

MODULE DIRECTORY

LEVEL 7

WALES INTERNATIONAL ACADEMY OF VOICE

FACULTY OF HUMANITIES AND PERFORMING ARTS

2018-2019

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INTRODUCTION..... **Error! Bookmark not defined.**

MODULES 2

INTRODUCTION

This handbook provides you with detailed information about your course, or Programme of Study, in the academic year 2018-2019. Module descriptors are presented in the accompanying Module Directory document.

The University has made every effort to make the information as full and as accurate as possible, but you should note that minor changes in the organisation of modules between the planning stage and the actual teaching are inevitable. We shall try to keep any such changes to a minimum, and you will receive plenty of advance warning in the event of any alteration. We would also be grateful if you would let us know about any changes that you think might be helpful if introduced into future handbooks.

FEEDBACK

Feedback on your programme of study and modules is welcome and important and will help us to improve and enhance your learning experience. You can give feedback in a number of ways: through the student representative for your programme of study, through module evaluation questionnaires, through informal meetings with your personal tutor, teaching staff, or Head of School, through focus groups set up by Schools to gain feedback from students on particular issues, or through the Students' Union. If there are issues, then it is important that you share these with us so that we can address them. Your opinion is valued.

MODULES

MODULE CODE: AVT-7011
TITLE: Vocal Technique
DATED: 22/03/2016

LEVEL: 7
CREDITS: 30

JACS CODE: W310 - Musicianship/Performance Studies

AIM(S)

- To provide a thorough and confident understanding of vocal production compatible with a lasting career as a solo singer of operatic and concert repertoire.
- To provide the basis of confident musical delivery and freedom in performance.
- To develop self critical analysis and regime in study of vocal technique.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate:

- a high standard of vocal technique in exercises and performance through the planning, development and realisation of personal regimes in relation to enhancement of practical singing skills;
- the ability to make critical and analytical assessment of vocal technique in personal and peer performances;
- a thorough and critical understanding of issues relating to vocal technique.

INDICATIVE CONTENT

- A bespoke system of vocal exercises will be formed for each student which will be systematically and regularly practiced to eradicate technical errors and misunderstanding and fortify the student's ability to confidently present

performance. The student will be required to design a personal regime keeping detailed critical self assessment appropriate research and record of practice. This will be assessed as part of the Presentation / Academic Interview.

- Masterclasses will be given with the Director and visiting experts where vocal standards and development will be discussed and assessed by the tutor and within the group.

LEARNING AND TEACHING STRATEGY

- Individual lectures, tutorials will be used to support the application, discussion and evaluation of techniques and repertoire learned.
- The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning consisting of Lectures, Master classes.	45	15%
Individual / Group Study and Professional Practice.	30	10%
Independent learning	225	75%
TOTAL	300 hours / 30 credits	100%

ASSESSMENT

All assessed components will be filmed / recorded for moderation purposes.

Assessment Component 1 - Presentation / Academic Interview

20%

The individual Presentation / Interview identifies key aspects of vocal technique, with a critical analysis of regime and research. It also explores the ideas, methods and approaches encountered in the taught sessions and incorporates appropriate academic research and critical self-reflection.

Assessment Component 2 - Recital

80%

Students will be required to submit a list of three arias in advance, two of which will be performed before a panel, with a view to demonstrating vocal technique expertise.

Exemplar

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	
Practical	100%
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
Public performances and appearances at various musical festivals by WIAV students enhances the cultural environment. WIAV promotes critical and creative thinking through the understanding of the cultural differences and diversity of our students.	

BIBLIOGRAPHY

Recommended

Davies, G.D. & Jahn, A.F. (2004) *Care of the Professional Voice: A guide to Voice Management for Singers, Actors and Professional Voice Users*. 2nd Ed. London: A&C Black Publishers Ltd.

Herbert-Caesari, E. (2007) *Vocal Truths – Some of the things I teach*. London: Travis & Emery Bookshop Ltd.

Herbert-Caesari, E. (1951) *Voice of the mind*. London: Robert Hale Ltd.

Recommended Listening

Bastianini, E. (2009) *A life in Opera*. Urani Music.

Berganza Theresa (2004) *Una voce poco fa – a portrait of Teresa Berganza*. Universal Music.

Schipa, Tito (1992) *Nimbus Prima Voce*. Nimbus Records.

Tetrazzini, L. (1990) *Luisa Tetrazzini –Opera and Song Recitals*. Prima Voce.

