

# TPP 4259C- MT Applied/Studio Voice III

Section 001-Fall Semester 2018, University of Central Florida

Tuesday/Thursday 12:30-1:50 p.m., Lessons as Scheduled, 2 credit hours

Room: Trailer 541/T228- PAC-Th., Instructor: Tara Snyder, MFA, EMCI/EMT, AC

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*"Every great dream begins with a dreamer. Always remember, you have within you the strength, the patience, and the passion to reach for the stars to change the world." -*

*Harriet Tubman, Abolitionist & Activist*

*"Success is no accident. It is hard work, perseverance, learning, studying, sacrifice, and most of all, love of what you are doing."*

*-Pele, Soccer Star & Humanitarian*

## Catalog Description

Prerequisite(s): None. Corequisite(s): None. Prerequisite(s) or Corequisite(s): "C" (2.0) or better in [TPP 3744C](#).

Continuation of Musical Theatre voice training. Individualized instruction *Fall*

## Introduction

It's opening night. You anxiously wait in the wings. You know every note of the score, every line of text, every movement and dance. You have been dreaming of this night for, well, forever. The blinding spotlight awaits your silhouette. It's show time for your dream role!

During this semester you will explore a personal dream role. The role should be one you could reasonably play in a professional setting within the next five to ten years. In addition to this major project, you will continue to develop your vocal & acting skills through personalized repertoire selection within the lesson setting. Professional skill building includes (but is not limited to) audition preparation, network development and constructive peer critiques all of which will continue to be emphasized in both individual and group settings. Use of the Estill Voice Training Systems® principles will be expected in all written and performance work. A weekly master class will, primarily, provide the opportunity for dream role rehearsals. While this may be one of the final courses in your training as young musical theatre professionals, you should remember to grasp every training opportunity with open hands, minds and hearts! The desire to learn, grow and succeed knows no bounds.

### Fundamental Concepts:

Everyone has a beautiful voice.

The study of voice is 3 disciplines- craft, artistry & metaphysics.

Vocal health is paramount.

Vocal artistry is informed by stylistic conventions & health considerations.

Muscles need training and consistent practice to gain physical mastery. (Your voice is a muscle.)

### Applied/Studio Voice Vision Statement:

Singing is a lifelong endeavor. This class meets the students where they are, celebrates their existing strengths and prior knowledge, and provides them with "missing links" to be prepared to face the highly competitive nature of the musical theatre profession. In this course you will solidify your abilities and marketability. Prepare to explore!

## Course Purpose

This semester's work will provide each student with a more individualized approach to building his/her repertoire book. Lessons will be held in pairs assigned by the professor. The dream role repertoire will be selected by the student, with final approval from the professor, before work proceeds on the project. Additional repertoire will be selected collaboratively and will focus on several categories of songs within the musical theatre/popular music canon. Our Estill foundation will allow us to utilize both Compulsory Figures and their resulting Voice qualities combined with textual and

## Course Purpose Continued

musical analysis to create emotionally compelling characters. Throughout this course you will participate in both lessons and master classes, utilizing multiple learning methodologies. These activities will help you to accomplish several goals:

- To review the Estill Voice Training Systems® application of both technical and artistic principles in the context of singing.
- To examine one's self and one's skills through an industry professional's lens.
- To explore different musical styles as influenced by specific selected composers, time periods, styles and type-appropriate dream role selections.
- To refine & demonstrate successful audition preparation & performance skills.
- To begin developing a network of industry professionals.
- To utilize the master class format for rehearsal, performance and discussion opportunities.
- To develop a solid understanding of the craft of creating a major dream role.
- To assist other students in the creation of their dream role performances.
- To continue building the student's repertoire/audition book.
- To write from an informed perspective on essential character/show analysis elements (i.e. subtext, artistry, performance history, etc.)
- 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, etc.)

## Vocal Health

Just as learning to identify and fix vocal "problems" is essential to a singing performer's development, a clean bill of health is as an important measure of readiness to progress as a student and, eventually, a professional. To that end, the School of Performing Arts and the Department of Communication Sciences & Disorders have joined as partners to provide access to vocal health screenings each semester. Musical theatre students are **strongly encouraged** to take advantage of this partnership during their 1<sup>st</sup>, 5<sup>th</sup> & 8<sup>th</sup> semesters of vocal study, but additional screenings will be arranged as the need arises for a student at any point in the program.

