

PROGRAMMING THE COLLEGIATE OPERA WORKSHOP:  
A DIGITAL CATALOGUE OF SHORT OPERATIC WORKS SUITABLE FOR STUDENTS

by

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(Under the Direction of Frederick Burchinal)

ABSTRACT

The purpose of this project was to develop a user-friendly computer database for collegiate opera workshop directors who wish to find operatic works, roles, and arias appropriate to their particular singers. The design of the database was largely dependent on the inclusion of researched parameters such as aria tessitura, shortened duration, and *Fach* designations because of their relevance to collegiate singers and their absence from similar catalogues. Research associated with these three parameters is included in this document, as well as an examination of the remaining forty parameters contained in the database.

To demonstrate the capabilities of the database, complete information from four operas is included, along with a list of fifty short operatic titles and their respective composers. Two appendices to this document contain tables of all data included in the database and sample query reports. The work involved with the design of this database establishes the foundation and the relationships between the data tables. Although all the data contained within the database can be viewed in Appendix A, the graphical user interface (GUI) is operational through Microsoft Access.

INDEX WORDS: Opera Workshop; Vocal Performance; College Opera; Student Vocal  
Repertoire; Repertoire Catalogue; Opera Database; Vocal Pedagogy

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## **CHAPTER 1**

### **Introduction**

The first steps toward a singer's vocal health and career success are guided by his or her voice teachers, both in the private studio and within performance ensembles. The techniques and solo repertoire learned in the private studio are invaluable to a singer's progress and educational experience. Collegiate music programs that have opera ensembles allow students to learn even more repertoire and gain important performance experience within the all-encompassing art form that is opera. When presented with the appropriate information, an opera director can choose repertoire for his or her students that benefits them as singers and fits the needs of their particular ensemble.

### **Need and Purpose of Study**

The purpose of this project is to develop a user-friendly computer database for collegiate opera workshop directors who wish to find operatic works, roles, and arias appropriate to their particular singers. This database will include a selection of information relevant to collegiate singers that cannot be found when browsing a score, consulting the works list of a given composer, or searching through any other current database or catalogue. This project was born out of an observed need within collegiate opera programs. There are multiple print and online databases which focus on classical repertoire selection, but none that focus on repertoire particularly suitable to college level singers.

Historically, authors have categorized operatic works, scenes, and arias by genre, length, and voice type and catalogued them for easy access. Berton Coffin's multi-volume collection of solo repertoire for classical singers, *Singer's Repertoire*, and Sergius Kagen's *Music for the Voice* are both currently used by music educators, despite their 1960s publication dates.<sup>1</sup> In recent years, catalogues are frequently designed electronically for online usage. Several of these online databases were explored before designing this database's structure, including Aria Database, Operissimo, The Scenes Database, and OperaGlass.<sup>2</sup> Although these websites served as the inspiration for the construction of this database, they are each missing certain useful components that this database intends to include. Quaintance Eaton, Rebecca Hodell Kornick, W. Franklin Summers, and Mary Elaine & Robert Wallace have each compiled their own catalogue of operatic works and scenes. Each of these books are extensive resources for opera directors, voice teachers, and singers, but they are each limited in scope, leaving room for this database. The design of this database prioritizes the vocal health of the singer alongside the collegiate opera director's particular needs for his or her ensemble as a whole.

Undertaking an opera production can be a daunting task for a collegiate program, especially by a director whose responsibility it is to "assess the capabilities of a group, select a proper vehicle which has both artistic merit and general appeal, and guide its

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<sup>1</sup> Berton Coffin, *Singer's Repertoire* (New York: Scarecrow, 1960); Sergius Kagen, *Music for the Voice* (Bloomington: Indiana University Press, 1968).

<sup>2</sup> Robert Glaubitz, "About the Database," Robert Glaubitz, <http://www.aria-database.com/aboutTheDatabase.html> (accessed February 15, 2014); Simona Marconi, "Operissimo: Home," Operissimo AG, <http://www.operissimo.com> (accessed March 4, 2014); Brian DeMaris, "The Scenes Database: Home," Brian DeMaris, <http://www.scenes-database.com/home-1> (accessed March 4, 2014); Stanford University, "OperaGlass," Stanford University, <http://opera.stanford.edu/> (accessed June 15, 2015).

preparation and presentation.”<sup>3</sup> This point made by Laurence Siegle several decades ago still holds true in today’s educational landscape; in order to be considered a worthwhile use of a university’s resources, the pedagogical benefit to the students must be apparent.

Does this mean, then, that opera is not to be justified on the college level? Not at all! Rather it is intended to suggest that if college opera is to be justified it must be done by concentrating upon those functional aspects which supply the participants with the skills and insights necessary for the continuation of the activity in the social and educational milieu into which they will pass upon graduation. These are the people necessary if the activity is to become firmly rooted in the culture.<sup>4</sup>

By selecting appropriate repertoire, collegiate directors become stewards of culture, ensuring the presence and success of operatic productions in their community. Seasoned opera directors, directors new to the world of collegiate opera, musical theater programs looking to expand their performance repertoire, and graduate students studying voice will all benefit from access to this program. By allowing each of these users to examine over forty search parameters, the database will provide results specific to any individual request.

### **Delimitations**

This database is meant to be more than a printed list of short operas. It includes many operas already listed in printed repertoire catalogues, but with the key additions of aria tessitura and role *Fach*. The database is also expanded beyond previous sources to include a broader range of languages and composition dates. To demonstrate the capabilities of the database, complete information from four operas has been included,

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<sup>3</sup> Laurence W. Siegle, “A Re-Evaluation of College Opera,” *Music Educators Journal*, 48, No. 2 (Nov-Dec 1961): 79.

<sup>4</sup> Ibid.

along with a list of fifty appropriate operatic titles and their respective composers. The four short works included are J.S. Bach's cantata *Kaffee-Kantate*, W. A. Mozart's Singspiel *Der Schauspieldirektor*, Jacques Offenbach's opera buffa *L'île de Tulipatan*, and Leonard Bernstein's opera *Trouble in Tahiti*. The difficulty rating system for all listed works is based on a Likert scale-style system of 1-3 stars.<sup>5</sup> One star represents an opera determined to be a beginner's level of difficulty, two stars represent a work of moderate difficulty, and three stars represent an opera of significant difficulty.

The remaining information for the fifty listed and rated works, as well as any more works found to be relevant, will be entered into the database either by the author or a collaborator at a future date. This project is meant to provide research supporting the inclusion of the parameters unique to this database; the conception, design, construction, and execution of the database is also presented as original work of the author.

As is evident from the research done up to this point, there are several catalogues that contain thousands of titles accessible at any time, in print or electronically. The works included in this database are meant to be a representative sampling of college-appropriate short works. The database is meant to serve as a foundation for an ever-expanding catalogue of works that includes information important to the vocal pedagogy of college singers, as well as information not easily found elsewhere. The inclusion or exclusion of certain works is not a judgment on the worthiness of the pieces as musical compositions.

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<sup>5</sup> Paul D. Leedy and Jeanne Ellis Ormond, *Practical Research: Planning and Design* (Boston: Pearson, 2010): 189-190.

Although the user will have control over the search variables in the database, there is no “on-the-spot” editing capability built into the database. The author has the sole responsibility of inputting and redacting the information contained within the database and reserve the right to add more authorized users in the future. Additional search parameters, works, and arias are all possible supplements to the database. The database is not intended to be the only tool a teacher or student uses in selecting all repertoire; it is meant to make the task of finding certain types of repertoire more efficient.

For present purposes, the database will be presented in two appendices to this document. Appendix A is a collection of eight data tables which contain all the data in the database, and Appendix B is a collection of screenshots taken during four specific searches recommended in this document. Eventually, this database could be converted for online use. As is evident from the static state of other online repertoire databases, time and funding must be devoted to maintaining such a large and interactive web-based catalogue. Additionally, the migration of a Microsoft Access database to the internet must be done with significant web development training, which is presently beyond the scope of this project.<sup>6</sup>

### **Definition of Terms**

Three of the most important data fields in this database are the Title of each short work, the *Fach* of each included role, and the tessitura of each role and aria contained within the database. Each work included in the database is considered “short.” For the purposes of this project, a short opera is defined as one with a duration of less than

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<sup>6</sup> ASC Associates, “Converting an Access Database to a Web App – Tables,” ASC Associates, [http://www.ascassociates.biz/WebApp12\\_ConvertTables.aspx](http://www.ascassociates.biz/WebApp12_ConvertTables.aspx) (accessed August 3, 2016).

ninety minutes. This delineation is shared with Quaintance Eaton's catalogue, *Opera Production: A Handbook*.<sup>7</sup>

Although occasionally used interchangeably, in the context of this database and in the context of professional opera houses, voice type and *Fach* are two different entities. For the purposes of this document and database, voice type refers to the familiar voice part designations one might see in a choral work, or in the first few pages of an opera vocal score. The voice types included in this database are as follows:

**Table 1: Voice Type Ranges**

	VOICE TYPE	RANGE <sup>8</sup>
1	Soprano	G <sub>3</sub> -D <sub>6</sub>
2	Mezzo Soprano	E <sub>3</sub> -A <sub>5</sub>
3	Contralto	D <sub>3</sub> -D <sub>5</sub>
4	Tenor	C <sub>3</sub> -C <sub>5</sub>
5	Baritone	G <sub>2</sub> -G <sub>4</sub>
6	Bass-Baritone <sup>9</sup>	E <sub>2</sub> -F <sub>4</sub> <sup>#</sup>
7	Bass	E <sub>2</sub> -E <sub>4</sub>
8	Speaking Role	--

A singer's *Fach* is determined by their voice type's range, tessitura, timbre, weight, and agility.<sup>10</sup> In German, *Fach* literally means a category with implied restrictions or boundaries.<sup>11</sup> The *Fach* labels included in this database are primarily based on the research of American opera coach Richard Boldrey and will be explored in further detail

<sup>7</sup> Quaintance Eaton, *Opera Production: A Handbook* (Minneapolis: University of Minnesota, 1961).

<sup>8</sup> Approximate singing ranges come from Ingo R. Titze, *Principles of Voice Production* (Iowa City: National Center for Voice and Speech, 2000): 206.

<sup>9</sup> According to the "bass-baritone" subject entry in both *The New Grove Dictionary of Music* and Oxford Music Online, the bass-baritone voice type resulted from the new demands Wagner placed on the bass voice in his operas; the voice is expected to navigate a higher tessitura than a bass, but retain the resonance and timbre of a bass voice. An average bass-baritone range was not found listed in these sources, but the upper limit of F<sub>4</sub><sup>#</sup> is listed in Oxford Music Online.

<sup>10</sup> Richard Boldrey, *Guide to Operatic Roles & Arias* (Redmond: PST...Inc., 1994): 7.

<sup>11</sup> Ibid.

in this document. The ten *Fach* designations used in the Roles table of this database are as follows:

**Table 2: *Fach* Designations and Descriptions**

	<i>FACH</i>	DESCRIPTION <sup>12</sup>
1	Spoken	Not a singing role
2	Character	Typically refers to roles which are comedic or eccentric
3	Soubrette	Youthful, light-hearted soprano voice
4	Coloratura	Refers to the ability to sing elaborate ornamentation (i.e. quick melodic runs and leaps)
5	Lyric Coloratura	Role which requires a combination of agile coloratura and lyrical singing
6	Light Lyric	A softer and more mellow version of a Lyric voice
7	Lyric	Refers to a warm, medium-sized voice excelling in legato phrases
8	Spinto	Literally “pushed”: voice is heavier than a Lyric but lighter than a Dramatic
9	Dramatic Coloratura	Strong, flexible sound with the weight of a Dramatic but the agility of a Coloratura
10	Dramatic	Refers to a darker, heavy, penetrating sound

The term “tessitura” is defined differently by multiple sources and often reflects the purposes of the author. Dozens of definitions were researched and reconciled, and for the purposes of this project, tessitura refers to the set of pitches the singer is required to sing with the most frequency and duration in a particular song. In the Arias table, this will be displayed as two pitches that are found by sorting pitch occurrences and calculating totals for each pitch. In the Roles table, this will be displayed as high, medium, or low.

**Table 3: Tessitura Labels and Definitions**

	TESSITURA DESCRIPTION	DEFINITION
1	High	The arias associated with this Role have tessituras near the top of the accepted range of the Role’s voice type.

<sup>12</sup> Boldrey, *Guide to Operatic Roles*, 11-18.



2	Medium	The arias associated with this Role have tessituras near the middle of the accepted range of the Role's voice type.
3	Low	The arias associated with this Role have tessituras near the bottom of the accepted range of the Role's voice type.

### Overview of Methodology

Sources pertaining to vocal pedagogy were consulted while determining which pieces of information were most important to include in the database. This was not done to create a pedagogical database, but rather to ensure the information included in this database would be useful for pedagogues and directors, as they prioritize the vocal health of their students when selecting repertoire. These sources included comprehensive textbooks such as Barbara Doscher's *The Functional Unity of the Singing Voice*, Russell Hammar's *Singing, an Extension of Speech*, Richard Miller's *The Structure of Singing: System and Art in Vocal Technique*, and Clifton Ware's *Basics of Vocal Pedagogy: The Foundations and Process of Singing*. Articles and dissertations were also consulted, especially those pertaining to the vocal hygiene and maintenance of a collegiate singer. The design of the database was largely dependent on the inclusion of the parameters defined previously – tessitura, *Fach*, and short complete works – because of their importance to voice teachers and their absence from similar catalogues.

When the notion of tessitura was defined, its importance to a singer's vocal technique was researched. Despite being the most frequently missing factor in existing catalogues of arias and roles, tessitura is one of the most important pieces of information in selecting appropriate repertoire. A singer phonating in a tessitura that is

uncomfortable (due to its proximity to either a register break or extreme part of his or her singing range) is susceptible to a variety of vocal injuries, ranging from chronic vocal fatigue to vocal fold nodules.<sup>13</sup> For this reason, tessitura was a significant issue to be considered and a necessary component of this database. In contemplating how to include tessitura in the database, an investigation of how to effectively quantify the tessitura of an aria and a role was necessary. Statistical distributions of all notes within a song have been generated by several voice researchers using a dosimeter and tessituragram.<sup>14</sup> For the purposes of this project, an equally thorough process will be used, without the use of a dosimeter or tessituragram.

While most opera scores provide a general voice type for each role, they do not often provide specifics on what kind of mezzo-soprano sings Cherubino, versus what kind of mezzo-soprano sings Amneris. The origins of the German *Fach* system were identified, and numerous sources were consulted in determining how the *Fach* system has evolved since the early twentieth century.<sup>15</sup> In keeping with current casting trends as well as historical labeling, a *Fach* vocabulary will be set for the database and associated with each listed role.

One of the reasons scenes programs are so prevalent in the collegiate opera world is because they allow each member of the opera ensemble to have a featured part in a single performance. In a full-length opera, the performer of a main role may have to sing three arias, three duets, a trio, a quartet, and two large ensemble scenes in one

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<sup>13</sup> Beverly J. Smith-Vaughn, Celia Hooper, and Donald A. Hodges, "Laryngeal Tension in Adolescent Choral Singing," *Journal of Singing* 69, no. 4 (March/April 2013): 404.

<sup>14</sup> A good example of this is found in Ingo Titze's article, "Quantifying Tessitura in a Song," *Journal of Singing* 65, no. 1 (September 2008): 59-60.

<sup>15</sup> An important pair of these resources are Cotton's "*Fach* vs. Voice Type" and Richard Boldrey's *Guide to Operatic Roles & Arias* (Dallas: Pst...Inc., 1994).

evening, which often proves to be too taxing on a collegiate-level voice. Pedagogical resources pertaining to vocal overuse were studied, and the conclusion was that less overall stage time contributes to less vocal fatigue.<sup>16</sup> Presenting student singers with the opportunity to perform a role in its entirety rather than just an excerpt also allows for comprehensive character development. Multiple books and articles pertaining to character development in opera were examined, with David Ostwald's *Acting for Singers* emerging as the standard technique for establishing the objectives for a character from beginning to end.

To find appropriate works for the database, several of the printed catalogues listed previously were consulted. Sample programs from collegiate programs around the country were examined, as both commonly and uncommonly performed operas are contained within this database. The works lists of composers whose styles are representative of their respective musical eras were surveyed in an effort to include operas from various musical eras. The length of these works was not indicated, so key phrases such as “*short*” and “*one act*” were useful in online database searches. Musical scores were then analyzed for content; the length of the work, appropriateness of the work for college-level singers, and special demands for each role were noted.

Web-based vocal repertoire catalogues were examined for both ease of use and relevance of content. The graphical user interfaces (GUI) of each website were compared to one another. A graphical user interface allows the current operator of the database to manipulate the data using visual representations of the data. Drop down menus emerged as one of the most common design aspects, and were implemented into

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<sup>16</sup> Matthew J. Schloneger, “Graduate Student Voice Use and Vocal Efficiency in an Opera Rehearsal Week: A Case Study,” *Journal of Voice* 25, no. 6: 265-273.

the database's design. The database is designed with preset queries for the novice user; no code knowledge or command-typing is required.

### **Structure of Document**

The next chapter in this document is a review of the scholarly literature that is relevant to this topic. Chapter 3 further explores the methodology of the creation of this database. Chapter 4 discusses the need for further study and the scholastic implications of this database, and is followed by a list of references. As previously mentioned, the database contents will be included in two appendices; Appendix A contains Excel spreadsheet-style tables of all the data contained in the database, and Appendix B contains screen captures of the execution of four recommended preset queries.

## CHAPTER 2

### Review of Comparable Literature

Authors have catalogued operatic works as a way of documenting the history of opera, as it is one of humankind's oldest performance art forms. *The Simon and Schuster Book of the Opera* is a catalogue of operatic works from 1597-1978.<sup>1</sup> It is indexed by composer and title, and includes general information about each work's premiere, plot, and setting. It does not mention individual scenes or arias within each work. Steven Pallay's catalogue *Cross Index Title Guide to Opera and Operetta* lists operatic excerpts by title and associates them with the composer of their respective works. This reference book contains over five thousand excerpts, but contains no other information besides the excerpt title, work name, and composer.<sup>2</sup> There are catalogues that contain more specific information relevant to student singers. A printed version of these catalogues - Berton Coffin's multi-volume collection of solo repertoire for classical singers, *Singer's Repertoire* – is often used by music educators. The songs are arranged by numerous descriptive categories, including Recital Openers, Humorous Songs, Songs of Popular Appeal, and Atmospheric Songs.<sup>3</sup> As is common in song collection listings, Coffin includes a range for each song, but does not mention tessitura. In his catalogue, *Music for the Voice*, Sergius Kagen includes an approximate tessitura for each listed song, and explains in his introduction that for each piece he includes in his volume, “the

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<sup>1</sup> Arnoldo Mondadori, ed. *The Simon and Schuster Book of the Opera: A Complete Reference Guide – 1597 to the Present* (New York City: Simon and Schuster, 1978).

<sup>2</sup> Steven G. Pallay, *Cross Index Title Guide to Opera and Operetta* (New York City: Greenwood Press, 1989).

<sup>3</sup> Berton Coffin, *Singer's Repertoire* (New York: Scarecrow, 1960).

tessitura is given approximately only, since to establish the tessitura of any vocal piece with precision is obviously an impossibility.”<sup>4</sup>

Quaintance Eaton, Rebecca Hodel Kornick, W. Franklin Summers, and Mary Elaine & Robert Wallace have compiled their own catalogue of operatic works and scenes. Each book is an extensive resource for opera directors, voice teachers, and singers, but they are limited in scope, leaving room for this database. Eaton’s catalogue is a comprehensive listing of hundreds of operas, broken up into two volumes. Each volume is divided into two sections, long operas and short operas.<sup>5</sup> A short opera is defined as one with a duration of under ninety minutes, a delineation which this database will share. The voice types of each role in each opera are included, but the catalogue is limited by the omission of both range and tessitura for those roles.

Rebecca Kornick’s catalogue *Recent American Opera: A Production Guide* has a similar organizational structure to Eaton’s work, but Kornick includes the ranges of each character and more recent works, due to a publication date thirty years later than Eaton’s volumes.<sup>6</sup> The Duration Index for Operas Under 90 Minutes in Kornick’s *Recent American Opera* was particularly useful for the inclusion of American operas in this database.<sup>7</sup> As is evident from the title, Kornick’s catalogue covers only American operas, and does not include tessitura for any character or song.

Perhaps the most closely related catalogue to this project is W. Franklin Summers’ book *Operas in One Act: A Production Guide*. For each of the 275 one-act

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<sup>4</sup> Sergius Kagen, *Music for the Voice: a Descriptive List of Concert and Teaching Material* (Bloomington: Indiana University Press, 1972): xv.

<sup>5</sup> Quaintance Eaton, *Opera Production: A Handbook* (Minneapolis: University of Minnesota, 1961).

<sup>6</sup> Rebecca Hodel Kornick, *Recent American Opera: A Production Guide* (New York: Columbia University, 1991).

<sup>7</sup> *Ibid.*, 349-350.

operas he chose to include, he lists character ranges, synopses, difficulty of piano accompaniment, setting, style, and production notes.<sup>8</sup> Character tessitura and any other pedagogical considerations for young singers are not included. Summers only includes one-act works that can be sung in English; while this is practical for American collegiate opera programs, this database will include foreign works, as this is more comprehensive and representative of standard operatic repertoire.

Mary Elaine and Robert Wallace's catalogue *Opera Scenes for Class and Stage* is not a collection of complete operatic works, but rather of operatic scenes that are appropriate for the college level. They include the title of each larger work, as well as descriptions of the scene's context within the opera and some of the demands on the involved singers.<sup>9</sup> Mark Ross Clark has compiled similar information for individual arias in his book, *Guide to the Aria Repertoire*. He includes both the voice type and *Fach* for each aria, as well as both range and tessitura for each aria. Any special performance demands of the singer are noted, along with translation of foreign texts when applicable. Despite including a tessitura for each aria, Clark does not explain his criteria for establishing tessitura.<sup>10</sup>

In recent years, catalogues are frequently designed electronically for online use. Several of these online databases were explored before designing this database's structure, including Aria Database, Operissimo, The Scenes Database, and OperaGlass. The Aria Database is described as "a collection of information about opera and operatic arias," and it is a comprehensive listing over one thousand arias and pertinent

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<sup>8</sup> W. Franklin Summers, *Operas in One Act: A Production Guide* (Lanham: Scarecrow, 1997).

<sup>9</sup> Robert and Mary Elaine Wallace, *Opera Scenes for Class and Stage* (Carbondale: Southern Illinois University, 1979).

<sup>10</sup> Mark Ross Clark, *Guide to the Aria Repertoire* (Bloomington: Indiana University Press, 2007): 1-4.

information about each of them.<sup>11</sup> The website serves as a model for a user-friendly database that includes important pedagogical information, such as the range and tessitura for an aria, as well as listing both the voice part and the vocal *Fach* of each character. Even though the Aria Database provided a useful framework for this current database, it is not without limitations. Indeed, many of the listed arias do not include values for tessitura and/or range. As of September 2013, the Aria Database is a “static non-updated website,” so any missing information is not likely to be added in the foreseeable future.<sup>12</sup>

The Swiss-based Operissimo website catalogues operatic composers, operatic works, and operatic artists, but does not include a significant amount of information regarding each of those elements.<sup>13</sup> The aim of Operissimo is to connect contemporary artists with their representative roles, and as such, the website links to performer and agency biographies instead of listing operatic scenes or the *Fach* of any included singer.<sup>14</sup> The Scenes Database is an advantageous resource for collegiate directors looking to create a scenes program, as it allows the user to search and sort results by composer, work title, scene title, genre, language, gender, voice types involved, role, and performance notes.<sup>15</sup> Notable omissions are *Fach*, tessitura, range, and complete work duration. The results display of the Scenes Database is presented in column form,

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<sup>11</sup> Robert Glaubitz, “About the Database,” Robert Glaubitz, <http://www.aria-database.com/aboutTheDatabase.html> (accessed February 15, 2014).

<sup>12</sup> Glaubitz, “Important Message from the Aria Database,” The Aria Blog, entry posted September 30, 2013, <http://aria-database.com/ariaBlogs/> (accessed February 15, 2014).

<sup>13</sup> Simona Marconi, “Operissimo: Home,” Operissimo AG, <http://www.operissimo.com> (accessed March 4, 2014).

<sup>14</sup> Marconi, “Operissimo: Agencies,” <http://hosting.operissimo.com/triboni/exec?method=com.operissimo.agency.webSearch&xsl=webSearch&searchStr=>.

<sup>15</sup> Brian DeMaris, “The Scenes Database: Home,” Brian DeMaris, <http://www.scenes-database.com/home-1> (accessed March 4, 2014).



allowing for quick comparisons across search parameters. The OperaGlass website is run by the opera department at Stanford University and is more of an indexed listing of operatic titles and performance histories rather than an interrelating catalogue.<sup>16</sup> The OperaGlass website has a unique list of operas with six or fewer characters, aimed at producers looking to mount accessible complete works. The works are of varying lengths, and those lengths are not listed on the site.<sup>17</sup>

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<sup>16</sup> Stanford University, "OperaGlass," Stanford University, <http://opera.stanford.edu/> (accessed June 15, 2015).

<sup>17</sup> Stanford University, "Una Voce Molto Fa," <http://opera.stanford.edu/misc/UnaVoce.html> (December 8, 2003).

## **CHAPTER 3**

### **Methodology**

As the goal of this database is to aid collegiate opera directors in repertoire selection, the first step was to determine which pieces of information would be most important to the database user. All fundamental information about each complete work is included: title, composer, date, language, length, and synopsis. Information more specific to the needs of a collegiate program is also included, such as a difficulty rating, genre, number of main characters, plot themes, and number of roles. The difficulty rating will be displayed to the database user as either one, two, or three stars. Even though the difficulty rating is, to a degree, subjective, it was deemed an appropriate addition for a user who does not have immediate access to the score but wants an idea of the likely suitability of the work for his or her ensemble. If the director is looking for an opera suitable to an advanced group of undergraduate and graduate singers, he or she may view works with any star level. If the director is looking for an opera suitable to a group of young beginning singers, he or she may limit their results to operas with only one star. Table 4 illustrates this difficulty rating system, organized by tessitura demands, stage time demands, and character demands.

**Table 4: Difficulty Rating System for Included Operas**

	★	★★	★★★
	BEGINNER	MODERATE	SIGNIFICANT
Tessitura Demands	-few main roles with high tessitura	-may have several roles with high tessitura	-most roles with high tessitura or several with very high tessitura
Stage Time Demands	-few main roles with more than 2 arias or with longer than average arias	-several main roles with more than 2 arias or with longer than average arias	-most roles with more than 2 arias or with longer than average arias
Character Demands	-few main roles with extra character complications like dancing requirements or specific acting skills	-several main roles with extra character complications like dancing requirements or specific acting skills	-most main roles with extra character complications like dancing requirements or specific acting skills

Plot themes are not often listed by the composer, but they can be deduced by consulting textbooks, the libretto, and relevant scholarly articles. Thematic descriptions include terms like *family dysfunction*, *young love*, *economic depression*, and *childhood innocence*. A genre is also important to include in describing a work; if there is a genre specified by the composer, then it is used in the database. If a genre is not specified, one is assigned based on subject matter and description found in textbooks like *The Simon and Schuster Book of the Opera: A Complete Reference Guide – 1594 to the Present* or in the corresponding subject entry in *The New Grove Dictionary of Opera*. Whether the genre of a work is considered to be opera seria, zarzuela, American drama, Singspiel, comedy, etc. may influence a director's choice to program the work in his or her school.

After the parameters were set for each included work, the works themselves were selected. Any complete operatic work that has a duration of ninety minutes or less was considered a possibility for inclusion.<sup>1</sup> While both scenes programs and full-length programs have educational benefits, programming shorter complete works has notable advantages for both directors and students. For one, a short complete work lends itself to a shorter preparation period compared to a full-length opera, which can be valuable to directors with limited time and/or resources. An ensemble director looking to mount an opera in a school where operas are not commonly produced can appeal to a broader audience by programming a piece around an hour long, rather than three or more hours long. These pieces of reduced duration can serve as functional introductions to the operatic world without seeming overwhelming or cumbersome. Prominent professional and university theater director Walther Volbach argues that “operatic presentations must not only be of high artistic value; they must, in addition, be attractive to a large segment of the public.”<sup>2</sup> Although directors of collegiate productions are not always seeking monetary profits from ticket sales, an opera program is more viable to the university and more beneficial to the community at large if the students have an audience for whom to perform.