MODULE CODE: AVT-7012
TITLE: Operatic Repertoire & Performance
DATED: 22/03/2016

LEVEL: 7
CREDITS: 30

JACS CODE: W310 - Musicianship/Performance Studies

AIM(S)

- To demonstrate professional standards of musical, linguistic and stylistic ability and knowledge in chosen role and in all public performances.
- To enhance personal experience of professional preparation and performance.
- To develop in the student a regime of analysis, practice and preparation of Operatic roles and repertoire as expected in the profession.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

- prepare, analyse, discuss, synthesise and memorise a new operatic role in a professional manner;
- demonstrate a practical, conceptual and contextual understanding of one particular role and opera studied in detail.

INDICATIVE CONTENT

- The study of appropriate Operatic repertoire, in particular one complete major role (by memory including all recitatives and ensembles). Study of role to include detail of plot, text, dramatic interaction and development between all characters.
- The module will be delivered through one-to-one coaching sessions by coaches and conductors from the Operatic profession, who will instruct and

advise in matters of musical style, dramatic inference and inflection. There will be further one-to-one and group sessions in the art of Recitative. Language sessions will be included on a one-to-one basis. Selected Academy Operatic Gala concerts will form part of the module, and as appropriate, to test the progress of the student's understanding and ability in public performance.

LEARNING AND TEACHING STRATEGY

Individual lectures, tutorials will be used to support the application, discussion and evaluation of techniques and repertoire learned.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning consisting of Lectures, Master classes.	45	15%
Individual / Group Study and Professional Practice.	30	10%
Independent learning	225	75%
TOTAL	300 hours / 30 credits	100%

ASSESSMENT

All assessed components will be filmed / recorded for moderation purposes.

Assessment Component 1 - Presentation / Academic Interview

20%

An individual Presentation / Interview to exhibit the understanding and possible dramatic and musical interpretations of designated roles and the structure of both the individual character and relationships with other personae. This will demonstrate a holistic knowledge of the work from which the role is taken. The Presentation / Interview explores the ideas, methods and approaches encountered in the taught sessions and incorporates appropriate academic research and critical self-reflection.

Assessment Component 2 - Recital

80%

The recital of between 20 and 30 minutes will be made to a panel and the student may be called to perform any section of the designated role from memory.

Exemplar

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	
Practical	100%
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
Public performances and appearances at various musical festivals by WIAV students enhances the cultural environment. WIAV promotes critical and creative thinking through the understanding of the cultural differences and diversity of our students.	

BIBLIOGRAPHY

Recommended

Cambridge Guides:

Balthazar, S.L. (2004) *The Cambridge Companion to Verdi*. Cambridge: Cambridge University Press.

Grey, T.S. (2008) *The Cambridge Companion to Wagner*. Cambridge: Cambridge University Press.

Hunter, M (2008) *Mozart's Operas*. Yale University Press, Harvard.

Youmans, C. (2011) *The Cambridge Companion to Richard Strauss*. Cambridge: Cambridge University Press.

Background

Cooke, M. (2005) *The Cambridge Companion to Twentieth-Century Opera*. Cambridge: Cambridge University Press.

DelDonna, A.R. (2009) *The Cambridge Companion to Eighteenth-Century Opera*. Cambridge: Cambridge University Press.

Donizetti, G. and Cassaro, J.P. (2009) *A Research and Information Guide*, 2nd Edition. Routledge, London.

Gallo, G.R.D (2010) *A Research and Information Guide*, 2nd Edition. London: Routledge.

Vincenzo Bellini, Stephen Willier (2009) *A Guide to Research*, 2nd Edition, London: Routledge.

MODULE CODE: AVT-7013
TITLE: Art Song Repertoire & Performance
DATED: 22/03/2016

LEVEL: 7
CREDITS: 30

JACS CODE: W310 - Musicianship/Performance Studies

AIM(S)

- To acquire professional standards of musical, linguistic and stylistic abilities, knowledge of chosen and general repertoire.
- To incorporate personal experience of professional preparation and performance through Academy concerts.
- To develop in the student a regime of analysis, practice and preparation of Art Song repertoire in a manner and to a standard expected in professional performance situations.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate:

- the ability prepare, analyse, discuss and memorise Art Song repertoire in a professional manner;
- a holistic understanding of particular interpretations of Art Song studied in detail;
- the ability to prepare all aspects of professional solo recital performance, including a public verbal presentation, stage decorum, programme notes and repertoire background detail;
- a holistic understanding and practice of analysis, preparation for performance and the evolvement of interpretation of Art Song in partnership with an accompanist.