## 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 24th**. 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 access and inclusion for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need specific access in this course, such as accommodations, should contact the professor as soon as possible to discuss various access options. Students should also connect with [Student Accessibility Services](#) (Ferrell Commons, 7F, Room 185, [sas@ucf.edu](mailto:sas@ucf.edu), phone (407) 823-2371). Through Student Accessibility Services, a Course Accessibility Letter may be created and sent to professors, which informs faculty of potential access and accommodations that might be reasonable.

**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. **Please note that you will have 1 absence that may be used during the course of the term for a Master Class only.** You are encouraged to reserve this for an instance of illness, not as an excuse to skip class. You will not be

## Course Policies continued

prepared for dream role rehearsals if you only work on the material during master class times; it will absolutely require practice outside of class time. 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. 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 (5 min. late & beyond) will be counted as an absence.** 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 this policy may occur, at the discretion of the professor, due to family emergency or serious illness. In these cases, please work with classmates to trade lesson times when possible. 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.

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.

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. Deployed Active Duty Military Students-** If you are a deployed active duty military student and feel that you may need a special accommodation due to that unique status, please contact your instructor to discuss your circumstances.

**5. Campus Safety-** Statement Emergencies on campus are rare, but if one should arise in our class, we will all need to work together. Everyone should be aware of the surroundings and familiar with some basic safety and security concepts.

- In case of an emergency, dial 911 for assistance.
- Every UCF classroom contains an emergency procedure guide posted on a wall near the door. Please make a note of the guide's physical location and consider reviewing the online version at [http://emergency.ucf.edu/emergency\\_guide.html](http://emergency.ucf.edu/emergency_guide.html).
- Familiarize yourself with evacuation routes from each of your classrooms and have a plan for finding safety in case of an emergency.
- If there is a medical emergency during class, we may need to access a first aid kit or AED (Automated External Defibrillator). To learn where those items are located in this building, see <http://www.ehs.ucf.edu/AEDlocations-UCF>.
- To stay informed about emergency situations, sign up to receive UCF text alerts by going to [my.ucf.edu](http://my.ucf.edu) and logging in. Click on "Student Self Service" located on the left side of the screen in the tool bar, scroll down to the blue "Personal Information" heading on your Student Center screen, click on "UCF Alert", fill out the information, including your e-mail address, cell phone number, and cell phone provider, click "Apply" to save the changes, and then click "OK."
- If you have a special need related to emergency situations, please speak with me during office hours.
- Consider viewing this video (<https://youtu.be/NIKYajEx4pk>) about how to manage an active shooter situation on campus or elsewhere.

**6. 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 the professor may require all cell phones to be placed in a designated holding area at the beginning of class and picked up the end of class. 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

## Course Policies continued

phone from the holding area or your bag 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. You are allowed to record your voice lesson or a work session in master class, but be apprised of the following academic integrity statement from the University of Central Florida about the use of recording devices:

“Outside of the notetaking and recording services offered by Student Accessibility Services, the creation of an audio or video recording of all or part of a class for personal use is allowed *only* with the advance and explicit written consent of the instructor. Such recordings are only acceptable in the context of personal, private studying and notetaking and are not authorized to be shared with *anyone* without the separate written approval of the instructor.”

**7. Social Media-** Students are not allowed to post images/video/audio of class/lesson activities without permission from those featured in the media (student or instructor). Any discovery of this material without the subjects’ permission will result in **automatic failure of this course AND probation from the Musical Theatre program.**

**8. 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.

**9. 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.

**10. 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.

### **Hot Mikado: Performances: Oct. 11-21, 2018**

**11. Academic Integrity-** The Center for Academic Integrity (CAI) defines academic integrity as a commitment, even in the face of adversity, to five fundamental values: honesty, trust, fairness, respect, and responsibility. From these values flow principles of behavior that enable academic communities to translate ideals into action.

<http://www.academicintegrity.org/icai/assets/FVProject.pdf>

**UCF Creed:** Integrity, scholarship, community, creativity, and excellence are the core values that guide our conduct, performance, and decisions.

1. Integrity: I will practice and defend academic and personal honesty.
2. Scholarship: I will cherish and honor learning as a fundamental purpose of my membership in the UCF community.
3. Community: I will promote an open and supportive campus environment by respecting the rights and contributions of every individual.
4. Creativity: I will use my talents to enrich the human experience.
5. Excellence: I will strive toward the highest standards of performance in any endeavor I undertake.

## Course Policies continued

The following definitions of plagiarism and misuse of sources comes from the Council of Writing Program Administrators <<http://wpacouncil.org/node/9>> and has been adopted by UCF's Department of Writing & Rhetoric.

