

MT Applied/Studio Voice I-TPP3743C

Section 002- Fall Semester/2017, University of Central Florida, 2 credit hours

Tuesday/Thursday, 12:30-1:50, Lessons as Scheduled

Room: T228/Trailer 541

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

Email: tara.snyder@ucf.edu

Office: T228

Office Hours: By Appointment/As Posted

"Words make you think. Music makes you feel. A song makes you feel a thought."

-Yip Harburg, Lyricist

Introduction

A Broadway stage? A cruise ship? A theme park? A cabaret club? A recording studio? Where will you find yourself singing in the future? How will you prepare for these different situations? We will continue to build upon the foundational skills learned in the first two sections of the Musical Theatre Voice courses. Further, we will seek out applications of our technical and artistic skills as applicable in various professional situations using group master classes. We will also work within a more individualized setting. Remember to approach your work with enthusiasm, openness and humility. The foundations of your professional persona begin in the classroom.

Course Purpose

This semester's work will provide each student with a more individualized approach to building his/her repertoire book and an understanding, primarily, of the musical theatre canon. Lessons will be held in pairs/small groups assigned by the professor. Generally, repertoire will be selected collaboratively and will focus on several categories of songs within the musical theatre canon. Our Estill foundation will allow us to utilize both Compulsory Figures and their resulting Voice Qualities combined with textual and musical analysis skills to create emotionally compelling characters. Analysis fosters technique which fosters solid performance. Throughout this course you will participate in both lessons and master classes utilizing multiple learning methodologies. These activities will help to accomplish several goals:

- To utilize the Estill Voice Training Systems® as the basis of an individual "voice map".
- To evaluate progress in regard to technical vocal development and artistic character development.
- To explore various musical styles as influenced by specific selected composers, compositional styles, and Estill voice qualities.
- To develop successful audition preparation and execution skills.
- To utilize the master class format for performance, lecture, guest speaker, and discussion opportunities.
- To continue building the student's repertoire/audition book.
- To strengthen individual powers of observation, concentration, and imagination.
- To develop a comprehensive awareness of the performances of peers and self.

Required Materials

-Scores and Music as Assigned

-3 Ring Binder (with copies of assigned music), Duplicate copies for accompanist and instructor due week following assignment of piece

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

Suggested Texts

-The Singers Musical Theatre Anthology Series Volumes 4-6, Editor: Richard Walters, Publisher: Hal Leonard

Course Policies

1. 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**, as soon as possible after adding the course, but no later than **August 25th**. Failure to do so will result in a delay in the disbursement of your financial aid.

2. 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. No accommodations will be provided until the student has met with the professor to request accommodations. Students who need accommodations must be registered with Student Accessibility Services, Ferrell Commons 185, Phone: (407) 823-2371, E-mail: sas@ucf.edu before requesting accommodations from the professor.

3. Attendance- Regular attendance is essential to your progress and growth in this class. Your regular attendance and promptness along with sufficient preparation for lessons and master classes is essential to your ultimate success in this course. With this in mind you are allotted **one absence for a masterclass only**. You are encouraged to reserve this for instances of illness, not as an excuse to skip class. If you fail to participate, or are unprepared for master class, it will count as half credit for the day. Two incidences of tardiness to a master class will be counted as an absence. If you are ill for a voice lesson, please make an effort to trade lesson times with one of your classmates so that you do not miss the lesson completely. Please keep switches with classmates to a maximum of two instances during the term as it can be disruptive to growth when it becomes excessive.

If you are not prepared to work on assigned material during your lesson, you will forfeit your points for that day and your lesson partner(s) will be given the rest of the lesson time. Missing two lessons, two master classes, or a combination thereof, will result in an **automatic failure** of the course. Missed lessons will not be made up unless they are cancelled by the instructor. In this circumstance, lessons will be made up if time allows. Exceptions to 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 your lesson partner(s) and classmates so that you may see about trading lessons with another student so that you will not fall behind in your vocal development.

4. Electronic Devices- Turn off all electronic devices when entering the room. If you are using your cell phone to record your voice lesson, it must be placed in airplane mode. During master class sessions all cell phones may 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 10% reduction in the points for that 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 remove your phone from the holding area and place it in "airplane mode" before utilizing the phone's recorder function. **Any** interruption caused by your cell phone, or other non-approved electronic device, will result in a 10% reduction in the points for that day's activities.

5. Attitude- 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 course 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 or studio and forfeit all points for that day's activities.

6. Be Prepared- The show must go on. Failure to present your songs 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. If a song partner (or partners) is (are) prepared and one group member is not, the prepared students' grades will not be affected. 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 alterations to this policy will only be considered in an extreme emergency, on a case-by-case basis, and may require further written documentation.

7. You must attend the Main Stage musical this semester. You can acquire a theatre student rate ticket any time prior to 6 p.m. on the Monday before the show opens. The more theatrical experiences you have, the stronger theatre artist you become. You must *see* theatre to *know* theatre. A written review of this show will be required as a follow-up to the performance.

Of Thee I Sing: Performances: Oct. 12-22, 2017

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, a lesson 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 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- Voice Lessons

Criteria- Participation points for voice lessons will be based on progress on assigned repertoire and identified vocal/character issues, turning in any accompanying written work by announced dates, evidence of outside rehearsals with accompanist and adherence to MT Voice area guidelines concerning professionalism and decorum. Students will work on at least 6 pieces in lessons from the following categories:

1. Student's Choice, 2. Sondheim, 3. Opera/Operetta/Art Song in Foreign Language, 4. Song representing Estill Voice Quality/Figure(s) which is (are) the most difficult for you, 5. Duet with Lesson Partners, 6. Disney/Animated Film Tune (must come from the film)

35% of course grade

TASK- Master Classes

Criteria- Participation points for master classes will be determined based on preparedness for assigned weekly topics which may include participation in lecture/discussion, coaching on lesson material in a group format (demonstrating growth on identified issues from lessons), and participating in any guest lecturer's activities.