INDICATIVE CONTENT

- The study of art song repertoire, in particular one complete recital programme, in at least two different languages, by memory.
- Instruction on musical style, dramatic inference and inflection through one-to-one coaching sessions with coaches and accompanists from the classical music profession.
- Language sessions will be included on a one-to-one basis. Academy Song recital will form part of the module to test the progress of the student's understanding and ability in public performance.

LEARNING AND TEACHING STRATEGY

Individual lectures, tutorials will be used to support the application, discussion and evaluation of techniques and repertoire learned.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning consisting of Lectures, Master classes.	45	15%
Individual / Group Study and Professional Practice.	30	10%
Independent learning	225	75%
TOTAL	300 hours / 30 credits	100%

ASSESSMENT

All assessed components will be filmed / recorded for moderation purposes.

Assessment Component 1 - Presentation / Academic Interview

20%

An individual Presentation / Interview to exhibit the understanding of designated works and of the aspects of presentation, stage decorum and artistic cooperation with an accompanist. This also explores the ideas, methods and approaches to Art Song

encountered in the taught sessions and incorporates repertoire, appropriate academic research, and critical self-reflection.

Assessment Component 2 - Recital

80%

The recital of between 20 and 30 minutes will be made to a panel and audience.

Programme Notes (400 – 500 words) must be prepared in advance.

Exemplar

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	
Practical	100%
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
Public performances and appearances at various musical festivals by WIAV students enhances the cultural environment. WIAV promotes critical and creative thinking through the understanding of the cultural differences and diversity of our students.	

BIBLIOGRAPHY

Recommended

- Johnson, G. and Stokes, R. (2000) *A French Song Companion*, Oxford: OUP.
- Johnson, G. and Stokes, R. (1992) *The Spanish Song Companion*, London: Gollancz.
- Reed, J. (1993) *The Schubert Song Collection*, Manchester: Faber.
- Sams, E. (1975) *The Songs of Robert Schumann*, London: Eulenburg.
- Sams, E. (1983) *The Songs of Hugo Wolf*, London: Eulenburg.

Listening List:

Various Artists (2009)

The Very Best of Volumes 1-4 (From EMI 1899 to the end of the 78 era: 1899-1952)

MODULE CODE: AVT-7014
TITLE: History and understanding of Opera Tradition in relation to the vocal performer
DATED: 22/03/2016
LEVEL: 7
CREDITS: 30
JACS CODE: W310-Musicianship/Performance Studies

AIM(S)

- To develop students' knowledge and understanding of performance traditions, the evolution of vocal technique and stylistic delivery with the altering forces of composition, dramatic presentation and orchestration.
- To nurture students' insight into the changing nature of vocal technique in opera.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate:

- demonstrate appropriate critical understanding of musical and vocal issues in professional performance;
- assess appropriate vocal technical approaches in varied musical styles;
- demonstrate appropriate knowledge of dramatic style in opera and its significance for the vocal protagonist.

INDICATIVE CONTENT

- The module is designed to forge links between theory and practice by developing students' awareness of the role of the vocal performer within an evolving repertoire and compositional styles.
- Students will encounter a range of theoretical, historical and musical issues relevant to professional performance. This may include topics such as vocal

embellishment and approaches to the varying performance demands of periods such as the Baroque, Classical and Romantic eras.

- Students will be introduced to the historical development of opera, with a particular focus on changing requirements in vocal techniques arising from developments in dramatic form, compositional approach and orchestration.

LEARNING AND TEACHING STRATEGY

Group lectures and individual tutorials will be used to support the application, discussion of the historical context.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning consisting of Group Lectures and individual study.	30	10%
Independent learning	270	90%
TOTAL	300 hours / 30 credits	100%

ASSESSMENT

Assessment Component - Coursework

100%

Coursework - Essay / Portfolio (approx. 7,500 words)

Exemplar

Assess some key areas in which Richard Wagner's radical developments in music-drama led to innovative approaches in vocal technique for effective performance of his work.

Or :

How the production of the voice (particularly the tenor, for example) radically altered towards the end of the 'bel canto' period of the 19th century with the advent of the Verismo school.

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
Public performances and appearances at various musical festivals by WIAV students enhances the cultural environment. WIAV promotes critical and creative thinking through the understanding of the cultural differences and diversity of our students.	

BIBLIOGRAPHY

Recommended

De Van, G. (1998) *Verdi's Theater: Creating Drama through Music*, Chicago: University of Chicago Press.