In addition to the marketing appeal of shorter works, there is also some inherent protection against vocal fatigue when rehearsing and performing a shorter opera. Limiting the works included in the database to those with shorter durations was essentially a decision to minimize the quantity of vocal demand on a young singer. Vocal fatigue is defined as “a diminished vocal ability (or the perception of such by the

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<sup>1</sup> Durations for each work were found in either the printed score, the composer’s website, or taken from its representative recording found in the Naxos Music Library.

<sup>2</sup> Walther R. Volbach, *Problems of Opera Production* (Fort Worth: Texas Christian University, 1967): 7.

performer) when effort remains the same.”<sup>3</sup> Most relevant studies indicate that vocal fatigue and increased vocal effort begin after approximately seventeen minutes of continuous phonation.<sup>4</sup> By selecting a short operatic work that requires twenty minutes of singing for a particular character rather than close to an hour’s worth of singing, the director has taken a step towards protecting the vocal health of each involved singer.

The titles chosen for this database each have durations of ninety minutes or less, publication dates from various musical eras, and scores that are readily available for perusal or purchase. For the purposes of this project, only the title and composer information is included for 46 of these works, as is shown in Table 5, sorted by musical era. The functionality of the database can be demonstrated by running queries based on the complete data from four different operatic works. The four works that have complete database information entered were chosen from the Baroque, Classical, Romantic, and 20<sup>th</sup> Century musical eras.

**Table 5: Operatic Works Included**

	TITLE OF WORK	COMPOSER	MUSICAL ERA
1.	<i>San Giovanni Battista</i>	Alessandro Stradella	Baroque
2.	<i>Il Combattimento di Tancredi e Clorinda</i>	Claudio Monteverdi	Baroque
3.	<i>La Dirindina</i>	Domenico Scarlatti	Baroque
4.	<i>Pimpinone</i>	Georg Philipp Telemann	Baroque
5.	<i>La serva padrona</i>	Giovanni Pergolesi	Baroque
6.	<i>Der zufriedengestellte Aeolus</i>	J. S. Bach	Baroque
7.	<i>Kaffee-Kantate*</i>	J. S. Bach	Baroque
8.	<i>Les fêtes de Ramire</i>	Jean-Philippe Rameau	Baroque
9.	<i>Prima la musica e poi le parole</i>	Antonio Salieri	Classical
10.	<i>Le Cadi Dupé</i>	Christoph Willibald Gluck	Classical
11.	<i>Il duello comico</i>	Giovanni Paisiello	Classical
12.	<i>Pulcinella vendicato</i>	Giovanni Paisiello	Classical

<sup>3</sup> Ingo R. Titze, “Getting the Most from the Vocal Instrument in a Choral Setting,” *Choral Journal* 49, no. 5 (Nov 2008): 37.

<sup>4</sup> Schloneger, “Graduate Student Voice Use,” *Journal of Voice* 25, no. 6: 265.

13.	<i>L'infedeltà delusa</i>	Joseph Haydn	Classical
14.	<i>La vera costanza</i>	Joseph Haydn	Classical
15.	<i>The Cooper</i>	Thomas Arne	Classical
16.	<i>Der Schauspieldirektor*</i>	W. A. Mozart	Classical
17.	<i>Bastien und Bastienne</i>	W. A. Mozart	Classical
18.	<i>Une éducation manquée</i>	Emmanuel Chabrier	Romantic
19.	<i>Goyescas</i>	Enrique Granados	Romantic
20.	<i>Die Heimkehr aus der Fremde</i>	Felix Mendelssohn	Romantic
21.	<i>Fernando</i>	Franz Schubert	Romantic
22.	<i>Der vierjährige Posten</i>	Franz Schubert	Romantic
23.	<i>Il Campanello</i>	Gaetano Donizetti	Romantic
24.	<i>La Tempranica</i>	Gerónimo Giménez	Romantic
25.	<i>Il Signor Bruschino</i>	Giacchino Rossini	Romantic
26.	<i>Trial by Jury</i>	Gilbert & Sullivan	Romantic
27.	<i>L'île de Tulipatan*</i>	Jacques Offenbach	Romantic
28.	<i>La bonne d'enfant</i>	Jacques Offenbach	Romantic
29.	<i>Le portrait de Manon</i>	Jules Massenet	Romantic
30.	<i>La grand-tante</i>	Jules Massenet	Romantic
31.	<i>Gigantes y Cabezudos</i>	Manuel Fernández Caballero	Romantic
32.	<i>Duke Bluebeard's Castle</i>	Béla Bartók	20 <sup>th</sup> Century
33.	<i>Veselo hra na mostě</i>	Bohuslav Martinů	20 <sup>th</sup> Century
34.	<i>Il segreto di Susanna</i>	Ermanno Wolf-Ferrari	20 <sup>th</sup> Century
35.	<i>L'amore medico</i>	Ermanno Wolf-Ferrari	20 <sup>th</sup> Century
36.	<i>Les mamelles de Tirésias</i>	Francis Poulenc	20 <sup>th</sup> Century
37.	<i>Amahl and the Night Visitors</i>	Gian Carlo Menotti	20 <sup>th</sup> Century
38.	<i>The Old Maid and the Thief</i>	Gian Carlo Menotti	20 <sup>th</sup> Century
39.	<i>The Face on the Barroom Floor</i>	Henry Mollicone	20 <sup>th</sup> Century
40.	<i>Mavra</i>	Igor Stravinsky	20 <sup>th</sup> Century
41.	<i>Down in the Valley</i>	Kurt Weill	20 <sup>th</sup> Century
42.	<i>Mahagonny-Songspiel</i>	Kurt Weill	20 <sup>th</sup> Century
43.	<i>Trouble in Tahiti*</i>	Leonard Bernstein	20 <sup>th</sup> Century
44.	<i>L'heure espagnole</i>	Maurice Ravel	20 <sup>th</sup> Century
45.	<i>L'enfant et les sortilèges</i>	Maurice Ravel	20 <sup>th</sup> Century
46.	<i>A Hand of Bridge</i>	Samuel Barber	20 <sup>th</sup> Century
47.	<i>Signor Deluso</i>	Thomas Pasatieri	20 <sup>th</sup> Century
48.	<i>Max and Moritz</i>	Gil Shohat	21 <sup>st</sup> Century
49.	<i>A Coffin in Egypt</i>	Ricky Ian Gordon	21 <sup>st</sup> Century
50.	<i>Only Heaven</i>	Ricky Ian Gordon	21 <sup>st</sup> Century

\* complete database information entered for this title

Next, data parameters were set for individual scenes, roles, and arias. The aforementioned online Scenes Database and the Wallaces' book *Opera Scenes for Class*

*and Stage* provide ample information for finding and programming scenes. The innerworkings of this database contain a scenes table that lists the roles involved in each scene, the title of the scene, and the type of scene. The roles involved are a listing of the character names who sing or otherwise actively participate in the scene. The title of the scene is the one used in the score; often, that is only the scene number. If the given scene title is ambiguous, such as *Duetto* or *Finale*, then the opening line may be used to identify the scene. The ensemble types include duet, trio, quartet, quintet, sextet, chorus, or full company.

Previous databases have provided partial information on operatic roles, and one aim of this database is to provide the user with more information for collegiate singers than he or she has found elsewhere. Thus, a roles table was developed to contain this information within the database. It contains the corresponding opera title, the character's name, gender, and age, the general voice type as well as the *Fach*, both the overall range of the role and the average tessitura, and any special considerations for the character. The gender listed is that of the actual character, not necessarily the singer performing the role. For example, the character of Cherubino in *Le Nozze di Figaro* would be labeled "male" in the Gender category, but a female singer typically performs the role. This stipulation would then be contained in the Special Considerations part of the table. Any particular acting demands, specific requests from the composer, or other character traditions are found in this Special Considerations table cell. The Age table cell contains five descriptive labels: *Child*, *Teenager*, *Adult*, *Middle Aged*, and *Elderly*. The overall range of the role is contained in two separate table cells – the lowest pitch the character sings is in one cell, and the highest pitch the character sings is in another. The average tessitura is labeled *high*, *medium*, or *low*, and will be based mostly on the

average tessituras of the character's arias as well as the character's ensemble music. The previously mentioned *Fach* labels included in the database were determined to be important to collegiate level singers and their directors because of the impact these labels have on a young singer's potential career.

In the mid-twentieth century, when Germany experienced a general rise in worker's unions, adherence to the *Fach* system protected singers and their vocal longevity. A singer's *Fach* – meaning, a category with implied restrictions or boundaries – was determined by their voice's range, tessitura, timbre, weight, and agility.<sup>5</sup> This meant that a singer would be contractually obligated to sing roles only within their vocal *Fach*; they were expected to sing roles with similar vocal demands. While a singer's *Fach* now includes parameters such as physical type and acting ability, the original *Fach* system-based opera contracts are still used in Germany and other European countries.<sup>6</sup> Student singers in the United States can pursue their operatic careers overseas, and should be familiar with their own *Fach* as well as the contributing factors for subcategorizing voice types.

The European *Fach* system has been thoroughly explored by Richard Boldrey in his book *Guide to Operatic Roles & Arias*. He includes more subdivisions than the classic European *Fach* system for categorizing roles, basing his labels on the original *Fach* criteria plus vocal challenges, acting challenges, registration, and size of the intended orchestra/house.<sup>7</sup> This database will use the same terms and labels found in

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<sup>5</sup> Richard Boldrey, *Guide to Operatic Roles & Arias* (Redmond: PST...Inc., 1994): 7.

<sup>6</sup> Pearl Yeadon McGinnis, *Understanding the European Fach System: The Opera Singers Career Guide* (Lanham: Scarecrow Press, 2010): 2.

<sup>7</sup> Boldrey, *Guide to Operatic Roles*, 9-10.



Boldrey's text due to his attention to several details when developing his voice categories.<sup>8</sup>

Since differences of opinion exist with respect to the classification of many roles, various possibilities are listed, and the author's choice is highlighted. That choice was governed by several factors, including the composer's designation, the history of casting the role, and the singers who sing the role today. Other factors include the type of opera and size of orchestra.<sup>9</sup>

The factors Boldrey identifies are significant in their prioritization of a singer's longevity. Listing professional singers who are known for performing particular roles helps student singers align their voice qualities with those who have been and are currently employed by opera companies. Boldrey's categories also reflect the characterization and role suitability of a given singer, which is indicative of the aforementioned importance of believability on stage. In this way, Boldrey has maintained the original intentions of the German *Fach* system – to protect the longevity and success of the singer.<sup>10</sup>

The next set of information to be organized and presented is the one associated with each aria in each catalogued work. The arias table contains eight cells – the role name, the title of the aria, the lowest pitch, highest pitch, the quantified tessitura, the tessitura description, approximate length, and performance notes. The approximate length is given in minutes and seconds, and is based on recordings found in the Naxos Music Library or a similar audio file database. The performance notes given are similar to the special considerations provided in the roles table. Any notable challenges not found in the other aria table parameters would also be included here, such as, "Patter

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<sup>8</sup> Cotton, "Fach vs. Voice Type," 158.

<sup>9</sup> Boldrey, *Guide to Operatic Roles*, 2.

<sup>10</sup> Cotton, "Fach vs. Voice Type," 158.

language delivery; Character is singing to a deceased loved one; Sung in the style of a drinking song,” etc.

The tessitura description of each aria is labeled as either high, medium, or low, as discussed in chapter 1. The notion of a quantified tessitura is a new concept, and one that is not currently found within any electronic database. Given the importance of tessitura to a student singer’s repertoire selection, the author has gone beyond traditional labels of high, medium, and low. The labels high, medium, and low have sufficed for decades; but, almost fifty years later, voice pedagogues and researchers have laid the foundation for a straightforward and quantifiable labeling system.<sup>11</sup> Selecting repertoire that aligns the strongest part of a student singer’s voice with the tessitura of an aria is a decision to safeguard the singer’s developing technique, and this database is designed to aid in that selection process.

Because this database presents the tessitura for any included aria, a collegiate director or voice teacher can match the perceived comfort zone of their singers with songs that spend the most time on those pitches. The database user is then searching for repertoire which capitalizes on their students’ current strengths and natural vocal intensity rather than repertoire that is physically uncomfortable for the singer. For example, if a singer whose voice is most comfortable in a higher tessitura is asked to phonate in a low tessitura for an extended time, they may force their larynx into a depressed position to create lower tones. This requires an abundance of energy, and some singers’ respiratory systems will become fatigued, which causes overcompensation

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<sup>11</sup> Titze, “Quantifying Tessitura,” 59-61.

of extrinsic laryngeal muscles.<sup>12</sup> The entire laryngeal system is so interactive that if tension occurs in one muscle group, the presence of tension in all other muscle groups is very likely.

The inclusion of tessitura was deemed necessary for the database, but the question of how to include this important information remained. The method employed here for determining the quantitative tessitura of an aria is one that does not require the use of specialized technology, but it would become a faster process with the use of instrumentation. This was done deliberately, so that any educators who do not have access to a dosimeter or similar equipment may still glean a precise and measurable tessitura from any aria. In the future, frequency recording software could be used to calculate the necessary values. The method presented here was largely based on the development of a tessituragram – or, a graphical representation of the frequency of note occurrences within a given composition – by Ingo Titze, published in the *Journal of Singing* in 2008.

In developing the tessituragram, Ingo Titze and the National Center for Voice and Speech used a portable dosimeter to measure vocal doses in a single aria. The duration of time accumulated on each pitch was recorded, along with the cycles of vibration of the vocal folds on each pitch. As is expected, the vocal fold vibrational cycles reflected the amount of time spent on each pitch.<sup>13</sup> The time spent on each pitch was converted into equivalent whole notes; meaning, in an aria written in 4/4 time, each pitch was assigned a value of 1 for 4 beats, 2 for 8 beats, and so on. The results were then displayed

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<sup>12</sup> Raymond H. Colton, Janina K. Casper, and Rebecca Leonard, *Understanding Voice Problems: A Physiological Perspective for Diagnosis and Treatment* (Baltimore: Lippincott Williams & Wilkins, 2006): 79.

<sup>13</sup> Titze, “Quantifying Tessitura,” 60.

graphically, and shown compared to a singer's Voice Range Profile. A Voice Range Profile is a display of vocal intensity as it correlates to fundamental frequency.<sup>14</sup> This vocal intensity is measured in decibels, and the fundamental frequencies are the pitches the singer produces. The strongest notes displayed in the singer's VRP can be reconciled with the most frequently occurring pitches in a piece. If there is overlap, then the piece could be said to be within the singer's tessitura. If the most frequently occurring frequencies are outside of the strongest sections of a singer's VRP, then the piece most likely has a high or low tessitura.<sup>15</sup>

This quantifying process led to the method of tessitura identification used for the purposes of this database. First, the pitches of a song are entered consecutively into a two-column Excel spreadsheet. The first column contains an alpha-numeric code which represent the pitches themselves with respect to octave designation, and the second column contains numbers which represent the duration of each pitch. For example, a low E-flat for a bass would be assigned the value "E-2," and a soprano's high C would be "C6." Because the data collected for the durational values is to be used mathematically, a numbering system was developed to account for the most common subdivisions of the beat. A sixteenth note will have the value of "1," an eighth note "2," a quarter note "4," a half note "8," and a whole note "16." In vocal music, thirty-second notes typically appear only as grace notes or as part of coloratura passages; if they occur frequently enough to be noted in a piece, they can be assigned the value "0.5." After all the pitches and their durations have been entered consecutively, the data is to be sorted by pitch and subtotaled by duration.

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<sup>14</sup> Ingo R. Titze, *Principles of Voice Production* (Iowa City: National Center for Voice and Speech, 2000): 259.

<sup>15</sup> Ibid.

Below is an example [see Table 6] of the results of this method based on Sam's aria in Scene V of Leonard Bernstein's *Trouble in Tahiti*.

**Table 6: Sam's Aria**

PITCH	DURATION
D <sub>3</sub>	116
E <sub>3</sub>	54
F <sub>3</sub>	132
G <sub>3</sub>	144
A <sub>3</sub>	302
B <sub>3</sub>	210
C <sub>4</sub>	352
D <sub>4</sub>	174
E <sub>4</sub>	188

In this aria, there are one or two brief occurrences of C<sub>3</sub> and C#<sub>3</sub> that can be considered outliers in terms of tessitura. These pitches would be included in the listed range of this piece, but they do not occur with enough frequency or duration to be included in the tessitura determination. According to the chart, the pitch with the longest duration over the course of the entire aria is C<sub>4</sub>, and the pitch with the second longest accumulated duration is A<sub>3</sub>. This is to be expected in a tonal piece – the pitches appearing most frequently typically outline the interval of a third contained within the tonic triad of the piece.<sup>16</sup> Thus, the quantitative tessitura entry associated with this piece in the arias table would read A<sub>3</sub>-C#<sub>4</sub>. The descriptive tessitura entry would be made in accordance with the accepted range of this character's voice type. Bernstein calls Sam a bass-baritone in the vocal score for *Trouble in Tahiti*. As such, the A<sub>3</sub>-C#<sub>4</sub> tessitura would be labeled *high* in the tessitura description cell of the arias table.

<sup>16</sup> This information was determined based on the tessitura data gathered by the author from over thirty arias.

It became clear in the development of this database that each table of data must somehow relate to another table. This means that each table will either contain a reference back to a previous table, and contain all the information within that previous table, or will stand alone and be referenced by a table. The six main tables of data are the composer table, publisher table, works table, roles table, arias table, and scenes table. These tables interact in a specific order; hence, the hierarchical structure. The composer table is referenced by the works table, but the composer table does not reference any other table. The works table points back to the composer and publisher table, and the roles table then references the works table, so all the information contained in the composer, publisher, and works table can be accessed by a database user viewing one role. The following chart illustrates the structure, logic, and limits of the data contained in the database. The arrows indicate how each table's data are linked to the next table in the chart. The rightmost column in each table contains samples of information that are provided for each parameter.

### Relational Hierarchy Chart for Database

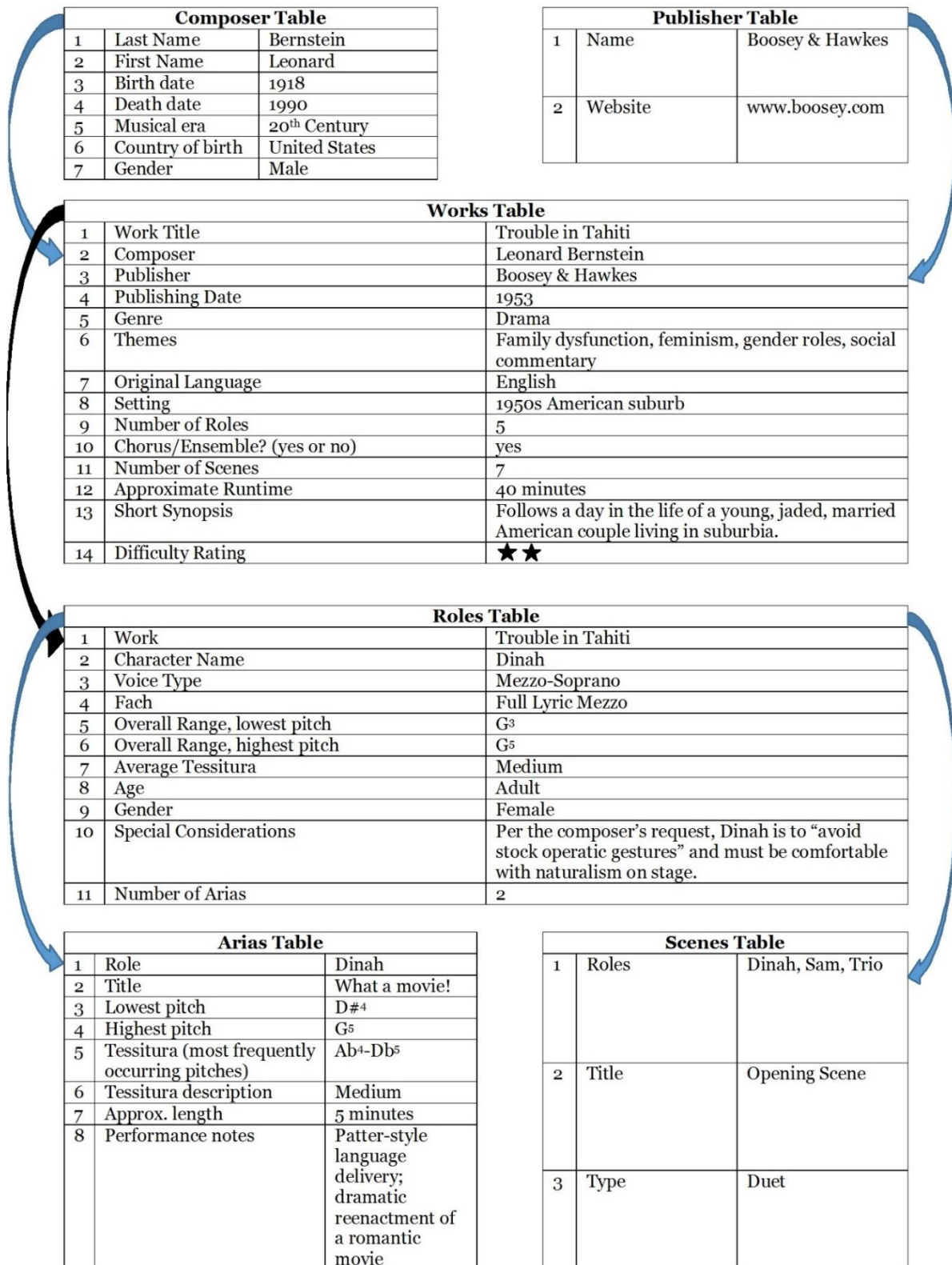


Figure 1

The database, known by its Microsoft Access file name ‘Opera EduGate,’ is fully functional but currently limited to full listings of four operatic works. An additional forty-six opera titles and composers have been selected and entered, but as their data sets are not complete, the search parameters will only examine the four complete listings.

To use Opera EduGate in its present state, the user chooses between searching for arias or complete works. As the ‘More Info’ button on the bottom left hand corner of the title screen explains, the aria search is geared toward a voice teacher looking up aria information for a particular singer. A teacher can select from the filters of Voice Type, Vocal Fach, Lower Range Limit, Upper Range Limit, Tessitura, and Language and view arias with components that align with those of his or her student. Collegiate opera directors intending to program a short, complete work can search for one consistent with the singers in their ensemble. He or she selects how many of each voice type they have and can view the operas that contain roles for those voice types. Within each of these records, there is a button to view Roles Info as well as Scenes Info for that opera.

Four searches are suggested here in order to view results using one broad and one specific query for the aria and work search:

1. Aria Search
  - a. Click the “Search for Arias” button.
    - i. Choose “Soprano” from the “Voice Type” menu.
    - ii. Scroll and view 5 records of soprano arias from the 4 listed works.
    - iii. Close the results window.
    - iv. Click the “Clear List” button and click “Yes” on the pop up window.



- b. Choose “Tenor,” “Lyric,” “E3,” “C4,” “Medium,” and “French” from each drop down menu, respectively.
    - i. View the one unique record that matches that specific criteria.
    - ii. Close the results window.
    - iii. Click the “Cancel” button and click “Yes” on the pop up window.
- 2. Works Search
  - a. Click the “Search for Complete Works” button
    - i. Type “1” into the “# of Basses” field.
    - ii. Scroll and view the 4 works that contain 1 or less bass roles.<sup>17</sup>
    - iii. Click the “Roles Info” button to view complete information for each role in that work.
    - iv. Close the Roles Info results window and Click the “Scenes Info” button to view information for each scene in that work.
    - v. Close the Scenes Info window, and close the Work Search Results window.
  - b. Click the “Clear List” button and click “Yes” on the pop up window.
    - i. Type “2,” “1,” “1,” “3,” “1,” and “English” in each field, respectively.
    - ii. View the one unique record that matches that specific criteria.

These four searches demonstrate the function and potential of the database. The graphic user interface was designed with simplicity as a priority, so that the intended user can easily retrieve the data and any search performed produces records which contain valuable information to this user.

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<sup>17</sup> Currently, the values entered in these fields yield results less than or equal to the chosen number. This is because a director with 2 basses would not necessarily want to program a work with 3 basses, but he or she may program a work with just 1 bass and double cast that role.

## CHAPTER 4

### Need for Further Study

The work involved with the design of this database establishes the foundation and the relationships between the data tables. The current searching capabilities of the database reflect the focus of this project, which is to facilitate the repertoire selection of a collegiate opera director who is seeking appropriate literature for his or her particular singers. The graphic user interface opens with a choice between searching through works parameters or through aria parameters. As illustrated in the relational hierarchy chart, both the works table and the arias table are connected in the middle by the roles table, and they both connect back to every other table in the database. There are virtually unlimited numbers of queries that can be created in order to ask the database to retrieve any combination of results. In the future, the GUI can be redesigned to allow the user to begin his or her search with any of the six main data tables. Similarly, the database could eventually open by asking who the user is – if he or she is a student singer, they might be walked through the program by voice type or *Fach*. If he or she is a studio teacher, they might begin their search with tessitura parameters and range limits. The data tables and their relationships are structured in such a way that this kind of software development can occur indefinitely.

The work done up to this point concerning the quantification of tessitura can also be further developed by assigning real time durations to each pitch entry and cataloguing them within the database. Ingo Titze and his team of researchers presented a similar resultant tessituragram in his article “Quantifying Tessitura in a Song,” but

they used a handheld portable device (a dosimeter) that measures decibel output to record their data instead of entering the pitches in based on the written score.<sup>1</sup> This database is capable of utilizing data read from either a dosimeter or manual entry. Instead of assigning a numeric code to each sung pitch based on its rhythmic subdivision, a time code is entered for each pitch – such as 0:30 for A<sub>4</sub> – and a formula could be written for the percentage of time spent on each pitch in relation to the overall length of the aria. This would produce a more accurate tessitura for a given piece, which could then be compiled into overall time doses for each pitch within a complete role. Tessituras can be calculated for each ensemble scene in which a singer participates, in addition to their arias. This information would give voice teachers a quantifiable sense of how much time their singers will spend phonating, and how long they will spend phonating on any given pitch when performing a certain role.

Further criteria can be set for establishing some of the more subjective parameters, such as the difficulty rating for each work. Multiple boundaries can be set within the database itself so that the information within the data fields are responsible for determining the difficulty rating. For example, a work rated one star is said to have “few main roles with high tessitura.” A written formula can be inserted that determines how many “few” is, based on the number of roles in that particular work. The amount determined to be “few” can then be cross-referenced with the tessitura descriptions entered for each role, yielding specific results.

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<sup>1</sup> Titze, “Quantifying Tessitura,” 59.

This database was constructed as a distinctive tool for those involved with collegiate opera. Any future operatic compositions, production details, pedagogical innovations, or software advancements will be welcome additions to its design.

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## **APPENDIX A**

### **Relational Data Tables**

The following eight tables represent the extent of the information currently contained within the database. This is not how the user views the data; rather, it is a visual rendering of the tables programmed into the database by the author. The Relational Hierarchy Chart provided on page 30 of this document indicates how all of these data tables relate to one another. Two tables are absent from the Relational Hierarchy Chart: the Countries Table and the Pitch Table. These two tables serve as set lists from which the graphical user interface draws its drop-down menus.

