

Voice Studio of Enrique Torál

Part of the required coursework for
Private Voice Studies – 250, 450, 650

Aria Preparation by Enrique Torál

As singer-actors we should be aware that we must frame the aria with dramatic intent and that the experience begins before the accompaniment has concluded. In an audition or performance, it is imperative to allow whatever skills and techniques we acquired through this exercise to flow freely and uncritically, and that neither situation is an appropriate one for critical self monitoring. The only thing that we must be concerned with is to communicate the experience of the aria. For example, in “Dove Sono”, the Countess moves from a condition of psychological fearfulness and timidity to hopefulness and confidence, allowing her to take charge of the outcome of the opera.

When working with individual arias, the singer-actor can ask the following questions to gain a sense of power, which proceeds directly from knowing the choices one can and should make as a total performer. The questions can be asked either of yourself or the character you are portraying.

Please include all questions and answers in typed format with your name, title of opera, composer, name of aria and act from which it appears in the score.

