

**“GHEORGHE DIMA” MUSIC ACADEMY – CLUJ**

**Faculty of Music Performance  
Opera Singing and Musical Performing Arts Department**

**MUSIC PERFORMANCE**

**OPERA SINGING**

**SYLLABUS**

**UNDERGRADUATE STUDIES**

## INTRODUCTION

At an academic level, the music performance course is meant to train highly qualified specialists in the performance and vocal education fields.

To serve this purpose, theoretical and practical skills acquired over the course of the instructive-educative process in specialized secondary school institutions, are developed and perfected at a higher level of academic musical education, both through repertoire selection and specialized theoretical and broad cultural spectrum courses.

The music performance course has an extremely complex role from an educational standpoint, contributing to the development and fulfillment of students' vocal-musical personality, training Music Academy graduates for the superior requirements of contemporary musical culture. .

## SKILLS/COMPETENCIES

- **knowledge-based:** a superior valorization of students' interpretative abilities and qualities through the assimilation of representative pieces from the vocal musical repertoire, of high stylistic level. The courses and practical workshops from this discipline aim to open new aesthetic horizons in the cultural landscape.

- **professional – practical skills:** graduates of this specialization will have the necessary training to fill positions as operatic soloists, soloists for the vocal-symphonic genre, ensemble lyrical artists (opera or philharmonic choir, other types of professional ensembles) and teaching positions, as long as they have also graduated from the Department for Teacher Training and Education Department.

## Evaluation Methods

Exams – 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup> year, 1<sup>st</sup>/2<sup>nd</sup> semester (practical assessment)

Regulations concerning how to conduct and organize exams and practical assessments are stipulated in the Student Rulebook, in the section on students' professional activity.

Minimal repertoire: 8 arias from opera and musical theater from all historical periods of vocal music, including the contemporary period.

### **Obligatory Reading:**

- Constantinescu, Gr. , - Ghid de operă, Ed. Muzicală, București, 1971.
- Constantinescu, Gr., - Splendorile operei – Dicționar de teatru liric, Ed. Didactică și Pedagogică, București, 1993.
- Cristescu, O., - Cantul, Ed. Muzicală, Bucuresti, 1963.
- Dorizzo, Al. , - Vocea, mecanisme, afecțiuni, corelații, Ed. Muzicala, București, 1972
- Dufrenne, M., - Fenomenologia experienței estetice, Ed. Muzicală, București, 1976.
- Florescu, A., - Contrapunct liric, Ed. Muzicală, București, 1987.
- Ionescu – Arbore, A., - Interpretul teatrului liric, Ed. Muzicală, București ,1984.
- Ionescu – Arbore A., - Realizarea spectacolului liric, Ed .Muzicală, București , 1992.
- Ionescu – Arbore, A., - Unele probleme de metodica predării cântului, Ed. C.C.E.S., București , 1971.
- Livescu, A., - Despre dicțiune, Ed. Stiințifică, București, 1965.
- Stanislavski.,- K.S - Munca actorului cu sine însuși, Ed. De Stat pentru literatura și Artă, București, 1951
- Stefanescu, I., - O istorie a muzicii universale, vol. I, II, III, IV., Ed. Fundației culturale române, București, 1993 ,1996, 1998, 2002.
- \*\*\* Other courses, talks, papers and specialized studies photocopied in art universities, academies and faculties.
- \*\*\* “Gh. Dima” Music Academy’s Sound Archives, Cluj-Napoca.

### **Facultative Reading**

- Husson, Raul., - Vocea cântată, Ed. Muzicală, București, 1962.
- Moiescu, T., Paun, M., - Opereta, Ed. Muzicală, București, 1969.
- Niculescu – Basu, G., - Cum am cântat eu, Ed. Muzicală, București, 1962.
- Stan, S., - Tehnica vorbirii scenice, Ed. C.C.E.S,București, 1967.
- Serfezi, I., - Metodica predării muzicii, E. D. P., București, 1987.
- \*\*\* Specialization and methodical syllabi elaborated by the three national music academies, București, 1984.

## 1<sup>st</sup> YEAR – Semester 1

### Lesson 1

#### **Human voice – the evolution of singing schools**

Fundamental principles for the complex vocal education of a singer in training. Differentiation possibilities of the technical, artistic and stylistic qualities of a performer.