Arias Table

Aria Code	Work Code	Role Code	Title	Low Pitch	High Pitch	Tessitura	Approx Length	Performance Notes	Tessitura Description
1	001	dinahtt	I Was Standing in a Garden	26	43	C5-D5	000630	Dinah recounts a dream to her psychiatrist, becoming increasingly more emotional	Medium
10	004	schlendrian	Hat man nicht mit seinen Kindern	11	28	D3-A3	000320	Schlendrian complains that he says the same thing to his daughter over and over and nothing ever comes of it.	Medium
11	004	lieschen	Ei! Wie schmeckt der Kaffee süße	26	45	B4-D5	000500	Lieschen sings of her love for coffee.	Medium
12	004	schlendrian	Mädchen, die von harten Sinnen	11	28	E3-B3	000350	Schlendrian wonders if his daughter has any weak spots; aria contains several coloratura passages and piano high notes	High
13	004	lieschen	Heute noch, lieber Vater	26	45	B4-D5	000700	Lieschen agrees to marriage instead of continuing her coffee habit, but the narrator later assures the audience she intends to have both; da capo aria	Medium
2	001	samtt	There's a Law	12	28	A3-C#4	000420	A proud Sam addresses his recently won handball trophy in the gymnasium.	High
3	001	dinahtt	What a Movie!	27	43	G#4-C#5	000500	Dinah delivers a patter-style dramatic re-enactment of a movie.	Medium
4	002	hermosa	Vive le tintamarre	16	35	C#4-E4	000300	Hermosa wields a bow and arrow, professing her love of noise, movement, and freedom.	Medium
5	002	cacatois	Couplets du Canard	16	33	A3-D4	000345	Several of the A4 pitches are sun while imitating a bell sound, but two of the A4 occurrences are sung during cadences within the ensemble.	Medium
6	002	alexis	Couplets du Colibri	28	40	D#5-E5	000300	Alexis sings a sincere lament for his birds who have flown away.	Medium
7	002	theodorine	Air de Theodorine	23	43	D4-A4	000100	The highest and lowest pitches occur in a cadenza.	Medium
8	003	herz	Da schlägt des Abschieds Stunde	30	50	D5-E5	000445	Although part of a farce, this aria is serious in its legato and fioratura requirements.	High
9	003	silberklang	Bester Jüngling	27	46	D5-D#5	000315	Although part of a farce, this aria is serious in its legato and fioratura requirements.	High

Composer Table

Composer Code	Last Name	First Name	Birth Year	Death Year	Musical Era	Birth Country	Gender
001	Bernstein	Leonard	1918	1990	20th Century	185	Male
002	Offenbach	Jacques	1819	1880	Romantic	61	Male
003	Mozart	Wolfgang Amadeus	1756	1791	Classical	10	Male
004	Bach	Johann Sebastian	1685	1750	Baroque	65	Male
005	Stradella	Alessandro	0	0	Baroque	83	Male
006	Monteverdi	Claudio	0	0	Baroque	83	Male
007	Scarlatti	Domenico	0	0	Baroque	83	Male
008	Telemann	Georg Philipp	0	0	Baroque	65	Male
009	Pergolesi	Giovanni	0	0	Baroque	83	Male
010	Rameau	Jean-Philippe	0	0	Baroque	61	Male
011	Salieri	Antonio	0	0	Classical	83	Male
012	Gluck	Cristoph Willibald	0	0	Classical	65	Male
013	Paisiello	Giovanni	0	0	Classical	83	Male
014	Haydn	Joseph	0	0	Classical	10	Male
015	Arne	Thomas	0	0	Classical	183	Male
016	Chabrier	Emmanuel	0	0	Romantic	61	Male
017	Granados	Enrique	0	0	Romantic	162	Male
018	Mendelssohn	Felix	0	0	Romantic	65	Male
019	Schubert	Franz	0	0	Romantic	10	Male
020	Donizetti	Gaetano	0	0	Romantic	83	Male
021	Giménez	Gerónimo	0	0	Romantic	162	Male
022	Rossini	Giacchino	0	0	Romantic	83	Male
023	Sullivan	Arthur	0	0	Romantic	183	Male
024	Massenet	Jules	0	0	Romantic	61	Male

Composer Code	Last Name	First Name	Birth Year	Death Year	Musical Era	Birth Country	Gender
025	Caballero	Manuel Fernández	o	o	Romantic	162	Male
026	Bartók	Béla	o	o	20th Century	75	Male
027	Martinů	Bohuslav	o	o	20th Century	45	Male
028	Wolf-Ferrari	Ermanno	o	o	20th Century	83	Male
029	Poulenc	Francis	o	o	20th Century	61	Male
030	Menotti	Gian Carlo	o	o	20th Century	185	Male
031	Mollicone	Henry	o	o	20th Century	185	Male
032	Stravinsky	Igor	o	o	20th Century	142	Male
033	Weill	Kurt	o	o	20th Century	65	Male
034	Ravel	Maurice	o	o	20th Century	61	Male
035	Barber	Samuel	o	o	20th Century	185	Male
036	Pasatieri	Thomas	o	o	20th Century	185	Male
037	Shohat	Gil	o	o	Post 2000	82	Male
038	Gordon	Ricky Ian	o	o	Post 2000	185	Male

Countries Table (Referenced by Composer Table)

ID	Country
1	Afghanistan
2	Albania
3	Algeria
4	Andorra
5	Angola
6	Antigua and Barbuda
7	Argentina
8	Armenia
9	Australia
10	Austria
11	Azerbaijan
12	Bahamas
13	Bahrain
14	Bangladesh
15	Barbados
16	Belarus
17	Belgium
18	Belize
19	Benin
20	Bhutan
21	Bolivia
22	Bosnia and Herzegovina
23	Botswana
24	Brazil
25	Brunei Darussalam
26	Bulgaria
27	Burkina Faso
28	Burundi
29	Cabo Verde
30	Cambodia
31	Cameroon
32	Canada
33	Central African Republic
34	Chad
35	Chile
36	China
37	Colombia
38	Comoros
39	Congo
40	Costa Rica
41	Côte d'Ivoire
42	Croatia

ID	Country
43	Cuba
44	Cyprus
45	Czech Republic
46	Democratic People's Republic of Korea (North Korea)
47	Democratic Republic of the Cong
48	Denmark
49	Djibouti
50	Dominica
51	Dominican Republic
52	Ecuador
53	Egypt
54	El Salvador
55	Equatorial Guinea
56	Eritrea
57	Estonia
58	Ethiopia
59	Fiji
60	Finland
61	France
62	Gabon
63	Gambia
64	Georgia
65	Germany
66	Ghana
67	Greece
68	Grenada
69	Guatemala
70	Guinea
71	Guinea-Bissau
72	Guyana
73	Haiti
74	Honduras
75	Hungary
76	Iceland
77	India
78	Indonesia
79	Iran
80	Iraq
81	Ireland
82	Israel
83	Italy
84	Jamaica
85	Japan

ID	Country
86	Jordan
87	Kazakhstan
88	Kenya
89	Kiribati
90	Kuwait
91	Kyrgyzstan
92	Lao People's Democratic Republic (Laos)
93	Latvia
94	Lebanon
95	Lesotho
96	Liberia
97	Libya
98	Liechtenstein
99	Lithuania
100	Luxembourg
101	Macedonia
102	Madagascar
103	Malawi
104	Malaysia
105	Maldives
106	Mali
107	Malta
108	Marshall Islands
109	Mauritania
110	Mauritius
111	Mexico
112	Micronesia (Federated States of)
113	Monaco
114	Mongolia
115	Montenegro
116	Morocco
117	Mozambique
118	Myanmar
119	Namibia
120	Nauru
121	Nepal
122	Netherlands
123	New Zealand
124	Nicaragua
125	Niger
126	Nigeria
127	Norway
128	Oman



ID	Country
129	Pakistan
130	Palau
131	Panama
132	Papua New Guinea
133	Paraguay
134	Peru
135	Philippines
136	Poland
137	Portugal
138	Qatar
139	Republic of Korea (South Korea)
140	Republic of Moldova
141	Romania
142	Russian Federation
143	Rwanda
144	Saint Kitts and Nevis
145	Saint Lucia
146	Saint Vincent and the Grenadines
147	Samoa
148	San Marino
149	Sao Tome and Principe
150	Saudi Arabia
151	Senegal
152	Serbia
153	Seychelles
154	Sierra Leone
155	Singapore
156	Slovakia
157	Slovenia
158	Solomon Islands
159	Somalia
160	South Africa
161	South Sudan
162	Spain
163	Sri Lanka
164	Sudan
165	Suriname
166	Swaziland
167	Sweden
168	Switzerland
169	Syrian Arab Republic
170	Tajikistan
171	Thailand

ID	Country
172	Timor-Leste
173	Togo
174	Tonga
175	Trinidad and Tobago
176	Tunisia
177	Turkey
178	Turkmenistan
179	Tuvalu
180	Uganda
181	Ukraine
182	United Arab Emirates
183	United Kingdom of Great Britain and Northern Ireland
184	United Republic of Tanzania
185	United States of America
186	Uruguay
187	Uzbekistan
188	Vanuatu
189	Venezuela
190	Vietnam
191	Yemen
192	Zambia
193	Zimbabwe

Pitch Table

Pitch Code	Pitch
0	C2
1	C#2
2	D2
3	D#2
4	E2
5	F2
6	F#2
7	G2
8	G#2
9	A2
10	A#2
11	B2
12	C3
13	C#3
14	D3
15	D#3
16	E3
17	F3
18	F#3
19	G3
20	G#3
21	A3
22	A#3
23	B3
24	C4
25	C#4
26	D4
27	D#4
28	E4
29	F4
30	F#4
31	G4
32	G#4
33	A4
34	A#4
35	B4
36	C5
37	C#5
38	D5
39	D#5
40	E5
41	F5

Pitch Code	Pitch
42	F#5
43	G5
44	G#5
45	A5
46	A#5
47	B5
48	C6
49	C#6
50	D6
51	D#6
52	E6
53	F6
54	F#6
55	G6

Publisher Table

Publisher Code	Publisher Name	Website
001	Boosey & Hawkes	# <a href="http://www.boosey.com">http://www.boosey.com</a> #
002	Belwin-Mills Publishing Corp.	# <a href="http://www.alfred.com/Licensing/ImprintsList.aspx">http://www.alfred.com/Licensing/ImprintsList.aspx</a> #
003	G. Schirmer	# <a href="http://www.musicsalesclassical.com/">http://www.musicsalesclassical.com/</a> #
004	Eulenberg	# <a href="https://de.schott-music.com/">https://de.schott-music.com/</a> #

Roles Table

Role Code	Work Code	Character Name	Voice Type	Fach	Range Low	Range High	Avg Tessitura	Age	Gender	Special Considerations	Arias
alexis	002	Alexis	Soprano	Lyric	27	45	Medium	Teenager	Female	Alexis has been raised thinking he is a male, but is told during the opera by Romboidal that she is a female. Alexis is sensitive and sentimental.	1
boy1tt	001	Boy 1	Tenor	Light Lyric	11	34	Medium	Adult	Male	Boy 1 is a member of the Trio. According to the composer's Notes on Production, the Trio sings in a "whispering, breathy pianissimo" into microphones. Members are "conventionally handsome" and always smiling.	0
boy2tt	001	Boy 2	Baritone	Light Lyric	11	28	Medium	Adult	Male	Boy 2 is a member of the Trio. According to the composer's Notes on Production, the Trio sings in a "whispering, breathy pianissimo" into microphones. Members are "conventionally handsome" and always smiling.	0
buff	003	Buff	Bass	Character	12	26	Medium	Adult	Male	Buff is a buffo bass employed by Frank but serves as Frank's confidante; the singer playing Buff must be comfortable delivering 10-20 minutes of spoken dialogue.	0
cacatois	002	Cacatois XXII	Baritone	Character	16	30	Medium	Adult	Male	Cacatois is the bombastic ruler of Tulipatan, and enjoys his power while still caring for and worrying about his effeminate son (who, unbeknownst to him, is actually his daughter).	1
dinahtt	001	Dinah	Mezzo-Soprano	Lyric	19	43	Medium	Adult	Female	Per the composer's request, Dinah is to "avoid stock operatic gestures," and must be comfortable with naturalism on stage.	2
frank	003	Frank	Speaking Role	Spoken				Middle Aged	Male	Frank is an old-fashioned opera director auditioning prima donnas for his theater; the actor must be comfortable with 10-20 minutes of spoken dialogue.	0
girltt	001	Girl	Soprano	Soubrette	22	40	Low	Adult	Female	The Girl is a member of the Trio. According to the composer's Notes on Production, the Trio sings in a "whispering, breathy pianissimo" into microphones. Members are "conventionally handsome" and always smiling.	0
hermosa	002	Hermosa	Tenor	Lyric	9	33	Medium	Teenager	Male	Hermosa has been raised thinking she is a female, but is told by his mother that she is a male. Hermosa loves noise and the military.	1
herz	003	Madame Herz	Soprano	Dramatic Coloratura	24	53	High	Adult	Female	Madame Herz loves fame and money and is intimidated by the younger soprano; she sings several florid coloratura lines and has several lines of dialogue.	1
lieschen	004	Lieschen	Soprano	Soubrette	26	45	Medium	Teenager	Female	Lieschen is stubborn and headstrong; her arias are said to portray "the pert irresponsibility of maidenhood."	2
narratorcc	004	Narrator	Tenor	Lyric	16	33	Medium	Adult	Male	The Narrator appears only in the beginning and end of the cantata; he introduces the characters and concludes the plot.	0

Role Code	Work Code	Character Name	Voice Type	Fach	Range Low	Range High	Avg Tessitura	Age	Gender	Special Considerations	Arias
romboidal	002	Romboidal	Tenor	Character	16	37	Low	Adult	Male	Romboidal is a well-meaning minister to Cacatois and a concerned father of Hermosa, his tomboy of a daughter who is actually his son.	0
samtt	001	Sam	Bass-Baritone	Lyric	7	30	High	Adult	Male	Per the composer's request, Sam should "avoid stock operatic gestures" and his "chief consideration is diction."	2
schlendrian	004	Schlendrian	Bass	Lyric	7	30	High	Adult	Male	Schlendrian opposes his daughter's coffee addiction; his name means 'Stick-in-the-mud'	2
silberklang	003	Madame Silberklang	Soprano	Lyric Coloratura	24	50	Medium	Teenager	Female	Madame Silberklang is described as very young and pretty; she is expected to sing coloratura, trills, and legato.	1
theodorine	002	Theodorine	Contralto	Lyric	25	45	High	Adult	Female	Theodorine entered her child into the census as a female so he would not have to go to war. She confesses this to him during the opera.	1
vogelsang	003	Vogelsang	Tenor	Light Lyric	12	31	Medium	Middle Aged	Male	Vogelsang sings in a trio and quartet, with solo lines, and delivers several minutes of spoken dialogue with Buff and Frank.	0

Scenes Table

Scene Code	Work Code	Roles	Scene Title	Scene Type
1	001	Boy 1;Boy 2;Girl	Prelude	Trio
2	001	Boy 1;Boy 2;Dinah;Girl;Sam	Scene I	Duet
3	001	Boy 1;Boy 2;Girl;Sam	Scene II	Quartet
4	001	Dinah;Sam	Scene III, IIa, IIIa	Duet
5	001	Dinah;Sam	Scene IV	Duet
6	001	Boy 1;Boy 2;Girl	Interlude	Trio
7	001	Sam	Scene V	Solo
8	001	Boy 1;Boy 2;Dinah;Girl	Scene VI	Solo
9	001	Sam	Scene Via	Solo
10	001	Boy 1;Boy 2;Dinah;Girl;Sam	Scene VII	Quintet
11	002	Hermosa	Couplets d'Hermosa	Solo
12	002	Hermosa;Theodorine	Vive le grand Cacatois	Chorus
13	002	Cacatois XXII	Couplets du Canard	Solo with Chorus
14	002	Alexis	Couplets du Colibri	Solo with Chorus
15	002	Alexis;Hermosa	J'aime tout ce qui sonne	Duet
16	002	Alexis;Hermosa	Couplets - Duetto	Duet
17	002	Theodorine	Air de Theodorine	Solo
18	002	Hermosa;Romboidal	Tu connais ce secret	Duet
19	002	Alexis;Hermosa	Quoi c'est vous!	Duet
20	002	Cacatois XXII;Romboidal;Theodorine	Barcarolle - Bouffe	Trio
21	002	Cacatois XXII;Romboidal;Theodorine	A la fin de la piece	Full Company
22	003	Madame Herz	Da schlägt des Abschieds Stunde	Solo
23	003	Madame Silberklang	Bester Jüngling	Solo
24	003	Madame Herz;Madame Silberklang;Vogelsang	Trio	Trio
25	003	Buff;Madame Herz;Madame Silberklang;Vogelsang	Finale	Quartet
26	004	Narrator	Recitative: Schweigt stille	Solo
27	004	Schlendrian	Hat man nicht mit seinen Kindern	Solo
28	004	Lieschen;Schlendrian	Recitative: Du böses Kind	Duet



Scene Code	Work Code	Roles	Scene Title	Scene Type
29	004	Lieschen	Ei! Wie schmeckt der Kaffee süße	Solo
30	004	Lieschen;Schlendrian	Recitative: Wenn du mir nicht den Kaffee läßt	Duet
31	004	Schlendrian	Mädchen, die von harten Sinnen	Solo
32	004	Lieschen;Schlendrian	Recitative: Nun folge, was dein Vater spricht!	Duet
33	004	Lieschen	Heute noch, lieber Vater	Solo
34	004	Narrator	Recitative: Nun geht und sucht der alte Schlendrian	Solo
35	004	Lieschen;Narrator;Schlendrian	Die Katze läßt das Mäusen nicht	Trio

Works Table

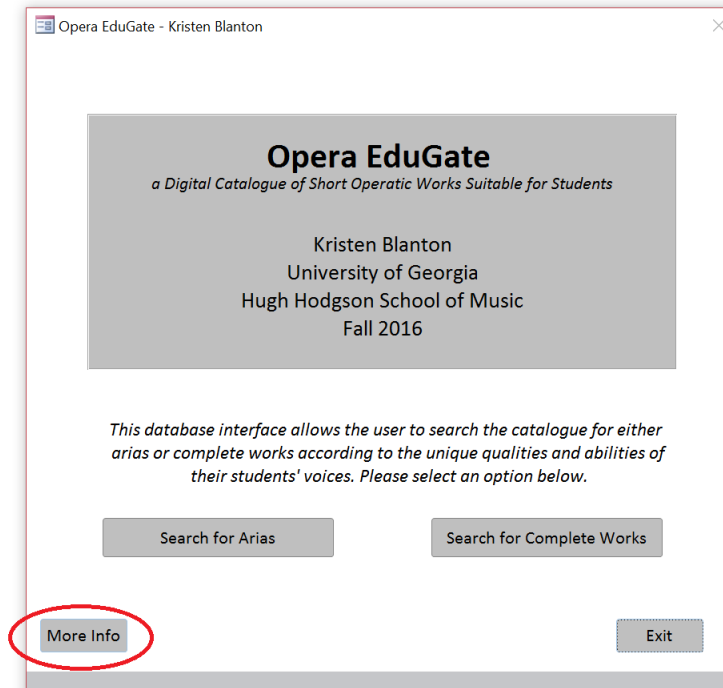
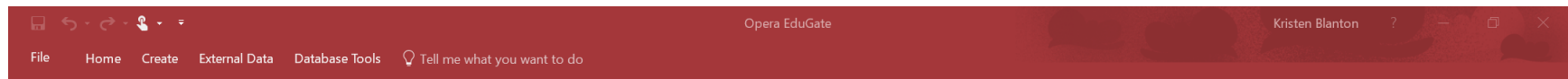
ID	Work Code	Title	Composer Code	Publisher Code	Publishing Date	Genre	Themes	Original Language	Setting	Roles	Soprano Roles	Mezzo Roles	Tenor Roles	Baritone Roles	Bass Roles	Chorus	Scenes	Approx Run time	Short Synopsis	Difficulty Rating
1	001	Trouble in Tahiti	001	001	1953	Drama	Family dysfunction; feminism; gender roles	English	1950s American suburb	5	1	1	1	2	0	FALSE	8	40	Follows a day in the life of a young, jaded, married American couple living in the suburbs.	★★
2	002	L'île de Tulipatan	002	002	1868	Opera buffa	Gender roles; family secrets; young love	French	The fictional island of Tulipatan, 15,000 miles from Nanterre, 473 years before the invention of spittoons	5	1	1	2	1	0	TRUE	9	45	A young man and woman both raised as opposite genders by their well-meaning parents fall in love, forcing their families to reveal their secret.	★
3	003	Der Schauspieldirektor	003	003	1786	Singspiel	Prima donna stereotypes; opera management satire	German	The office of an opera director in late 18th century Salzburg.	5	2	0	1	1	0	FALSE	8	55	An old-school opera director auditions two sopranos for his company and must decide who gets top billing and a higher salary.	★★
4	004	Kaffe Kantate	004	004	1732	Cantata	Societal satire; caffeine addiction; father-daughter tension	German	Mid-18th century Germany	3	1	0	1	0	1	FALSE	10	25	A father is annoyed by his daughter's addiction to coffee and lack of marital interest.	★
5	005	San Giovanni Battista	005		0					0	0	0	0	0	0	FALSE	0	0		
6	006	Il Combattimento di Tancredi e Clorinda	006		0					0	0	0	0	0	0	FALSE	0	0		
7	007	La Dirindina	007		0					0	0	0	0	0	0	FALSE	0	0		
8	008	Pimpinone	008		0					0	0	0	0	0	0	FALSE	0	0		
9	009	La serva padrona	009		0					0	0	0	0	0	0	FALSE	0	0		
10	010	Der zufriedengestellte Aeolus	004		0					0	0	0	0	0	0	FALSE	0	0		
11	011	Les fêtes de Ramire	010		0					0	0	0	0	0	0	FALSE	0	0		
12	012	Prima la musica e poi la parole	011		0					0	0	0	0	0	0	FALSE	0	0		
13	013	Le Cadi Dupé	012		0					0	0	0	0	0	0	FALSE	0	0		
14	014	Il duello comico	013		0					0	0	0	0	0	0	FALSE	0	0		
15	015	Pulcinella vendicato	013		0					0	0	0	0	0	0	FALSE	0	0		
16	016	L'infedeltà delusa	014		0					0	0	0	0	0	0	FALSE	0	0		
17	017	La vera costanza	014		0					0	0	0	0	0	0	FALSE	0	0		
18	018	The Cooper	015		0					0	0	0	0	0	0	FALSE	0	0		
19	019	Bastien und Bastienne	003		0					0	0	0	0	0	0	FALSE	0	0		
20	020	Une éducation manquée	016		0					0	0	0	0	0	0	FALSE	0	0		
21	021	Goyescas	017		0					0	0	0	0	0	0	FALSE	0	0		
22	022	Die Heimkehr aus der Fremde	018		0					0	0	0	0	0	0	FALSE	0	0		
23	023	Fernando	019		0					0	0	0	0	0	0	FALSE	0	0		
24	024	Der vierjährige Posten	019		0					0	0	0	0	0	0	FALSE	0	0		
25	025	Il Campanello	020		0					0	0	0	0	0	0	FALSE	0	0		
26	026	La Tempranica	021		0					0	0	0	0	0	0	FALSE	0	0		
27	027	Il Signor Bruschino	022		0					0	0	0	0	0	0	FALSE	0	0		
28	028	Trial by Jury	023		0					0	0	0	0	0	0	FALSE	0	0		
29	029	La bonne d'enfant	002		0					0	0	0	0	0	0	FALSE	0	0		
30	030	Le portrait de Manon	024		0					0	0	0	0	0	0	FALSE	0	0		
31	031	La grand-tante	024		0					0	0	0	0	0	0	FALSE	0	0		
32	032	Gigantes y Cabezudos	025		0					0	0	0	0	0	0	FALSE	0	0		
33	033	Duke Bluebeard's Castle	026		0					0	0	0	0	0	0	FALSE	0	0		
34	034	Veselo hra na mostě	027		0					0	0	0	0	0	0	FALSE	0	0		
35	035	Il segreto di Susanna	028		0					0	0	0	0	0	0	FALSE	0	0		
36	036	L'amore medico	028		0					0	0	0	0	0	0	FALSE	0	0		
37	037	Les mamelles de Tirésias	029		0					0	0	0	0	0	0	FALSE	0	0		
38	038	Amahl and the Night Visitors	030		0					0	0	0	0	0	0	FALSE	0	0		
39	039	The Old Maid and the Thief	030		0					0	0	0	0	0	0	FALSE	0	0		
40	040	The Face on the Barroom Floor	031		0					0	0	0	0	0	0	FALSE	0	0		
41	041	Mavra	032		0					0	0	0	0	0	0	FALSE	0	0		
42	042	Down in the Valley	033		0					0	0	0	0	0	0	FALSE	0	0		

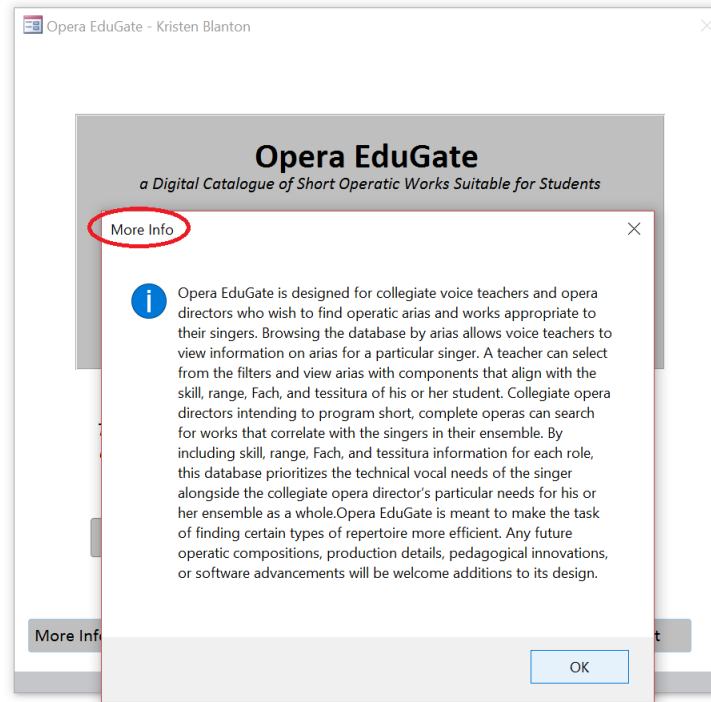
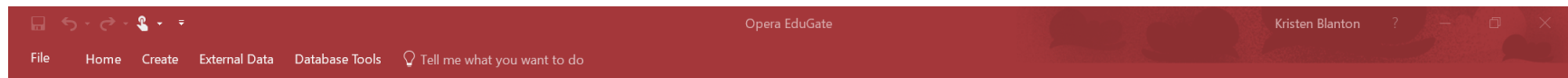
ID	Work Code	Title	Composer Code	Publisher Code	Publishing Date	Genre	Themes	Original Language	Setting	Roles	Soprano Roles	Mezzo Roles	Tenor Roles	Baritone Roles	Bass Roles	Chorus	Scenes	Approx Run time	Short Synopsis	Difficulty Rating
43	043	Mahagonny-Songspiel	033		0					0	0	0	0	0	0	FALSE	0	0		
44	044	L'heure espagnole	034		0					0	0	0	0	0	0	FALSE	0	0		
45	045	L'enfant et les sortilèges	034		0					0	0	0	0	0	0	FALSE	0	0		
46	046	A Hand of Bridge	035		0					0	0	0	0	0	0	FALSE	0	0		
47	047	Signor Deluso	036		0					0	0	0	0	0	0	FALSE	0	0		
48	048	Max and Moritz	037		0					0	0	0	0	0	0	FALSE	0	0		
49	049	A Coffin in Egypt	038		0					0	0	0	0	0	0	FALSE	0	0		
50	050	Only Heaven	038		0					0	0	0	0	0	0	FALSE	0	0		

## **APPENDIX B**

### **User Interface Screen Captures**

The following pages are screenshots of the database's graphical user interface while running the four recommended preset queries on pages 31-32 of this document. These images are meant to give the reader of this document a visual account of what the database user would see when clicking through the database in its Microsoft Access environment. Any screenshot that may not be self-explanatory is preceded by a screenshot with the corresponding command button circled.



