

MT Applied/Studio Voice II-TPP3744C

Section 001- Spring Semester/2018, University of Central Florida, 2 credit hours

Master Class-Wednesdays- 2:00-2:50, Lessons as Scheduled

Room: M263/Music Bldg.

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

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Office: T228

Office Hours: By Appointment/As Posted

**"In character, in manner, in style, in all things, the supreme excellence is simplicity."
-Henry Wadsworth Longfellow- Poet**

**"Simon would not want to audition in front of Simon."
-Paula Abdul- Singer/Dancer/Choreographer**

Introduction

Wanted: Strong, post-modern woman with a sound that is Katy Perry meets Sia. **Wanted:** A natural unassuming charmer with a voice that melts hearts, think Michael Bublé meets Shawn Mendes. Do you know what these audition descriptions mean? Do you know what they mean in relation to you and your personal brand/aesthetic? We will continue to build upon the foundational skills learned in the Estill Craft & Artistry courses as well as the first section of Studio Voice, with a special focus on the definition of the student's personal brand/aesthetic in the professional musical theatre world. Weekly lessons and a master class will provide the opportunity to focus on technical/artistic development as well as audition skills and the interplay of a singing actor's brand/aesthetic with the inherent energy/characterization of the multitude of genres present in the professional musical theatre world. Emphasis will be placed on building a marketable "book", strengthening vocal/character flexibility and professional skills. Remember to approach your work with enthusiasm and openness. Together we can create an extremely fruitful artistic and educational journey.

Course Purpose

This semester's work will provide each student with a more individualized approach to building his/her repertoire book and an understanding of the diverse musical theatre and popular music canons. Lessons will be held in pairs assigned by the professor. Generally, repertoire will be selected collaboratively and will focus on several categories of songs. 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 review the Estill Voice Training Systems® application of both technical and artistic principles in the context of singing.
- To explore various musical styles as influenced by specific selected composers, compositional styles, and characterizations.
- To develop successful audition preparation and execution skills.
- To utilize the master class format for performance, lecture, guest speaker, and discussion opportunities.
- To develop a solid understanding of brand/aesthetic and its professional applications as a singing actor.
- To continue building the student's repertoire/audition book.
- To write about essential song analysis elements (i.e. subtext, artistry, etc.)
- 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

-Readings as Assigned

-3 Ring Binder (with copies of assigned music), Duplicate copies for accompanist and instructor due week following assignment of piece, but no later than the 4th week of the term.

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

Suggested Texts

-*Acting in Musical Theatre: A Comprehensive Course*, **Authors:** Joe Deer & Rocco Dal Vera, **Publisher:** Routledge
-*Get the Callback: The Art of Auditioning for Musical Theatre*, 2nd Ed. **Author:** Jonathan Flom, **Publisher:** Rowman & Littlefield
-*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 **January 12**. 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. Students who need accommodations must be registered with Student Accessibility Services (SAS), Ferrell Commons 185, Phone: (407) 823-2371, E-mail: sas@ucf.edu before requesting accommodations from the professor. No accommodations will be provided until the student has met with the professor to request accommodations and presented confirmation of registration with SAS.

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 (5 min. late or longer) 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

Course Policies Continued

5. (cont.) 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.

Bernarda Alba: Mar. 22-31, 2018

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 & master classes 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 from the following categories:

1. Student Choice 2. A Pop/Rock piece that is representative of your personal brand and which you would use to audition for a show currently playing on Broadway or for a recent movie/TV/web/streaming musical, 3. Berlin/Porter/Gershwin/Other 1900-1930s composer, 4. Foreign Language Opera/Operetta/Art Song 5. Musical Theatre Duet with Lesson Partner, 6. Song to showcase your professional brand/aesthetic to be featured in a original story music video/trailer style video at the final.

40% 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/mock auditions/coaching on lesson material in a group format (demonstrating growth on identified issues from lessons) or special assignments, and participating in any guest lecturer's activities.

30% of course grade

TASK- Written Review of *Bernarda Alba*

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-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.

(Tentative due dates will be provided in class)

10% of course grade

TASK- Final Exam

Criteria- Your final will consist of a live performance of one piece, selected by the instructor, and viewing of your brand/aesthetic video project for the professor, and possibly a small panel of faculty and/or other guests on **Monday, April 30- 1 p.m.-3:50 p.m.** Final performances will be evaluated for growth on the technical/artistic elements identified on the piece's last in-class or lesson rehearsal/performance and any additional guidelines as distributed in lesson/master class. 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.

<p>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.</p>
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