

Course #: TPP 2742C, section 1
Course Title: Estill for Musical Theatre -- Craft
Time/Location: TR 2:30-4:20 PM/M263
Semester: Fall, 2017
Instructor: Dr. S. Chicurel-Stein
Office: M255-B, T233
Phone: 407.823.6142
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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) You are allowed TWO unexcused absences. Each unexcused absence beyond that 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 1950-1990, and 6 from 1990-the present.**

These are to be submitted electronically via webcourses NO LATER than 2:30 PM on TUESDAYS

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 are calculated as follows:

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|-------------------------------|-----|
| 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)*

8/22 Introduction and Fast Forward
8/24 Anatomy/Physiology

LEVEL I

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|-------|---|--------------------------------|
| 8/29 | The Concept of Effort, Power, Pitch | Exercises |
| 8/31 | FOOTBALL GAME – UNIVERSITY CLASSES CANCELLED | |
| 9/5 | True Vocal Folds: Onset/Offset, False Vocal Folds | Compulsory Figure, Video/Audio |
| 9/7 | False Vocal Folds, True Vocal Folds: Body/Cover | Compulsory Figure, Video/Audio |
| 9/12 | Thyroid Cartilage, Siren, Cricoid | Compulsory Figure, Video/Audio |
| 9/14 | Larynx, Velum | Compulsory Figure, Video/Audio |
| 9/19 | Velum | Compulsory Figure, Video/Audio |
| 9/21 | Rosh Hashana – No | |
| 9/26 | Tongue, Aryepiglottic Sphincter | Compulsory Figure, Video/Audio |
| 9/28 | Jaw/Lips | Compulsory Figure, Video/Audio |
| 10/3 | Head and Neck, Torso | Compulsory Figure, Video/Audio |
| 10/5 | Torso | Compulsory Figure, Video/Audio |
| 10/10 | Solving Problems with Figures | vocal scores |
| 10/12 | Review, solving Problems with Figures | vocal scores |

Mid-term will take place outside of class during the week of 16-20 October.

LEVEL II

| | | |
|-------|---|-----------------------------|
| 10/17 | Introduction, Speech Quality | recipe, mixing instructions |
| 10/19 | Falsetto Quality, Sob Quality | recipe, mixing instructions |
| 10/24 | Twang, Nasalized and Oral | recipe, mixing instructions |
| 10/26 | finish up 4 qualities, add Opera | recipe, mixing instructions |
| 10/31 | Belting | recipe, mixing instructions |
| 11/2 | Singing, different voice qualities | quodlibet |
| 11/7 | Diction at a Distance | handouts |
| 11/9 | Diction at a Distance | handouts |
| 11/14 | Diction at a Distance | handouts |
| 11/16 | Putting it Together: Your Repertoire and VoiceCraft | vocal scores |
| 11/21 | No Class | |
| 11/23 | No Class | |
| 11/28 | Compulsory Figure Final | |
| 11/30 | Final exam review (written portion) | |

12/7 Final exam (written portion) 1:00-3:50PM

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