### Lesson 2

#### **Antique arias – a representative genre for classical vocality.**

Selecting the appropriate aria for the performer's vocal capabilities. Identifying technical and performance related issues. Vocality, articulation, phrasing, legato, musical dynamics. Antonio Caldara *Sebben Crudel* – aria.

### Lesson 3

#### **Elements of anatomy and physiology of the vocal apparatus**

Gaining knowledge on the most important organs and their physiology in voice training: lungs, trachea, larynx, diaphragm, oropharynx, nasopharynx, nasal passages and conchae, oral cavity and all bone cavities of the face (sinuses), as well as of the vocal apparatus (respiratory system, phonation apparatus and resonating chambers).

### Lesson 4

#### **Producing vocal sound (attack, vocal resonance, vocal emission)**

Individualized vocalizing exercises, designed to train the voice.

### Lesson 5

#### **Romanian lied – first creators and folklore adaptations (T.Brediceanu).**

Lied – “*Vai, bădiță dragi ne-avem*”. Performing elements specific to this musical genre. Vocality, articulation, dynamic, declamation, technical solutions, ornamentation.

### Lesson 6

#### **The role of breathing in singing.**

The importance of breathing in sound production. Understanding professional breathing as a voluntary physiological act, which is based on two essential factors: inspiration and expiration.

### Lesson 7

#### **Types of breathing**

Diaphragmatic ribcage breathing – techniques and breathing exercises.

**Lesson 8****Diaphragmatic ribcage breathing.**

The importance of diaphragmatic ribcage breathing in sound production and quality, dosing and control of the airstream, tone implosion or voice inhalation.

**Lesson 9****The role of vocals, consonants, diphthongs and triphthongs in classical singing.**

The study of vocals and consonants for a correct word pronunciation. Lyrical declamation. Expression and style.

**Lesson 10****The classical singing concept.**

Vocal technique etudes and importance of the voice. The role of music and word in the development of a performer, originality and personality.

**Lesson 11****Musical-Vocal reference points of the *recitativo secco* in antique arias.**

Importance of the word. Vocal rendition of the inflexions of recitation with determined musical expression and intonation.

**Lesson 12*****Recitativo accompagnato* – vocal and stylistic traits in antique arias.**

Analyzing the piece, its content, musical phrases and the relationships between them. The importance of rhythm, of the note values indicated in the score and a correct intonation of pitch.

**Lesson 13****Cantilena in Antique arias.**

Musical phrasing, articulation, dynamic, legato accuracy, delicate soft sound – elements required for achieving a cantabile style in the performance of an antique aria. G.Mercadante *Soave imagine* - aria.

**Lesson 14****A retrospective overview of the vocal technique elements involved in the vocal-interpretative accomplishment of the antique aria.**

Approaching the performance of the aria with a focus on the necessity of a harmonious relationship between technical means and the expressive universe of the work.

## 1<sup>st</sup> YEAR – 2<sup>nd</sup> Semester

### Lesson 1

**Ornaments specific o the Italian antique aria – elements of vocal vocabulary: appoggiatura, mordent, gruppetto, cadenza, etc.**

Knowledge on and correct use of vocal ornaments – an absolute necessity in maintaining the stylistic accuracy of *bel canto*, highlighting the virtuosity and avocal qualities of the performer. Personalized vocalizations. D.Cimarosa *Nel lasciarti o prence amato* –aria.

### Lesson 2

**Literary text – a means for artistic expression (articulation, declamation, diction, etc.)**

Clarity and expression in the pronunciation of a literary text. Achieving perfect diction through the correct articulation of words which leads towards an exteriorization of emotions. Diction exercises, text reciting.

### Lesson 3

**Vocal resonance – the role of internal sensibilities and voice control.**

The importance of knowing the anatomical-functional aspects of the vocal apparatus, the mechanics of underlying organic factors involved in the act of singing, vocal release, avoiding muscle tension and stimulating muscle memory and reflexive movements.

### Lesson 4

**Remarkable performances of the genre – Italian antique aria.**

Performance reference points, audio-video analysis.

