Arts

**Catalog Description:** In this course, the basic principles of choral technique are introduced through the performance of literature from a variety of style periods. Some of the styles include Renaissance, Baroque, Classical, Romantic, Gospel and Jazz. Student performances are held on and off campus each semester.

**Conditions of Enrollment:** *You have no defined requisites.*

**Course Length:**  Full Term  Other (Specify number of weeks):  
**Hours Lecture:** 0 hours per week  TBA  
**Hours Laboratory:** 4.00 hours per week  TBA  
**Course Units:** 1.00

**Grading Method:** Letter  
**Credit Status:** Associate Degree Credit

**Transfer CSU:**  Effective Date: 11/24/2009

**Transfer UC:**  Effective Date: Fall 2010

**General Education:**  
**El Camino College:**

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**CSU GE:**

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**IGETC:**

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### II. OUTCOMES AND OBJECTIVES

**A. COURSE STUDENT LEARNING OUTCOMES** (The course student learning outcomes are listed below, along with a representative assessment method for each. Student learning outcomes are not subject to review, revision or approval by the College Curriculum Committee)

- Upon completion of the course, students should be able to carry their
1. individual voice part within the section, using accurate notation, rhythm, and text of two choral pieces from their repertoire for the semester.

- Upon completion of the course, students will be expected to sing at a beginning level, independently and correctly, their voice part against another voice part, adhering to required harmonic progressions, good intonation and rhythmic complexity for two thirds of the choral pieces.
- 2.

- Upon completion of the course, members of the choral ensemble will be able to critique their performance by watching a DVD or listening to a CD of their concert. They will be expected to measure choral elements of style, tone color, blend, balance, and interpretation with accurate musical terminology at an intermediate level.
- 3.

The above SLOs were the most recent available SLOs at the time of course review. For the most current SLO statements, visit the El Camino College SLO webpage at <http://www.elcamino.edu/academics/slo/>.

**B. Course Student Learning Objectives (The major learning objective for students enrolled in this course are listed below, along with a representative assessment method for each)**

1. Demonstrate and apply the fundamentals of voice production, including posture, breath control, tonal concept, diction, and dynamic and vocal range.

Class Performance

2. Illustrate and distinguish the fundamentals of musicianship including notation, rhythmic and metric notation, scales and key signatures, musical terms and symbols, and musical textual phrasing.

Class Performance

3. Practice and apply the factors of balance, blend, intonation, diction, precision, and responsiveness to the standard direction of a conductor.

Class Performance

4. Adapt to differing demands of tuning, intonation, and balance between accompanied and unaccompanied literature.

Class Performance

5. Demonstrate productive rehearsal conduct, attitude and preparation of assigned parts and/or solos for performance.

Class Performance

6. Perform a variety of historic and contemporary literature.

Class Performance

7. Perform in public concerts.

Class Performance

**III. OUTLINE OF SUBJECT MATTER (Topics are detailed enough to enable a qualified instructor to determine the major areas that should be covered as well as ensure consistency from instructor to instructor and semester to semester.)**

Lecture or Lab	Approximate Hours	Topic Number	Major Topic
Lab	4	I	Assessment for vocal part assignments
Lab	8	II	Fundamentals of voice production A. posture B. breath control C. tonal concept D. diction E. dynamic and vocal range
Lab	8	III	Choral techniques A. tuning B. intonation C. balance D. blend
Lab	8	IV	Fundamentals of musicianship A. rhythmic and metric notation B. scales C. key signatures D. musical terms and symbols E. musical textual phrasing
Lab	26	V	TO BE ARRANGED  Rehearsal of concert material sectionals A. soprano/alto sectionals B. bass/tenor sectionals C. soloist(s) rehearsals D. choral/instrumental rehearsal E. repertoire rehearsal
Lab	18	VI	TO BE ARRANGED  Rehearsal of concert material sectionals/dress rehearsal and concert A. soprano/alto sectionals B. bass/tenor sectionals C. soloist(s) rehearsals D. choral/instrumental rehearsal E. repertoire rehearsal
<b>Total Lecture Hours</b>		0	
<b>Total Laboratory Hours</b>		72	
<b>Total Hours</b>		72	

#### IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS

##### A. PRIMARY METHOD OF EVALUATION:

Skills demonstrations

##### B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:

Learn an assigned vocal part from Moses Hogan's "Hold On", and perform it independently with emphasis on dynamics and diction.

### **C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:**

1. Interpret and perform the dynamics and phrasing appropriate to the Harry Burleigh arrangement of the spiritual, "Go, Tell it on the Mountain".
2. In "Ave Verum" of Mozart, balance the melodic, harmonic, and rhythmic elements within the individual section (alto, tenor, soprano, or bass) and across the entire ensemble.

### **D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:**

Performance exams

Class Performance

### **V. INSTRUCTIONAL METHODS**

Demonstration

Field trips

Group Activities

Lecture

Multimedia presentations

Other (please specify)

Public concert performances and observation of other music ensembles

**Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.**

### **VI. WORK OUTSIDE OF CLASS**

Observation of or participation in an activity related to course content

**Estimated Independent Study Hours per Week: 0**

### **VII. TEXTS AND MATERIALS**

**A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS**

**B. ALTERNATIVE TEXTBOOKS**

**C. REQUIRED SUPPLEMENTARY READINGS**

**D. OTHER REQUIRED MATERIALS**

Concert attire

Choral scores and folders supplied by the college

**VIII. CONDITIONS OF ENROLLMENT****A. Requisites (Course and Non-Course Prerequisites and Corequisites)**

Requisites	Category and Justification
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**B. Requisite Skills**

Requisite Skills
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**C. Recommended Preparations (Course and Non-Course)**

Recommended Preparation	Category and Justification
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**D. Recommended Skills**

Recommended Skills
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**E. Enrollment Limitations**

Enrollment Limitations and Category	Enrollment Limitations Impact
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Course created by Jane Hardester .

**BOARD APPROVAL DATE:****LAST BOARD APPROVAL DATE: 02/17/2015****Last Reviewed and/or Revised by Polli Chambers-Salazar on 10/01/2014**

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