20% of course grade

TASK- Written Review of *Of Thee I Sing*

Criteria- Specific content of review will be distributed prior to the production opening. Successful papers will follow these content requirements. They will also display a clear author's voice focused on analysis of a live theatrical production written in a concise and compelling manner utilizing discipline specific terminology and marked by an excellent display of proper grammar.

5% of course grade

TASK - Voice Journal

Weekly entries will cover topics including: personal vocal progress including time and material practiced that week, analysis of self and classmates' development during master class work sessions, notes from guest speakers,

thoughts/reactions to performances of music listened to/shows seen/class projects presented, and other topics deemed appropriate by the instructor. Your syllabus should be maintained as part of your journal and used as a guide to help your writing align with course goals. Each entry should cover at least a full 8 ½ x 11 sheet of paper and may be either legibly handwritten or typed. Journal will be collected periodically throughout the term.

15% of course grade

TASK-Repertoire Memorization

Criteria-*Successful memorization grades will include rhythmic, lyrical and musical accuracy, show evidence of synthesis of technical and artistic issues addressed during lessons/master classes as well as identified in own practice records, be stylistically appropriate to the material, incorporate character development in support of the technical, artistic and stylistic demands of each piece.

(See tentative due dates listed below.)

10% of course grade

TASK- Final Exam

Criteria- Your final will consist of a performance of two of your pieces for the professor, and possibly a small panel of faculty and/or other guests on **Thursday, December 7- 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 or lesson performance. One piece will be selected by the professor/panel the day of the final and one piece will be selected by the student prior to the final, no changes to this piece will be permitted on the final day. These pieces should be fully staged and incorporate singing and acting skills honed over your entire tenure at UCF. 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
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, meeting minimum requirements
*C-	1.75- results in departmental probation
*(& Below)	

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.

It is recommended that all students retain musical theatre voice syllabi for future reference.

The instructor reserves the right to change any aspect of this syllabus in response to her perception of the needs of the class. Students are responsible for all written or oral changes to the syllabus.

Tentative Class Schedule (Subject to Change)

Master Classes (MC) are held on Tuesdays

***Reminder- Voice Journals will be collected periodically throughout the semester- write weekly!!**

Week 1 (Ending Aug. 25)- Lessons /MC- Syllabus Review/Challenge Your Ears

Week 2- (Ending Sept. 1)- Lessons-**NO THURSDAY LESSONS AFTER 1 PM-UCF FOOTBALL GAME**
/MC- Hollywood Sings

Week 3- (Ending Sept. 8)- Lessons- **NO MONDAY LESSONS-LABOR DAY**/MC & Individual Voice Map Session #1

Week 4- (Ending Sept. 15)- Lessons /MC- Student Choice Piece Coaching

Week 5- (Ending Sept. 22)- Lessons-**Student Choice Piece Memorization Due**/MC-Sondheim Coaching

Week 6- (Ending Sept. 29)- Lessons /MC- Sondheim/Opera/Art Song Coaching

Week 7- (Ending Oct. 6)- Lessons -**Sondheim Piece Memorization Due**/MC- Opera/Art Song Coaching

Week 8- (Ending Oct. 13)- Lessons/MC & Office Hours- Individual Voice Map Session #2, ***Go See Of Thee I Sing***

Visiting Professor Takes Over Class Until End of Term- Week 9- (Ending Oct. 20)- Lessons/MC- Estill Challenge Coaching

Week 10- (Ending Oct. 27)- Lessons/MC- Estill Challenge/Duet Coaching, ***Of Thee I Sing Paper Due***

Week 11- (Ending Nov. 3)- Lessons- **Opera Piece Memorization Due**/MC- Duet Coaching

Week 12- (Ending Nov. 10)- Lessons/MC- Disney/Animated Film Coaching

Week 13- (Ending Nov. 17)-Lessons- **Estill Challenge Piece Memorization Due** /MC- Disney/Animated Film Coaching

Week 14- (Ending Nov. 24)- Lessons- **Duet Piece Memorization Due, NO THURSDAY LESSONS-**

THANKSGIVING/- MC- Open Coaching

Week 15- (Ending Dec. 1)- Lessons- **Disney/Animated Film Piece Memorization Due**/MC- Final Dress Rehearsal

Final- Thursday, December 7- 10:00-12:50 p.m.

Syllabus Adjustments to Account for Hurricane Irma Closure:

- Week 5- Those who didn't get to do VP, we will find times to do that!
- Week 5 Tuesday- Open Coaching on any piece from lessons- at least 5 students work
- Week 5- Collect 1st round of journals during Master Class (should have at least 3 entries)
- Student Choice piece will not be due for memory during Week 5
- Week 7- Sondheim Piece will be the 1st piece due for memorization and still is due this week
- Week 8- We will still do the 2nd Voice Prints during Master Class and other times this week
- Week 14- EITHER Duet or Student Choice due for memorization- must be decided by partners since performing duet requires agreement by lesson partners
- What song is coached each week will be more flexible!
- At a date(s) TBD with Visiting Assistant Professor Tim Ellis & Class Accompanist Pati Sayers- there will be open times offered for extra voice lesson work to help account for time lost to the Hurricane.