



VO 391 INDIVIDUAL PERFORMANCE STUDIES / VOICE

IES Abroad Milan

DESCRIPTION:

Individual Performance Studies is dedicated to a hands-on approach to the performance of Opera music under the supervision of professional musicians. This course provides classical singers of all levels the opportunity to work on vocal technique style and skills of the classical singing performer in a concentrated immersion environment. A foundational knowledge of music that enables singers to perform comfortably is required. This course includes private lessons in vocal technique as well as rehearsals with pianist and voice faculty. Weekly labs will focus on musical interpretation and learning opera scenes. All participants are encouraged to perform in a final concert.

Technique:

- Study in deep and develop well-coordinated breath support, also with breathing mirror check;
- Singing with consistent, accurate intonation and bright sound;
- Focusing on registers, vocal tone, vibrato, vocal health;
- Voice homogeneity and balance;
- How to make your voice sound more powerful focusing on resonance and support;
- Work on dynamics, embellishments;
- Vocal use, abuse, and care.

Repertory and interpretation:

- Italian repertory from different time and periods;
- Focusing on baroque, classic, romantic and verismo differences of style, interpretation, and difficulties;
- Preparing Opera scenes, art songs, duets, trios, and ensembles (depending on the number and level of students).

The number of credits awarded is determined by the number of contact hours with the personal instructor, number of hours of private practice, and the preparation of a private solo recital according to the following criteria:

- 12 hours of private instruction;
- 75 or more hours of independent practice;
- depending on the singer's level, students will prepare and present a few pieces from the Operatic and/or Italian Art song repertoire assigned by the instructor;
- for each piece assigned, the singer is expected to research and understand which work or collection it comes from, to be acquainted with the plot and the context of the aria (or the ensemble) is being sung, and to fully understand its meaning;
- the total performance time of the recital will be 15 minutes (depending on the student's level, the numbers of performers, and the concert running time);
- the performer will play the whole program by heart.

For each private lesson, students are expected to complete at least 7 hours of independent practice. Students enrolled in Individual Vocal Studies may not use private instruction or hours of preparation that are required as a part of the Music Performance Workshop to receive credit for this course.

CREDITS: 3

CONTACT HOURS: 12 hours of private instruction + 75 or more hours of independent practice

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: An audition may be necessary to determine the appropriate level of instruction.



METHOD OF PRESENTATION:

Personal instruction, field study (attending recitals/opera at la Scala and/or other Milanese theaters), etc.

FORM OF ASSESSMENT:

- Course engagement and constant commitment: 30%
- Growth in technical and in interpreting the music assigned: 40%
- Final performance: 30%

The instructor will complete a written evaluation form that provides an assessment of the student's musicianship, preparation, progress, and any other relevant issues. The student is responsible for ensuring that this written evaluation is turned into the Registrar's Office at the IES Abroad Center before the end of the semester.

LEARNING OUTCOMES AND REQUIRED WORK:

Thanks to a structured study method adapted to the characteristics of each individual voice and level, the student will gain awareness of the vocal instrument, its physiology, technique and increase its expressiveness.

By the end of the course, the student will:

- be able to demonstrate improvement in performance ability and knowledge of the vocal physiology, diction, and repertoire.
- develop specific musical skills, including stylistic interpretative abilities and practice techniques;
- expand repertoire;
- acquire staging skills, acting, posture also through the observation of both live and videos of professional performers, as will be assigned on a case-by-case basis;
- be able to translate the texts of each assigned aria/duet or ensemble;
- be able to read the libretto or plot of the operas from which the assigned arias/duets/ensembles are taken.

ATTENDANCE POLICY:

As a member of our class community, you are expected to be present and on time every day. Attending class has an impact on your learning and academic success. For the reason, the IES Abroad Milan attendance policy allows for the following number of absences, which are intended to be used for physical and mental health reasons:

- THREE (3) absences in each Italian language course,
- TWO (2) absences in each Area Studies course,
- ONE (1) absence in each seminar course or course meeting 1 day a week,
- **ZERO (0) absences in each course of individual music instruction.**

Every absence beyond this allowance will automatically result in a penalty of 2 percentage points off the final grade. SEVEN (7) absences will result in a failing grade in Italian language and Area Studies courses. FOUR (4) absences will result in a failing grade in seminar or 1-day-a-week courses. Failure to attend a scheduled exam, test, quiz, or presentation will automatically result in an F grade on that assessment.

