



MUS-205: COLLEGE SINGERS

Effective Term

Fall 2026

BOT Approval Date

11/13/2025

Discipline

MUS - Music

Course Number

205

Course Title

College Singers

Short Title

College Singers

Credit Status (CB 04)

D - Credit - Degree applicable

Units**Lab Units**

1.00

Total Units

1.00

Hours**Lab Contact Hours**

48-54

Out of Class Hours Lab

0.00

Total Contact Hours

48 - 54

Total Out of Class Hours

0 - 0

Total Student Learning Hours

48 - 54

Is this an existing Extensive Lab?

Yes

Distance Education

No

C-ID (Admin Only)

C-ID MUS 180

Catalog Description

This course is an auditioned collegiate choral ensemble that rehearses and performs choral music from a range of musical styles, including traditional literature from the Renaissance through Post-Modern style periods, as well as multi-cultural folk songs and select



arrangements from Music Theater and Contemporary songs. The choir performs each semester, both on and off campus, including providing opportunities for solo and small ensemble singing.

Requisites

Prerequisite(s)

Prerequisite(s) (must be taken before)

Demonstrate singing proficiency by audition and/or interview.

Codes

TOP Code (CB 03)

1004.00 - Music

CIP Code

50.0908 - Voice and Opera.

Repeatability Code

Yes

Number of times course can be repeated

4

Reason for Repeatable

Repetition is necessary to meet the major requirements of CSU or UC for completion of a bachelor's degree

Grading Option

Letter grade OR P/NP

Minimum Qualifications

Minimum Qualifications	And/Or
Music (Masters Required)	End

Learning Objectives

Learning Objectives

Learning Objective

1. Perform all ensemble music with accuracy of pitch, rhythm, intonation, phrasing, dynamics, and diction.
2. Perform in the ensemble with balance and blend, contributing to the final overall effect without overshadowing any other voices.
3. Demonstrate choral vocal technique that is appropriate to the style of various cultural traditions.
4. Explain and exhibit proper breathing, tone, and diction, including various languages.
5. Perform music from a variety of cultural traditions in the correct style based upon the conductor's interpretation of the score.
6. Demonstrate increasing ability and skill over the course of multiple semesters while learning a new repertoire of music to be performed by the ensemble.
7. Evaluate their own performance throughout the term based on a realistic understanding of a professional choral performance.
8. Exhibit professionalism and appropriate rehearsal and performance etiquette.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome

1. Students will perform selected choral repertoire with correct notes.
2. Students will perform selected choral repertoire with appropriate balance.
3. Students will perform selected choral repertoire with accuracy of intonation.

Content

Course Lab Content

1. Proper Singing Technique
 - a. Audiation
 - b. Posture
 - c. Breathing
 - d. Phonation
 - e. Resonance
 - f. Articulation
 - g. Expression
2. Choral Singing Technique
 - a. Critical Listening
 - i. listening while singing
 - ii. listening as other sections rehearse
 - iii. listening to professional choral recordings
 - b. Tone quality appropriate for various musical styles and cultural traditions
 - c. Blend within section
 - d. Balance across sections
 - e. Responding to the conductor's gesture
 - f. Harmony and part independence
 - g. Choral diction
 - h. Effective score marking
3. Musicianship
 - a. Basics of music notation - Rhythm and Pitch symbols
 - b. Sight Reading strategies
 - c. Tempo
 - d. Dynamics
 - e. Articulation
 - f. Expression
 - g. Score interpretation
4. Rehearsal Technique / Practice Strategies
5. Professionalism / Rehearsal and Performance etiquette
6. Group Dynamic
 - a. taking personal responsibility
 - b. learning from peers
 - c. helping others learn
 - d. working together toward a common goal
7. Music history
 - a. contextual background of the music being studied
 - b. significant cultural differences and interpretational approaches of various styles, for example, the musical distinctions between *Sicut Cervus* (Italian Renaissance), *Siyahamba* (South African Folk Song), *Ahrirang* (Traditional Korean Song), and *Muie Rendera* (Brazilian Folk Song arrangement)
8. Eight to twelve musical selections will be learned and performed each semester
 - a. approximately 30 minutes to one hour of choral music will be performed
 - b. a variety of styles, genres, and difficulty levels will be included
 - c. Repertoire will be different every semester to facilitate a breadth of musical experiences and learning over the series of semesters for each student

Methods of Instruction

Method

Critique

Integration

The instructor will play audio/video recordings of great performances or demonstrate a choral passage that relates to current repertoire, eliciting responses about singing techniques, the quality of the performance, and other specific aspects of the performance.

Method

Discussion

Integration

The instructor will lead discussions on historic and technical elements of the choral repertoire by guiding students in score interpretation and basic music history research. Discussions will explore music from a variety of historical and cultural contexts and the techniques required to interpret the music in manner faithful to its cultural roots.

Method

Observation and Demonstration

Integration

The instructor will demonstrate appropriate choral conducting techniques to enhance student performance and teach the process of following these techniques, and will demonstrate methods of singing the various parts of the music being studied, with emphasis on tone, diction, and artistic interpretation.

Method

Activity

Integration

The instructor will lead the singers in sight singing current literature.

Methods of Evaluation**Method**

Class Participation

Integration

Students will be observed at every class meeting and their participation in class will be evaluated on their proper rehearsal technique and their active practice of the ensemble repertoire. Students' participation at all performances will also constitute part of a participation grade.

Method

Final Performance

Integration

The final evaluation will take place at the final on-campus concert. Each student's performance will be evaluated based on his or her use of proper vocal technique, improvement over the course of the semester, and demonstration of proper stage etiquette and performance practice appropriate to the diverse cultural context of the music performed.