Elliott, M. (2006) *Singing in Style, A Guide to Vocal Performances Practitioner*, London: Yale University Press.

Porriss, H. (2006) *Changing the Score: Arias, Prima Donnas, and the Authority of Performance*, Oxford, Oxford University Press.

Stark, J. (2000) *Bel Canto: A History of Vocal Pedagogy*, Toronto: University of Toronto Press.

Background

Edwards, H.S. (2012) *The Great Musicians: Rossini and His School*, www.gutenberg.org/ebooks/38534

Gutman, R.W. (1999) *Mozart: A Cultural Biography*, Florida: Houghton, Muffin and Harcourt.

Mallach, A. *The Autumn of Italian Opera: From Verismo to Modernism, 1890-1915*, New England: Northeastern University Press.

MODULE CODE:	AVT-7015
TITLE:	Professional development in practice and application
DATED:	22/03/2016
LEVEL:	7
CREDITS:	60
JACS CODE:	W310-Musicianship/Performance Studies

AIM(S)

- To facilitate the development to a professional standard of public performance.
- To assist students in the confident preparation and execution of a professional audition.

LEARNING OUTCOMES

By the end of this module students should be able to:

- study, analyse and secure audition techniques in terms of preparation, repertoire selection and personal presentation;
- work constructively and efficiently as part of a team and under the instruction of a stage director/accompanist/conductor;
- research and effectively select appropriate repertoire in all aspects of the fach of the individual and to be cognisant of techniques and regimes necessary for secure performance;
- have achieved and proven, in public performance of recital, concert and operatic repertoire, the necessary standards required by the profession.

INDICATIVE CONTENT

This module will serve as the overall monitor of achievement in all areas of study and professional standards in public performance and self-assessment. It will examine the general intellectual and academic standards of the students. This module is the equivalent to a professional practice dissertation and is based around an extensive series of public performances culminating in an industry mock audition. Students will

be given tutorial guidance on the development of an Action Plan for access to the industry and continuing professional development.

Specific content will be unique to each individual student in collaboration with the course team.

LEARNING AND TEACHING STRATEGY

Individual lectures, tutorials will be used to support the application, discussion, and critical evaluation of techniques and repertoires learned.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning consisting of Lectures, Master classes, Individual / Group Study and Professional Practice.	60	10%
Individual learning / directed study	540	90%
TOTAL	600 hours / 60 credits	100%

ASSESSMENT

All assessed components will be filmed / recorded for moderation purposes.

Assessment Component 1 Process Portfolio (approx.1, 800 words)

20%

The portfolio explores the ideas, methods and approaches encountered in the programme as a whole in response to facing the reality of the profession, its standards and selection. This will include preparation by the student of a current biography (180–500 words), review writing (500–600 words) and auditioning skills (500–600 words).

Assessment Component 2 - Performances

80%

Consisting of:

Professional Public Performances

Assessment of two public performances with external and internal assessors. Programme Notes (400–500 words) must be prepared in advance for each performance.

Mock Audition

A performance before a panel in which the student will demonstrate and summarise their acquired techniques and knowledge of solo performance and their method of presenting it in a critical professional situation, including a justification of the choice of repertoire.

MODULE CODE:	APS-7003
TITLE:	Repetiteur and Accompaniment Skills
DATED:	17/06/2013
LEVEL:	7
CREDITS:	30
TEACHING METHODS:	Master Classes, Individual / Group Study and Professional Practice 40% Directed Learning 60%
JACS CODE:	W310 - Musicianship/Performance Studies

AIM(S)

- To develop a depth of understanding of relevant repetiteur and accompaniment skills and to facilitate the development to a professional standard of performance as repetiteur and accompanist.
- To assist students in the confident preparation and execution of a professional audition and to develop a broad understanding of vocal production and techniques.

LEARNING OUTCOMES

By the end of this module students should be able to:

- demonstrate a holistic and high level of understanding of the role of a vocal accompanist, and the traditional role and duties of a repetiteur in the professional theatre;
- critically explore the approaches to research and analysis in designing a regime of practice, sight-reading, repertoire and performance;
- study, analyse and secure audition techniques in terms of preparation, repertoire selection and personal presentation;
- display a thorough understanding of pedagogic skills in relation to one-to-one instruction and group coaching sessions.

CONTENT

- A critical overview of the role of repetiteur and accompanist and its application to developing essential communication skills, repertoire, interpretation and vocal techniques.
- The development of an Action Plan for access to the industry and continuing professional development.
- The study of audition skills in the form of mock auditions delivered by professional visiting accompanists and repetiteurs.

