

# **The University of West Georgia Department of Music**

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**Opera Workshop – Fall 2018-Spring 2019 SYLLABUS**

<https://www.westga.edu/administration/vpaa/common-language-course-syllabi.php>

## **I. COURSE OBJECTIVES AND LEARNER CENTERED OUTCOMES – STUDENTS WILL LEARN:**

### **1. Stage Performance Techniques and Skills**

Upper class students will continue to learn and practice all aspects of the art and craft of the singing actor through regular workshop sessions and rehearsals for assigned stage repertoire.

Topics which will be addressed during the course will include, but may not be limited to:

- \_Improvisation
- \_Body movement
- \_moving on the stage, stage direction terminology
- \_Character development and characterization
- \_Non-singing stage work / monologues

### **2. Teamwork and Group Dynamics**

Students will develop teamwork skills through interactive workshop work, large and small group rehearsals, and the performance process. Students will perform in small and large groups, and understand the dynamics of such ensemble activities.

### **3. Industry Business Practice Standards**

Students will learn the proper format for resumés and will prepare and maintain a professional resumé. Students will also learn about headshots and professional photography, promotional materials, website development, and other aspects of appropriate marketing for the young professional singer. Singers will be strongly encouraged to have a professional headshot as part of their audition package.

### **4. Repertoire for the Stage**

Students will be assigned appropriate repertoire for the musical stage in various styles to be studied, rehearsed, and performed. Students will also listen to additional opera and theatre repertoire, both on recordings and in live performances by their peers. Student suggestions will be taken into consideration when planning scenes repertoire.

Assigned repertoire may include a combination of :

- \_leading roles
- \_featured roles
- \_secondary roles
- \_comprimario roles
- \_ensemble roles
- \_non-singing roles

- \_roles which include spoken dialogue
  - \_cover (understudy) roles
- Any and all roles may be double cast.

### **5. Role Preparation Skills**

Students will learn the proper process for preparing new operatic and musical theatre literature for performance on the stage from the early stages of musical preparation, including translations and IPA work, as appropriate, memorization, and bringing the character to life on the stage.

### **6. An Understanding of Style and Genre**

Depending on the assignment of repertoire, students will become acquainted with a variety of styles and genres of music for the stage, and the musical and theatrical characteristics of those styles. This may include, but may not be limited to:

- \_Baroque opera (including stylistic ornamentation)
  - early Baroque (Monteverdi)
  - middle Baroque (Cavalli, Purcell)
  - high Baroque (Handel and Vivaldi)
- \_Opera from the Classical period (Gluck, Mozart, Haydn, Beethoven, Salieri, others)
- \_Romantic opera (Bizet, Massenet, Verdi, Puccini, Weber, Smetana, others)
- \_Twentieth century opera (Britten, Copland, Bernstein, others)
- \_Nineteenth and twentieth century operetta (Offenbach, Gilbert & Sullivan, others)
- \_Modern works for the stage (“Music Theatre” works of Peter Maxwell Davies and Harrison Birtwhistle)
- \_American and British musical theatre (Porter, Gershwin, Rodgers & Hammerstein, Sondheim, Webber, others)
- \_Experimental theatre (staged art songs, cantatas, choral works, etc.)

### **\*\*7. Production Skills\*\***

Students will participate in various aspects of opera production. Production assignments will rotate so all students may be exposed to a variety of tasks, and gain valuable experience in backstage and front-of-house duties. Production work will include, but may not be limited to:

- \_Stage Management (Production Stage Manager “PSM”, Assistant Stage Manager (“ASM”))
- \_Lighting assistance
- \_Set design and construction
- \_Costume and wardrobe design and supervision
- \_Prop organization and management
- \_Make-up supervision
- \_Running crew
- \_Program preparation
- \_Public relations, marketing, and promotion

**\*\*Each student will be assigned some aspect of production for the Fall Scenes program and the Spring Opera\*\*\***

### **Additional Assignment:**

\*If deemed appropriate: Senior or graduate students may have the opportunity to student direct at least one scene for the Fall Scenes performance. This student will be responsible for musical coaching and stage directing this scene. The student director will also be responsible for the minimal set, props and costumes used. These scenes will be supervised by the Instructor.

## **8. Final Project – Performance(s): Fall Scenes, Spring Production, Outreach**

Students will have the opportunity to apply the major principles introduced in the course, and the techniques and skills learned, in regular performances, both formal and informal, culminating in a final full performance of scenes, one-act operas, or a full production.

