

Estill for MT Artistry- TPP 3272C

Spring Semester/2018, University of Central Florida, 2 credit hours

Monday, Wednesday, Friday, 1:00-1:50

Room: M263 (Music-PAC)

Instructor: Tara Snyder, MFA, CCI/CMT, AC

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Office: T228

Office Hours: By Appointment/As Posted

“Singing has always seemed to me the most perfect means of expression. . . since I cannot sing, I paint.”

-Georgia O’Keeffe- Artist

“All the best performers bring to their role something more, something different than what the author put on paper. That's what makes theatre live. That's why it persists.”

-Stephen Sondheim- Composer

Introduction

What secrets lie in the lyrics of a ballad or an up-tempo? What *doesn't* a character say in song? How can a performer balance the technical and the emotional needs of a character? This course will help to hone your skills as a singing actor. Utilizing Estill Voice Training Systems®, Stanislavski based lyrical/libretto analysis, as well as an array of creative emotional exercises, we will work to develop the technical, emotional and psychological aspects of our creative apparatus with specific application to musical theatre singing. Remember to approach your work with enthusiasm and openness. Since this class will be highly participatory in nature, it will require your complete cooperation in all coursework and exercises. Together we can create an extremely fruitful artistic and educational journey.

Course Purpose

This semester’s work will revolve around the study and development of practical musical and textual analytical skills. Further, we will work to apply those skills in the creation of emotionally compelling characters within a musical theatre song context with specific focus on vocal development. Throughout this course you will participate in individual song performances, lectures, discussions, and both oral and written evaluation of the work of your peers and yourself. These activities will help you to accomplish several goals:

- To review the Estill Voice Training Systems® applications of both technical and artistic principles in the context of singing.
- To apply a Stanislavski based method of analysis to musical theatre literature.
- To address common song interpretation issues.
- To explore dynamically opposite characters.
- To develop a consistent process in the creation of believable musical theatre characters.
- To begin building a repertoire of songs, primarily, from the musical theatre literature that is appropriate for audition and performance.
- To strengthen individual powers of observation, concentration, and imagination.
- To develop a comprehensive awareness of the performances of peers and self.

Required Texts and Materials

-Scores and Music as Assigned

-3 Ring Binder (with copies of assigned music)

-Voice Recorder (Can be a digital voice recorder, computer, cell phone, tape recorder, etc.)

Suggested Texts

-*The Singer’s Musical Theatre Anthology*, Volumes 1 & 2. **Editor:** Richard Walters. **Publisher:** Hal Leonard

Course Policies

1. **Attendance-** Regular attendance is essential to your progress and growth in this class. Your regular attendance and promptness along with sufficient preparation for classes and individual and/or group performances provide the basis for establishing professional trust. With this in mind, you are only allowed **two absences**. You are encouraged to reserve these for instances of illness, not as an excuse to skip class. If you fail to participate, or are unprepared for class, it will count as half credit for the day. Two incidences of tardiness (5 minutes or longer) will be counted as an absence. **Missing 10% of class (4 classes) will result in an automatic failure of the course.** Exceptions to any of these policies may occur at the discretion of the professor, due to family emergency or serious illness. Written verification of these circumstances may be required. In the event of an absence, you are responsible for all material covered, and the instructor assumes no responsibility to tutor you for classes missed.

It is the policy of the University to reasonably accommodate absences due to observed religious holidays and/or University-sanctioned events whereby a student will be representing UCF. However, the student is responsible for any material covered during the absence(s). You must inform the instructor **in writing two weeks prior** to being away. Please also notify any classmates who will be affected by your absence(s) so alternate arrangements can be made for the class(es) you will miss.

2. **Electronic Devices-** Turn off all electronic devices when entering the room. The instructor reserves the right to require all cell phones to be placed in a designated holding area at the beginning of class and picked up the end of class. Any interruption caused by said devices will result in a loss of all points associated with the day's activities. If you need to record a session during class, you will either need to utilize a voice recorder or receive special permission to utilize your phone in "airplane mode" before utilizing the phone's recorder function.

3. **Attitude-** This course requires **active** participation in discussions, exercises, and the presentation of performance projects. Each day is a chance for you to work hard, concentrate on new information, demonstrate a positive attitude, remain open to new possibilities, and be fully prepared for all classroom endeavors. Your songs will require out-of-class preparation—this will be particularly true of your Opportunities Project and its associated written work.