ASSESSMENT

Course work 100%

Process Portfolio (approx. 3,000 words) 50%

This wide ranging portfolio explores the ideas, methods and approaches which will incorporate appropriate research and critical self –reflection with regard to vocal technique and a wider range of musical demands encountered by the repetiteur and accompanist

Mock Audition / Interview 30%

The performance of one prepared accompaniment and one previously unseen item in which the students will demonstrate their acquired techniques and knowledge of accompanying and their method of presenting in a critical professional situation.

Action Plan (approx. 1,000 words) 20%

A personal action plan specifying activities for professional development and employment.

BIBLIOGRAPHY

Recommended

Bacon, R. M. with Foreman, E.V. (ed) (1999), *Elements of Vocal Science*. Minneapolis: Pro Musica Press.

Herbert, T. (2001), *Music in Words : A Guide to Researching and Writing about Music*. Oxford: OUP.

Background

Brewer, H with Cooke, F. J. (ed) (1997), *Great Singers on the Art of Singing*. London: Dover Publications.

Jones, K. (2000), *Keeping your Nerve! Confidence Boosting*. London: Faber and Faber.

Slater, D. D., (2010) *Vocal Physiology and the Teaching of Singing: A Complete Guide to Teachers, Students, and Candidates for the A.R.C.M., L.R.A.M., and All Similar Examinations*, London: J. H. Larway.

MODULE CODE:	APS-7004
TITLE:	Public Concert Performance
DATED:	17/06/2013
LEVEL:	7
CREDITS:	30
TEACHING METHODS:	Master Classes, Individual / Group Study and Professional Practice 40% Directed Learning 60%
JACS CODE:	W310 - Musicianship/Performance Studies

AIM(S)

- To facilitate the development to a professional standard of public performance as an accompanist and to provide the basis of confident musical delivery.
- To develop self-critical analysis and regime in the study of physical and psychological preparation for public performance.

LEARNING OUTCOMES

By the end of this module students should be able to:

- have achieved and proven, in public performance of recital, concert and operatic repertoire, the necessary standards required by a professional accompanist;
- demonstrate confident and empathetic communication skills with soloists;
- display a thorough understanding of accompanying techniques;
- research and effectively select appropriate and suitable repertoire in all aspects of professional performance.

CONTENT

This module will serve as the overall monitor of achievement in this particular area of study and professional standards in public performance and self-assessment. It will examine the musical aptitude of students and their ability to respond in a demanding schedule of accompanying duties. This module is based around an extensive series of public performances, accompanying vocal recitals, operatic ensembles, etc and specific content will be unique to each individual student in collaboration with the course team and soloists.

ASSESSMENT

Course work 100%

Professional Performances

100%

Assessments of at least three public performances throughout the two semesters, with external and internal assessors.

Students will be directed to relevant reference material such as literature and music

wherever appropriate.

MODULE CODE: APS-7005
TITLE: Art Song
DATED: 17/06/2013

LEVEL: 7
CREDITS: 30

TEACHING METHODS: Master Classes, Individual / Group Study
and Professional Practice 40%
Directed Learning 60%

JACS CODE: W310 - Musicianship/Performance Studies

AIM(S)

- To acquire a thorough knowledge of the standard Art Song repertoire and to acquire professional standards of musical and stylistic abilities in performance and tutoring this repertoire.
- To incorporate personal experience of professional preparation and performance through many of WIAV's musical activities and therefore develop in the student a regime of analysis, practice and preparation of Art Song repertoire in a manner and to a standard expected in professional situations including linguistic skills in specified languages.

LEARNING OUTCOMES

By the end of this module students should be able to:

- prepare major aspects of accompaniment in a professional solo recital performance, including stage decorum, correct pronunciation and repertoire background detail;
- prepare, critically analyse, discuss accompaniment of Art Song repertoire in a professional context;
- demonstrate a holistic understanding of particular interpretations of Art Song studied in detail;
- demonstrate a holistic understanding and practice of analysis, preparation for performance and the evolution of interpretation of Art Song in partnership with a vocalist;
- evolve skills as expected of a professional coach in the tutoring of a singer in the preparation of public performance of Art Song.

CONTENT

- The study of Art Song repertoire including a detailed knowledge of the history and development of the form.
- Instruction on musical style and dramatic inference through coaching sessions with coaches and accompanists during one-to-one vocal instruction sessions.

- Language sessions will be provided, and the Academic Interview will form part of the module to test the progress of the students' ability in the vocal pronunciation of languages such as French, German, Italian etc.

