

Course#: TPP 4923C-0001  
Course Title: Musical Theatre Applied/Studio Voice VI  
Time/Location: W, 2:00-2:50 PM, M260 (with additional weekly private lessons in T232)  
Semester: Spring 2017  
Instructor: Dr. S. Chicurel-Stein  
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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. Ultimately, your music library is enhanced by owning all volumes.

#### Brief Course Description

This course builds upon methods established in earlier Musical Theatre Voice lessons that deal with the study and performance of Musical Theatre literature. Private instruction focuses on building each student's repertoire. Emphasis is placed upon issues in artistry (voice quality, character development, context, prosody). Continued focus on Estill Voice Training Systems® as it pertains to problem-solving in singing provides the basis of technical study. Studio classes consist of development of song preparation and performance skills. Additionally, exercises in word play and program building serve as an introduction to building a single-person "revue" format. Composers and lyricists of Musical Theatre literature are studied on a more specific level, with closer exploration of compositional style, form, and the resulting effect on performance of the material assigned.

#### **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.

- 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, as per separate instruction sheet. Additionally, if a student selects repertoire that the instructor does not possess, another copy must be given to the instructor.

### Assignments:

- Each student will learn, rehearse, memorize, and prepare to performance level a minimum of five songs. Four must be fully memorized and performed in class by the dates listed below, and the fifth, by y final week of 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
  - Duet (with lesson partner)
 And represent literature from Operetta, “Common Practice Period, Contemporary, and Rock.
- There will 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 currently scheduled as TBA. When the date and time has been assigned, you will be notified.**

### Grading:

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

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

### Important Dates:

|                    |                                      |
|--------------------|--------------------------------------|
| Monday, 16 January | Martin Luther King, Jr. Day          |
| Monday, 3 March    | Spring Break begins (through Friday) |
| Monday, 24 April   | Last day of class and lessons        |

### Studio Class Schedule:

|                         |  |
|-------------------------|--|
| Wednesday, 1 February   | The Function of Music in a Musical (lecture/class participation) |
| Wednesday, 8 February   | The Function of Music in a Musical (lecture/class participation) |
| Wednesday, 15 February  | The Function of Lyrics (lecture/class participation)             |
| Wednesday, 22 February. | Song 1 performed in class  |
| Wednesday, 1 March      | Song 2 performed in class  |

Wednesday, 15 March      Lyrics as Script, Part I (lecture/class participation)  
Wednesday, 22 March      Lyrics as Script, Part II (lecture/class participation)  
Wednesday, 29 March      Song 3 performed in class  
Wednesday, 5 April        Word play, on-stage banter, cabaret settings  
Wednesday, 12 April      Song 4 performed in class  
Wednesday, 19 April      Partial dry run, final exam performance  
**FINAL EXAM PRESENTATION TBA**

### **Other Notes**

Since theatre requires the use of mind, voice, and body, there might be situations which 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!**

If you must cancel a lesson due to a UCF-approved activity (SETC, FTC, etc.) or illness, you may arrange to swap lessons with one of your classmates in the week you will be gone. You may also opt to give your lesson partner the full lesson time in exchange for a full makeup lesson the following week. Your lesson partner is under no obligation to agree to this; further, this arrangement can be made only **ONCE** in a semester.

### **IMPORTANT!!!! IMPORTANT!!!!**

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 by the end of the first week of classes...**AND ABSOLUTELY** no later than **JANUARY 9**. **Failure to do so will result in a delay in the disbursement of your financial aid.**

I have created a zero-point syllabus "quiz" with three questions. Answer the questions (3 multiple choice) and submit your answers via your UCF Webcourses.

Again, this is **VERY, VERY** important, and must be completed on time!! (thanks)