### Lesson 5

**The technique of covering open sounds, compensating for vowels.**

The main focus will be on homogenizing the registers, obtaining a beautiful, warm, soft and equal tone throughout the whole vocal range through a low position of the larynx.

W.A.Mozart *Das Veilchen* lied.

### Lesson 6

**Voice classification (timbre, vocal register, vocal range, ambitus).**

The importance of selecting repertoire in accordance with voice classification and typology (soprano, mezzo-soprano, alto, tenor, baritone, bass-baritone, bass).

### Lesson 7

**Particularities of colloquial speech in Romanian classical songs.**

Insușirea cunoștințelor despre folclor, ethos, fondul expresiv, trăsăturile de ordin ritmic și modal.

**Lesson 8**

**Vocalizations – justification and repertoire – the necessity of respecting student’s individual particularities (age – voice type, temperament, musical education)**

The importance of selecting vocal exercises according to the student’s individual characteristics, voice, temperament, vocal range. Sound attack, register homogeneity, vocal tone color unity, *messa di voce*, *portamento*, exercising ornamentation.

**Lesson 9**

**Effects and defects in singing: legato, staccato, vibrato, glissando – tremolo, voice breaking.**

Daily practice. Vocal training.

**Lesson 10**

**Vocal approach of the classical lied. (Mozart, Haydn, Beethoven).**

Selecting the lied according to the vocal and temperamental characteristics of the student. Genre specific style and performance.

**Lesson 11**

**Poetry – an essential element in achieving the artistic expression of the classical vocal miniature.**

Poetic text as an essential element for vocal performance. Articulation, declamation, content and vocal expressivity. Fr.Schubert *Fruhlingsglaube* lied.

**Lesson 12**

**Stylistic musical means utilized in the classical lied.**

Collaborating with the accompanist. Phrasing, interpretation, articulation, dynamics. Outlining the poetic “idea”. Respecting the composer’s indications.

**Lesson 13**

**A retrospective overview of vocal techniques involved in the performance of the Italian antique aria.**

Psychological training in preparation for the practical examination. The focus will be on scheduling class meetings and recitals.

**Lesson 14**

**A retrospective analysis of the prepared repertoire in the Romanian classical song and classical lied areas.**

Focusing and self-control, performance techniques. Training for the practical exam.  
Scheduling the repertoire in class meetings and recitals.

**Lesson 1****Stylistic reference points in vocal creation of the pre-Classical period**

Initiation in the development of vocal capabilities through moving from pre-classical repertoire to baroque, classical, early *bel canto* and Romanian lied of the first half of the 20<sup>th</sup> century.

**Lesson 2****Oratorio aria in German baroque creation (Bach, Haendel) or Italian.**

Selecting repertoire in accordance with each student's capabilities, vocal type and technical abilities necessary in the performance of these musical styles.

**Lesson 3****Vocal instrumentality and technical means in performing baroque music (vocalizations specific to baroque).**

German baroque music repertoire (Bach, Haendel); genre specific necessary musical tools. Haendel – arias from Messiah, Xerxes, Bach – Magnificat.

**Lesson 4****Vocal issues in baroque music**

Approaching issues concerning typical baroque vocal performance through executing ornamentations in instrumental style with precision and accuracy.

**Lesson 5****Methods of ornamentation execution (*fioriture*), in baroque vocal creation.**

Performing arias from German or Italian baroque through assimilation of the musical text and necessary vocality (Bach, Pergolesi, Haendel).

**Lesson 4****Specific means and reference points in the musical-vocal realization of the *recitativo secco* and *accompagnato* in Baroque.**

Practicing *recitativo secco* and *accompagnato* through specific techniques.

**Lesson 4****Opera arias in classicism and early romanticism.**

Operatic repertoire in the Classic and early *bel canto* period (Mozart, Donizetti, etc.).

**Lesson 8****The typology of Mozartian voices**

Selecting the repertoire in accordance to the character of the 5 clear voices: soprano, mezzo-soprano, tenor, baritone, bass.

### Lesson 9

#### **Realization of the *recitativo secco* and *accompagnato* in Mozartian creation**

The importance of the *recitativo secco* and *accompagnato* as a result of the dramatic structure of the text and the continuation in an aria. Mozart – The Wedding of Figaro, *Così fan tutte*. The thorough study necessary to all vocal types.