ASSESSMENT

Course work 100%

Presentation / Academic Interview 20%

An individual Presentation / Interview of no longer than 30 minutes to exhibit the understanding of designated works and of the aspects of Art Song accompaniment including stage decorum and artistic cooperation with soloists. This will also incorporate ideas, methods and approaches to Art Song accompaniment and will include repertoire, appropriate academic research, critical self-reflection and pronunciation in specified languages.

Recital 80%

The student will be expected to accompany a selection of student Art Song public recitals of between 20 and 30 minutes. This will be made to a panel of at least two assessors.

BIBLIOGRAPHY

Recommended

Johnson, G. and Stokes, R.(2000) *A French Song Companion*, Oxford: OUP.
 Johnson, G. and Stokes, R.(1992) *The Spanish Song Companion*, London: Gollancz.
 Reed, J. (1993) *The Schubert Song Collection*, Manchester: Faber.
 Sams, E.(1975) *The Songs of Robert Schumann*, London: Eulenburg.
 Sams, E. (1983) , *The Songs of Hugo Wolf*, London: Eulenburg.

Listening List

Various Artists (2009)	<i>The Very Best of Volumes 1-4 (From 1899 to the end of the 78 era: 1899-1952)</i> EMI <i>Record of Singing – Volume 5 (From the LP to the digital era: 1953-2007)</i> EMI
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MODULE CODE:	APS-7006
TITLE:	Operatic Repertoire
DATED:	17/06/2013
LEVEL:	7
CREDITS:	30
TEACHING METHODS:	Master Classes, Individual / Group Study and Professional Practice 40% Directed Learning 60%
JACS CODE:	W310 - Musicianship/Performance Studies

AIM(S)

- To acquire a thorough knowledge of the standard Operatic repertoire and to acquire professional standards of musical and stylistic abilities in performance and tutoring this repertoire.
- To enhance personal experience of professional preparation and performance through many of WIAV's Operatic activities and therefore to develop in the student a regime of analysis, practice and preparation of Operatic repertoire in a manner and to a standard expected in professional situations.

LEARNING OUTCOMES

By the end of this module students should be able to:

- prepare major aspects of accompaniment in a professional operatic recital performance, including stage decorum, background detail and repertoire from the Baroque period to late 20th century composers;
- demonstrate a practical, conceptual and contextual understanding of specified operas studied in detail;
- exercise broad autonomy and judgement, working constructively and efficiently as part of a creative ensemble;
- evolve skills as expected of a professional coach in the tutoring of singers in the preparation of an Operatic performance.

CONTENT

- The study of Operatic repertoire including a detailed knowledge of the history and development of the form.
- Instruction on musical style and dramatic inference through coaching sessions with visiting coaches and accompanists during one-to-one vocal instruction sessions.
- A general study of designated operatic orchestral scores with reference to specific techniques.

ASSESSMENT

Course work 100%

Presentation / Academic Interview 20%

An individual Presentation / Interview of no longer than 30 minutes to exhibit the students' understanding of designated composers of opera and of the aspects of Operatic accompaniment including stage decorum and artistic cooperation with soloists and directors. This will also incorporate ideas, methods and approaches to Operatic accompaniment and will include repertoire, appropriate academic research and critical self-reflection.

Recital 80%

The student will be expected to accompany a selection of student Operatic recitals (solo and ensemble).

BIBLIOGRAPHY

Recommended

Cambridge Guides:

Balthazar, S.L.(2004) *The Cambridge Companion to Verdi*, Cambridge: Cambridge University Press.

Grey, T.S. (2008) *The Cambridge Companion to Wagner*. Cambridge. Cambridge University Press.

Hunter, M (2008) *Mozart's Operas*: Yale University Press, Harvard.

Youmans, C. (2011) *The Cambridge Companion to Richard Strauss*. Cambridge: Cambridge University Press.

Background

Cooke, M. (2005) *The Cambridge Companion to Twentieth-Century Opera*. Cambridge: Cambridge University Press.

DeDonna, A.R.(2009)*The Cambridge Companion to Eighteenth-Century Opera*. Cambridge: Cambridge University Press.

Donizetti, G and Cassaro, J P (2009) *A Research and Information Guide, 2nd Edition* Routledge, London.

Gallo, G.R.D (2010): *A Research and Information Guide.*, 2nd edn. London: Routledge.

Vincenzo Bellini : Stephen Willier (2009) *A Guide to Research, 2nd Edition*, Routledge, London.