**Plagiarism:** In an instructional setting, plagiarism occurs when a writer deliberately uses someone else's language, ideas, or other original (not common-knowledge) material without acknowledging its source. This definition applies to texts published in print or on-line, to manuscripts, and to the work of other student writers.

**Misuse of Sources:** A student who attempts (even if clumsily) to identify and credit his or her source, but who misuses a specific citation format or incorrectly uses quotation marks or other forms of identifying material taken from other sources, has not plagiarized. Instead, such a student should be considered to have failed to cite and document sources appropriately.

**Responses to Academic Dishonesty, Plagiarism or Cheating:** UCF faculty members have a responsibility for your education and the value of a UCF degree, and so seek to prevent unethical behavior and when necessary respond to infringements of academic integrity. Penalties can include a failing grade in an assignment or in the course, suspension or expulsion from the university, and/or a "Z Designation" on a student's official transcript indicating academic dishonesty, where the final grade for this course will be preceded by the letter Z. For more information about the Z Designation, see <http://goldenrule.sdes.ucf.edu/zgrade>. For more information about UCF's Rules of Conduct, see <http://www.osc.sdes.ucf.edu/>.

**Unauthorized Use of Class Materials:** There are many fraudulent websites claiming to offer study aids to students but are actually cheat sites. They encourage students to upload course materials, such as test questions, individual assignments, and examples of graded material. Such materials are the intellectual property of instructors, the university, or publishers and may not be distributed without prior authorization. Students who engage in such activity are in violation of academic conduct standards and may face penalties.

**Unauthorized Use of Class Notes** Third parties may be selling class notes from this class without my authorization. Please be aware that such class materials may contain errors, which could affect your performance or grade. Use these materials at your own risk.

**12. 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.**

## 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 4 pieces in addition to their 2 dream role songs during lessons.

Additional songs will be considered after their commitments to other's dream role projects have been determined. The songs must fulfill the following categories:

1. *Solo from a Second Choice Dream Role (for inclusion in a Medley during the Final)*
2. *Operetta (i.e. Gilbert & Sullivan, Romberg, Herbert, Friml, Lehar, etc.)*
3. *Occasion Songs (Repertoire commonly heard at weddings, funerals, bar/bah mitzvahs, etc.)* Note: This song will be performed on a microphone.
4. *Song on which you must accompany yourself with an instrument (any genre of music)*

**30% of course grade**

## Course Tasks & Criteria Continued

### **TASK**-Repertoire Memorization

**Criteria**-\* The 4 pieces will be tested in lesson or class for memorization. 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. All students are welcome to work on additional pieces beyond the six, assuming satisfactory progress (as determined by the instructor) is being/has been made on the required repertoire. (See due dates listed in course schedule.)

**10% of course grade**

### **TASK**-Written Review of *Hot Mikado*

**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**- Accompanist Practice Sessions

**Criteria**- Students are provided the opportunity to work with departmental accompanists on a weekly basis. While you will have the opportunity to work with the assigned accompanist for your course every week, you must work with them at least 5 times spread throughout the course of the semester. More sessions are certainly encouraged (and will only benefit your work in lessons). You will use the free Arkaive app (available in the Apple or Android app stores) on your smart phone to log-in your attendance at these sessions. Accommodations can be made if you don't have a smart phone; please discuss this with your instructor at the beginning of the semester.

**5% of course grade**

### **TASK**- Dream Roles Cultivation

**Criteria**- You will be provided a separate hand-out which details both the specific steps and criteria needed to be successful in this term long project.

10% Master Class Rehearsal

10% Character/Scene Analysis Paper

5% Video Presentation by Student

5% Required Activities per DR Guidelines Handout (Check that document for specific dates)

5% Progress on Dream Role Material in Lessons (This includes a memorization grade)

**35% of course grade**

### **TASK- Final**- Dress Rehearsal & Public Performance of Dream Role Concert

(Dress Rehearsals- 12/3-12/6, Public Performances 12/7-12/8, Possible Callbacks for Industry Guests 12/9)

**Criteria**- Students will follow DR guidelines. Rehearsals should be focused and utilize the allotted time for spacing in the theatre, coordinating new sound, light, music elements, and addressing adjustments needed for the show as a whole. These rehearsals should not be focused on still learning material. Final performances must be at a professional level and ready for presentation to an audience or they will not be included.

