



ArtSong 2023 Courses & Preparation

On the First Day:

Our mission this summer is simple: to prepare you for what lies ahead. Whether you are one, two, or three years away from college, you will leave ArtsBridge Summer ArtSong ready for the college admissions and audition process. There is no other summer program that focuses as specifically on audition preparation for high school-aged singers, so these two weeks together are an exciting opportunity for both the students and the faculty. The ArtSong faculty is made up of professors from programs around the country who are thrilled about this unique time to work with students.

On the First Day, you will perform a mock audition for the full faculty – the “Initial Assessment”. Please follow the guidelines below when preparing your audition. Plan to dress on this day as you would for a college audition and show us your best work.

As you would for an audition, please bring a headshot with your resume stapled or printed on the back – you will need 3-5 headshots/resumes for the duration of the program.

Please prepare the following:

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- One Art Song in English
- One Art Song in another language
- Both pieces should be memorized
- Bring music for pianist in a binder. Do NOT use sheet protectors on your music. (no lead sheets, no taped accompaniment)



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For Your Classes:

Audition Techniques (Salvatore Champagne, Alison d'Amato, & Dina Kuznetzova)

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 (Alison d'Amato)

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 this process, 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)

What makes an Art Song? How do words and music work together? 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 language as the foundation for art songs and explore a broad survey of composers and poets in the 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 inspiration and life to their performances.

PREPARATION/MATERIALS:

Students should choose a poem in English from their song lists and bring them to class to read aloud (not memorized). The poems must be originally in English, and be separate from the music scores, *in their original poetic form*. Online resources for finding the original poems include songofamerica.org, poetryfoundation.org, and poets.org.

Voice Lessons and Coachings (Jason Aquila, Alison d'Amato, Salvatore Champagne, Dina Kuznetsova, & Kevin Wilson)

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 three voice lessons (one with Salvatore Champagne, one with Dina Kuznetsova, and one with Kevin Wilson) and two coachings (one with Jason Aquila and one 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 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 before our first session together.

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.