

MT Applied/Studio Voice V-TPP4271C

Fall Semester/2016, University of Central Florida, 2 credit hours

Tuesday/Thursday, 1:00-2:20, Lessons as Scheduled

Room: T115 (Studio 3)

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

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Office: T228

Office Hours: By Appointment/As Posted

"A fulfilling life is different to each person. You have to acknowledge your dreams, and not just wait for life to happen, and opportunities to come knocking at your door."

-Joan Lunden, Author/Journalist/TV Host

"Once the amateur's naive approach and humble willingness to learn fades away, the creative spirit. . .dies with it. Every professional should remain always in his heart an amateur."

-Alfred Eisenstaedt- Photographer

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 including (but not limited to) audition preparation, network development and constructive peer critiques 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.

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 or small groups, 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 canon. Our Estill foundation will allow us to utilize both Compulsory Figures and their resulting Voice qualities combined with textual and 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 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.

Course Purpose Continued

- 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, tape recorder, etc.)

Course Policies

1. **Attendance-** Regular attendance is essential to your progress and growth in your lessons and in this course. 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 will not be 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. **Two incidences of tardiness to the master class sessions 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.

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.

2. **Electronic Devices-** You may be utilizing your cell phone to record your voice lesson. This is the **ONLY** acceptable use of your cell phone during class. There may be a collection of all cell phones at the beginning of every master class and during voice lessons if they become disruptive. You should not be surfing the web, watching YouTube, etc. during your lesson unless you have been asked to find a specific resource by the instructor. **Any** interruption caused by your cell phone, or other non-approved electronic device, will result in your removal from that day's activities and a forfeiture of all points associated with that day.

3. **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.

Course Policies continued

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, **Voice VI Verification Quiz**, by the end of the first week of classes, or as soon as possible after adding the course, but no later than **August 26**. Failure to do so will result in a delay in the disbursement of your financial aid.

5. Disability Access- The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. 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 Disability Services, Ferrell Commons 185, phone (407) 823-2371, before requesting accommodations from the professor.

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. If your dream role performance is not at an acceptable performance level by the end of dress rehearsals, it will be cut from the final program.

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.

Young Frankenstein: Performances: Oct. 20-30, 2016

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 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- Voice Lessons & Weekly Practice Records

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 3 pieces in addition to dream role material during lessons.

Course Tasks & Criteria Continued

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

Contemporary Art Song/Cabaret Piece (i.e. Ricky Ian Gordon, Drew Gasparini, Scott Alan, Goldrich & Heisler, John Bucchino, etc.)

Operetta (i.e. Gilbert & Sullivan, Romberg, Herbert, Friml, Lehar, etc.)

Solo from a Second Choice Dream Role (for inclusion in a Medley during the Final)

Occasion Songs (Repertoire commonly heard at weddings, funerals, bar/bah mitzvahs, etc.) Note: This song will be performed on a microphone.

25% 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-Mid-Term Concert

Criteria- Students will perform one piece that has been already been performed for a memory grade during lessons. This piece will be selected at random. The same elements evaluated during memorization grades will be evaluated. In addition student should be dressed for a performance, have created fully developed characters (or stylistic moods) appropriate to the piece, incorporated and refined any additional notes given by professor after the song's initial performance.

5% of course grade

TASK-Written Review of *Young Frankenstein*

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- 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

10% Progress on Dream Role Material in Lessons

40% of course grade

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

(Dress Rehearsals- 12/5-12/8, Public Performances 12/9-12/10, Possible Callbacks for Industry Guests 12/11)

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	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.

Tentative Schedule (Subject to Change):

L= Lesson, MC= Master Class, T= Tuesday, H= Thursday
Bolded Items= DUE

Week 1- L-Select Repertoire

T only- MC- Syllabus Review & Dream Roles Concert: A History and Concert Review

***Weekend time TBD- Film Promo for Dream Roles in downtown Orlando**

Week 2- L- Rep. Work

T/H- MC- Open Practice w/Accompanist (if scheduled in advance)

Week 3- L- Rep. Work

T- MC- Open Practice w/Accompanist (if scheduled in advance), H- **Dream Role Approval Form/Reh. Sch./Script/Score DUE (come by office)**

Week 4-L- Rep Work

T-MC- Open Practice w/Accompanist (if scheduled in advance), H- MC- **DR Photo Shoot & Rehearsal Orientation- Wear Yellow**

***Guest Photo Shoot will be scheduled at a time TBD this week**

Week 5-L-**Operetta Memorization Due**, Rep/DR Work

T- Jarrett’s DR Rehearsal, H- MC- Kristi’s DR Rehearsal

Tentative Schedule Continued (Subject to Change):

Week 6-L- Rep/DR Work

T- MC- Amanda's DR Rehearsal, H- MC-Meredith's DR Rehearsal

Week 7-L -**Contemporary Art Song/Cabaret Piece Memorization DUE** Rep/DR Work

T- MC- Nico's DR Rehearsal, H-MC- David's DR Rehearsal

Week 8-L Rep/DR Work

T-MC- **Mid-Term Concert Rehearsal**, H-MC- **Mid-Term Concert**

Week 9-L- Rep/DR Work

T- MC- Allie's DR Rehearsal, H-MC- Jeremiah's DR Rehearsal

Week 10-L- **Dream Role Material Memorizations DUE**

T-MC- Sunny's DR Rehearsal, H-MC- **DR Medley Rehearsal**

Week 11-L- Rep/DR Work,

T- MC- *Young Frankenstein* **Voice Analysis Paper DUE**, Julian's DR Rehearsal, H- MC- **No Class-FTC**

Week 12-L- **Dream Role Second Solo Memorization DUE**, Rep/DR Work

T- MC- **Master Class with CCI Marcello Zempt**, H-MC- **Master Class with CCI Marcello Zempt**

Week 13-L- Rep/DR Work

T-MC- **DR Paper Due**, Carlos' DR Rehearsal, H- MC- Trevor's DR Rehearsal

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

Week 14-**Occasion Song Memorization DUE**

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

Week 15-L- Review all DR material for classmates' projects,

T- MC- Finish Night 1 Work-through & Begin DR Night 2 Work-through (in class), H- MC-Finish DR Night 2 Work-through (in class)

Week 16-M/W- Dress Rehearsals for Night 1 (6-10 p.m. Mainstage), T/H- Dress Rehearsals for Night

2 (6-10 p.m. Mainstage), F- **Final: Night 1 Performance (7:00 p.m. Go)**, Sa- **Final: Night 2 Performance (7:00 p.m. Go)**

Week 17-Su- **Possible Callbacks for Industry Guests (Time TBD)**