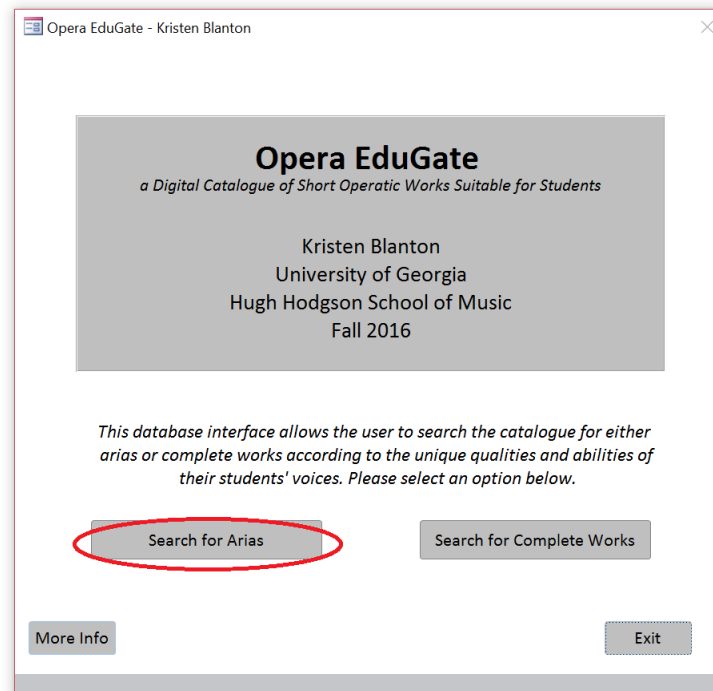
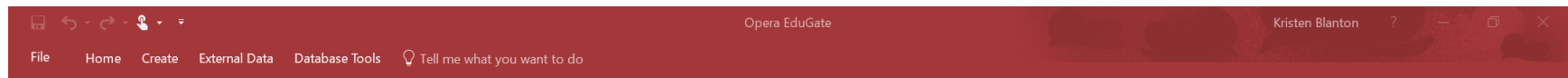


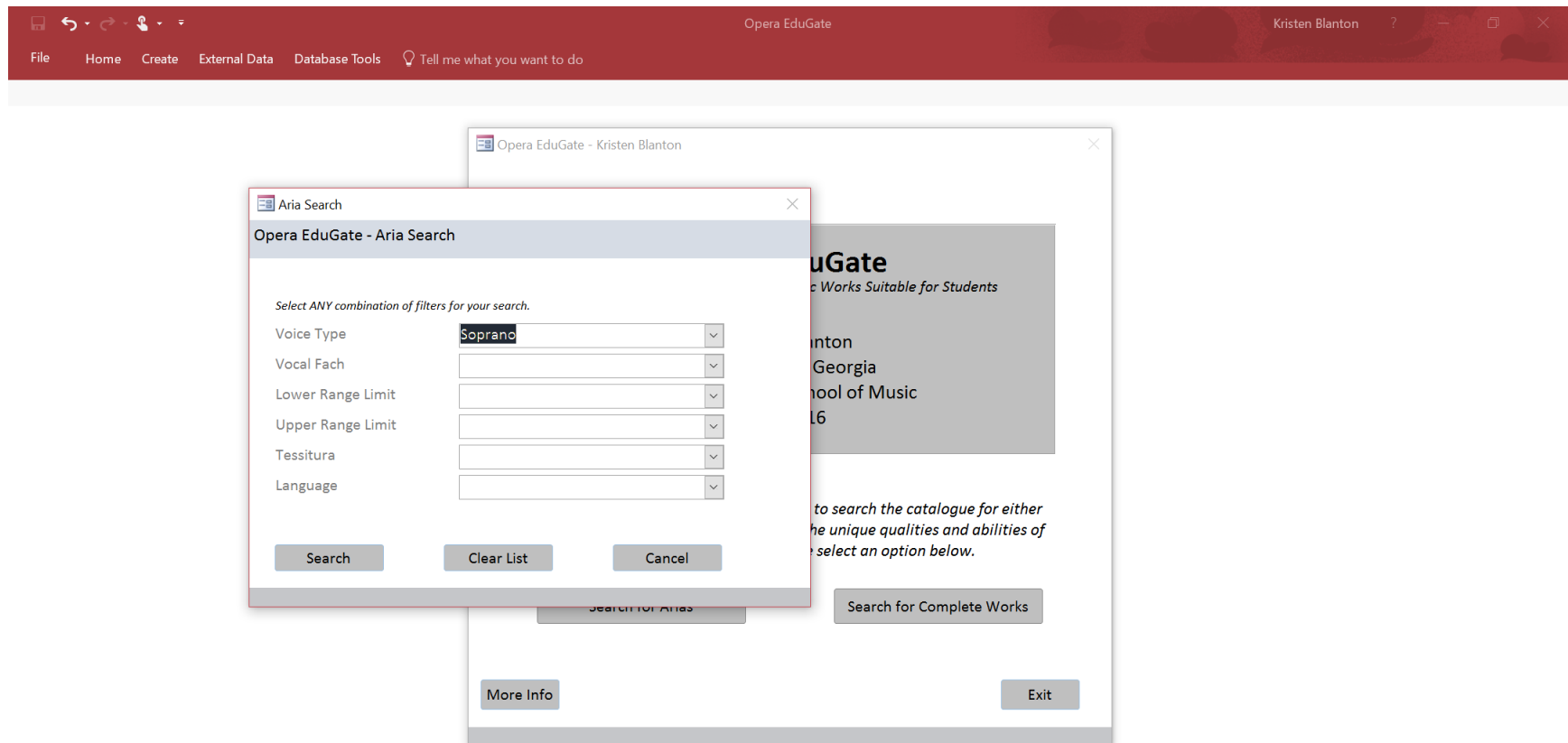
More Info



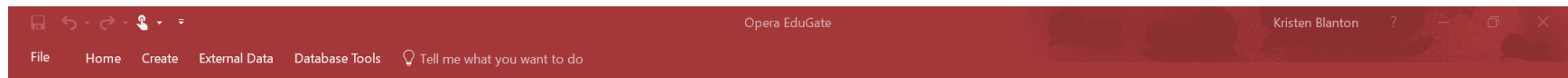
Opera EduGate is designed for collegiate voice teachers and opera directors who wish to find operatic arias and works appropriate to their singers. Browsing the database by arias allows voice teachers to view information on arias for a particular singer. A teacher can select from the filters and view arias with components that align with the skill, range, Fach, and tessitura of his or her student. Collegiate opera directors intending to program short, complete operas can search for works that correlate with the singers in their ensemble. By including skill, range, Fach, and tessitura information for each role, this database prioritizes the technical vocal needs of the singer alongside the collegiate opera director's particular needs for his or her ensemble as a whole. Opera EduGate is meant to make the task of finding certain types of repertoire more efficient. Any future operatic compositions, production details, pedagogical innovations, or software advancements will be welcome additions to its design.

OK









**Aria Search Results**

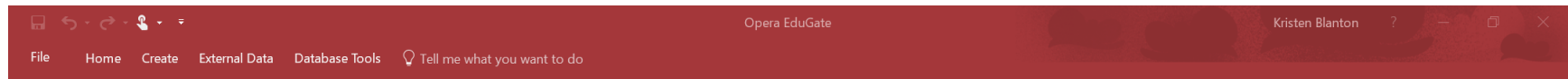
**Opera EduGate - Aria Search Results**

Composer		Work Title		Original Language	
Bach		Johann Sebastian		Kaffe Kantate	
Aria Title		Character Name		Voice Type	
Ei! Wie schmeckt der Kaffee süße		Lieschen		Soprano	
Fach		Soubrette			
Low Pitch		High Pitch		Tessitura Analysis	
D4		A5		B4-D5	
ApproxLength		Performance Notes			
00:05:00		Lieschen sings of her love for coffee.			

Composer		Work Title		Original Language	
Bach		Johann Sebastian		Kaffe Kantate	
Aria Title		Character Name		Voice Type	
Heute noch, lieber Vater		Lieschen		Soprano	
Fach		Soubrette			
Low Pitch		High Pitch		Tessitura Analysis	
D4		A5		B4-D5	
ApproxLength		Performance Notes			
00:07:00		Lieschen agrees to marriage instead of continuing her coffee habit, but the narrator later assures the audience she intends to have both; da capo aria			

Record: 1 of 5



**Aria Search Results**

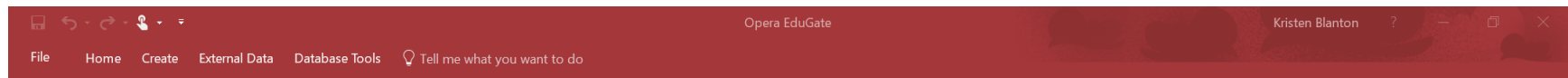
**Opera EduGate - Aria Search Results**

Composer		Work Title		Original Language	
Offenbach	Jacques	L'île de Tulipatan		French	
Aria Title		Character Name		Voice Type	
Couplets du Colibri		Alexis		Soprano	
Fach		Low Pitch		High Pitch	
Lyric		E4		E5	
Tessitura Analysis		ApproxLength		Performance Notes	
D#5-E5		Medium		00:03:00	
Alexis sings a sincere lament for his birds who have flown away.					

Composer		Work Title		Original Language	
Mozart	Wolfgang Amadeus	Der Schauspieldirektor		German	
Aria Title		Character Name		Voice Type	
Da schlägt des Abschieds Stunde		Madame Herz		Soprano	
Fach		Low Pitch		High Pitch	
Dramatic Coloratura		F#4		D6	
Tessitura Analysis		ApproxLength		Performance Notes	
D5-E5		High		00:04:45	
Although part of a farce, this aria is serious in its legato and fioratura requirements.					

Record: 4 of 5    No Filter    Search

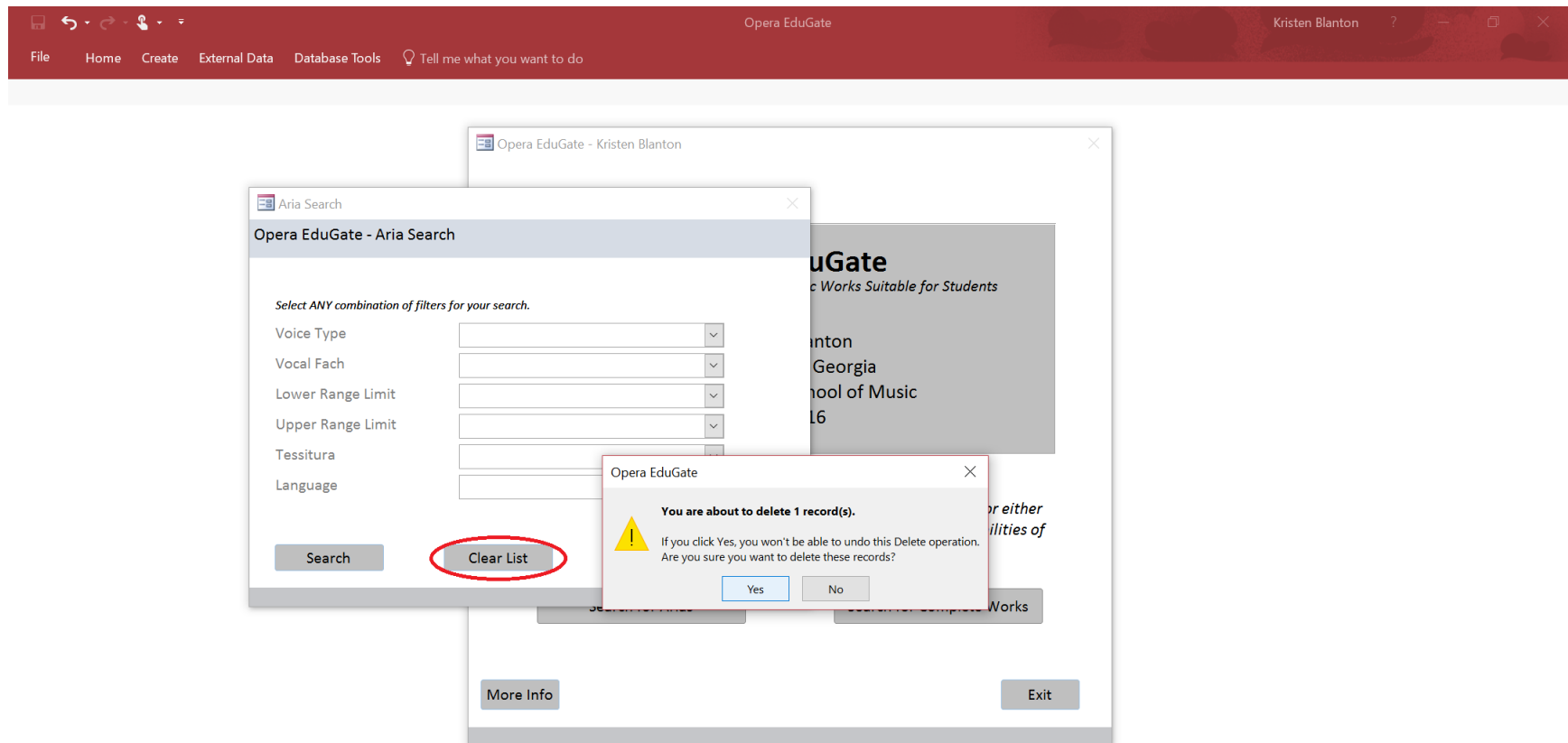


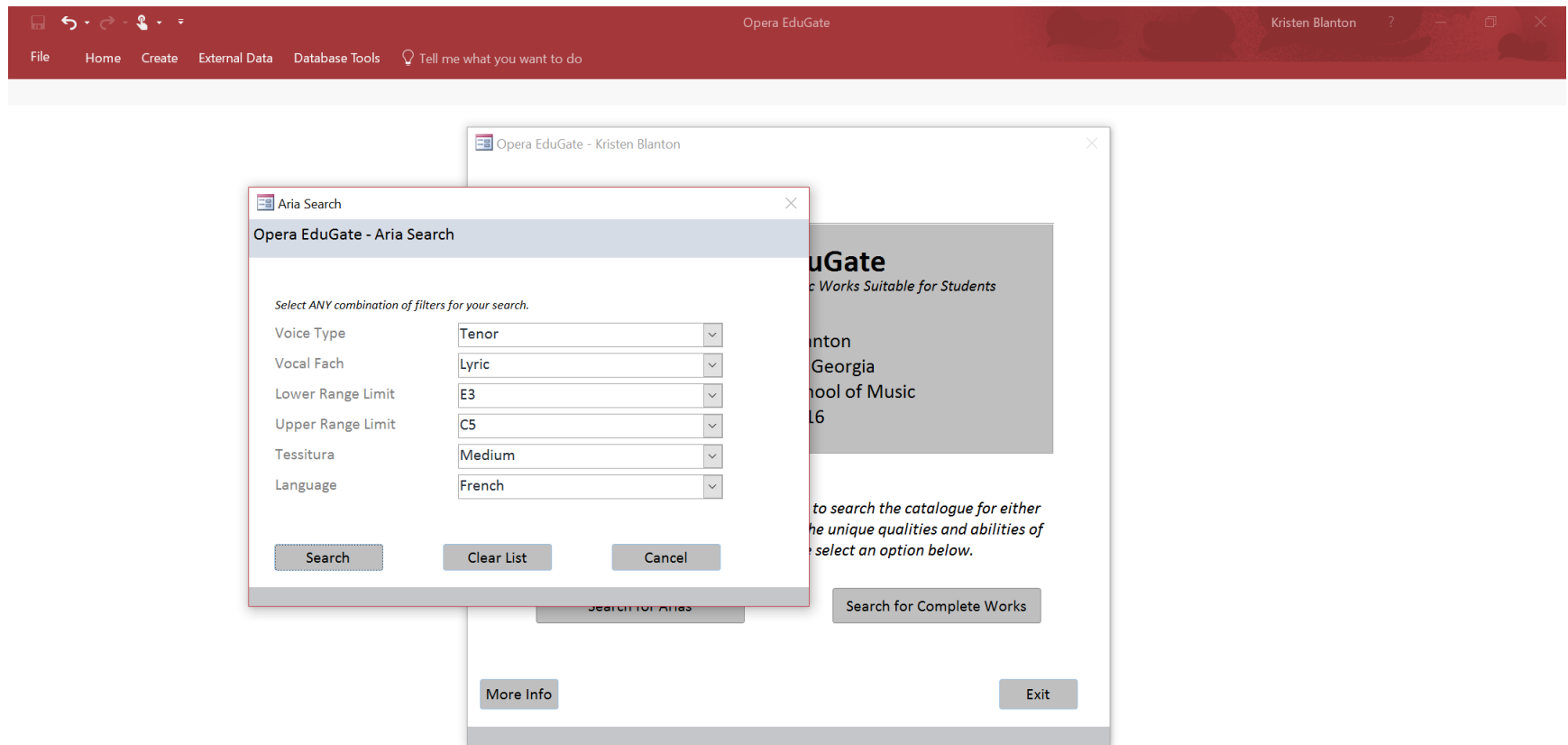
**Aria Search Results**

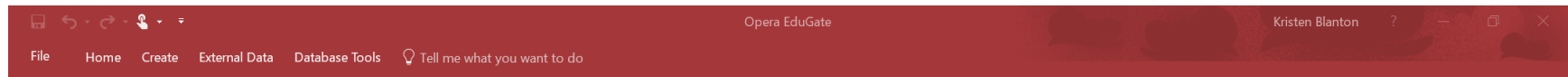
**Opera EduGate - Aria Search Results**

<b>Composer</b>	<input type="text" value="Mozart"/>	<b>Work Title</b>	<input type="text" value="Der Schauspieldirektor"/>	<b>Original Language</b>	<input type="text" value="German"/>
<b>Aria Title</b>	<input type="text" value="Bester Jüngling"/>	<b>Character Name</b>	<input type="text" value="Madame Silberklang"/>	<b>Voice Type</b>	<input type="text" value="Soprano"/>
				<b>Fach</b>	<input type="text" value="Lyric Coloratura"/>
<b>Low Pitch</b>	<input type="text" value="D#4"/>	<b>High Pitch</b>	<input type="text" value="A#5"/>	<b>Tessitura Analysis</b>	<input type="text" value="D5-D#5"/> <input type="text" value="High"/>
				<b>ApproxLength</b>	<input type="text" value="00:03:15"/>
				<b>Performance Notes</b>	<input type="text" value="Although part of a farce, this aria is serious in its legato and fioratura requirements."/>

Record: 5 of 5    No Filter    Search





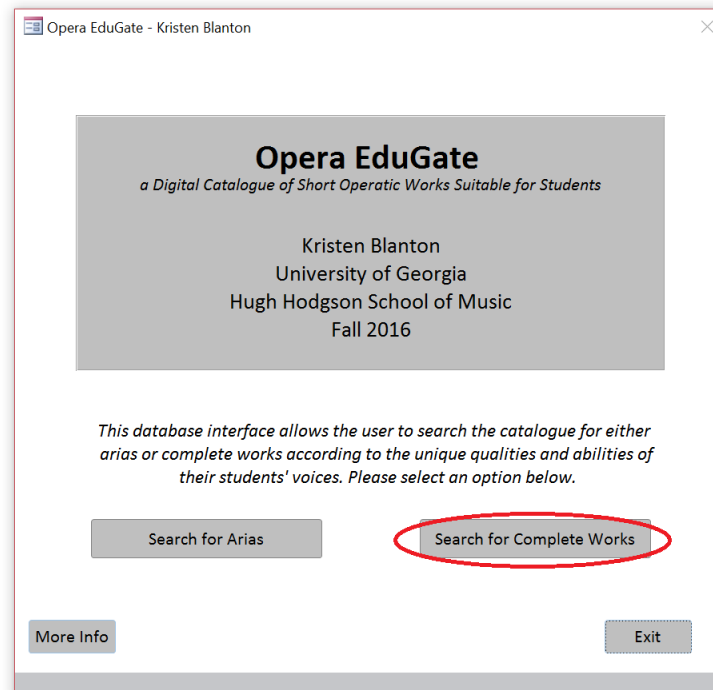
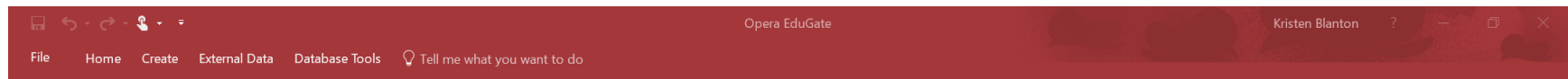


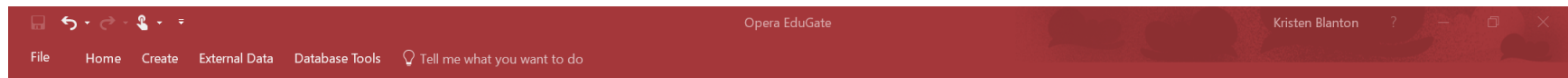
**Aria Search Results**

**Opera EduGate - Aria Search Results**

<b>Composer</b>	<input type="text" value="Offenbach"/>	<b>Work Title</b>	<input type="text" value="L'île de Tulipatan"/>	<b>Original Language</b>	<input type="text" value="French"/>
<b>Aria Title</b>	<input type="text" value="Vive le tintamarre"/>	<b>Character Name</b>	<input type="text" value="Hermosa"/>	<b>Voice Type</b>	<input type="text" value="Tenor"/>
<b>Fach</b>	<input type="text" value="Lyric"/>				
<b>Low Pitch</b>	<input type="text" value="E3"/>	<b>High Pitch</b>	<input type="text" value="B4"/>	<b>Tessitura Analysis</b>	<input type="text" value="C#4-E4"/>
				<input type="text" value="Medium"/>	<b>ApproxLength</b>
					<input type="text" value="00:03:00"/>
					<b>Performance Notes</b>
					<input type="text" value="Hermosa wields a bow and arrow, professing her love of noise, movement, and freedom."/>

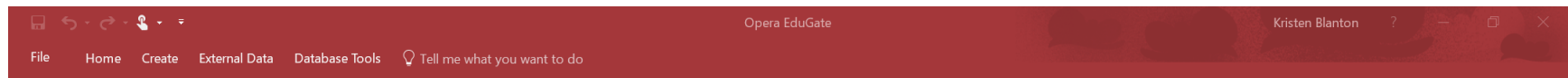
Record: 1 of 1 | No Filter | Search





The image displays a 'Work Search Form' dialog box within the Opera EduGate application. The dialog box has a title bar that reads 'Opera EduGate - Kristen Blanton'. Inside, the title is 'Opera EduGate - Work Search'. Below the title, a instruction reads: 'Select ANY combination of filters for your search.' The form contains five input fields for voice types: '# of Sopranos', '# of Mezzo-Sopranos', '# of Tenors', '# of Baritones', and '# of Basses'. The '# of Basses' field is currently filled with the number '1'. Below these fields is a dropdown menu labeled 'Original Language'. At the bottom of the dialog box are three buttons: 'Search', 'Clear List', and 'Cancel'. Below the dialog box, in the main application window, are two additional buttons: 'More Info' and 'Exit'.





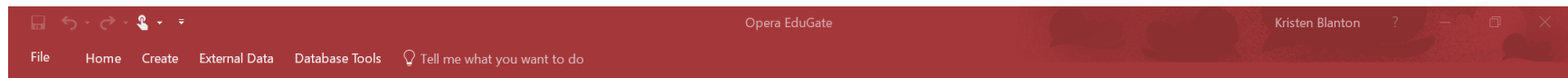
Opera EduGate - Kristen Blanton

Search Results

### Opera EduGate - Work Search Results

<b>Title of Work</b>	Trouble in Tahiti				
<b>Composer</b>	Bernstein	Leonard			
<b>Musical Era</b>	20th Century	<b>Published Date</b>	1953	<b>Genre</b>	Drama
<b>Language</b>	English	<b>Publisher's Website</b>	<a href="http://www.boosey.com">http://www.boosey.com</a>		
<b>Setting</b>	1950s American suburb	<b># of Scenes</b>	8	<b>Tenors</b>	1
<b>Themes</b>	Family dysfunction; feminism; gender roles	<b>Sopranos</b>	1	<b>Baritones</b>	2
<b>Synopsis</b>	Follows a day in the life of a young, jaded, married American couple living in the suburbs.		<b>Mezzo-Sopranos</b>	1	<b>Basses</b> 0
		<b>Chorus</b>	<input type="checkbox"/>		
		<b>Approx Runtime</b>	40		
		<b>Difficulty Rating</b>	★★ ?		
		<b>Roles Info</b>	<b>Scenes Info</b>		

Record: 1 of 4    No Filter    Search



Opera EduGate - Work Search Results

**Title of Work**

**Composer**

**Musical Era**  **Published Date**  **Genre**

**Language**  **Publisher's Website** <http://www.alfred.com/Licensing/ImprintsLi>

**Setting**

**Themes**

**Synopsis**

**# of Scenes**  **Tenors**

**Sopranos**  **Baritones**

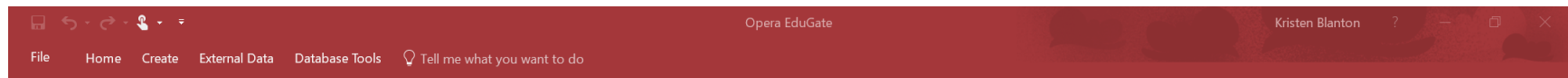
**Mezzo-Sopranos**  **Basses**

**Chorus** ☒

**Approx Runtime**

**Difficulty Rating**  ?

Record: 14 2 of 4 No Filter Search



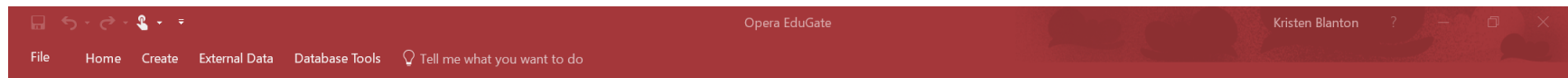
Opera EduGate - Kristen Blanton

Search Results

### Opera EduGate - Work Search Results

<b>Title of Work</b>	Der Schauspieldirektor		
<b>Composer</b>	Mozart	Wolfgang Amadeus	
<b>Musical Era</b>	Classical	<b>Published Date</b>	1786
<b>Language</b>	German	<b>Genre</b>	Singspiel
	<b>Publisher's Website</b>	<a href="http://www.musicsalesclassical.com/">http://www.musicsalesclassical.com/</a>	
<b>Setting</b>	The office of an opera director in late 18th century Salzburg.		
<b>Themes</b>	Prima donna stereotypes; opera management satire		
<b>Synopsis</b>	An old-school opera director auditions two sopranos for his company and must decide who gets top billing and a higher salary.		
	<b># of Scenes</b>	8	<b>Tenors</b> 1
	<b>Sopranos</b>	2	<b>Baritones</b> 1
	<b>Mezzo-Sopranos</b>	0	<b>Basses</b> 0
	<b>Chorus</b>	<input type="checkbox"/>	
	<b>Approx Runtime</b>	55	
	<b>Difficulty Rating</b>	★★ ?	
	<b>Roles Info</b>	<b>Scenes Info</b>	

Record: 14 3 of 4 No Filter Search



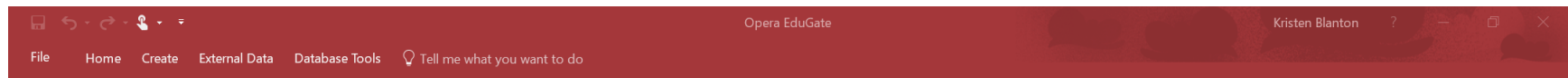
Opera EduGate - Kristen Blanton

Search Results

### Opera EduGate - Work Search Results

<b>Title of Work</b>	Kaffe Kantate		
<b>Composer</b>	Bach	Johann Sebastian	
<b>Musical Era</b>	Baroque	<b>Published Date</b>	1732
		<b>Genre</b>	Cantata
<b>Language</b>	German	<b>Publisher's Website</b>	<a href="https://de.schott-music.com/">https://de.schott-music.com/</a>
<b>Setting</b>	Mid-18th century Germany	<b># of Scenes</b>	10
		<b>Tenors</b>	1
<b>Themes</b>	Societal satire; caffeine addiction; father-daughter tension	<b>Sopranos</b>	1
		<b>Baritones</b>	0
		<b>Mezzo-Sopranos</b>	0
		<b>Basses</b>	1
<b>Synopsis</b>	A father is annoyed by his daughter's addiction to coffee and lack of marital interest.		
	<b>Chorus</b>	<input type="checkbox"/>	
	<b>Approx Runtime</b>	25	
	<b>Difficulty Rating</b>	★ ?	
	<b>Roles Info</b>	<b>Scenes Info</b>	

