

Course #: TPP 2742C, section 1
Course Title: Estill for Musical Theatre -- Craft
Time/Location: TR 2:30-4:20 PM/M263
Semester: Fall, 2016
Instructor: Dr. S. Chicurel-Stein
Office: M255-D, T233
Phone: 407. 823.2519
Email: steven.chicurel-stein@ucf.edu
Office Hours: as posted or by appointment

Required Texts: Estill Voice Training System, Level One—Compulsory Figures for Voice Control
E.V.T.S., Level Two—Figure Combinations for Six Voice Qualities
Matt, Margaret, Human Anatomy Coloring Book
Obert, Kerrie & Chicurel, Steven, Geography of the Voice

In addition, you must provide a three-ring notebook for handouts and supplementary materials.

Brief Course Description

This course is an introduction to Estill Voice Training Systems®. Students will gain insights into the anatomy and physiology of the voice, diction at a distance, and learn compulsory figures. (Compulsory figures are used to train the structures of the voice to perform important functions in a safe and healthy manner.) Application of the figures to repertoire (spoken or sung) as a means of problem solving will also be addressed.

Syllabus

The purpose of this course is:

1. To gain physical mastery of the voice through study and practice of distinct vocal maneuvers.
2. To identify potential problems in singing (vocal music) or speaking (monologues) and solve them with compulsory figures.
3. To a lesser extent, to gain insights into voice quality as it relates to decisions in artistry (character development, intent, context, musico/textural content relationship).

Requirements of the course:

1. Class participation is essential to the educational goals of this course. The course is designed in a way that each class session builds upon the one(s) preceding it. Therefore, unexcused absences will not be tolerated, and the attendance policy, stated below, will be in effect.

ATTENDANCE POLICY

Class attendance in this course is expected. Illness or emergencies (including tardies) should be handled in the same manner one handles such concerns with an employer. The office phone has an active answering machine (via voice mail) 24 hours a day, so leaving messages is always possible, should the faculty member not be available in person. Your attendance (or lack thereof) will be reflected in the participation grade you will earn for the semester (see “Grading” below) Each unexcused absence will result in a one-letter grade reduction of your participation grade. A no-cut policy applies to professors as well as to students. When your professor must miss a class, every effort will be made to reach students in advance. If, for any reason, this professor has not arrived after ten minutes into the class, students may leave. Note: papers, projects, or other work due at a class that is missed (for whatever reason) are not automatically exempted from submission deadlines. Any changes of due dates must be negotiated with the professor.

2. Practice outside of class – While no precise time frame will be specified, it is **strongly** recommended that students practice compulsory figures & repertoire outside of class, and especially for other students in the class. Much of the success with the materials presented is dependent upon the individual recognizing a vocal problem and solving it. A lot can be learned from critical LISTENING to others.

Assignments:

1. Successful completion of compulsory figures. The figures will be taught, discussed, analyzed, & practiced in class.
2.
 - A. Listening/writing: Occasional listening assignments that deal with VoiceCraft and engaged listening will be described and discussed in class.
 - B. Listen to a recording of two songs from musical theatre repertoire each week. One goal of this assignment is to be exposed to the vast body of musical theatre literature. To achieve that, these songs must be new to you and come from different shows every week. Write a **two-paragraph (250 word minimum—include word count in your paper)** “critical reaction” for each selection in which you describe your feelings about the singing voice. The report must include pertinent information about the song or monologue (play/show, composer, lyricist, playwright, etc., date of composition or first performance).

A sample “form” will be handed out as a guide. **A total of 26 are due. Of these, 10 must come from shows written before 1950, 10 from shows 1950-1980, and 6 from 1980-the present.**

These are to be submitted electronically to my e-mail address NO LATER than 2:30 PM on TUESDAYS. Reports must be in Word (or something compatible with Word), saved as ONE FILE (so, send as ONE attachment), and saved as:

Yourlastname, Songs # and #

Final Exam:

1. Demonstration, through execution of compulsory figures, of independence of structures in the larynx and vocal tract.
2. Brief written test covering anatomy, voice quality, and figures.

Grading:

A final grade for the class will be calculated as follows:

Participation/class exercises	15%
Written assignments	35%
Mid-term C.F. exam	20%
Final exam	30%

Additional Information:

Please be aware that class **begins** on the half-hour. This requires that you arrive before 2:30 and have books, papers, pens, etc. organized. 2 tardies = one unexcused absence

The study of voice requires enormous discipline. In many ways, the requirements for a career in music or theatre are unreasonable. That’s the nature of the business. Your performance in this class (timeliness, preparation with assignments, practice habits, attitude) can be an indicator of your desire and potential to succeed (“make it”) in your profession of choice. Extreme enthusiasm, hard work, and participation in class is imperative (Ask questions. Make noise.). To quote a colleague, “Love it or leave it. This is serious stuff.”

TPP 2743C

Schedule (dates are approximate)*

8/23 Introduction and Fast Forward
8/25 Anatomy/Physiology

LEVEL I

8/30	The Concept of Effort, Power, Pitch	Exercises
9/1	True Vocal Folds: Onset/Offset, False Vocal Folds	Compulsory Figure, Video/Audio
9/6	False Vocal Folds, True Vocal Folds: Body/Cover	Compulsory Figure, Video/Audio
9/8	Thyroid Cartilage, Siren, Cricoid	Compulsory Figure, Video/Audio
9/13	Larynx, Velum	Compulsory Figure, Video/Audio
9/15	Velum	Compulsory Figure, Video/Audio
9/20	Tongue, Aryepiglottic Sphincter	Compulsory Figure, Video/Audio
9/22	Jaw/Lips	Compulsory Figure, Video/Audio
9/27	Head and Neck, Torso	Compulsory Figure, Video/Audio
9/29	Torso	Compulsory Figure, Video/Audio
10/4	Rosh HaShana – no class	
10/6	Solving Problems with Figures	vocal scores
10/11	Solving Problems with Figures	vocal scores
10/13	Review, solving problems with Figures	

Mid-term will take place outside of class during the week of 19-23 October.

LEVEL II

10/18	Introduction, Speech Quality	recipe, mixing instructions
10/20	Falsetto Quality, Sob Quality	recipe, mixing instructions
10/25	Twang, Nasalized and Oral	recipe, mixing instructions
10/27	finish up 4 qualities, add Opera	recipe, mixing instructions
11/1	Belting	recipe, mixing instructions
11/3	Singing, different voice qualities	quodlibet
11/8	Diction at a Distance	handouts
11/10	Diction at a Distance	handouts
11/15	Diction at a Distance	handouts
11/17	Putting it Together: Your Repertoire and VoiceCraft	vocal scores
11/22	Putting it Together: Your Repertoire and VoiceCraft	vocal scores
11/24	Thanksgiving (and Dr. Steve birthday!) – no class	
11/29	Compulsory Figure Final	
12/1	Final exam review (written portion)	

12/8 Final exam (written portion) 1:00-3:50PM

*N.B.: THIS SCHEDULE IS APPROXIMATE AND MAY CHANGE. REVISED SCHEDULES WILL BE DISTRIBUTED IN CLASS.