

Course#: TPP 3743C
Course Title: Musical Theatre Applied/Studio Voice I
Time/Location: M 11:30-12:20 PM, AHA 101 (Trailer), weekly lesson TBA in T232
Semester: Fall 2017
Instructor: Dr. S. Chicurel-Stein
Office: T230 and M255B, Performing Arts Center
Phone: 407.823.6142
Office Hours: as posted or by appointment

Required Texts: There is no required text *per se*, but all students are strongly to flesh out their libraries of The Singer's Musical Theatre Anthology. There are now five volumes per voice part.

Brief Course Description

This course builds upon methods established in Estill for Voice – Craft and Artistry that deal with the study and performance of Musical Theatre literature. Private instruction will focus on building each student's repertoire. Emphasis will be on issues in artistry (voice quality, character development, context, prosody). Continued focus on Estill Voice Training Systems® as it pertains to problem solving in singing will provide the basis of technical study. Studio classes will consist of development of song preparation and performance skills. Studio classes will provide a forum for students to perform for one another; additional studies and exercises in Problems in Artistry will complement private lessons.

Syllabus

The purpose of this course is:

1. To assist the student in building a repertoire of songs from the musical theatre literature that is appropriate for audition and performance.
2. To provide for the student a systematic method of learning, developing, and performing repertoire.
3. To enable the student to become more articulate in discussing issues in various aspects of musical theatre performance, including voice production, song analysis, coaching, and musical directing.

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 grade you will earn for the semester (see "Grading" below). Each unexcused absence from a private lesson will result in an "F" for that week, and will be averaged equally with all other private lesson grades during the semester. The same will hold true for the weekly studio classes. 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. Students should check the professor's telephone voice mail for assignments. 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.

If you find you cannot make a voice lesson in a given week due to illness, you have two options: You may trade your lesson time with a classmate in that week, or you may give the entire lesson to your lesson partner, and you will have the entire lesson in the following week. In both cases, you must have consent of your lesson partner or classmate. Absence from a voice lesson due to auditions (other than officially sanctioned auditions like FTC, SETC, etc.) are not excused absences. The same applies to work schedules.

1. Practice outside of lesson/class – While no precise time frame will be required, it is strongly recommended that students practice repertoire outside of the lesson, both individually or with an accompanist and for other students in the class. **A minimum of one hour daily practice is suggested.** As soon as the student has received an assigned song, it is his/her responsibility to make a copy for the accompanist. Other than sight-reading new material for potential study in a lesson, accompanists will not sight-read music that was assigned in a previous lesson.
2. Additionally, if a student selects repertoire that the instructor does not possess, another copy must be given to the instructor.

Assignments:

1. Each student will learn, rehearse, memorize, and prepare to performance level a minimum of five songs. Four must be fully memorized by the dates listed below, and the fifth, by the final week of class/private lesson. The songs must display a variety of voice qualities that may include:
 - Speech Quality
 - Cry/Sob Quality
 - Twang Quality
 - Belting
 - Opera Quality
 Songs may also represent the following categories:
 - Patter Song
 - Musical Scene
 - In-context reading
 - “Cabaret-Style”/out-of-context
 - Ballad
 - Up Tune
 and represent literature from Operetta, “Common Practice Period, Contemporary, and Rock.
2. There may be several assignments the focus on subtext and other issues in artistry. These are to be completed and turned in as assigned.

Final Exam:

Each student will perform two songs in front of a small panel of musical theatre and theatre faculty, and possibly student guests. The selection of repertoire to be performed will be determined by the student and professor during the final weeks of class. These songs must be performed with attention to proper attire and appropriate staging that reflects skills learned in this and other musical theatre acting or voice classes. The final exam is scheduled for **Wednesday, 6 December 10:00AM-12:50PM, in the Trailer (unless we can secure another studio space in the Performing Arts Center.**

Grading:

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

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| Weekly private lesson/studio class | 60% |
| Studio class assignments, written assignments | 20% |
| Final exam | 20% |

Important Dates:

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| Monday, 4 Sept. | Labor Day – no class or lessons |
| Week of 18 Sept. | Song memorized and performed in class |
| Week of 9 October | Song memorized and performed in class |
| Week of 30 October | Song memorized and performed in class |
| Monday, 11 November | Veteran’s Day – no class or lessons |
| Week of 13 November | Song memorized and performed in class |
| Week of 20 November | Thanksgiving week – no class or lessons |
| Week of 27 November | Song memorized and performed during lesson and/or in class |
| Friday, 1 December | Last day of classes |
| Wednesday, 6 December | FINAL EXAM |

Other Notes

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 challenge for you, please see the instructor immediately to assess your chances for success in the course.

Once a song has been assigned, it is the student's responsibility to fully prepare a copy of the music for the accompanist PRIOR TO THE NEXT LESSON (AT the next lesson is considered LATE). Music must be double-sided (one sheet per 2 pages – NO STAPLING or TAPING!), three-hole punched. Be absolutely sure that nothing is missing from any margins (song title, key signatures, clefs, bar lines, entire lines of accompaniment etc.)....Sometimes this means REDUCING a score copy to 93% or less. CHECK THE COPY CAREFULLY before you hand it over to the pianist. Accompanists have the right to refuse to play any music that has not been prepared appropriately. Dr. Steve, Tara, and all of our accompanists are on hand to assist you....when in doubt, ASK!