Record: 4 of 4 | No Filter | Search



Opera EduGate - Kristen Blanton

Search Results

### Opera EduGate - Work Search Results

**Title of Work**

**Composer**

**Musical Era**  **Published Date**  **Genre**

**Language**  **Publisher's Website**

**Setting**

**Themes**

**Synopsis**

**# of Scenes**  **Tenors**

**Sopranos**  **Baritones**

**Mezzo-Sopranos**  **Basses**

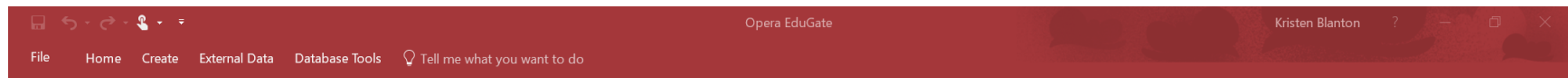
**Chorus** ☐

**Approx Runtime**

**Difficulty Rating**  ?

**Roles Info** **Scenes Info**

Record: 1 of 4 No Filter Search



Opera EduGate - Role Info

**Work Title**

**Character Name**

**Voice Type**

**Fach**

**Lower Limit Range**

**Upper Limit Range**

**Avg Tessitura**

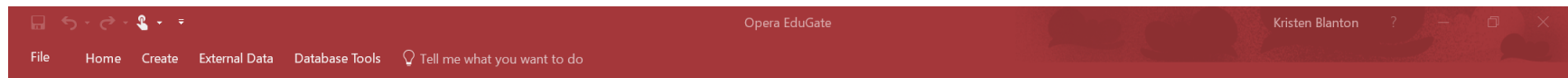
**# of Arias**

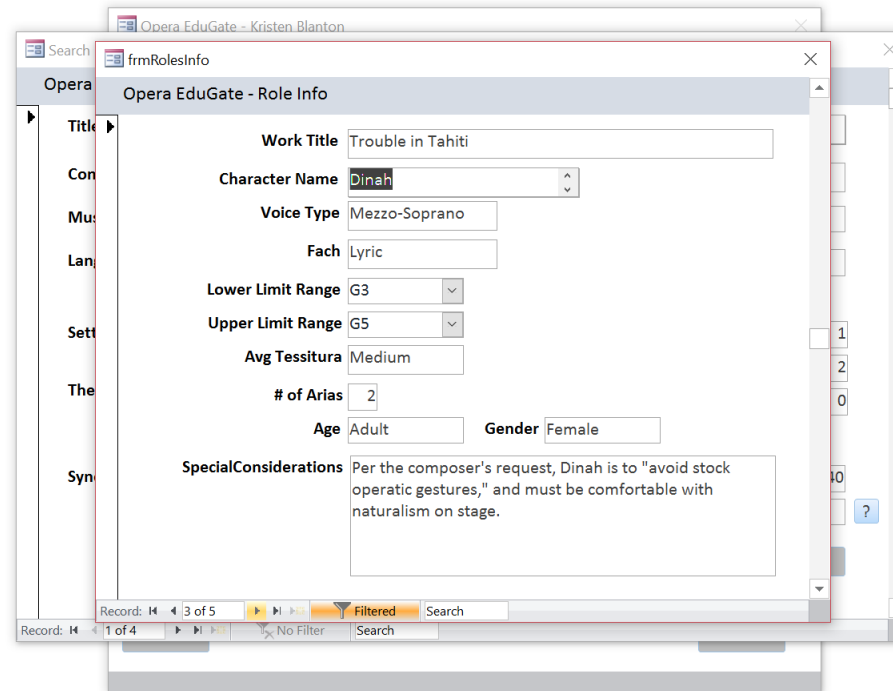
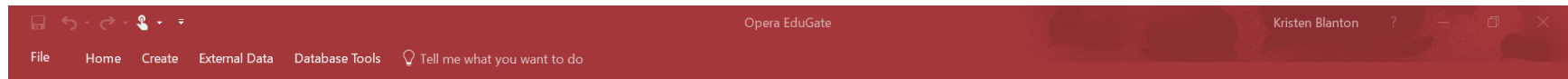
**Age**  **Gender**

**SpecialConsiderations**

Record: 1 of 5 | Filtered | Search

Record: 1 of 4 | No Filter | Search

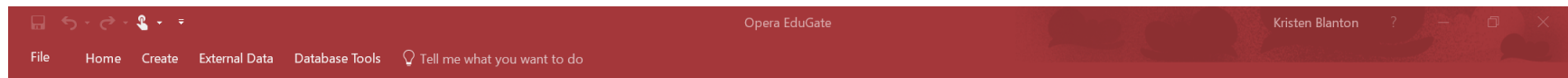
The 'Opera EduGate - Role Info' form is a window titled 'frmRolesInfo'. It contains several input fields for role information: 'Work Title' (text box with 'Trouble in Tahiti'), 'Character Name' (dropdown menu with 'Boy 2'), 'Voice Type' (text box with 'Baritone'), 'Fach' (text box with 'Light Lyric'), 'Lower Limit Range' (dropdown menu with 'B2'), 'Upper Limit Range' (dropdown menu with 'E4'), 'Avg Tessitura' (text box with 'Medium'), '# of Arias' (text box with '0'), 'Age' (text box with 'Adult'), and 'Gender' (text box with 'Male'). There is a 'SpecialConsiderations' text area containing a paragraph of text. At the bottom, there is a record navigation bar showing 'Record: 1 of 4', a 'Filtered' status, and a 'Search' button. The background shows a list of roles with columns for Title, Character Name, Voice Type, Fach, Lower Limit Range, Upper Limit Range, Avg Tessitura, # of Arias, Age, Gender, and SpecialConsiderations.



The 'Opera EduGate - Role Info' form is a modal window with a light blue header. It contains several input fields for role details. The 'Work Title' is 'Trouble in Tahiti'. The 'Character Name' is 'Dinah'. The 'Voice Type' is 'Mezzo-Soprano'. The 'Fach' is 'Lyric'. The 'Lower Limit Range' is 'G3' and the 'Upper Limit Range' is 'G5'. The 'Avg Tessitura' is 'Medium'. The '# of Arias' is '2'. The 'Age' is 'Adult' and the 'Gender' is 'Female'. The 'SpecialConsiderations' field contains the text: 'Per the composer's request, Dinah is to "avoid stock operatic gestures," and must be comfortable with naturalism on stage.' The form has a search bar at the top left and a status bar at the bottom showing 'Record: 1 of 4' and 'Filtered'.

Field	Value
Work Title	Trouble in Tahiti
Character Name	Dinah
Voice Type	Mezzo-Soprano
Fach	Lyric
Lower Limit Range	G3
Upper Limit Range	G5
Avg Tessitura	Medium
# of Arias	2
Age	Adult
Gender	Female
SpecialConsiderations	Per the composer's request, Dinah is to "avoid stock operatic gestures," and must be comfortable with naturalism on stage.





Opera EduGate - Role Info

**Work Title** Trouble in Tahiti

**Character Name** Girl

**Voice Type** Soprano

**Fach** Soubrette

**Lower Limit Range** A#3

**Upper Limit Range** E5

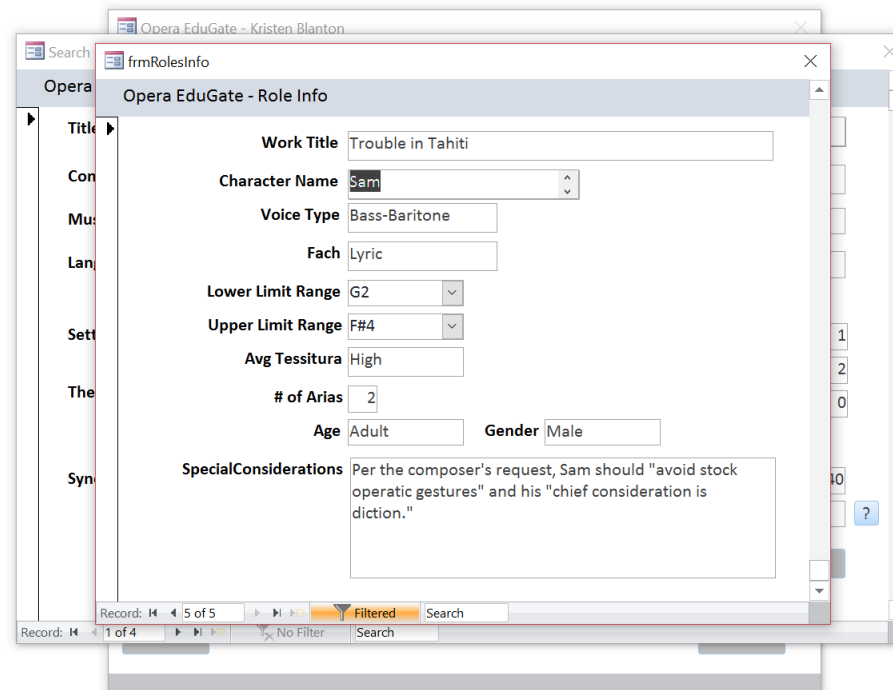
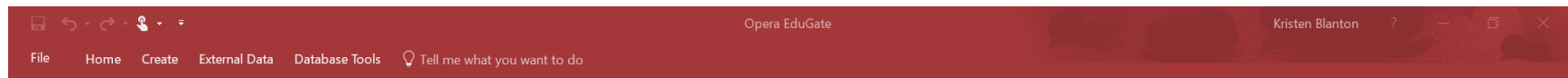
**Avg Tessitura** Low

**# of Arias** 0

**Age** Adult **Gender** Female

**SpecialConsiderations** The Girl is a member of the Trio. According to the composer's Notes on Production, the Trio sings in a "whispering, breathy pianissimo" into microphones. Members are "conventionally handsome" and always smiling.

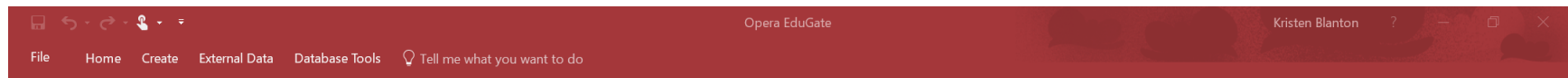
Record: 1 of 4 4 of 5 Filtered Search



The 'Opera EduGate - Role Info' form is a window titled 'frmRolesInfo'. It contains the following fields and values:

- Work Title:** Trouble in Tahiti
- Character Name:** Sam
- Voice Type:** Bass-Baritone
- Fach:** Lyric
- Lower Limit Range:** G2
- Upper Limit Range:** F#4
- Avg Tessitura:** High
- # of Arias:** 2
- Age:** Adult
- Gender:** Male
- SpecialConsiderations:** Per the composer's request, Sam should "avoid stock operatic gestures" and his "chief consideration is diction."

The form has a sidebar on the left with a search bar and a list of roles. The bottom of the form shows a record count of 'Record: 1 of 4' and a 'Filtered' status.



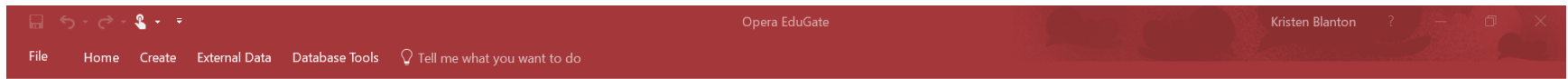
Opera EduGate - Kristen Blanton

Search Results

### Opera EduGate - Work Search Results

<b>Title of Work</b>	L'île de Tulipatan		
<b>Composer</b>	Offenbach	Jacques	
<b>Musical Era</b>	Romantic	<b>Published Date</b>	1868
<b>Language</b>	French	<b>Genre</b>	Opera buffa
<b>Publisher's Website</b>	<a href="http://www.alfred.com/Licensing/ImprintsLi">http://www.alfred.com/Licensing/ImprintsLi</a>		
<b>Setting</b>	The fictional island of Tulipatan, 15,000 miles from Nanterre, 473 years before the		
<b>Themes</b>	Gender roles; family secrets; young love		
<b>Synopsis</b>	A young man and woman both raised as opposite genders by their well-meaning parents fall in love, forcing their families to reveal their secret.		
<b># of Scenes</b>	9	<b>Tenors</b>	2
<b>Sopranos</b>	1	<b>Baritones</b>	1
<b>Mezzo-Sopranos</b>	1	<b>Basses</b>	0
<b>Chorus</b>	<input checked="" type="checkbox"/>		
<b>Approx Runtime</b>	45		
<b>Difficulty Rating</b>	★ ?		
<b>Roles Info</b>	<b>Scenes Info</b>		

Record: 14 2 of 4 No Filter Search



Opera EduGate - Role Info

**Work Title** L'île de Tulipatan

**Character Name** Alexis

**Voice Type** Soprano

**Fach** Lyric

**Lower Limit Range** D#4

**Upper Limit Range** A5

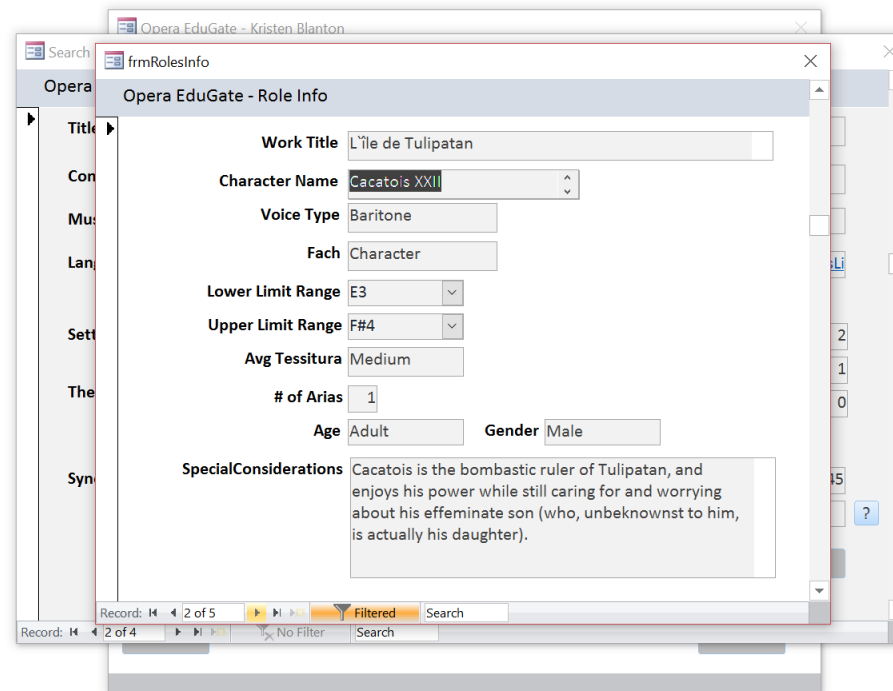
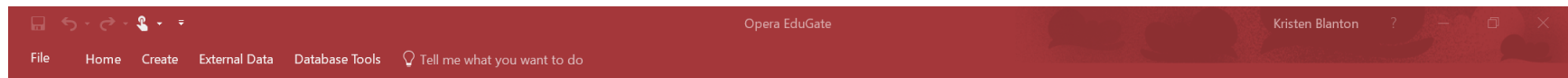
**Avg Tessitura** Medium

**# of Arias** 1

**Age** Teenager **Gender** Female

**Special Considerations** Alexis has been raised thinking he is a male, but is told during the opera by Romboidal that she is a female. Alexis is sensitive and sentimental.

Record: 1 of 5 Filtered Search



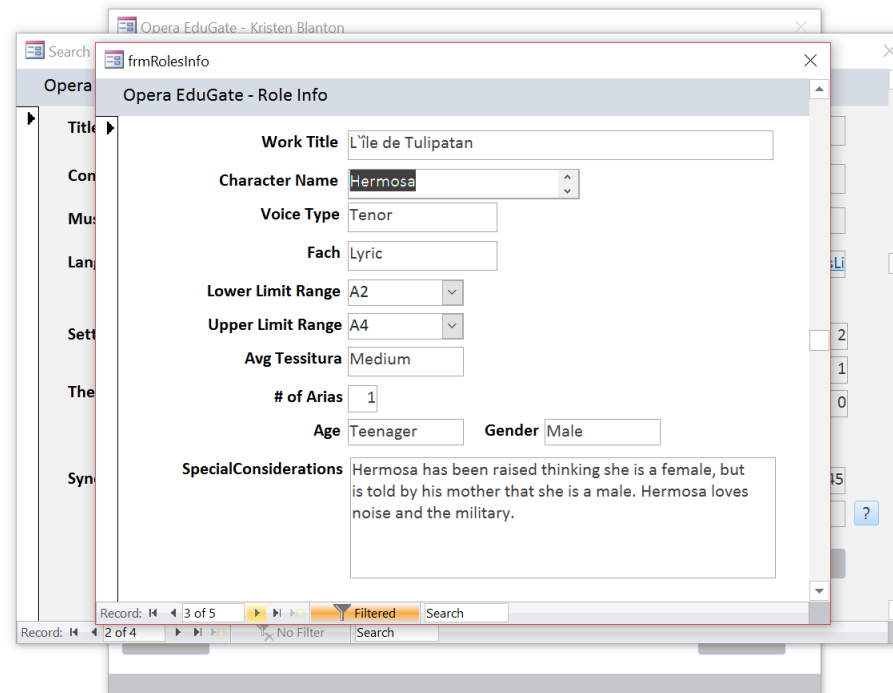
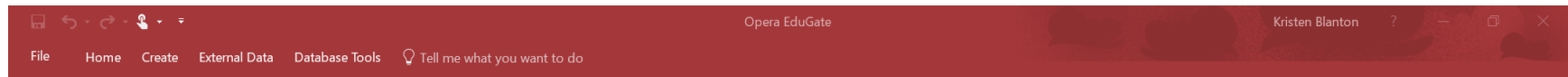
The 'Opera EduGate - Role Info' form is displayed over a table of roles. The form contains the following fields:

- Work Title:** L'île de Tulipatan
- Character Name:** Cacatois XXII
- Voice Type:** Baritone
- Fach:** Character
- Lower Limit Range:** E3
- Upper Limit Range:** F#4
- Avg Tessitura:** Medium
- # of Arias:** 1
- Age:** Adult
- Gender:** Male
- SpecialConsiderations:** Cacatois is the bombastic ruler of Tulipatan, and enjoys his power while still caring for and worrying about his effeminate son (who, unbeknownst to him, is actually his daughter).

The form is overlaid on a table with the following visible data:

Title	Character Name	Voice Type	Fach	Lower Limit Range	Upper Limit Range	Avg Tessitura	# of Arias	Age	Gender	SpecialConsiderations
	Cacatois XXII	Baritone	Character	E3	F#4	Medium	1	Adult	Male	Cacatois is the bombastic ruler of Tulipatan, and enjoys his power while still caring for and worrying about his effeminate son (who, unbeknownst to him, is actually his daughter).

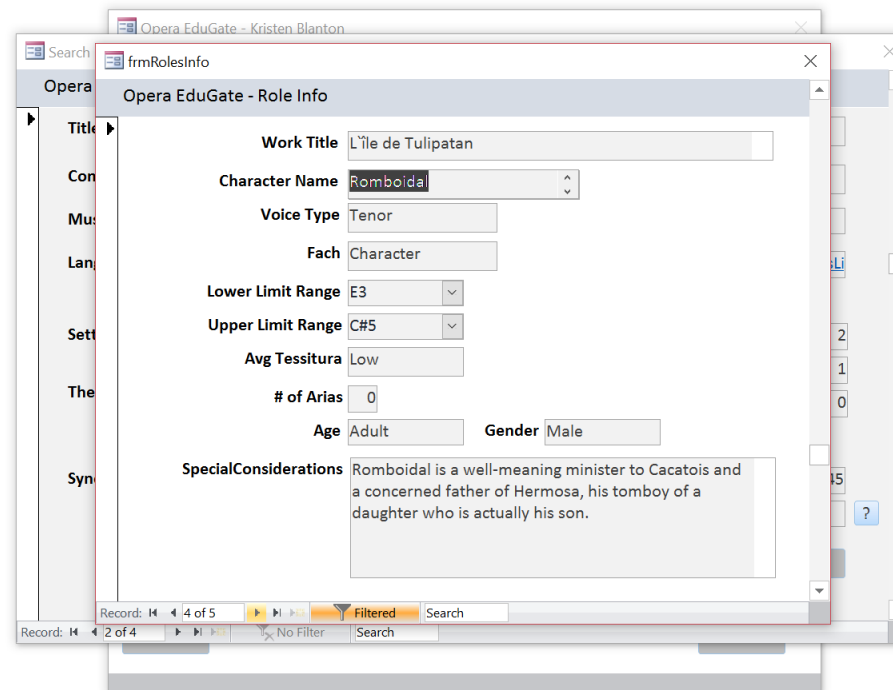
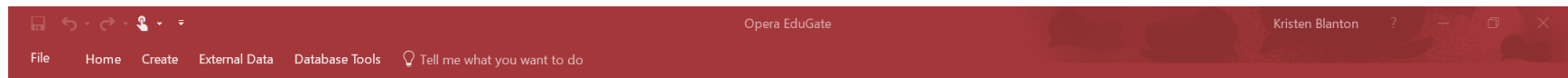
At the bottom of the form, there is a status bar showing 'Record: 14 2 of 5' and a 'Filtered' button.



The 'Opera EduGate - Role Info' form is displayed over the application window. It contains the following fields and values:

- Work Title: L'île de Tulipatan
- Character Name: Hermosa
- Voice Type: Tenor
- Fach: Lyric
- Lower Limit Range: A2
- Upper Limit Range: A4
- Avg Tessitura: Medium
- # of Arias: 1
- Age: Teenager
- Gender: Male
- SpecialConsiderations: Hermosa has been raised thinking she is a female, but is told by his mother that she is a male. Hermosa loves noise and the military.

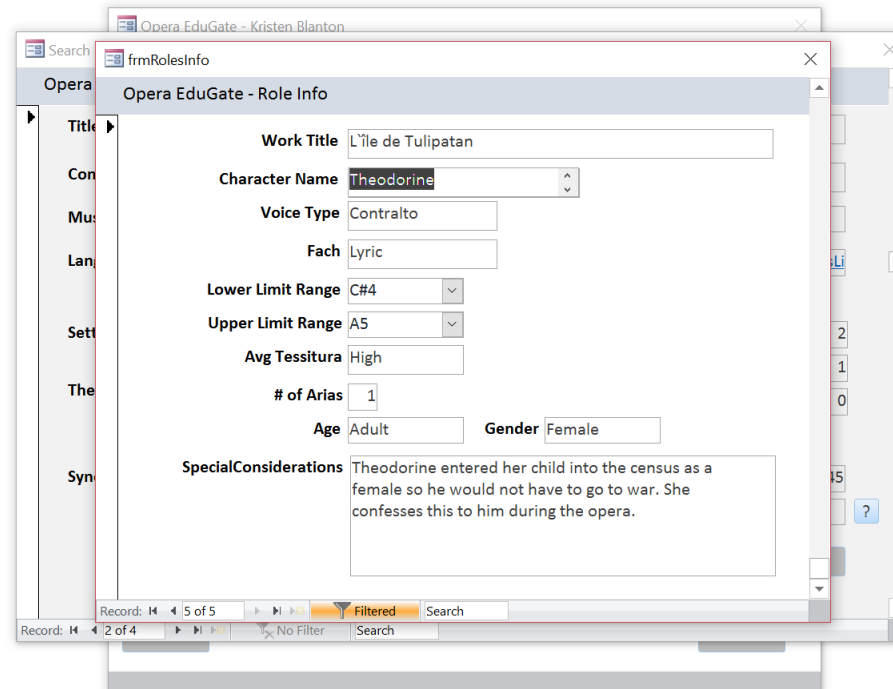
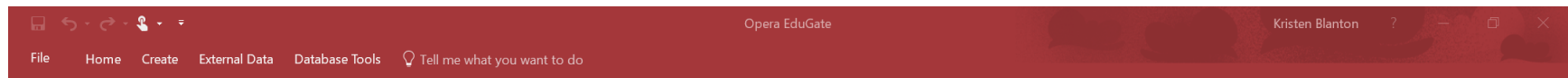
The form also includes a status bar at the bottom showing 'Record: 14 of 5', a 'Filtered' status, and a 'Search' button.



The 'Opera EduGate - Role Info' form is displayed over the main application window. It contains the following fields and values:

- Work Title:** L'île de Tulipatan
- Character Name:** Romboidal
- Voice Type:** Tenor
- Fach:** Character
- Lower Limit Range:** E3
- Upper Limit Range:** C#5
- Avg Tessitura:** Low
- # of Arias:** 0
- Age:** Adult
- Gender:** Male
- SpecialConsiderations:** Romboidal is a well-meaning minister to Cacatois and a concerned father of Hermosa, his tomboy of a daughter who is actually his son.

At the bottom of the form, there is a status bar showing 'Record: 14 of 4 of 5', a 'Filtered' button, and a 'Search' button.



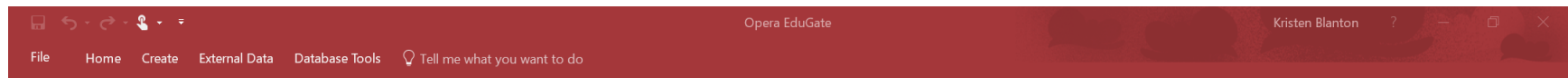
The 'Opera EduGate - Role Info' form is a modal window with a light gray border. It contains several input fields and a text area for role information. The form is titled 'Opera EduGate - Role Info' and has a close button in the top right corner. The fields are as follows:

Field	Value
Work Title	L'île de Tulipatan
Character Name	Theodorine
Voice Type	Contralto
Fach	Lyric
Lower Limit Range	C#4
Upper Limit Range	A5
Avg Tessitura	High
# of Arias	1
Age	Adult
Gender	Female
SpecialConsiderations	Theodorine entered her child into the census as a female so he would not have to go to war. She confesses this to him during the opera.