We can't grow and change if we don't try. The old saying —If you always do what you've always done, you'll always get what you always got, rings true. Throughout this class keep a positive attitude, take responsibility for yourself and your work, try new things and remember that phrases like — "I can't do this" and/or — "That's too hard" are self-fulfilling prophecies which **won't be tolerated**. The instructor reserves the right to ask uncooperative students to leave the classroom and forfeit all points for that day's activities.

4. **University-Wide Academic Participation Verification-** As of Fall 2014, all faculty members are required to document students' academic activity at the beginning of each course. In order to document that you began this course, please complete the following academic activity, **Verification Quiz**, by the end of the first week of classes, or as soon as possible after adding the course, but no later than **January 12th**. Failure to do so will result in a delay in the disbursement of your financial aid.

5. **Accessibility Services-** The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. Students with disabilities who need accommodations in this course must contact the professor at the beginning of the semester to discuss needed accommodations. Students who need accommodations must be registered with Student Accessibility Services (SAS), Ferrell Commons 185, Phone: (407) 823-2371, E-mail: sas@ucf.edu before requesting accommodations from the professor. No accommodations will be provided until the student has met with the professor to request accommodations and presented confirmation of registration with SAS.

Course Policies continued

6. Be prepared- The show must go on. Failure to present your performances on the days they are due will result in a grade of zero. Exceptions will be granted in an emergency situation only to be considered on a case by case basis by the instructor.

Written work will be penalized at the rate of 10% for every day it is late and can be turned in no later than a week after its assigned due date. Any exceptions to this policy will only be considered in an extreme emergency and on a case-by-case basis, and may require further written documentation.

7. You must attend the Main Stage musical this semester. The more theatrical experiences you have, the stronger theatre artist you become. You must *see* theatre to *know* theatre. An in-class review of this performance will be required as a follow-up to the performance. To validate your attendance please secure a program and have your ticket signed/stamped by A.) a faculty/staff/student member of the front of house crew. The program/ticket should be brought to class on the day of the in-class review.

Bernarda Alba: Mar. 22-31, 2018

8. Addendums- Any handouts provided to the student with guidelines for written or performance projects are to be considered part of the syllabus. In addition, verbal or written changes to the syllabus as announced during class, or via electronic means, are the responsibility of the student. **The instructor reserves the right to change any aspect of this syllabus in response to her perception of the needs of the class.**

9. Academic Integrity- As reflected in the UCF creed, integrity and scholarship are core values that should guide our conduct and decisions as members of the UCF community. **Plagiarism and cheating contradict these values**, and so are very serious academic offenses. Penalties can include a failing grade in an assignment or in the course, or suspension or expulsion from the university. Students are expected to familiarize themselves with and follow the University's Rules of Conduct (<http://www.osc.sdes.ucf.edu/>) as well as The Golden Rule (<http://www.goldenrule.sdes.ucf.edu/>).

Course Tasks & Criteria

TASK- Attendance & Participation

Criteria- Participation points will include contributing to class discussions, progress on assigned repertoire and identified vocal/character issues during in-class song rehearsals, turning in any accompanying written work by announced dates, evidence of outside rehearsals with accompanist and by self, and any other educational activity deemed appropriate by the instructor.

35% of course grade

TASK- Opportunities Project

Criteria- This project will require you to perform two songs that represent dynamically opposing characters and vocal qualities. You will also complete analysis papers to explore the technical and artistic elements of each of these songs and their associated characters. One of these pieces should highlight your type in both voice and character, the other should counter/contrast this in all aspects of type. One piece will be selected by the student with final approval from the professor. The other piece will be assigned by the professor. One piece should be from the Golden Age canon (1943-1963 approx.), the other may be from any period of musical theatre history. These pieces will be rehearsed in semi-private class sessions at least 2 times per piece. Progress should be demonstrated in rhythmic, lyrical and musical accuracy, showing evidence of synthesis of technical and artistic issues identified by professor and self, developing style appropriate to the material, and incorporating character development in support of the technical, artistic and stylistic demands of each piece.

The project will be broken down into the following sub-tasks:

- a. In Class Song Rehearsals- 10% (2 per song)
- b. Written Cohort Observations/Individual Practice Records- 8% (4/4):

Course Tasks & Criteria continued

These should address the issues mentioned above and may be written in a journal format.

c. Song Final Performances- 12%

d. Voice/Song/Show/Character Analysis Papers- 10%- See Separate Guidelines

40% of course grade

TASK -Audition Cuts

Criteria- You will work collaboratively with a partner to identify acceptable audition cuts in your mutual existing repertoire during in-class work sessions. These cuts will be performed in class and examined for content, functionality and audition purpose.