CONTENT:

Individualized Pacing & Repertoire

This syllabus, designed for a performance-based course, is structured around a flexible pacing model. Repertoire and weekly study objectives will be selected by the instructor to reflect each student's skill level and progress, and will be adapted to set challenging goals while meeting individual needs. While a general semester outline is provided, curriculum milestones may shift based on the student's rate of learning and demonstrated proficiency.

Voice student: Calendar Sample

The content of each private lesson will be established based on the students' level. Below is an example:

CALENDAR:

Lessons	Content	Readings & Assignments
Lesson 1	Explaining breath support, the importance of it. Base technique. Vocalizing, starting to face some singing issues.	Gasparini: Lasciar d'amarti
Lesson 2	Working a lot on breath support. Easy technique exercise to work as much as possible on sound equality and roundness. Started to work, vocalized, on the assigned aria	For next week the aria with words and rhythm.
Lesson 3	Working on breath support, rounding the sound, equality of vowels and sound. Listening to the aria with words, correcting phrase by phrase diction, sound and vocal mistakes.	Scarlatti: Sento nel cuore
Lesson 4	Focusing on half steps to help the passaggio. A lot of vocalizing. Working on the new aria issue, specially how to face big intervals	For next week Scarlatti with words and rhythm.
Lesson 5	Focusing on "staccato" and "balzato". Working hard on breath support and passaggio. Correcting how phrase and direction of phrase, plus, Correcting all the pronunciation issues.	Tosti: Sogno
Lesson 6	Focusing on equal sound and vowels uniformity. Working on Tosti's song (differences with style, expression, words, and line)	...
Lesson 7	Vocalizing very gently, focusing on rounding and freeing the voice. We went through the 3 arias she already studied. Corrected mainly Sogno because she will sing it in a concert. Working on expression and freedom. The voice is more stable and better supported.	2 duets: Carissimi and Anonymous
Lesson 8	A lot of vocalizing, focusing on relaxing and how to prepare the voice in the early morning. Working hard on the two assigned duets, also rehearsed with the mezzo. Worked on Tosti's aria.	2 hours lesson, regular + make up lesson
Lesson 9	Vocalizing focusing on breath support, exercise for intercostal muscles. How to face concert stress. Worked on the concert aria and duets (expression and pitch for the duets)	...
Lesson 10	A lot of vocalizing, focusing on relaxing and how to prepare the voice in the early morning. Working on all the arias we studied in the semester and Rehearsing on the two concert's duet. Performing the concert program for me.	2 hours lesson, regular + make up lesson
Lesson 11	...	...
Lesson 12	...	...

COURSE-RELATED TRIPS:

Possibility of going with their teachers to theatres, concert halls or anything else closely related to opera.

RECOMMENDED READINGS:

- The libretto of each opera aria assigned;
- Jessica McMurray, *The book o 101 Opera Librettos*, Edizione Vlack Velvet
- Donald Jay Grout, *Hermine Weigel Williams, A short History of Opera*, Edizione Columbia University Press
- Rodolfo Celletti, *A History of the Belcanto*, Clarendon Paperbacks, 1997
- Maria Luisa Sanchez, *La Voce*, Ed. Carrara – ISBN: 979-0-2157-5054-8
- Maria Callas, *Lezioni di Canto*, Ed. Longanesi - ISBN-10: 8830408549 / ISBN-13: 978-8830408548
- Antonio Javarra, *Il canto e le sue tecniche*. Trattato - Ed. Ricordi - ISBN: 8875920478 - ISBN-13: 9788875920470
- Vittorio Coletti, *Da Monteverdi a Puccini – Introduzione all’Opera Italiana*, Ed. Einaudi - ISBN: 978-88-06-16592-7
- Paola Geri, *Manuale d’Italiano per cantanti d’opera*, Ed. Guerra - ISBN 88-7715-725-9

REQUIRED LISTENINGS:

The teacher will suggest listening according to what is needed by each individual student during study.