### **Important Dates:**

**\*Fall 2018: Opera Fall Scenes, "Literature Out Loud" Tuesday October, 30<sup>th</sup> at 8:15pm.**

**Cashen Recital Hall. Black Box style. Dress rehearsal:**

**\*School tour: Dates TBD (November) HOLD: November 16th**

**\*Spring Opera: Die Fledermaus (abridged), Thursday, March 7 at 8:15pm and \*Saturday, March 9 at 7:30pm in the Townsend Center for the Performing Arts**

**\*Spring Opera: Tech at TCP starts Monday, February 25<sup>th</sup>: evening and/or afternoon rehearsals will occur over the next week and a half.**

**\*School tour: dates TBD, Spring 2019**

## **II. COURSE REQUIREMENTS:**

### **1. Workshop Attendance**

The course meets on Tuesday, Wednesday, and Thursday from 3:30 to 5:00 p.m. in the Choral room, 138 and/or Cashen. In the Spring we meet on Fridays from 3pm to 4:30pm or 4:30pm. Attendance at all workshop sessions is mandatory. Advance notice is required in the event of an excused absence from workshop, except in cases of a legitimate emergency. Documentation of the emergency may be required.

Please do not be late for workshop. If lateness occurs, the student should be prepared to offer an apology and an explanation.

Cell phones (texting, gaming, or talking) are not permitted during any class or rehearsal. Chewing gum is not allowed in class or rehearsals. (Singers may not rehearse or perform with gum in their mouths; Gum does not keep you moist. Gum is a mint-based product which dries the mouth out.

### **2. Required Texts and Materials**

There are no required texts for this course.

Required materials include pencils, highlighters, and other music preparation tools, along with a three-ring binder to store audition music – the Audition Book. Assigned stage repertoire can be obtained from the Music Library located in the Ingram Library or may be borrowed from Professor Neely's music library in 138. (The music loan policy will be posted in room 138.)

**HOWEVER: you may not copy music for Opera in the Music Office!** Certain assigned repertoire will be obtained and distributed by Dr. Neely. There may be a small charge assessed to offset the cost of photocopying large quantities of music.

**In the Spring:** Often scores are purchased by UWG Opera or rented. These scores MUST be returned. NOTHING other than pencil markings are allowed in rented scores. Failure to adhere to this policy will result in a fine to resupply the rental company or UWG Opera.

Students are required to purchase appropriate black performance footwear, including character shoes for men or women; jazz flats, black flats, or ballet slippers for women; black dress shoes appropriate for the stage for men. Students are also strongly encouraged to purchase the following items:

■ \_Some opera and theatre scores each semester to begin to build their own vocal library.

■ \_Recordings which will enhance their learning experience as young singers, many of which

recordings may be available to download onto iPods, etc..

### **3. Rehearsals Outside of Workshop Sessions**

**Attendance at weekday evening and weekend rehearsals will be required. Every attempt will be made to schedule rehearsals around job and personal obligations, but the student should have a certain amount of flexibility in their evening and weekend schedules.**

**No rehearsals will be scheduled on Wednesday evenings, except during production weeks (the week immediately preceding a major production). The Opera Theatre will be dark on Wednesday evenings except for tech week.**

## **iii. ASSESSMENT AND COURSE GRADING**

### **1. Grades**

Students will be graded in the workshop on a letter grade basis. The grade is based on a combination of the following criteria and assessment rubrics are provided below:

**a. Attendance.** Students will be expected to attend all classes and assigned rehearsals in accordance with the attendance/lateness policy detailed in Section III, 1 above.

**b. Preparation for Aria Sessions and Auditions Class.** Students will be expected to be prepared musically, and to have completed their IPA and translation work, as application.

**c. Preparation for Rehearsals.** Students will be expected to be prepared to music and staging rehearsals, including memorization, as applicable.

**d. Attitude.** Students will be expected to maintain a positive and healthy attitude toward their work as young singers, and to remain supportive and respectful of other singers in the workshop.

**e. Participation.** Students will be expected to participate fully, both in class sessions, and in their assigned production work.

**f. Performances.** Students will be expected to perform in class and in a mock-audition setting

**Resources:** Hearing Health: Applicable especially to students enrolled in Music classes that involve listening to recorded materials, to students participating in instrumental ensembles, and to solo performers of brass, percussion, or amplified instruments:

**Hearing Conservation for Musicians:**

[http://www.usg.edu/facilities/documents/Musician\\_Hearing\\_Loss.pdf](http://www.usg.edu/facilities/documents/Musician_Hearing_Loss.pdf)

**Vocal Health:** Applicable especially to students enrolled in vocal Music classes, lessons and ensembles:

<http://www.dukehealth.org/repository/dukehealth/2010/12/22/13/57/10/0598/DVCC>

[%20vocal%20health.pdf](#)

**Musculoskeletal Health:** Applicable especially to students who play instruments, but also to students, faculty, and staff who use computer keyboards: <http://www.wcsu.edu/music/repetitivestress.pdf>