At the bottom of the form, there is a status bar with the following information:

- Record: 14 of 5 of 5
- Filtered
- No Filter
- Search





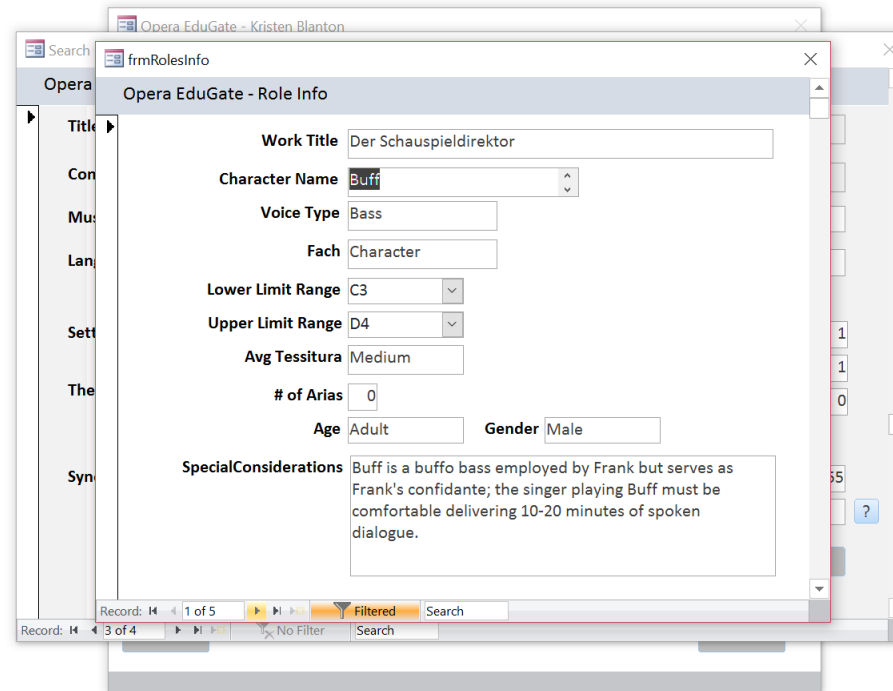
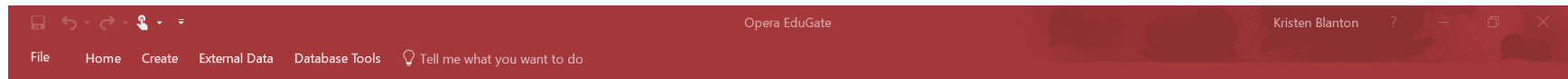
Opera EduGate - Kristen Blanton

Search Results

### Opera EduGate - Work Search Results

<b>Title of Work</b>	Der Schauspieldirektor		
<b>Composer</b>	Mozart	Wolfgang Amadeus	
<b>Musical Era</b>	Classical	<b>Published Date</b>	1786
<b>Language</b>	German	<b>Genre</b>	Singspiel
<b>Publisher's Website</b>	<a href="http://www.musicsalesclassical.com/">http://www.musicsalesclassical.com/</a>		
<b>Setting</b>	The office of an opera director in late 18th century Salzburg.	<b># of Scenes</b>	8
<b>Themes</b>	Prima donna stereotypes; opera management satire	<b>Tenors</b>	1
<b>Synopsis</b>	An old-school opera director auditions two sopranos for his company and must decide who gets top billing and a higher salary.	<b>Sopranos</b>	2
		<b>Baritones</b>	1
		<b>Mezzo-Sopranos</b>	0
		<b>Basses</b>	0
		<b>Chorus</b>	<input type="checkbox"/>
		<b>Approx Runtime</b>	55
		<b>Difficulty Rating</b>	★★ ?
		<b>Roles Info</b>	<b>Scenes Info</b>

Record: 14 3 of 4 No Filter Search

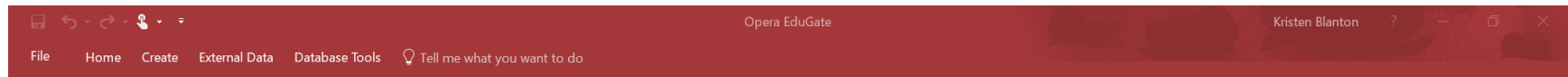


The 'frmRolesInfo' form is a modal window titled 'Opera EduGate - Role Info'. It contains the following fields and controls:

- Work Title:** Text box containing 'Der Schauspieldirektor'.
- Character Name:** Dropdown menu with 'Buff' selected.
- Voice Type:** Text box containing 'Bass'.
- Fach:** Text box containing 'Character'.
- Lower Limit Range:** Dropdown menu with 'C3' selected.
- Upper Limit Range:** Dropdown menu with 'D4' selected.
- Avg Tessitura:** Text box containing 'Medium'.
- # of Arias:** Text box containing '0'.
- Age:** Text box containing 'Adult'.
- Gender:** Text box containing 'Male'.
- SpecialConsiderations:** Text area containing the text: 'Buff is a buffo bass employed by Frank but serves as Frank's confidante; the singer playing Buff must be comfortable delivering 10-20 minutes of spoken dialogue.'

At the bottom of the form, there is a status bar with the following elements:

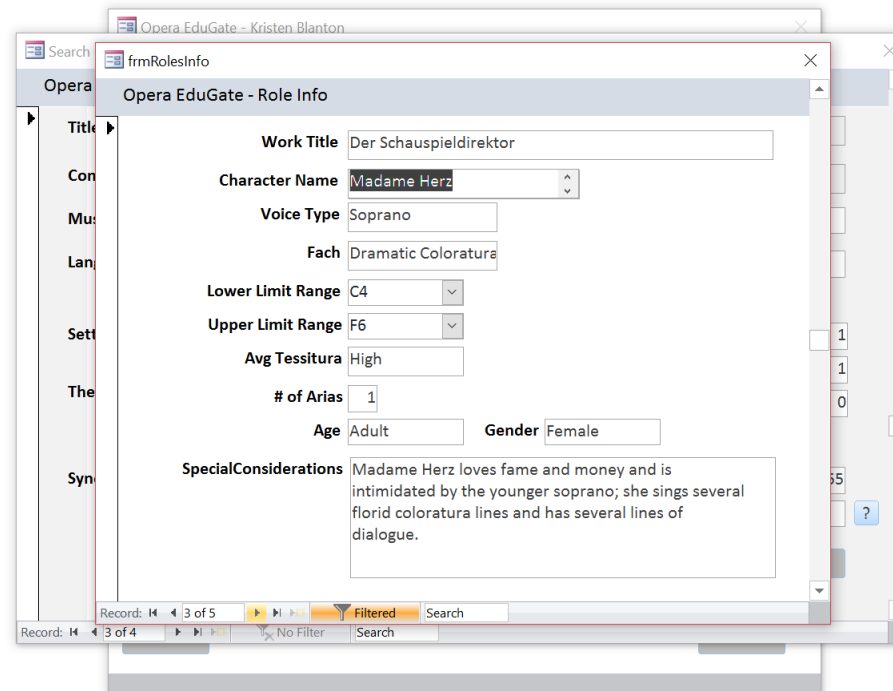
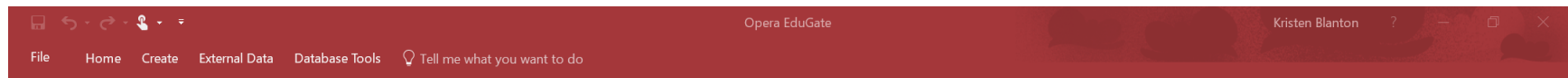
- Record: 1 of 5
- Navigation icons (back, forward, first, last, etc.)
- Filtered (highlighted in orange)
- No Filter
- Search



The screenshot shows the "Opera EduGate - Role Info" form. The form is titled "Opera EduGate - Role Info" and contains the following fields:

- Work Title: Der Schauspieldirektor
- Character Name: Frank
- Voice Type: Speaking Role
- Fach: Spoken
- Lower Limit Range: [dropdown]
- Upper Limit Range: [dropdown]
- Avg Tessitura: [text box]
- # of Arias: 0
- Age: Middle Aged
- Gender: Male
- SpecialConsiderations: Frank is an old-fashioned opera director auditioning prima donnas for his theater; the actor must be comfortable with 10-20 minutes of spoken dialogue.

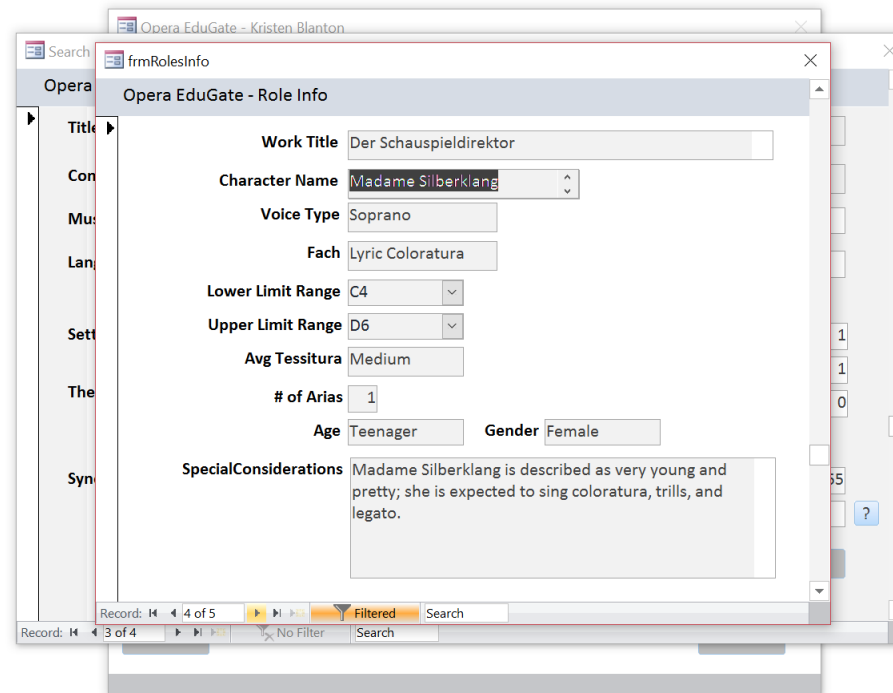
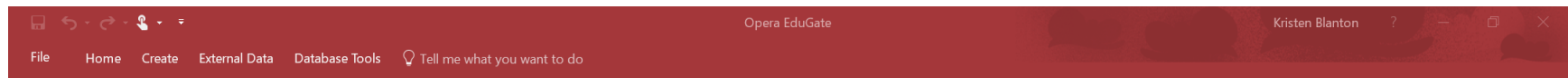
The form is displayed over a background window showing a list of records. The record list has columns for Title, Con, Mus, Lan, Sett, The, and Syn. The record list shows 5 records, with the first record being "Der Schauspieldirektor". The record list is filtered, showing 2 of 5 records. The record list is sorted by Title, ascending. The record list is displayed in a table format.



The 'Opera EduGate - Role Info' form is a modal window with a light gray border. It contains several input fields and a text area for role details. The form is titled 'Opera EduGate - Role Info' and has a close button in the top right corner. The fields are as follows:

Field	Value
Work Title	Der Schauspieldirektor
Character Name	Madame Herz
Voice Type	Soprano
Fach	Dramatic Coloratura
Lower Limit Range	C4
Upper Limit Range	F6
Avg Tessitura	High
# of Arias	1
Age	Adult
Gender	Female
SpecialConsiderations	Madame Herz loves fame and money and is intimidated by the younger soprano; she sings several florid coloratura lines and has several lines of dialogue.

At the bottom of the form, there is a status bar with the text 'Record: 14 3 of 5' and a 'Filtered' button. Below this, a search bar contains the text 'No Filter' and a 'Search' button.

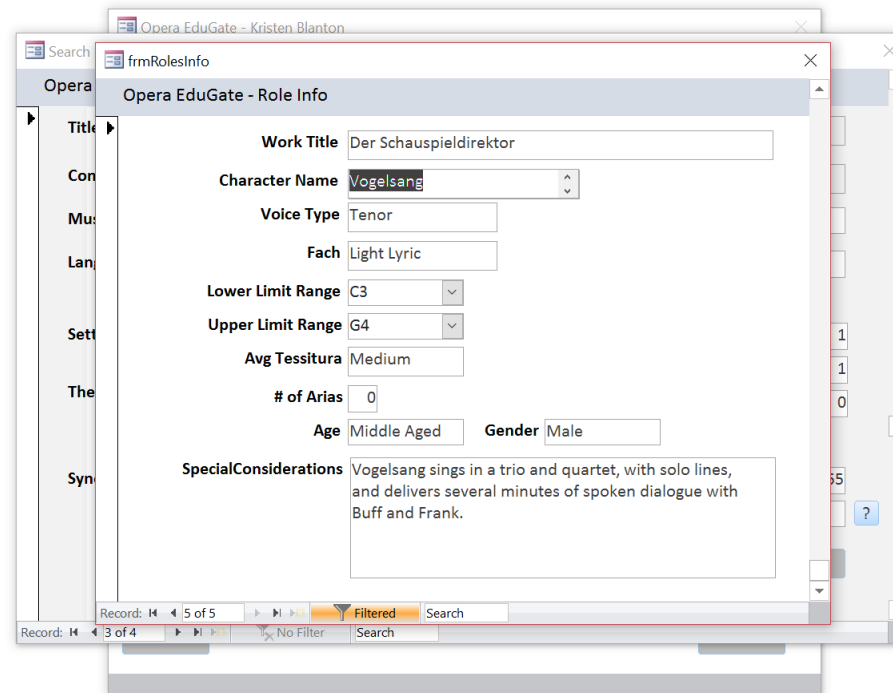
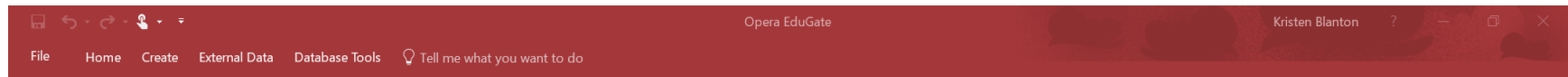


The form displays the following information:

Opera EduGate - Role Info	
Work Title	Der Schauspieldirektor
Character Name	Madame Silberklang
Voice Type	Soprano
Fach	Lyric Coloratura
Lower Limit Range	C4
Upper Limit Range	D6
Avg Tessitura	Medium
# of Arias	1
Age	Teenager
Gender	Female
SpecialConsiderations	Madame Silberklang is described as very young and pretty; she is expected to sing coloratura, trills, and legato.

At the bottom of the form, there is a status bar with the following information:

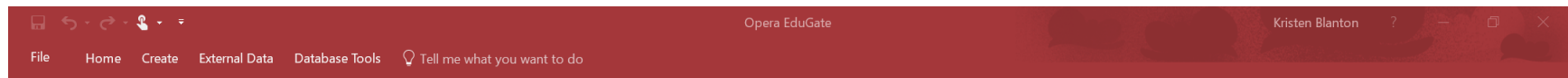
Record: 14 of 5  
Filtered  
Search



The 'Opera EduGate - Role Info' form is displayed over a search results window. The form contains the following fields and values:

- Work Title:** Der Schauspieldirektor
- Character Name:** Vogelsang
- Voice Type:** Tenor
- Fach:** Light Lyric
- Lower Limit Range:** C3
- Upper Limit Range:** G4
- Avg Tessitura:** Medium
- # of Arias:** 0
- Age:** Middle Aged
- Gender:** Male
- SpecialConsiderations:** Vogelsang sings in a trio and quartet, with solo lines, and delivers several minutes of spoken dialogue with Buff and Frank.

The form is titled 'Opera EduGate - Role Info' and has a close button in the top right corner. The background window shows search results for 'Vogelsang' with a table of records and a status bar at the bottom indicating 'Record: 14 of 4' and 'Filtered'.



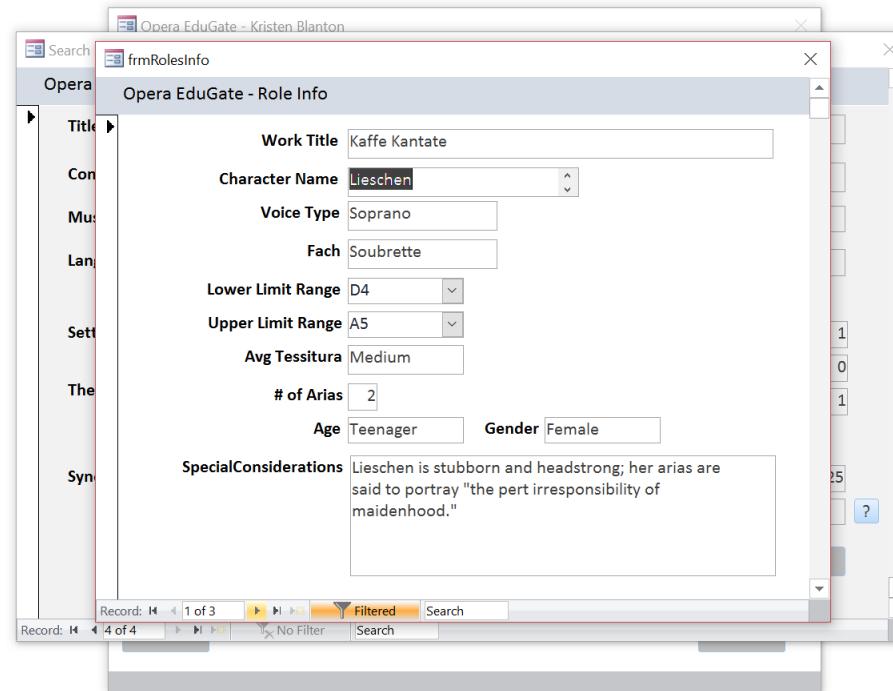
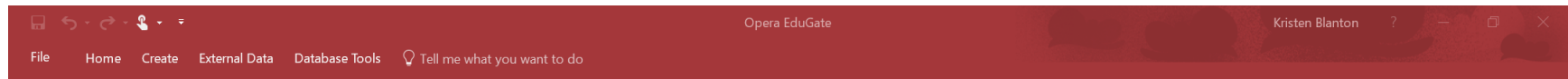
Opera EduGate - Kristen Blanton

Search Results

### Opera EduGate - Work Search Results

<b>Title of Work</b>	Kaffe Kantate			
<b>Composer</b>	Bach	Johann Sebastian		
<b>Musical Era</b>	Baroque	<b>Published Date</b>	1732	
<b>Language</b>	German	<b>Genre</b>	Cantata	
<b>Publisher's Website</b>	<a href="https://de.schott-music.com/">https://de.schott-music.com/</a>			
<b>Setting</b>	Mid-18th century Germany	<b># of Scenes</b>	10	
<b>Themes</b>	Societal satire; caffeine addiction; father-daughter tension	<b>Tenors</b>	1	
<b>Synopsis</b>	A father is annoyed by his daughter's addiction to coffee and lack of marital interest.			
	<b>Sopranos</b>	1	<b>Baritones</b>	0
	<b>Mezzo-Sopranos</b>	0	<b>Basses</b>	1
	<b>Chorus</b>	<input type="checkbox"/>		
	<b>Approx Runtime</b>	25		
	<b>Difficulty Rating</b>	★ ?		
	<b>Roles Info</b>	<b>Scenes Info</b>		

Record: 14 4 of 4 No Filter Search

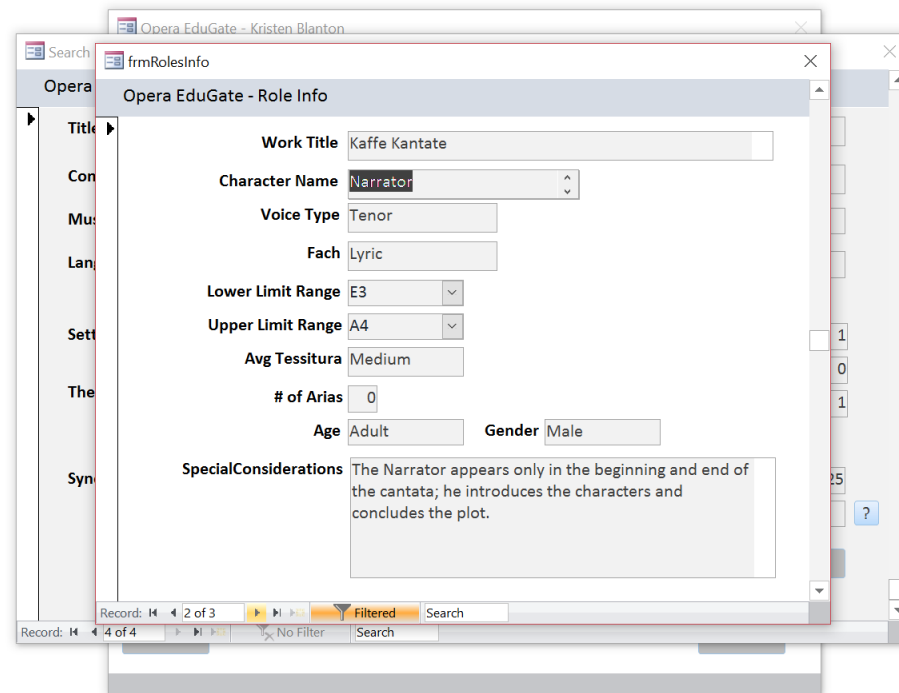
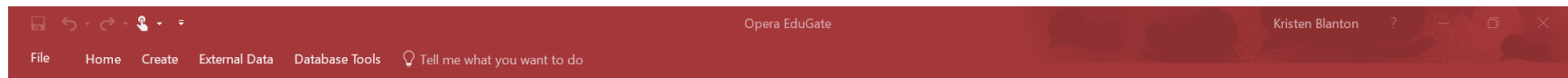


The 'Opera EduGate - Role Info' form, titled 'frmRolesInfo'. It contains the following fields and values:

- Work Title: Kaffe Kantate
- Character Name: Lieschen
- Voice Type: Soprano
- Fach: Soubrette
- Lower Limit Range: D4
- Upper Limit Range: A5
- Avg Tessitura: Medium
- # of Arias: 2
- Age: Teenager
- Gender: Female
- SpecialConsiderations: Lieschen is stubborn and headstrong; her arias are said to portray "the pert irresponsibility of maidenhood."

The form is displayed over a table view of the same data. The table has columns for Title, Character Name, Voice Type, Fach, Lower Limit Range, Upper Limit Range, Avg Tessitura, # of Arias, Age, Gender, and SpecialConsiderations. The first row of the table matches the data entered in the form. The table view includes a search bar, a filter icon, and a status bar at the bottom showing 'Record: 1 of 3' and 'Filtered'.

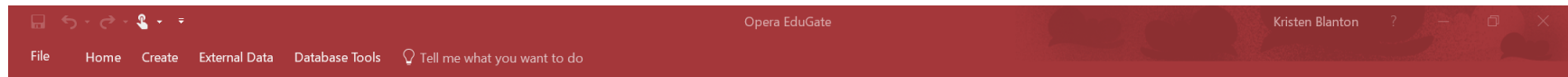




The 'Opera EduGate - Role Info' form is a modal window with a light gray background. It contains several input fields and a text area for role information. The form is titled 'Opera EduGate - Role Info' and has a search bar at the top left. The fields are as follows:

Field	Value
Work Title	Kaffe Kantate
Character Name	Narrator
Voice Type	Tenor
Fach	Lyric
Lower Limit Range	E3
Upper Limit Range	A4
Avg Tessitura	Medium
# of Arias	0
Age	Adult
Gender	Male
SpecialConsiderations	The Narrator appears only in the beginning and end of the cantata; he introduces the characters and concludes the plot.

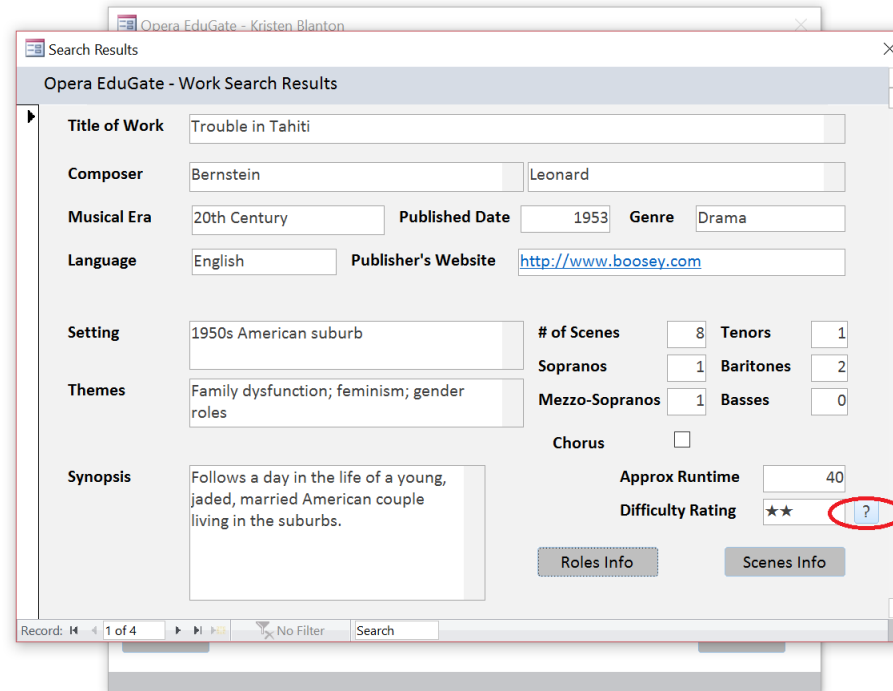
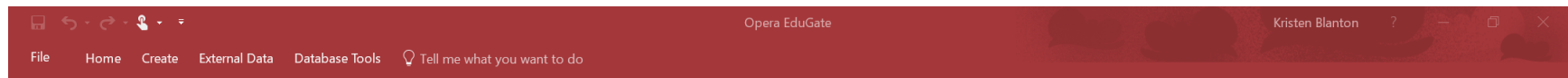
At the bottom of the form, there is a status bar showing 'Record: 14 2 of 3' and a 'Filtered' button. Below the form, a table with 4 columns and 4 rows is visible, with the first row containing the values 1, 0, 1, and 25.



The "Opera EduGate - Role Info" form, titled "frmRolesInfo". It contains the following fields and values:

- Work Title: Kaffe Kantate
- Character Name: Schlendrian
- Voice Type: Bass
- Fach: Lyric
- Lower Limit Range: G2
- Upper Limit Range: F#4
- Avg Tessitura: High
- # of Arias: 2
- Age: Adult
- Gender: Male
- SpecialConsiderations: Schlendrian opposes his daughter's coffee addiction; his name means 'Stick-in-the-mud'

The form is displayed over a table view of the same data. The table has columns for Title, Character Name, Voice Type, Fach, Lower Limit Range, Upper Limit Range, Avg Tessitura, # of Arias, Age, Gender, and SpecialConsiderations. The current record is highlighted in orange. The table footer shows "Record: 14 of 4 of 4" and "Filtered Search".

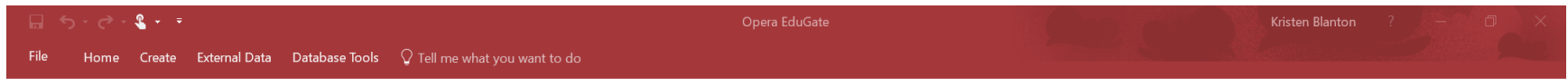


The 'Search Results' window displays the details for the work 'Trouble in Tahiti'. The window is titled 'Opera EduGate - Work Search Results' and contains the following information:

<b>Title of Work</b>	Trouble in Tahiti			
<b>Composer</b>	Bernstein	Leonard		
<b>Musical Era</b>	20th Century	<b>Published Date</b>	1953	
<b>Language</b>	English	<b>Genre</b>	Drama	
<b>Publisher's Website</b>	<a href="http://www.boosey.com">http://www.boosey.com</a>			
<b>Setting</b>	1950s American suburb	<b># of Scenes</b>	8	
<b>Themes</b>	Family dysfunction; feminism; gender roles	<b>Tenors</b>	1	
<b>Synopsis</b>	Follows a day in the life of a young, jaded, married American couple living in the suburbs.			
	<b>Sopranos</b>	1	<b>Baritones</b>	2
	<b>Mezzo-Sopranos</b>	1	<b>Basses</b>	0
	<b>Chorus</b>	<input type="checkbox"/>		
	<b>Approx Runtime</b>	40		
	<b>Difficulty Rating</b>	★★ ?		

At the bottom of the window, there are two buttons: 'Roles Info' and 'Scenes Info'. The 'Difficulty Rating' section shows a red circle around the question mark icon.

Record: 1 of 4 | No Filter | Search



Opera EduGate - Kristen Blanton

Search Results

frmRubric

Opera EduGate - Difficulty Rating Rubric

Difficulty Rating System for Included Operas

Rubric

	★ BEGINNER	★★ MODERATE	★★★ SIGNIFICANT
Tessitura Demands	-few main roles with high tessitura	-may have several roles with high tessitura	-most roles with high tessitura or several with very high tessitura
Stage Time Demands	-few main roles with more than 2 arias or with longer than average arias	-several main roles with more than 2 arias or with longer than average arias	-most roles with more than 2 arias or with longer than average arias
Character Demands	-few main roles with extra character complications like dancing requirements or specific acting skills	-several main roles with extra character complications like dancing requirements or specific acting skills	-most main roles with extra character complications like dancing requirements or specific acting skills

Drama

Tenors

Baritones

Basses

time

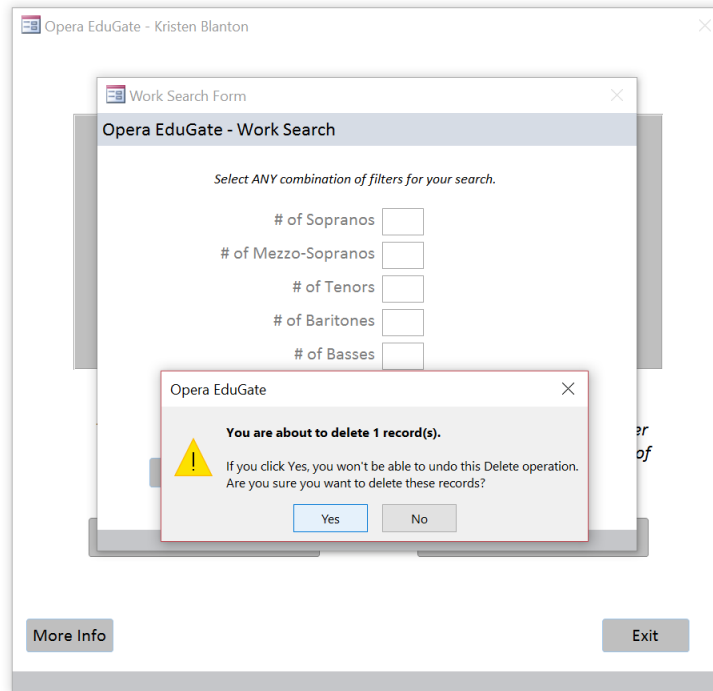
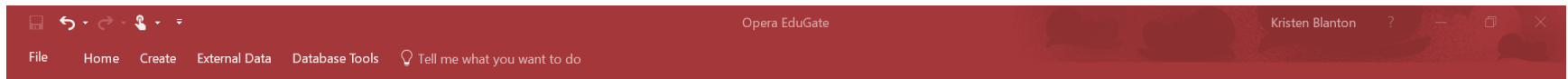
40

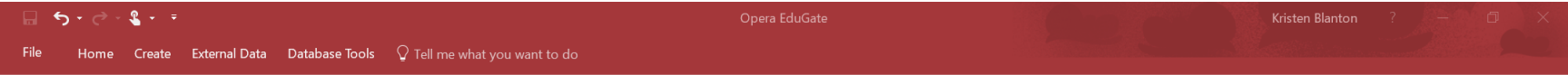
acting

★★

?