5% of course grade

TASK- In Class Roundtable Review of *Bernarda Alba*

Criteria- Make notes on the voice/character relationship of the cast of the spring musical to bring to an in-class round table discussion. Issues to consider include (but are not limited to)- technique, voice and character agreement, vocal health, rehearsal versus performance (if you are in the cast you can bring this insight to the discussion).

5% of course grade

TASK- Final Exam

Criteria- Your final will consist of a performance of one of your pieces for the professor, and possibly a small panel of faculty and/or other guests on **Friday, April 27 from 10 a.m.-12:50 p.m.** Final performances will be evaluated for growth on the technical/artistic elements identified on the piece's last in-class performance. Additionally, students should be dressed for a performance in audition-appropriate clothing and have provided legible pieces of music for the class accompanist.

15% of course grade

◇Opportunities for Extra Credit will be at the discretion of the instructor.

Class Grading Scale

A	4.00- excellent work, consistently dynamic and inventive
A-	3.75
B+	3.25
B	3.00- good work, but not consistently dynamic
B-	2.75
C+	2.25
C	2.00- average work, meets minimum requirements
C-	1.75- results in departmental probation

(& Below)

Class Cohort Groups

Group 1: Amanda, Sammy, Ethan W., Alexa

Group 2: Lauren, Ethan R., Karli, Jamonté

Group 3: Samantha, Kerry, Esmeralda

Group 4: Soontaree, Rachel, Carly

Notes

PLEASE READ: Since Theatre requires the use of mind, voice, and body, there might be situations that require a certain amount of physical contact between you and the Instructor and other students. If this presents a problem for you, please see the Instructor immediately to assess your chances for success in this course.

On written work: Successful theatre practitioners expend considerable time and effort in making every resume, audition application, grant application, design drawing, portfolio presentation, etc., look absolutely perfect. In an attempt to prepare you for this reality, the instructor reserves the right to deduct a maximum of 10% of the possible points from each major written assignment for punctuation, grammar, structure and spelling errors. General guidelines for the major written assignments are that they should be typed, with margins of no more than 1”- 1.25”, using a standard font, such as Times New Roman, and a font size no larger than 12 point.

Tentative Class Schedule (Subject to Change)

CG= Cohort Group

Week 1 (Jan 8, 10, 12)- Syllabus/Estill Review #1/Audition Cuts

Week 2- (**MLK Day- Jan. 15, 17, 19)- No Class MLK Day**/Audition Cuts Pt. 2/Finish Aud. Cuts & **Oppor. Song 1 choice due**

Week 3- (Jan. 22, 24, 26)- Estill Review #2/Oppor. Song #1- CG1/Oppor. Song #1- CG2

Week 4- (Jan. 29, 31, Feb. 2)- Oppor. Song #1-CG3/Oppor. Song #1- CG4/Estill Review #3

Week 5- (Feb. 5, 7, 9)- Character Analysis/Type It/ Music Analysis

Week 6- (Feb. 12, 14, 16)- Oppor. Song #1- CG3/Oppor. Song #1- CG4/Oppor. Song #1- CG1

Week 7- (Feb. 19, 21, 23)- Oppor. Song #1- CG2/Typed Out/ Music Prep/Accomp. Etiquette

Week 8- (Feb. 26, 28, Mar. 2)- Open Coaching Day/Open Coaching Day/ Guest Speaker

Week 9- (Mar. 5, 7, 9)- **Perf. of Oppor. Song #1 & Paper #1, Conclude Oppor. Song #1 Performances**/Guest Speaker

Week 10- (**Spring Break Mar. 12, 14, 16)- Spring Break- No classes**

Week 11- (Mar. 19, 21, 23)- Oppor. Song #2- CG2/Oppor. Song #2-CG3/Oppor. Song #2- CG4

Week 12- (Mar. 26, 28, 30)- Oppor. Song #1- CG1/Subtext This Pt. 1/Subtext This Pt.2

Week 13- (Apr. 2,4, 6)- Oppor. Song #2- CG4/Oppor. Song #2- CG1/ Oppor. Song #2- CG2

Week 14- (Apr. 9,11,13)- Oppor. Song #2- CG3/**Bernarda Alba! Round Table Review**/Audition Grab Bag

Week 15- (Apr. 16,18, 20)- Open Coaching Day/**Perf. of Oppor. Song #2 & Paper #2/ Conclude Oppor. Song #2 Performances**

Week 16- (Apr. 23)- Final Song Review, **Final: Friday, April 27 from 10 a.m.-12:50 p.m.**