### Lesson 10

#### **Romanian lied in the first half of the 20<sup>th</sup> century (M. Jora, S. Drăgoi, etc.)**

Initiation in the opera of early *bel canto* with an analysis of the vocal particularities of the Italian language, through the specific character of legato and the cabaletta aria (Donizetti – Elixir of Love).

### Lesson 11

#### **Traits and stylistic characteristics in the rendition of Romanian lieds from the first half of the 20<sup>th</sup> century**

Romanian lied in the first half of the 20<sup>th</sup> century; Sabin Drăgoi, Gheorghe Dima, Tudor Ciortea; Romanian poetry in the music of Romanian composers.

### Lesson 12

#### **The libretto, a major component in the artistic performance of an aria.**

Elegance, precision, flexibility specific to Mozartian repertoire, applied to each specific voice: The Wedding of Figaro – Figaro's arias, Susanna's arias, Cherubino's arias.

### Lesson 13

#### **Vocal clarity, simplicity and elegance – definitive traits of the classical style.**

*Bel canto*: beauty, vocality, harmonies based upon the specific of Italian music in keeping with the opera's libretto, an indispensable help for the young singer when tackling the new issues presented by *bel canto*.

### Lesson 14

#### **A retrospective overview of the practiced material – stylistic differences Baroque – Classicism**

Assessment of the development in the three aforementioned genres (German and Italian baroque, early *bel canto* and Romanian lieds from the first half of the 20<sup>th</sup> century).

**Lesson 1****Opera in early *bel canto*.**

Vocal expression, adapting and molding the voice according to repertoire (classical, *bel canto*) and to each student's individual vocal capabilities.

**Lesson 2*****Bel canto* and notable representatives.**

Practicing the Italian baroque aria by going through the recitativo until the actual aria, acility, flexibility, homogeneity (Vivaldi, Pergolesi, etc.).

**Lesson 3****Operatic aria and vocal coordinates of the *bel canto* style**

*Bel canto* and notable representatives of the genre; characteristics and interpretative reference points of the class.

**Lesson 4****Agility, flexibility and homogeneity – elements indispensable to *bel canto***

Operatic aria and vocal coordinates of the *bel canto* style, the importance of text in musical phrasing, homogeneity, nuances, elements indispensable to *bel canto*.

**Lesson 5****Aesthetic-interpretative traits of the operatic aria in the *Bel canto* period (melisma, trill, appoggiatura, etc.)**

Aesthetic-interpretative traits of the operatic aria in the *Bel canto* period; legato, dynamic, nuances.

**Lesson 6****Tempo – a balancing element in Mozartian arias.**

The classical aria: interpretative, vocal and stylistic reference points. Tempo – a balancing element in Mozartian arias.

**Lesson 7****Vocal miniatures in romanticism – German lied in the creation of composers Schubert, Schumann, Brahms.**

German lied in the creation of composers Schubert, Schumann, Brahms. Vocal miniature in romanticism (Schubert – An die musik, Die forelle) .

**Lesson 8****The structure and traits of the romantic lied.**

The structure and traits of the romantic lied, stylistic and interpretative reference points.

### **Lesson 9**

#### **Cantilena in Mozartian arias specific to *bel canto***

Cantilena in Mozartian arias, in *bel canto arias*, necessary characteristics through the implementation of musical text, phrasing, dosing and breath control.

### **Lesson 10**

#### **Complementarity between text and music, between voice and accompaniment in romantic lieds.**

Text – music relation, the dialogue between voice and accompaniment in romantic lied creation. (Schubert – An die musik) .

### **Lesson 11**

#### **Tempo changes specific to performing romantic lieds.**

Tempo changes specific to romantic lieds. (Schumann, Brahms, Mendelssohn-Bartholdy). Interpretative reference points.

### **Lesson 12**

#### **Vocal and artistic means specific to Russian lied repertoire - Ceaikovski.**

Vocal and artistic means specific to Russian lied repertoire, the character of Russian music and depth of the text. (Ceaikovski).

### **Lesson 13**

#### **Outstanding performances of German lied repertoire, comparative analyses.**

Outstanding performances of German lied repertoire, comparative analyses (Herman Prey, D.F Diskau).