Scenes Info





Opera EduGate - Kristen Blanton

Work Search Form

**Opera EduGate - Work Search**

Select ANY combination of filters for your search.

# of Sopranos

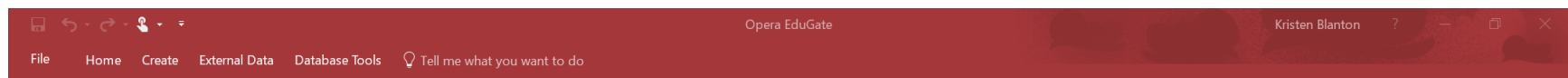
# of Mezzo-Sopranos

# of Tenors

# of Baritones

# of Basses

Original Language



Opera EduGate - Kristen Blanton

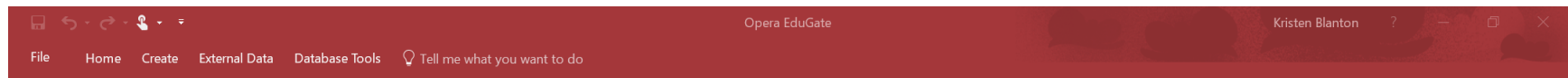
Search Results

### Opera EduGate - Work Search Results

<b>Title of Work</b>	Trouble in Tahiti		
<b>Composer</b>	Bernstein	Leonard	
<b>Musical Era</b>	20th Century	<b>Published Date</b>	1953
<b>Language</b>	English	<b>Genre</b>	Drama
<b>Publisher's Website</b>	<a href="http://www.boosey.com">http://www.boosey.com</a>		
<b>Setting</b>	1950s American suburb	<b># of Scenes</b>	8
<b>Themes</b>	Family dysfunction; feminism; gender roles	<b>Tenors</b>	1
<b>Synopsis</b>	Follows a day in the life of a young, jaded, married American couple living in the suburbs.	<b>Sopranos</b>	1
		<b>Baritones</b>	2
		<b>Mezzo-Sopranos</b>	1
		<b>Basses</b>	0
		<b>Chorus</b>	<input type="checkbox"/>
		<b>Approx Runtime</b>	40
		<b>Difficulty Rating</b>	★★ ?

[Roles Info](#) [Scenes Info](#)

Record: 1 of 1 No Filter Search



Opera EduGate - Kristen Blanton

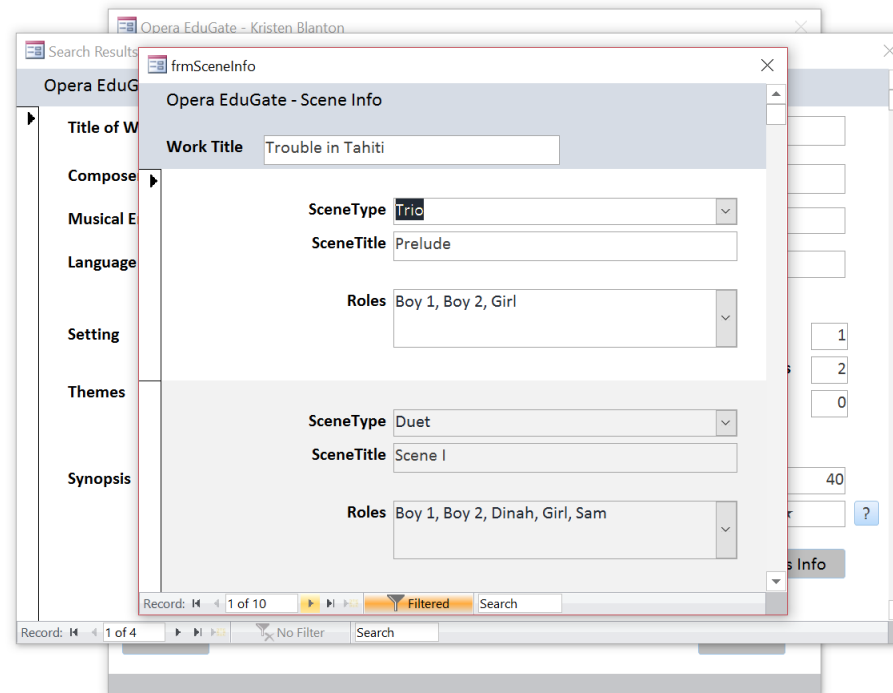
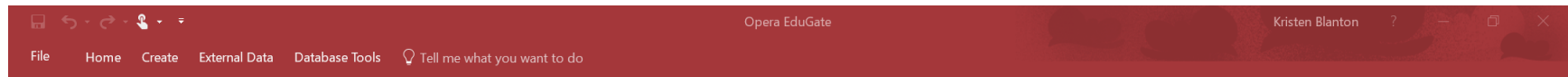
Search Results

### Opera EduGate - Work Search Results

<b>Title of Work</b>	Trouble in Tahiti			
<b>Composer</b>	Bernstein	Leonard		
<b>Musical Era</b>	20th Century	<b>Published Date</b>	1953	
<b>Language</b>	English	<b>Genre</b>	Drama	
<b>Publisher's Website</b>	<a href="http://www.boosey.com">http://www.boosey.com</a>			
<b>Setting</b>	1950s American suburb	<b># of Scenes</b>	8	
<b>Themes</b>	Family dysfunction; feminism; gender roles	<b>Tenors</b>	1	
<b>Synopsis</b>	Follows a day in the life of a young, jaded, married American couple living in the suburbs.			
	<b>Sopranos</b>	1	<b>Baritones</b>	2
	<b>Mezzo-Sopranos</b>	1	<b>Basses</b>	0
	<b>Chorus</b>	<input type="checkbox"/>		
	<b>Approx Runtime</b>	40		
	<b>Difficulty Rating</b>	★★ ?		
	<b>Roles Info</b>	<b>Scenes Info</b>		

Record: 1 of 4 | No Filter | Search

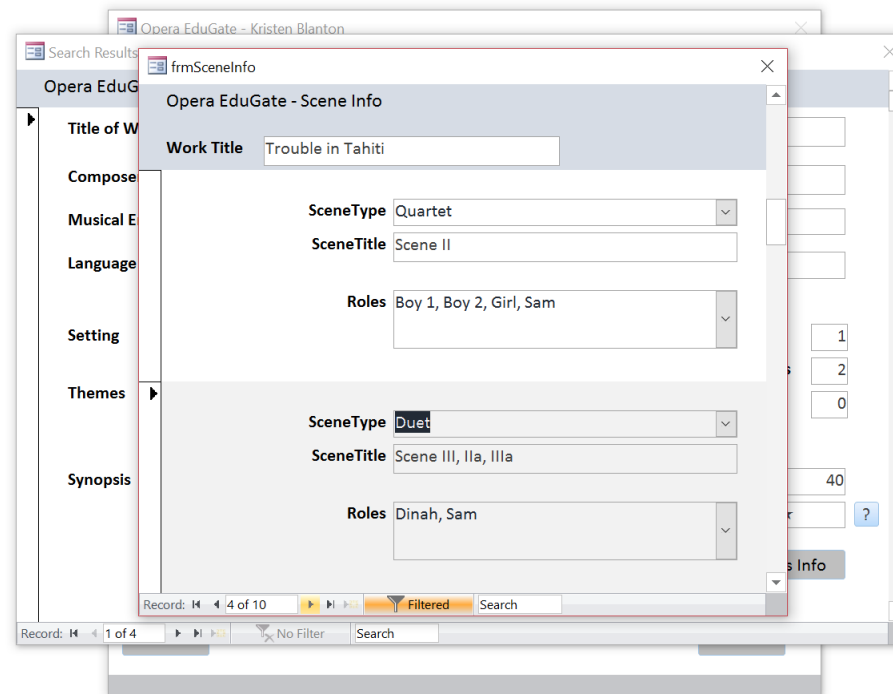
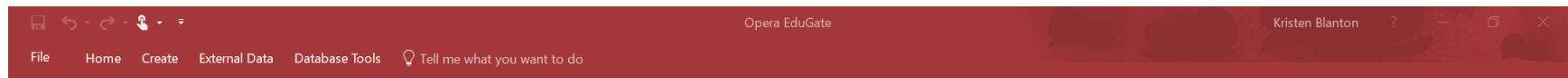




The 'Opera EduGate - Scene Info' dialog box is displayed over the main application window. It contains the following fields and controls:

- Work Title:** A text input field containing 'Trouble in Tahiti'.
- SceneType:** A dropdown menu with 'Trio' selected.
- SceneTitle:** A text input field containing 'Prelude'.
- Roles:** A dropdown menu with 'Boy 1, Boy 2, Girl' selected.
- SceneType:** A dropdown menu with 'Duet' selected.
- SceneTitle:** A text input field containing 'Scene I'.
- Roles:** A dropdown menu with 'Boy 1, Boy 2, Dinah, Girl, Sam' selected.

At the bottom of the dialog box, there is a record navigation bar showing 'Record: 1 of 10', a 'Filtered' status, and a 'Search' button. The main application window behind the dialog box shows a search results table with columns for 'Title of Work', 'Composer', 'Musical Era', 'Language', 'Setting', 'Themes', and 'Synopsis'. The table has 4 records, and the first record is 'Trouble in Tahiti' by 'Boy 1, Boy 2, Girl'.



The 'Opera EduGate - Scene Info' dialog box is shown, displaying scene information for two scenes. The dialog has a title bar 'Opera EduGate - Scene Info' and a close button (X). It contains two sections for scene data.

Work Title
Trouble in Tahiti

SceneType
Quartet

SceneTitle
Scene II

Roles
Boy 1, Boy 2, Girl, Sam

SceneType
Duet

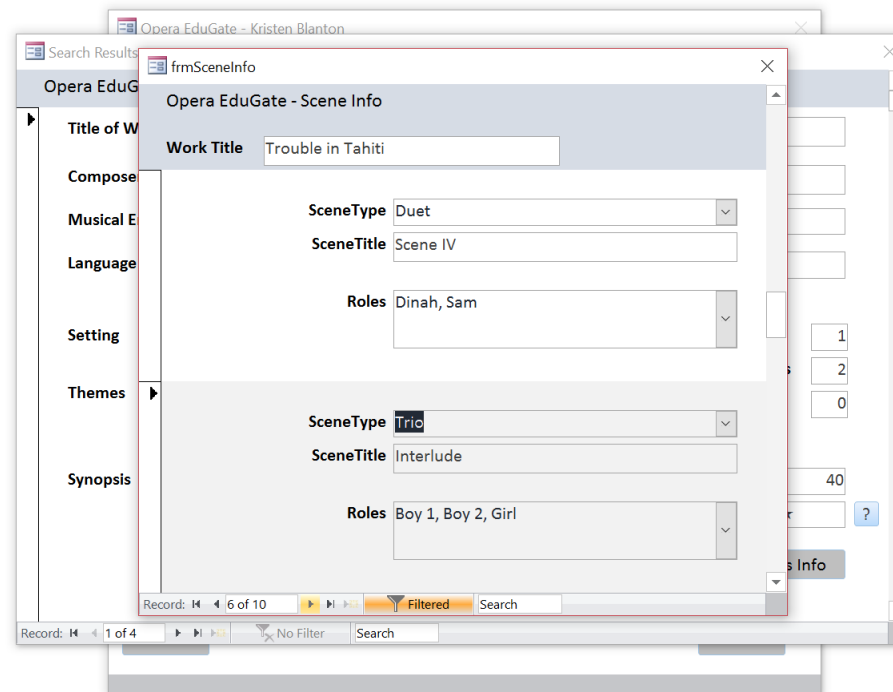
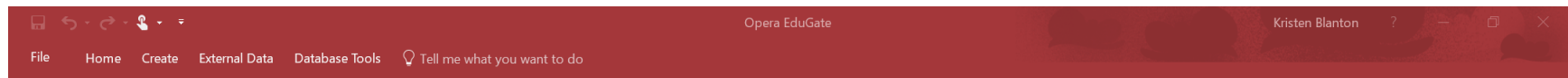
  

SceneTitle
Scene III, IIa, IIIa

Roles
Dinah, Sam

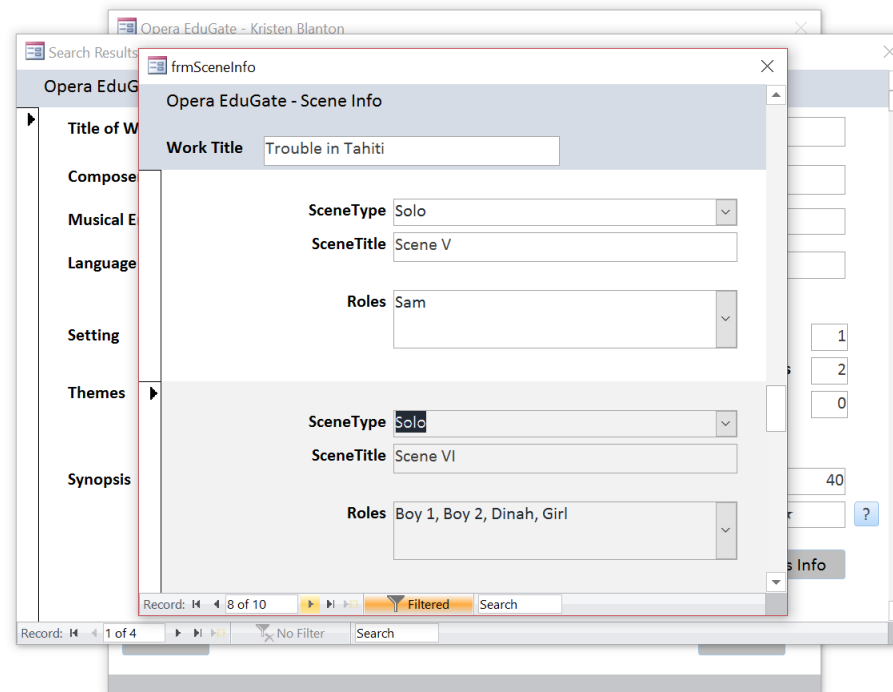
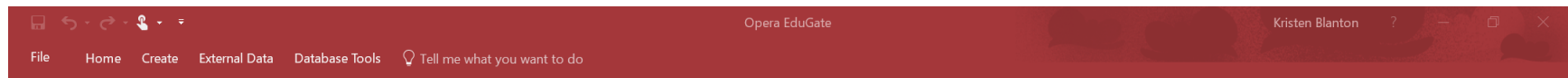
At the bottom of the dialog, there is a status bar showing 'Record: 4 of 10' and a 'Filtered' button. Below the dialog, the main application window is partially visible, showing a search results table with columns for Title, Composer, Musical Era, Language, Setting, Themes, and Synopsis. The table has 4 records, and the first record is 'Trouble in Tahiti'.



The "Opera EduGate - Scene Info" dialog box is a white window with a red border. It contains a form for entering scene information. The form is divided into two sections by a horizontal line. The top section is for "Trouble in Tahiti" and the bottom section is for "Interlude".

Field	Trouble in Tahiti	Interlude
Work Title	Trouble in Tahiti	
SceneType	Duet	Trio
SceneTitle	Scene IV	Interlude
Roles	Dinah, Sam	Boy 1, Boy 2, Girl

At the bottom of the dialog box, there is a status bar with the text "Record: 1 of 10" and a "Filtered" button. Below this, the main application window is visible, showing a list of records with columns for "Record", "Title", "SceneType", "SceneTitle", and "Roles". The first record is "1", "Trouble in Tahiti", "Duet", "Scene IV", and "Dinah, Sam".



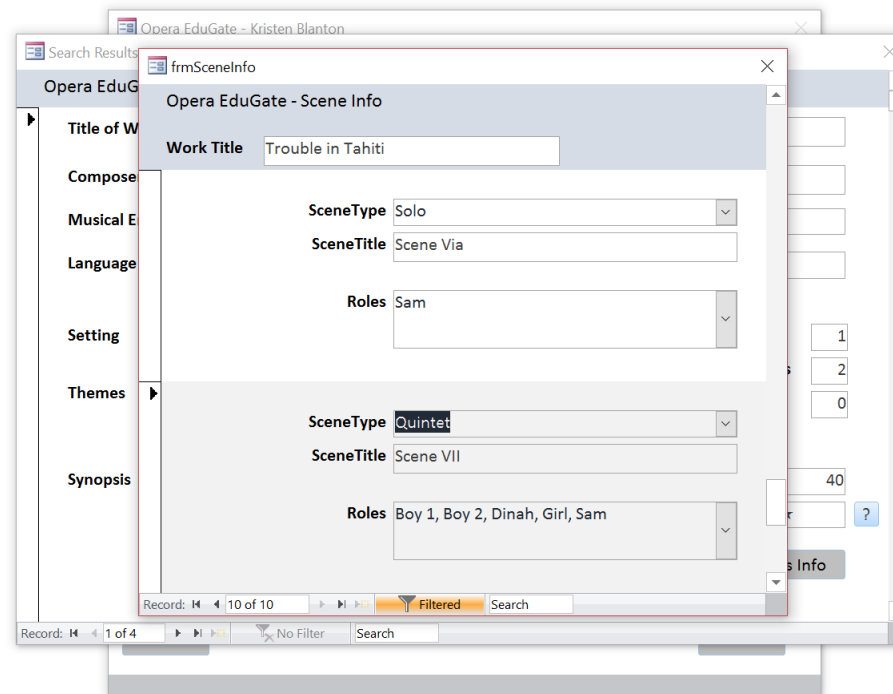
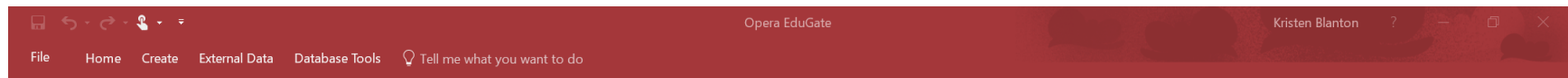
The "Opera EduGate - Scene Info" dialog box is a white window with a red border. It contains the following fields and controls:

- Work Title:** A text input field containing "Trouble in Tahiti".
- SceneType:** A dropdown menu with "Solo" selected.
- SceneTitle:** A text input field containing "Scene V".
- Roles:** A dropdown menu with "Sam" selected.
- SceneType:** A dropdown menu with "Solo" selected.
- SceneTitle:** A text input field containing "Scene VI".
- Roles:** A dropdown menu with "Boy 1, Boy 2, Dinah, Girl" selected.

At the bottom of the dialog box, there is a status bar with the following information:

- Record: 14
- 8 of 10
- Filtered
- Search

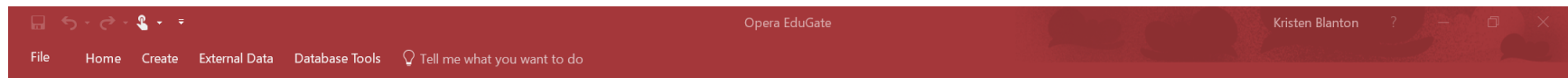
The background application window shows a sidebar with the following menu items: "Title of W", "Compose", "Musical E", "Language", "Setting", "Themes", and "Synopsis". The main content area displays a list of records with columns for "SceneType", "SceneTitle", and "Roles". The first record is "Solo", "Scene V", "Sam". The second record is "Solo", "Scene VI", "Boy 1, Boy 2, Dinah, Girl".



The 'Opera EduGate - Scene Info' dialog box is displayed over the main application window. It contains the following fields and controls:

- Work Title:** A text input field containing 'Trouble in Tahiti'.
- SceneType:** A dropdown menu with 'Solo' selected.
- SceneTitle:** A text input field containing 'Scene Via'.
- Roles:** A dropdown menu with 'Sam' selected.
- SceneType:** A dropdown menu with 'Quintet' selected.
- SceneTitle:** A text input field containing 'Scene VII'.
- Roles:** A dropdown menu with 'Boy 1, Boy 2, Dinah, Girl, Sam' selected.

At the bottom of the dialog box, there is a status bar showing 'Record: 10 of 10' and a 'Filtered' button. The main application window behind the dialog box shows a search results table with columns for Title of Work, Composer, Musical Era, Language, Setting, Themes, and Synopsis. The table has 10 records, and the first record is 'Trouble in Tahiti' by Sam. The status bar at the bottom of the main window shows 'Record: 1 of 4' and a 'No Filter' button.



Opera EduGate - Kristen Blanton

Search Results

### Opera EduGate - Work Search Results

<b>Title of Work</b>	L'île de Tulipatan		
<b>Composer</b>	Offenbach	Jacques	
<b>Musical Era</b>	Romantic	<b>Published Date</b>	1868
<b>Language</b>	French	<b>Genre</b>	Opera buffa
<b>Publisher's Website</b>	<a href="http://www.alfred.com/Licensing/ImprintsLi">http://www.alfred.com/Licensing/ImprintsLi</a>		
<b>Setting</b>	The fictional island of Tulipatan, 15,000 miles from Nanterre, 473 years before the		
<b>Themes</b>	Gender roles; family secrets; young love		
<b>Synopsis</b>	A young man and woman both raised as opposite genders by their well-meaning parents fall in love, forcing their families to reveal their secret.		
<b># of Scenes</b>	9	<b>Tenors</b>	2
<b>Sopranos</b>	1	<b>Baritones</b>	1
<b>Mezzo-Sopranos</b>	1	<b>Basses</b>	0
<b>Chorus</b>	<input checked="" type="checkbox"/>		
<b>Approx Runtime</b>	45		
<b>Difficulty Rating</b>	★ ?		
<b>Roles Info</b>		<b>Scenes Info</b>	

Record: 14 2 of 4 No Filter Search

Opera EduGate - Kristen Blanton

Search Results

Opera EduG

Title of W

Compose

Musical E

Language

Setting

Themes

Synopsis

Work Title

L'île de Tulipatan

SceneType

Solo

SceneTitle

Couplets d'Hermosa

Roles

Hermosa

SceneType

Chorus

SceneTitle

Vive le grand Cacatois

Roles

Hermosa, Theodrine

Record: 1 of 11

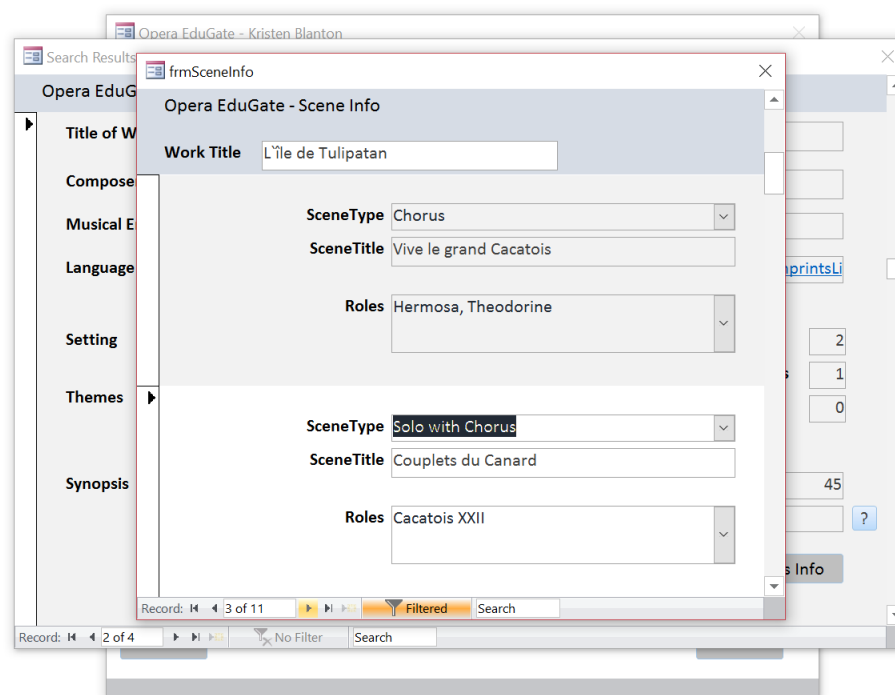
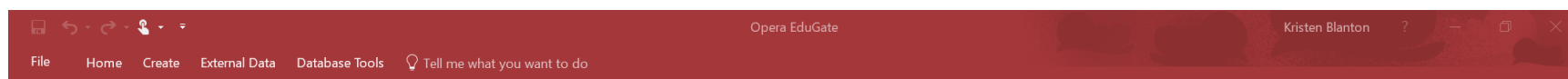
Filtered

Search

Record: 2 of 4

No Filter

Search



The 'frmSceneInfo' dialog box is a light gray window with a title bar that says 'Opera EduGate - Scene Info'. It contains two sections for scene information. The first section has a 'Work Title' field with the text 'L'île de Tulipatan', a 'SceneType' dropdown menu set to 'Chorus', a 'SceneTitle' field with the text 'Vive le grand Cacatois', and a 'Roles' dropdown menu set to 'Hermosa, Theodrine'. The second section has a 'SceneType' dropdown menu set to 'Solo with Chorus', a 'SceneTitle' field with the text 'Couplets du Canard', and a 'Roles' dropdown menu set to 'Cacatois XXII'. At the bottom of the dialog, there is a status bar with the text 'Record: 14 3 of 11' and a 'Filtered' button.