Method

Improvement Measurement

Integration

The instructor will measure the improvement of each student's singing throughout the term based on his or her level at the beginning of the term.

Assignments**Assignment Type**

Other

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

Practice: Work on learning your music outside of group rehearsal, using various recordings and rehearsal tools provided by the instructor.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Summative

Assignment

Performance: Perform all works programmed for the concert, responding appropriately to group dynamics and the conductor's gestures, using a variety of singing techniques appropriate to the style of diverse musical traditions.

Assignment Type

Writing

In-class and/or outside of class

In-class

Formative or Summative

Summative

Assignment

Listen critically to the recording of the most recent College Singers concert. Make a list of what went well and what could use improvement. Please evaluate both the group's performance and your personal performance within the group environment. List the improvements you would personally make in preparation for the next concert. Be prepared to discuss your observations in class, and submit your written evaluation to the instructor.

Assignment Type

Writing

In-class and/or outside of class

Outside of class



Formative or Summative

Formative

Assignment

Listen to an assigned recording of one of the songs being studied and mark your score for diction, breath placement, and highlighting key musical features to take note of. We will compare and discuss everyone's marking suggestions together in class.

Assignment Type

Reading

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

Read and discuss in class assigned selections from The Singing Book (Vaughn and Dayme) about healthy singing posture, breathing technique, and tone production.

Course Materials**Textbooks**

Vaughn, Cynthia and Meribeth Dayme. The Singing Book. Rowman & Littlefield Publishers (2024). ISBN: 978-1-5381-8028-0
Esenvalds, Ericks. Choral Anthology 2 for Mixed Choir. Alfred Music (2022). ISBN: 0577003607

Other Resources

Students are loaned a packet of college-owned performance music for the course. The music will be loaned to the student for the duration of the semester and will be returned to the college by the student when the music is no longer needed by the student in the course, or when the semester ends.

Open Educational Resources

Select Public Domain music scores will be used and are available for free at cpdl.org

Class Size Information**Class Size**

32

Class Size Category

G - Large lab 32

Diversity and Inclusion

Course Design and Materials: Course will incorporate diverse perspectives, authors, and examples that reflect a variety of cultures, identities, and lived experiences. Instructional materials will be reviewed regularly to ensure representation, inclusivity, and alignment with equity-minded practices across disciplines.

Inclusive Learning Environment: Instructors will establish classroom norms and policies that promote respect, civil discourse, and belonging in both online and face-to-face classes. Clear expectations for communication and engagement will support a learning space where all students feel valued and heard.

Accessible Instruction: Course content will be delivered using accessible design. Materials will follow accessibility guidelines within the CMS, including captioned media, readable document formats, and multiple means of engagement to support diverse learning.

Equitable Teaching Practices: Instructors will use transparent and grading criteria, varied assessment methods, and timely feedback to promote fairness and student success. Opportunities for revision, reflection, and multiple demonstrations of learning may be incorporated when appropriate to the discipline.

Culturally Responsive Pedagogies: Instructional strategies will encourage critical thinking about diverse perspectives and systems of power relevant to the course content. Faculty will foster opportunities for students to connect course material to real-world contexts.

Ongoing Reflection and Improvement: Faculty will engage in continuous professional development related to IDEAA principles and reflect on course practices using metacognition to identify opportunities for increased equity, inclusion, and accessibility.

Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.

This choir course is designed to create an inclusive, welcoming, and respectful environment where students from all cultures and backgrounds work together toward a shared artistic goal. A wide variety of music is selected in order to expose students to diverse cultures, historical periods, and perspectives through repertoire study, discussions of music history, and appreciating the contributions of musical cultures from around the world. This course prioritizes a collaborative atmosphere where all students are valued for their dedication, musicianship, and contributing their individuality to the ensemble. Through teamwork and shared responsibility, students learn to accept and support one another, recognizing the universal power of music to bring people together.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

This course promotes equitable learning by ensuring that all students have access to the tools they need to succeed musically and academically. Instruction accommodates different learning styles by incorporating a mix of auditory, visual, and kinesthetic teaching methods, including score study, vocal modeling, historical context discussions, and collaborative rehearsal techniques.

Assignments—such as score analysis, historical research, and reflective listening—are designed to deepen students' engagement with the material while allowing flexibility for diverse perspectives and interpretations.

Evaluations are based on individual musical growth, effort, and ensemble contribution and are therefore tailored to meet each student where they are and help them take the next steps musically.

Choral singing is a highly interactive activity that emphasizes mutual respect, professional collaboration, and artistic excellence. Students in this course are encouraged to support one another, develop relationships, and appreciate the universal power of music to transcend individual differences. Through this approach, the course maintains a rigorous and enriching academic and artistic standard while fostering a respectful and inclusive environment for all participants.

Interactions

Explain how the course will incorporate student-to-student interaction.

Students are encouraged to listen to one another and adapt their own singing to blend with those around them. They are also provided opportunities for group discussion, peer evaluation, and social interaction at performance events.

Explain how the course will incorporate instructor-to-student interaction.

The instructor will engage students with the material through direct instruction, demonstration, leading discussions, answering questions, and primarily through conducting their singing and leading them in an individualized interpretation of the music being studied and performed.

Explain how the course will incorporate student-to-content interaction.

Students will engage with the content through direct instruction, directed study of the music outside of class, listening to recordings to analyze and critique the technique, learning to sing the selected music with proper vocal technique through a constant flow of performance and feedback in each rehearsal.

Explain how the course will incorporate student-to-self interaction (metacognitive).

Students are asked to reflect on their personal progress, as well as the overall progress of the ensemble, through listening and written evaluation assignments.