



ArtSong 2020 Courses & Preparation

Audition Techniques (Salvatore Champagne, Patty Thom & Alison d'Amato)

What sort of impression do I make in an audition setting and why? What is the best repertoire for me to present in an audition? How can I prepare to audition well and experience auditioning as an enjoyable performance? This course will provide you with feedback on every aspect of your audition and help you create the audition you want to give.

PREPARATION/MATERIALS:

No specific preparation necessary.

Performance Skills Seminar (Patty Thom)

How do I take the ideas I have about my repertoire and turn those ideas into a physical, vocal, and musical performance that is expressive and communicative? How do I get out of my own way and let those ideas come through in my singing? Exploring all aspects of performance, this class gives you the tools to better assess and create your own performance.

PREPARATION/MATERIALS:

Please prepare 3-5 pieces of appropriate repertoire, at least two of them memorized. One or more can be pieces that you'd like to work on while in the program.

Lyric Diction (Salvatore Champagne)

How can I clearly convey my meaning and intent in languages that aren't my own? How do I know whether my diction is accurate and actually sounds like the language I'm singing in!? Having the tools for beautiful and expressive diction lead to beautiful and expressive singing.

PREPARATION/MATERIALS:

No specific preparation necessary.



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Foundations of Singing (Kevin Wilson)

Singing is a complex coordinated event, the combined effect of the skeletal, respiratory, phonatory, articulatory, and resonator systems working together. Having knowledge of the basics of voice production gives singers necessary and useful tools for voice development and successful practicing. Each day we will discuss and experience a different system of singing to give you a physiological understanding of your voice.

PREPARATION/MATERIALS:

No specific preparation necessary.

Song Repertoire (Alison d'Amato)

Where did this music come from? Which came first, the poetry or the music? And how do I make sense of poetry, even in my own language, much less in a language that I don't fully understand? We will delve into the sounds of words as the foundation for art songs and explore a broad survey of representative composers and poets in Italian, French, German, British, and American art song traditions. Song Repertoire class is about giving singers the tools to understand what is on the page, and how to give it life in their performances.

PREPARATION/MATERIALS:

Students should bring 1-2 English-language poems from their song lists to class and be prepared to read them aloud (not memorized). The poems must be separate from the music scores, in their original poetic form. Online resources for finding the original poems include <http://poets.org/>, allpoetry.com, and songofamerica.net.

Voice Lessons and Coachings (Patty Thom/Alison d'Amato/Salvatore Champagne)

How can I better understand my voice and how it works? How can I bring to life what I see on the score as well as the musical ideas that are in my head? One on one time with a trusted voice teacher or coach is key to discovering both the voice and the performer behind it. ArtsBridge ArtSong singers receive two voice lessons (one with Patty Thom and one with Salvatore Champagne) and one coaching (with Alison d'Amato) during the two-week session.



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Acting for Singers (Steve Cardamone)

In the 21st century, like music theater actors, operatic and classical singers will need to be triple threats - with first-rate vocal technique, strong and flexible language skills, and fluid and imaginative acting abilities. This class leads singers to discover ways of creating and conveying meaning, intention, and emotion through the voice and the imagination, both in song as well as in classic texts.

PREPARATION/MATERIALS for ACTING CLASS:

For the first day of class, students should have **2** hard (printed) copies of a Shakespeare monologue in verse...any verse material from any Shakespeare play you'd like. It's easy to tell if something is in verse, as Shakespeare capitalizes the first letter of the first word of every line! Most of Shakespeare is written in verse. Choose something you're excited about. Your monologue should be a minute or so in length (which typically equates to 12-18 verse lines). Feel free to do a portion of a monologue, if it's too long. You do not need to memorize the monologue, but you should *know exactly what the words mean, as if they were notes in a score*. Put the monologue in your own words.

All of Shakespeare is public domain, which means his plays can easily be copied to a Word document from the internet! Here's a link to his plays:

<http://shakespeare.mit.edu/>.

Please also have a notebook, pencil (w/eraser), pen, and 2-3 different colored highlighters.

Set up your computer in a private area, preferably at a table or desk, with some room to move.