### **Lesson 14**

#### **Consolidating the prepared repertoire – a review of past courses.**

Consolidating the prepared repertoire, interpretative reference points in the repertoire prepared for the practical examination: baroque aria, *bel canto* aria, romantic lied.

**Lesson 1****Semantics of romantic vocal writing.**

Selecting the romantic aria according to the performer's abilities. Vocality, expressivity, legato, articulation. Technical solutions.

**Lesson 2****The voice in romantic works in the genre.**

Romantic vocality. Learning the *recitativo accompagnato* in the Italian romantic aria. Vocal color and expression.

**Lesson 3****Aesthetic-interpretative traits of the romantic opera repertoire.**

Dynamics and expressivity. Intensity and tone color according to the character and subject of the aria. An aria from Don Pasquale by G. Donizetti.

**Lesson 4****Dynamic characteristic of the voice in romantic repertoire.**

Performing the aria with musical expression, through dynamics, nuances and in keeping with the character portrayed.

**Lesson 5****Vocal range, an essential requirement for approaching romantic repertoire.**

Expressivity and vocality in performing an operatic aria from national schools. Arias from Ivan Susanin by Glinka. Learning the original text. Vocal color, articulation, legato.

**Lesson 6****The structure of the romantic aria (recitativo, actual aria, cabaletta)**

Aria from Tchaikovsky's Queen of Spades. Dynamics, adapting expression to the portrayed character. Pronunciation of the original text. Vocal color.

**Lesson 7****Recitativo accompagnato in romantic style.**

Musical expression in performing an aria from the French repertoire. Aria from the opera Faust by Gounod. Molding the voice to fit the text and searching for artistic expression through nuances and tempo changes.

**Lesson 8****Aria in romantic style.**

Expressivity and color in performing a romantic aria. Dynamic range from *forte* to *piano*, vibrato, articulation. Body language.

### Lesson 9

#### **Stretto, an element of vocal virtuosity.**

Aria from Lucia di Lammermoor by Donizetti. Vocal intensity and expression. Legato, dynamics, portraying the character according to physiological and technical abilities of the student.

### Lesson 10

#### **Tempo changes specific to romantic style.**

It is very important to follow all of the composers indications that appear in the score. Legato and text articulation..

### Lesson 11

#### **Dynamics in romantic vocal repertoire.**

Dynamics and expressivity. Singing from *forte* to *piano*. Intensity, timbre, color.

### Lesson 12

#### **Romantic vocal cadenza between agility and expression.**

The climax of a romantic aria is the cadenza which requires an outstanding technical agility and flexibility. Following the rhythmic profile from the score.

### Lesson 13

#### **Word-sounds relationship in outlining romantic emotion.**

The importance of a correct evaluation of score indications in Russian arias as well as French and Italian arias. Expression Dynamics. Legato.

### Lesson 14

#### **A retrospective overview of the romantic opera.**

The voice, an instrument in the search for musical expression. Psychological training in preparation for a public performance. Practicing control on stage.

**Lesson 1****Romantic harmonic modulation and its correlation to musical expression.**

Separating voices based on timbre. Adapting and molding the voice after repertoire and musical expression. Vocal requirements of opera repertoire. Stylistic period and its traits. 4 arias from different stylistic periods.

**Lesson 2****Balancing original interpretative concept in relation to the author's creation.**

Aria from Italian Baroque, *Vieni, vieni* by Vivaldi. Legato on phrases, with deep breathing. A correct pronunciation of text.

**Lesson 3****Recognizing disciplines for a repertoire that is appropriate for his/her voice**

Respecting the composer's written indications. Phrasing, dynamics, legato. Listening to the aria.

**Lesson 4****The meaning of assimilating the semantics of the score as a whole, an indispensable requirement for the artistic penciling of the character.**

The romantic aria with *recitativo*. The correct reading/learning of the *recitativo*. Perfect pronunciation, phrasing, legato, highlighting the character's traits.

**Lesson 5****The importance of knowing the dramatic context of the character in performing the aria.**

Phrase dosing, dynamics, tempo changes. Vocal and expressive intensity, following the aria's text.