**15% of course grade**

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

## Class Grading Scale

|             |  |
|-------------|--|
| A (94-100)  | 4.00- excellent work, consistently dynamic       |
| A- (90-93)  | 3.75   |
| B+ (87-89)  | 3.25   |
| B (84-86)   | 3.00- good work, but not consistently dynamic    |
| B- (80-83)  | 2.75   |
| C+ (77-79)  | 2.25   |
| C (74-76)   | 2.00- average work, meeting minimum requirements |
| *C- (70-73) | 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. Any changes will be announced in person or electronically as needed.**

## Tentative Schedule (Subject to Change):

**L= Lesson, MC= Master Class, T= Tuesday, H= Thursday**

**Bolded Items= DUE**

Week 1 (Ends 8/24/18)- L-Select Repertoire

T- MC- Syllabus Review & Dream Roles Concert: A History and Concert Review, DR rehearsal orientation (**ALL ATTEND**), H-MC- Open Practice Time Available

Week 2 (Ends 8/31/18)- L- Rep/DR Work

T&H- MC Open Practice Time Available

Week 3 (Ends 9/7/18)- L- Rep/DR Work- **NO MONDAY LESSONS- LABOR DAY**

T- MC-Make-up Lessons for Monday Voice Lesson Students, H-MC- **Dream Role Approval Form/Reh. Sch./Script/Score DUE (come by office)**

Week 4 (Ends 9/14/18)-L- Rep/DR Work

T-MC- **DR Photo Shoot- Wear Red, \*Separate Guest Photo Shoot (They will wear Black/Gray/White) will be scheduled at time TBD this week**, H- MC- Lexi's DR Rehearsal

## **Tentative Schedule (Subject to Change) Continued:**

**L= Lesson, MC= Master Class, T= Tuesday, H= Thursday**

**Bolded Items= DUE**

Week 5 (Ends 9/21/18)-L-**Operetta Memorization Due**, Rep/DR Work

T- Harmony's DR Rehearsal, H- MC- Joey's DR Rehearsal

**\*DR Video Shoot-Saturday 9/22**

Week 6 (Ends 9/28/18)-L- Rep/DR Work

T- MC- All MT Majors Masterclass (**ALL ATTEND**), H- MC- Bobby's DR Rehearsal

Week 7 (Ends 10/5/18)-L-**Secondary Dream Role Solo DUE** Rep/DR Work

T- MC- Open Practice Time Available, H-MC- Elisabeth's DR Rehearsal

Week 8 (Ends 10/12/18)-L Rep/DR Work

T-MC-Madeline's DR Rehearsal , H-MC- Katie's DR Rehearsal

Week 9 (Ends 10/19/18)-L- Rep/DR Work

T- MC- Hayley's DR Rehearsal, H-MC- Lauren's DR Rehearsal

Week 10 (Ends 10/26/18)- L- **Dream Role Material Memorizations DUE**

T-MC- **Hot Mikado Voice Analysis Paper DUE**, Savannah's DR Rehearsal, H-MC- Chase's DR Rehearsal

**\* FTC occurs Wed-Saturday of this week-trade lessons or rehearsal times if needed!**

Week 11 (Ends 11/2/18) L- Rep/DR Work

T-MC- Jessica's DR Rehearsal, H-MC- Colleen's DR Rehearsal

Week 12 (Ends 11/9/18)-L- **Instrument Accompaniment Song Memorization DUE**, Rep/DR Work

T- MC- **DR Paper Due**, All MT Majors Masterclass , H-MC-Jamonté's DR Rehearsal

Week 13 (Ends 11/16/18)L- Rep/DR Work- **NO MONDAY LESSONS-VETERAN'S Day**

T-MC- Alaric's DR Rehearsal, H- MC- Kent's DR Rehearsal

**\*DR Video Presentation due by Friday at 4:59 p.m. on Webcourses**

Week 14 (Ends 11/23/18)-L-**Occasion Song Memorization DUE, NO THURSDAY VOICE LESSONS-THANKSGIVING**

T-MC- **DR Night 1 Work-through (in class) (ALL ATTEND)**, H- MC-No Class-Thanksgiving

Week 15 (Ends 11/30/18)-L- Review all DR material for classmates' projects

T- MC- **DR Night 2 Work-through (in class) (ALL ATTEND)**, H-MC- **Medley Staging (in class) (ALL ATTEND)**

Week 16 (Ends 12/8/18)-M/W- Dress Rehearsals for Night 1 (6-10 p.m. Studio 1), T/H- Dress Rehearsals for Night 2 (6-10 p.m. Studio 1), F- **Final: Night 1 Performance (6:30 call, 7:30 p.m. Go)**, Sa- **Final: Night 2 Performance (6:30 call, 7:30 p.m. Go)**

Week 17-Su 12/9/18- **Possible Callbacks for Industry Guests (Time TBD)**