Opera EduGate - Scene Info

Work Title: L'île de Tulipatan

SceneType: Chorus

SceneTitle: Vive le grand Cacatois

Roles: Hermosa, Theodrine

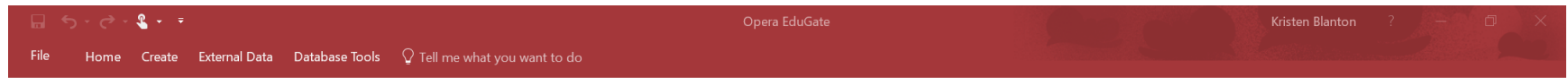
SceneType: Solo with Chorus

SceneTitle: Couplets du Canard

Roles: Cacatois XXII

Record: 14 3 of 11 Filtered Search





Opera EduGate - Kristen Blanton

Search Results

Opera EduGate

Title of Work

Compose

Musical Element

Language

Setting

Themes

Synopsis

frmSceneInfo

Opera EduGate - Scene Info

Work Title: L'île de Tulipatan

SceneType: Solo with Chorus

SceneTitle: Couplets du Colibri

Roles: Alexis

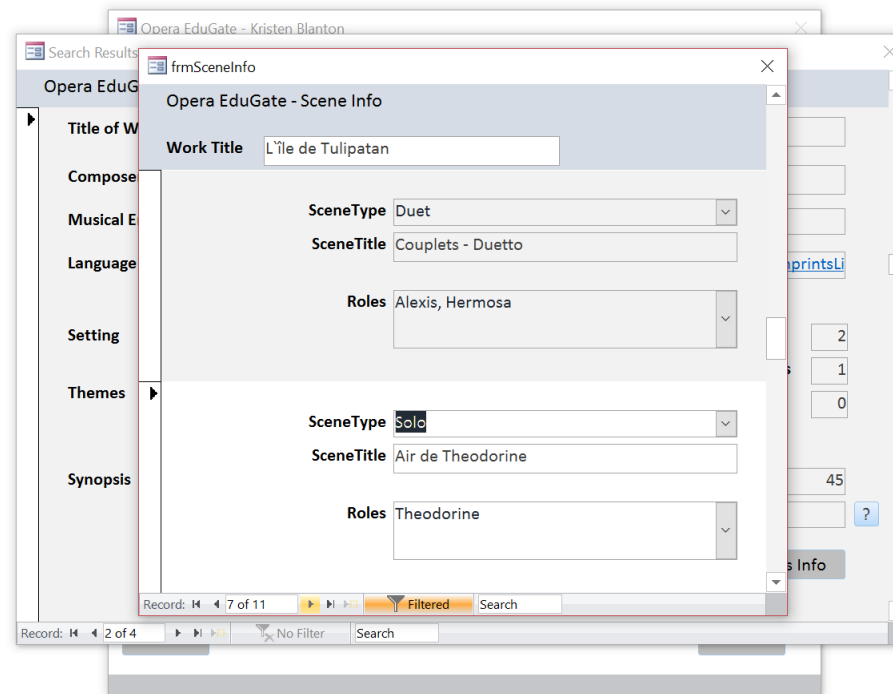
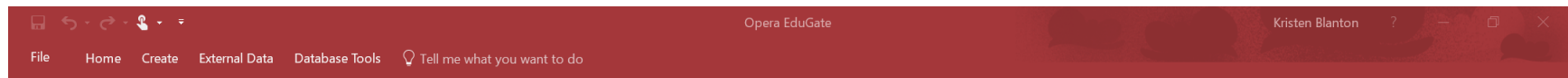
SceneType: Duet

SceneTitle: J'aime tout ce qui sonne

Roles: Alexis, Hermosa

Record: 14 5 of 11 Filtered Search

Record: 14 2 of 4 No Filter Search

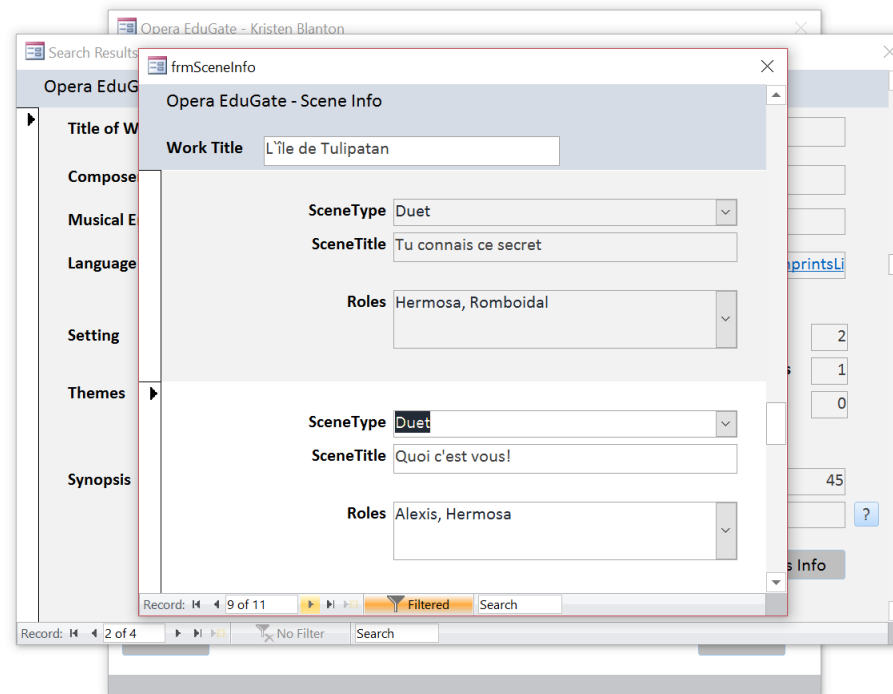
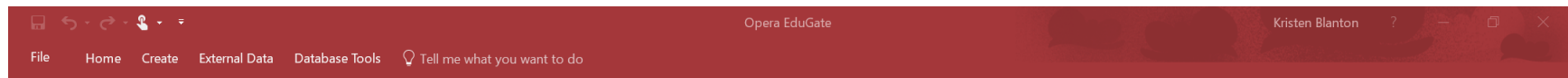


The 'Opera EduGate - Scene Info' dialog box is shown, displaying scene information for two different scenes. The dialog has a title bar 'Opera EduGate - Scene Info' and a close button. It contains two sections, each with a 'Work Title' field and a 'SceneType' dropdown menu. The first section shows 'L'île de Tulipatan' as the Work Title, 'Duet' as the SceneType, 'Couplets - Duetto' as the SceneTitle, and 'Alexis, Hermosa' as the Roles. The second section shows 'Solo' as the SceneType, 'Air de Theodorine' as the SceneTitle, and 'Theodorine' as the Roles. The dialog is overlaid on a search results window titled 'Opera EduGate - Kristen Blanton'.

Work Title	SceneType	SceneTitle	Roles
L'île de Tulipatan	Duet	Couplets - Duetto	Alexis, Hermosa
	Solo	Air de Theodorine	Theodorine

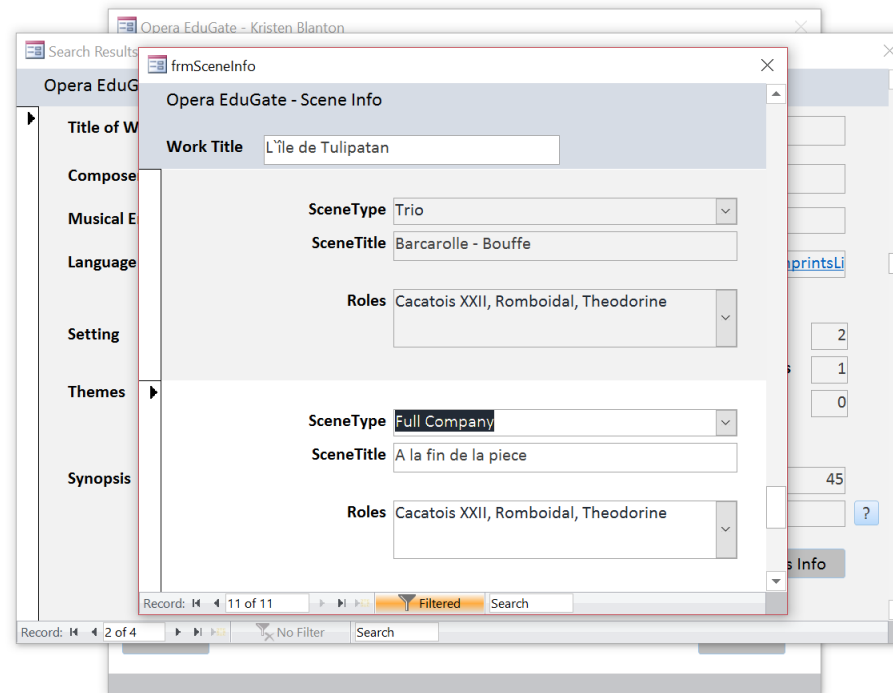
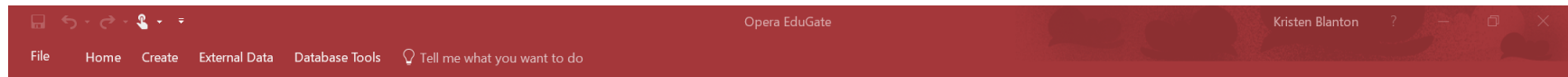
Record: 14 7 of 11 Filtered Search

Record: 14 2 of 4 No Filter Search



The 'Opera EduGate - Scene Info' dialog box is shown, displaying scene information for two different scenes. The dialog box has a title bar with 'Opera EduGate - Scene Info' and a close button. It contains two sections, each with a 'Work Title' field and a 'SceneType' dropdown menu. The first section has 'L'île de Tulipatan' as the Work Title and 'Duet' as the SceneType. The second section has 'Quoi c'est vous!' as the SceneTitle and 'Alexis, Hermosa' as the Roles. The dialog box is overlaid on a search results window titled 'Opera EduGate - Kristen Blanton'.

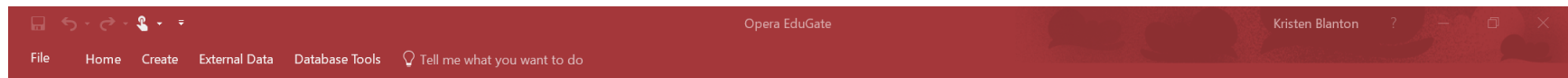
Work Title	SceneType	SceneTitle	Roles
L'île de Tulipatan	Duet	Tu connais ce secret	Hermosa, Romboidal
	Duet	Quoi c'est vous!	Alexis, Hermosa



The 'Opera EduGate - Scene Info' dialog box is displayed over the main application window. It contains the following fields and controls:

- Work Title:** A text field containing 'L'île de Tulipatan'.
- SceneType:** A dropdown menu with 'Trio' selected.
- SceneTitle:** A text field containing 'Barcarolle - Bouffe'.
- Roles:** A dropdown menu with 'Cacatois XXII, Romboidal, Theodrine' selected.
- SceneType:** A dropdown menu with 'Full Company' selected.
- SceneTitle:** A text field containing 'A la fin de la piece'.
- Roles:** A dropdown menu with 'Cacatois XXII, Romboidal, Theodrine' selected.

At the bottom of the dialog box, there is a record navigation bar showing 'Record: 11 of 11' and a 'Filtered' status. The main application window behind the dialog box shows a search results table with columns for Title of Work, Compose, Musical E, Language, Setting, Themes, and Synopsis. The table has 11 records, and the current record is 11 of 11. The record navigation bar at the bottom of the main window shows 'Record: 11 of 11' and a 'No Filter' status.



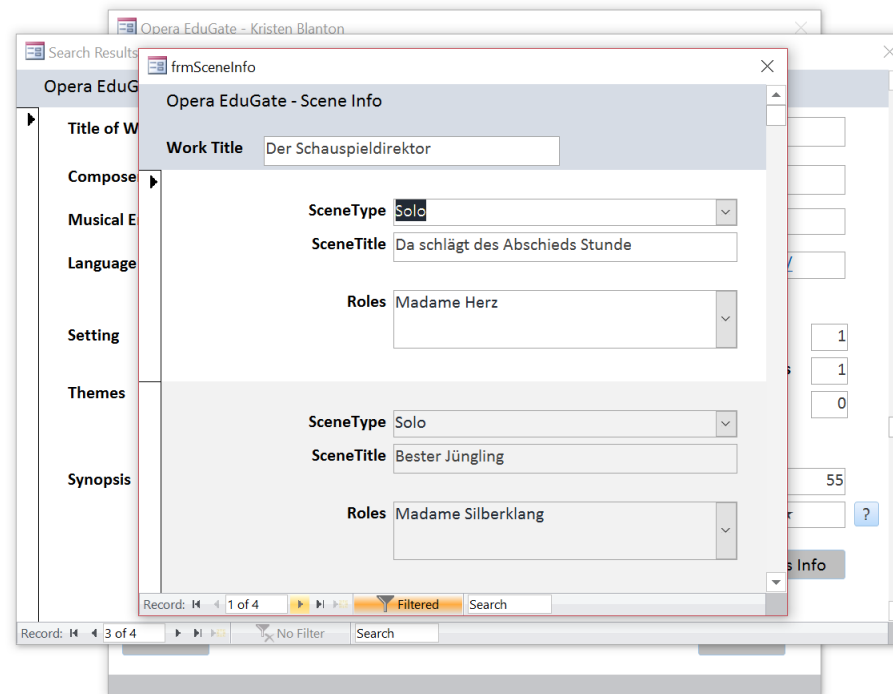
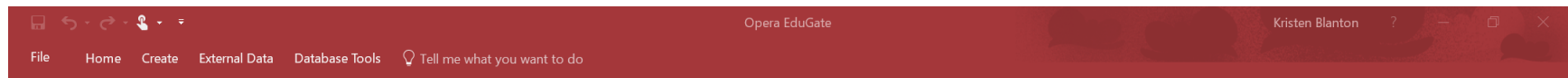
Opera EduGate - Kristen Blanton

Search Results

### Opera EduGate - Work Search Results

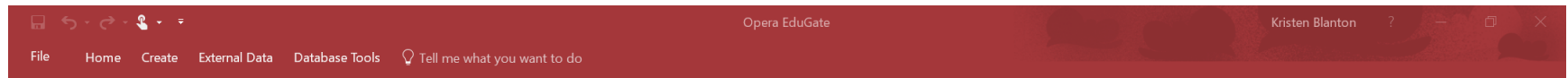
<b>Title of Work</b>	Der Schauspieldirektor		
<b>Composer</b>	Mozart	Wolfgang Amadeus	
<b>Musical Era</b>	Classical	<b>Published Date</b>	1786
<b>Language</b>	German	<b>Genre</b>	Singspiel
<b>Publisher's Website</b>	<a href="http://www.musicsalesclassical.com/">http://www.musicsalesclassical.com/</a>		
<b>Setting</b>	The office of an opera director in late 18th century Salzburg.		
<b>Themes</b>	Prima donna stereotypes; opera management satire		
<b>Synopsis</b>	An old-school opera director auditions two sopranos for his company and must decide who gets top billing and a higher salary.		
<b># of Scenes</b>	8	<b>Tenors</b>	1
<b>Sopranos</b>	2	<b>Baritones</b>	1
<b>Mezzo-Sopranos</b>	0	<b>Basses</b>	0
<b>Chorus</b>	<input type="checkbox"/>		
<b>Approx Runtime</b>	55		
<b>Difficulty Rating</b>	★★ ?		
<b>Roles Info</b>		<b>Scenes Info</b>	

Record: 14 3 of 4 No Filter Search



The 'Opera EduGate - Scene Info' dialog box is a white window with a red border. It contains a 'Work Title' field with the text 'Der Schauspieldirektor'. Below this, there are two sections for scene information. The first section has 'SceneType' set to 'Solo', 'SceneTitle' set to 'Da schlägt des Abschieds Stunde', and 'Roles' set to 'Madame Herz'. The second section has 'SceneType' set to 'Solo', 'SceneTitle' set to 'Bester Jüngling', and 'Roles' set to 'Madame Silberklang'. At the bottom of the dialog, there is a record navigation bar showing 'Record: 1 of 4', a 'Filtered' status, and a search field.

SceneType	SceneTitle	Roles
Solo	Da schlägt des Abschieds Stunde	Madame Herz
Solo	Bester Jüngling	Madame Silberklang



Opera EduGate - Scene Info

Work Title: Der Schauspieldirektor

SceneType: Trio

SceneTitle: Trio

Roles: Madame Herz, Madame Silberklang, Vogelsang

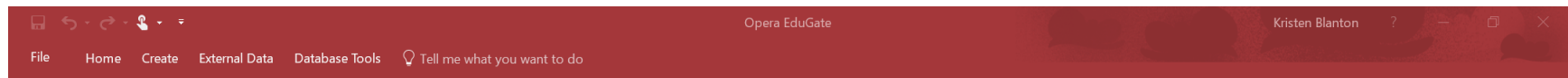
SceneType: Quartet

SceneTitle: Finale

Roles: Buff, Madame Herz, Madame Silberklang, Vogelsang

Record: 14 3 of 4 Filtered Search

Record: 14 3 of 4 No Filter Search



Opera EduGate - Kristen Blanton

Search Results

### Opera EduGate - Work Search Results

**Title of Work** Kaffe Kantate

**Composer** Bach | Johann Sebastian

**Musical Era** Baroque | **Published Date** 1732 | **Genre** Cantata

**Language** German | **Publisher's Website** <https://de.schott-music.com/>

**Setting** Mid-18th century Germany

**Themes** Societal satire; caffeine addiction; father-daughter tension

**Synopsis** A father is annoyed by his daughter's addiction to coffee and lack of marital interest.

**# of Scenes** 10 | **Tenors** 1

**Sopranos** 1 | **Baritones** 0

**Mezzo-Sopranos** 0 | **Basses** 1

**Chorus** ☐

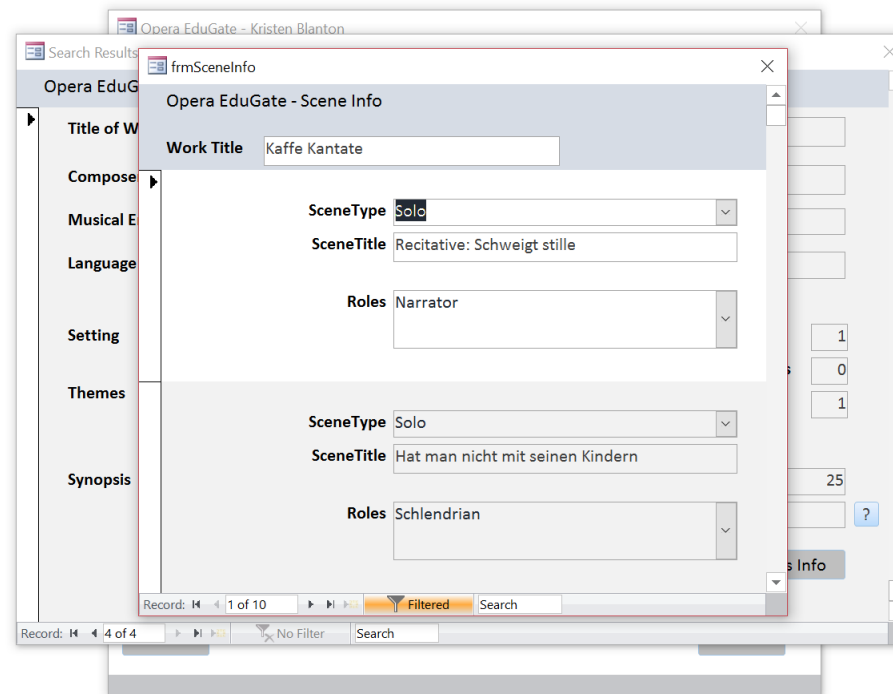
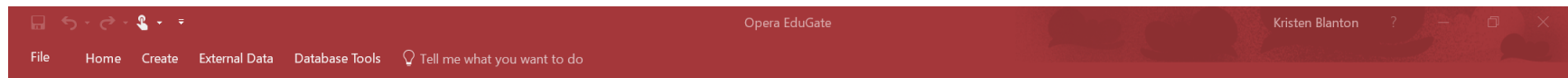
**Approx Runtime** 25

**Difficulty Rating** ★ ?

**Roles Info** **Scenes Info**

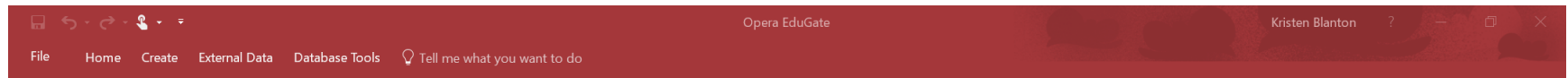
Record: 14 4 of 4 No Filter Search





The 'Opera EduGate - Scene Info' dialog box is shown, displaying details for two scenes. The dialog has a title bar with 'frmSceneInfo' and a close button. The main content area is divided into two sections, each with a 'Work Title' field and a 'SceneType' dropdown menu. The first section shows 'Kaffe Kantate' as the work title, 'Solo' as the scene type, and 'Recitative: Schweigt stille' as the scene title. The second section shows 'Hat man nicht mit seinen Kindern' as the work title, 'Solo' as the scene type, and 'Schlendrian' as the scene title. The dialog also includes a 'Roles' dropdown menu for each scene. At the bottom, there is a record navigation bar showing 'Record: 1 of 10' and a search bar.

Work Title	SceneType	SceneTitle	Roles
Kaffe Kantate	Solo	Recitative: Schweigt stille	Narrator
Hat man nicht mit seinen Kindern	Solo	Schlendrian	



Opera EduGate - Kristen Blanton

Search Results

Opera EduGate

Title of Work

Compose

Musical Element

Language

Setting

Themes

Synopsis

frmSceneInfo

Opera EduGate - Scene Info

Work Title: Kaffe Kantate

SceneType: Duet

SceneTitle: Recitative: Du böses Kind

Roles: Lieschen, Schlendrian

SceneType: Solo

SceneTitle: Ei! Wie schmeckt der Kaffee süße

Roles: Lieschen

Record: 4 of 10

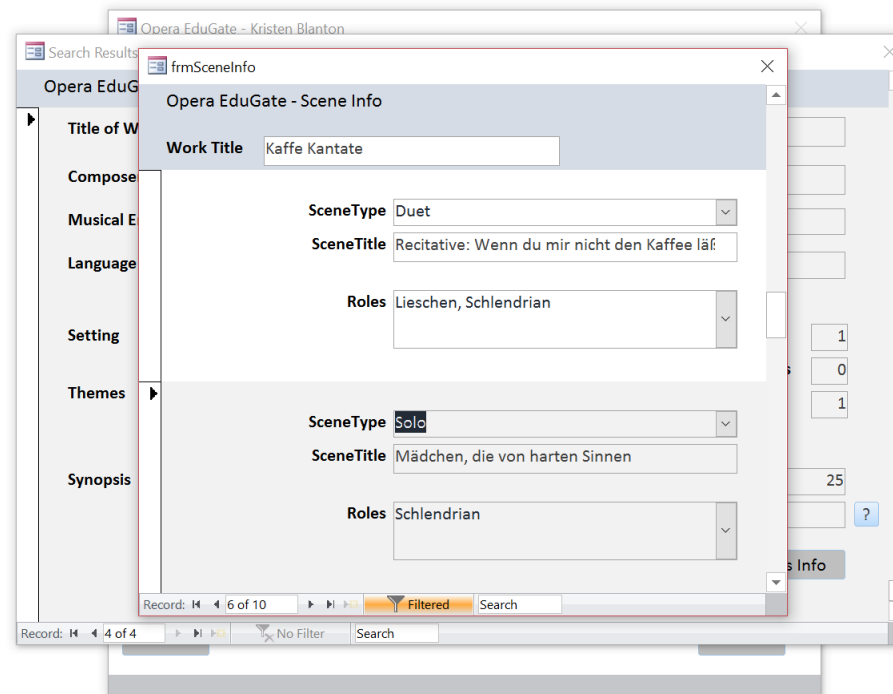
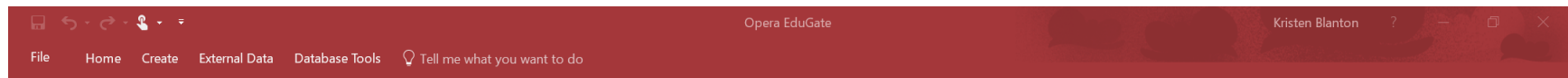
Filtered

Search

Record: 4 of 4

No Filter

Search



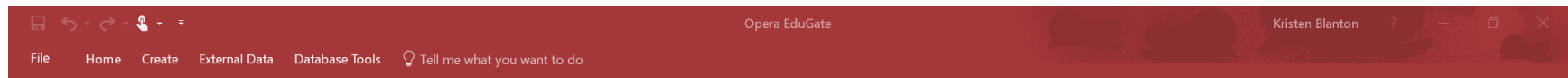
The 'Opera EduGate - Scene Info' dialog box is displayed over the main application window. It contains the following fields and values:

- Work Title:** Kaffe Kantate
- SceneType:** Duet
- SceneTitle:** Recitative: Wenn du mir nicht den Kaffee läf
- Roles:** Lieschen, Schlendrian

Below these fields, there is a section for another scene:

- SceneType:** Solo
- SceneTitle:** Mädchen, die von harten Sinnen
- Roles:** Schlendrian

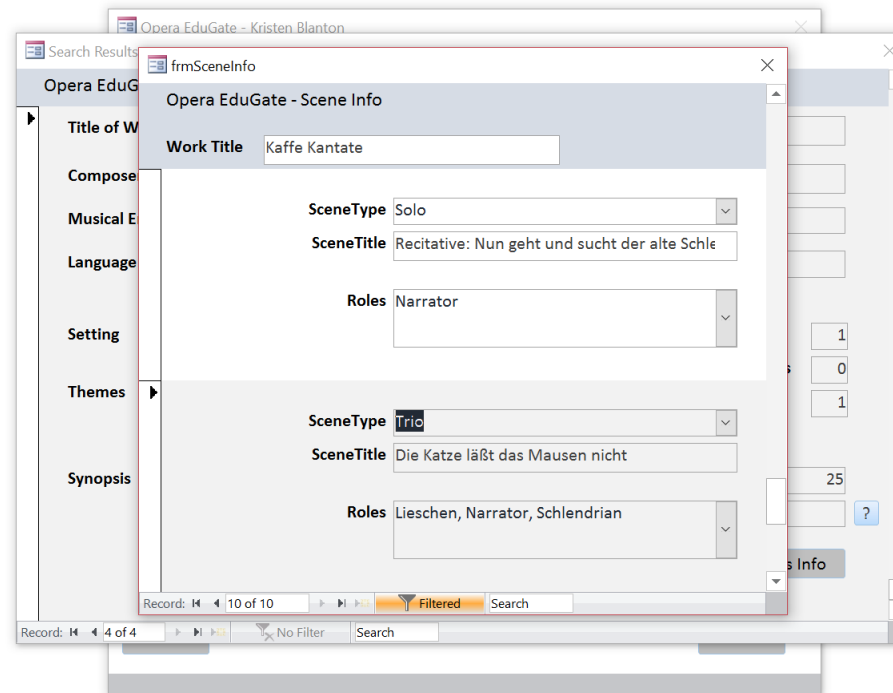
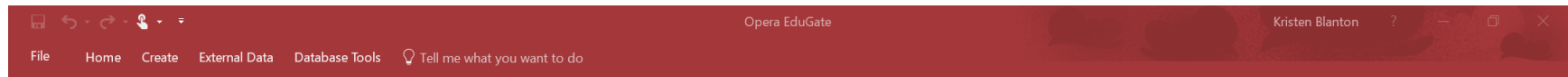
At the bottom of the dialog box, there is a record navigation bar showing 'Record: 6 of 10' and a 'Filtered' status. The main application window behind the dialog box shows a search results table with columns for Title of Work, Composer, Musical Era, Language, Setting, Themes, and Synopsis. The table contains several rows of data, including 'Kaffe Kantate' and 'Mädchen, die von harten Sinnen'.



The 'Opera EduGate - Scene Info' dialog box is a white window with a red border. It contains the following fields and controls:

- Work Title:** A text box containing 'Kaffe Kantate'.
- SceneType:** A dropdown menu with 'Duet' selected.
- SceneTitle:** A text box containing 'Recitative: Nun folge, was dein Vater spricht'.
- Roles:** A dropdown menu with 'Lieschen, Schlendrian' selected.
- SceneType:** A dropdown menu with 'Solo' selected.
- SceneTitle:** A text box containing 'Heute noch, lieber Vater'.
- Roles:** A dropdown menu with 'Lieschen' selected.

At the bottom of the dialog, there is a record navigation bar showing 'Record: 1 of 10', a 'Filtered' status, and a 'Search' button. Below the dialog, the main application window is partially visible, showing a sidebar with 'Title of Work', 'Compose', 'Musical E', 'Language', 'Setting', 'Themes', and 'Synopsis'. The main area shows a table with columns for 'Title of Work', 'Compose', 'Musical E', 'Language', 'Setting', 'Themes', and 'Synopsis'. The table has 10 rows, with the first row containing 'Kaffe Kantate', 'Duet', 'Recitative: Nun folge, was dein Vater spricht', 'Lieschen, Schlendrian', 'Solo', 'Heute noch, lieber Vater', and 'Lieschen'.



The 'Opera EduGate - Scene Info' dialog box is shown, displaying details for two scenes. The dialog has a title bar with 'frmSceneInfo' and a close button (X). The main content area is divided into two sections, each with a 'Work Title' field and a 'SceneType' dropdown menu. The first section shows 'Kaffe Kantate' as the work title, 'Solo' as the scene type, and 'Recitative: Nun geht und sucht der alte Schle' as the scene title. The second section shows 'Trio' as the scene type, 'Die Katze lässt das Mäusen nicht' as the scene title, and 'Lieschen, Narrator, Schlendrian' as the roles. The dialog also includes a 'Roles' dropdown menu for each scene. At the bottom, there is a record navigation bar with 'Record: 10 of 10', a 'Filtered' status, and a 'Search' button. The background shows a search results window with a table of records.

Record	Title of Work	Compose	Musical E	Language	Setting	Themes	Synopsis
1							
0							
1							
25							