**Lesson 6****G. Rossini, Bellini, Donizetti, notable representatives of *bel canto*, precursors to romanticism.**

Aria from the *Elixir of Love* by G. Donizetti. Reading through the text for a correct pronunciation. A correct musical phrasing through legato and nuances. How to approach virtuosity.

**Lesson 7****Vocal traits specific to Verdi's music.**

Practicing the breathing technique required by Verdian music. Sustained phrases. Nuances.

**Lesson 8****Tipuri de voce în repertoriul verdian de operă**

Learning and performing some virtuosity arias by Vivaldi. Phrasing, breathing, dynamics.

**Lesson 9****Vocal traits specific cu Wagner's music.**

Rusalka's Aria from the opera Rusalka by Dvořák. Learning the original text with a good pronunciation and a deeper understanding of it.

Vocal and corporal expressivity. Legato, articulation, nuances.

**Lesson 10****Vocal types in Wagnerian opera.**

The aria by Wagner cannot be performed by any type of voice. It requires a big voice with an exceptional range, expression and extensive phrases. The text needs to be correctly pronounced, the breathing technique on point and a lot of dynamics.

**Lesson 11****Lyrical declamation in Wagnerian opera.**

Vocal and expressive intensity. Reading through the text and understanding it. Adjusting vocality to the requirements of the aria. Breathing exercises.

**Lesson12****Vocal expression and body language of the singer-actor when portraying a romantic character.**

The voice, an instrument for expression. Nuances for the benefit of musical expression. Expressivity in moments of extreme tension. Listening to the aria.

**Lesson 13****Audio comparative analysis of the arias in outstanding performances.**

The vocal traits specific to the arias practiced in the 2<sup>nd</sup> semester. Listening to representative performances of the works with outstanding artists. Vocal technique and style elements in the three stylistic stances.

**Lesson 14****A retrospective of the studied repertoire.**

Psychological training for the public presentation of the prepared arias. Focusing and self-control.

**4<sup>th</sup> YEAR- 1<sup>st</sup> Semester**

**Lesson 1****References of romantic vocality in National Schools.**

Specifics of vocality according to the articulation in languages of the national schools. Palatal consonants, multiple consonants and soft vowels in Slavic literature (Russian, Czech, Polish). Special vowels and articulation in Germanic languages ( German, English, Swedish, Norwegian). Legato in French and Spanish language. Specifics of articulation in Hungarian. Common traits. Issues and technical solutions.

**Lesson 2****Operatic aria from the perspective of Russian composers.**

Elastic tempo. The importance of a correct evaluation of score indications – optimal proportions in establishing tempo changes. Legato and articulation. Vocal color.

**Lesson 3****Operatic aria in the creation of Cech and Slovakian composers**

Romantic vocality and modern musical language. Expressivity in the post-Romantic era, including the first half of the 20<sup>th</sup> century. From Bedrich Smetana and Antonin Dvořák to Leo Janacek and Bohuslav Martinů.

**Lesson 4****Vocal and interpretative coordinates**

Vocal expressivity and its constitutive elements. Intensity, timbre, color, vibrato. Adjusting the voice to fit the repertoire or expression, respectively. The limits of vocal adjustment.

**Lesson 5****Vocal typology in romantic Russian opera: timbre, intensity, volume**

Separating the voices according to type. From lyric to dramatic. From young to old. The comedic character. Selecting repertoire according to physiological traits and technical capabilities. Deciphering a character's traits by studying the score.

**Lesson 6****Vocal dynamics in the creation of the Russian national school**

From *forte* to *piano* through vocal technique. Dynamics in lied vs. lyrical stage dynamics. Dynamics and expression.

**Lesson 7****Dramaturgy-voice relationship**

The voice as a means for musical expression. Nuances for the benefit of expressivity. Being expressive in moments of extreme tension. Self-control on stage. Distributive attention.

**Lesson 8****Interference in the composing spaces of National Schools. Opera**

Vocal requirements of the operatic repertoire. Slavic and French opera. The universal nature of character typologies and differences I means of musical expression.

**Lesson 9****Vocal-stage attitude of the operatic character. National Schools**

Vocal expressivity and body language. The limits of facial expression during phonation. Control and abandonment in romantic and post-romantic literature.

**Lesson 10****Vocal stylistic elements in French opera arias (end of the 19<sup>th</sup> century).**

Legato, articulation and nuances. Adjusting the vocality to the requirements of the composing period and style. Vocal confluences between the 19<sup>th</sup> and 20<sup>th</sup> century. Technical and vocal style elements in the 20<sup>th</sup> century.

**Lesson 11****Operatic aria in the creation of composers J. Massenet, Gounod, Offenbach, Meyerbeer, Saint-Saëns.**

Vocal and expressive intensity. Elements of classical singing applied to romanticism and verism. Specifics of romantic and verismo vocality. The perils of forcing the voice prematurely in verismo repertoire

**Lesson 12****Linguistic traits of the French operatic aria**

Vocal color palette techniques. Vowels and consonants when singing in French. Differences between speaking and singing. The importance of knowing the language in which a work is being performed.

**Lesson 13****Specifics of prosodic articulation in 20<sup>th</sup> century French opera**

The new *recitativo* of the 20<sup>th</sup> century. From declamations to extreme vocalities. Vocal effects. The dangers of steering away from the principles of classical singing.

**Lesson 14****A retrospect of the studied material**

Training and preparing for recitals and exams. An analysis of recordings and correcting the final details before the exam.

## 4<sup>th</sup> YEAR – 2<sup>nd</sup> Semester

### Lesson 1

#### **Vocality in verism – a result of the evolution of musical drama.**

Verism as an aesthetic, musical and vocal movement. Appearance of the verismo technique and singing style in the historical context of the evolution of the lyrical genre.

### Lesson 2

#### **The operatic aria in the context of a large scale unity of musical dramaturgy.**

The disappearance of classical forms in aria construction. The unconventional structure. Form and content. Integrating the aria in the continuous musical discourse of verismo creation.

### Lesson 3

#### **Typology of voices specific to verism**

From light to dramatic. The link between the character's personality and vocal traits. From comic to tragic. New voice typologies, strong and resilient voices. First audio testimonies. Historical recordings, from 1903 to 1927 – the time of mechanical recordings.

### Lesson 4

#### **Operatic arias in Puccini's creation.**

Musical drama and its requirements in the historical context of the 20<sup>th</sup> century. Continuity, veracity, dramatic nature. The arias become shorter but more intense. Renouncing musical textures in favor of the tuning fork.

### Lesson 5

#### **Puccinian parlando**

Parlando as a generic means of musical expression. Vocal effects of the end of the 19<sup>th</sup> century – beginning of the 20<sup>th</sup> century. Musical notation. Documentary tradition. Special and live recordings.

### Lesson 6

#### **Vocal and stage attitudes of the verismo opera character.**

Vocal attitude vs. body language. Detachment from pure aesthetics in search for extreme means of expression. Models and imitation.

### Lesson 7

#### **The issue of vocality in verismo opera. (Puccini, Mascagni, Leoncavallo, etc.)**

The work's ambitus and textures parallel to vocal range and texture. Intensity and vocal endurance requirements. Vocal effects and coloristic expressivity.

### **Lesson 8**

#### **Vocal archetypes in operatic creation of the 20<sup>th</sup>-21<sup>st</sup> century**

Extreme vocality. From vocal athletic performances to the musician with minimal vocal abilities. The meeting of musician and vocalist. Requirements of modern music and modern opera staging.

### **Lesson 9**

#### **Semantics specific to 20<sup>th</sup>-21<sup>st</sup> century vocality.**

Notation and performance. The history of subjectivism in performance – from Renaissance to contemporary music. What is the score telling us. The road from reading to interpretative concept.

### **Lesson 10**

#### **Rendition of the vocal discourse in contemporary operatic creations.**

Voice and expression. Deconstruction of the classical *bel canto* technique in favor of discovering new extreme means of musical expression.

### **Lesson 11**

#### **The opera role from the perspective of the Bachelor's examination**

Vocal and performance concept of the role. Finalizing details according to the conductor's and director's instructions.

### **Lesson 12**

#### **The vocal-interpretative approach of opera roles.**

Last vocal and interpretative touches on the role prepared for the Bachelor's exam. Rules of conduct in a professional collective. Ethics and tradition. What to do and what NOT to do on stage.