

The Opera Atelier



Excellence in Performance and Education

The Opera Atelier

The Opera Atelier preserves and advances the art of opera, contributing to the culture of South Florida through cutting edge, transformative programming, education, and outreach, by engaging with universal and current issues, by promoting meaningful international cultural exchange and cross-pollination with different art forms, and by providing a creative platform where audiences and artists of different generations inspire each other.

For the last ten years, The Opera Atelier has reached thousands of people through quality performances. Its educational programs have reached hundreds of children and youngsters throughout Miami Dade.

The Opera Atelier is wholly committed to diversity, equity, and inclusion. TOA programs are open to all regardless of ability, disability, age, religion, race, sexual orientation, or gender identification. Our culture of inclusion applies to casting as well as to the delivery of all programs. The Opera Atelier employs PEOPLE FIRST LANGUAGE (the person before the diagnostic), as widely recommended by advocacy groups in the United States.

Collaborations include:

1st JPA Behavior Management Clinic
Allegro Music Center, Inc
Amazonia Vocal Ensemble
Arts Ballet Theatre of Florida
Aventura Arts and Cultural Center
BridgePrep Academy of InterAmerican
Broward Center for the Performing Arts
Downtown Miami Charter School
Florida Opera Prima
Fundación Carmen Werner (Spain)
Fundación Padre Santana
Independence Hall Retirement Residence

La Academia del Violin
La Zarzuela, Inc
Merrick Festival Caroling Competition
Miami Dade Parks Department
Miami Hispanic Cultural Arts Center
Ministry of Culture and Sports (Spain)
Opera in the Slopes NY
Provisional Danza (Spain)
South Miami Dade Cultural Arts Center
Steinway Piano Gallery
Venezuelan American Chamber of Commerce
Voices of Miami, Inc

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The Opera Atelier Founders





Jorge Arcila

Artistic Director

Working with lyric singers is a marvelous task because I see in them the living miracle of artistic creation in such a demanding field as opera. The work of an opera singer requires devotion in many areas, for this reason his/her work on the different platforms (opera, recital, symphonic) is a task that requires maximum intelligence and preparation. I have dedicated a great part of my life to studying the different aspects to be developed in the process of becoming an opera singer. During my years as student-performer, I acquired substantial knowledge in the field of opera and developed a keen understanding of the different styles and

acting techniques that I now pass onto the new generation of lyric singers with whom I work. My search for all of those tools needed in order to become a well-rounded opera singer, took me to study different disciplines. Languages; discipline that enabled me to discover and study in depth the linguistic and poetic message embedded in the texts we perform; Vocal Performance to go deep into the reality we experience while performing on the stage, Media Anchoring and Communications, to study the value of declamation, a forgotten but useful discipline that gives life to the various sung and spoken dramatic moments in an opera and Education to master and apply the different techniques to make all this information reach the student in the most efficient way.

Biography

Stage director, diction and style coach, opera expert. A powerful singing actor with a special affinity for the basso buffo repertory, In the words of a critic, Mr. Arcila creates “wonderfully deep characterizations of great common sense”. Associations: Teatro Teresa Carreño, Sinfónica de Puerto Rico, Sinfónica de Venezuela, Orquesta Simón Bolívar. Professor of Diction and Style University Institute of Musical Studies, José Angel Lamas Conservatory in Caracas. Faculty, Barry University, New World School of the Arts. Master of Music in Performance, City University of New York. Modern Languages and Translation degree, Central University of Venezuela. Technical Degree in Audiovisual Education, Caracas University College.

Professor Arcila maintains an active vocal studio in Miami and New York City.



Daniel Daroca

Music Director

I have enjoyed wearing many hats: pianist, vocal coach, agent, life coach, and teacher. I believe in improving oneself, in striving for excellence. Guiding singers to find their ideal repertory, to develop musical eloquence, to believe in themselves, and to find their own voices gives me great pleasure. Starting from piano music, I found my way to vocal music and opera. In my work with singers I often refer to harmony, counterpoint and form, essential aspects as they illuminate musical phrasing and eloquence. Expression is everything: take Callas. I seek to inspire beyond the trite; and beyond the mere correcting of mistakes, I work on developing

genuinely artistic delivery. Art makes life more meaningful, and, in a way, it redeems us. As a manager, helping singers to get to the stage onstage and assisting them to develop their careers has been an unique privilege; being there and enjoying their live performances, a fulfilling experience that I treasure. Through my work with singers and instrumentalists, I have come to realize that the performer's difficulties often lie beyond artistic factors and have to do with factors of human development and psychological and emotional aspects. As musicians, we develop the art of listening. As teachers, we learn to listen to the whole being. The Opera Atelier is the optimal vehicle to share and develop my musical, pedagogical and psychological insights, because we concentrate on developing the singularity of each artist in a comprehensive, holistic way, within the humanistic tradition.

Biography

Daniel Daroca, Pianist, professor and vocal coach with ample experience in the music industry as a performer, coach, international artist manager and producer. Master of Music, University of Miami. Doctoral studies Manhattan School of Music. Post graduate studies, Vienna Conservatory. Past and present associations include: The Juilliard School, Kean University, FIU, Festival Casals, Wexford Festival Opera, Opera de Colombia, Barry University, NWSA. Musical Director of The Opera Atelier. As a manager, he has negotiated and obtained contracts for singers with numerous companies including Opera de Oviedo, Festival de Opera Alfredo Kraus, Florida Grand Opera, Opera Carolina, Virginia Opera, San Antonio Opera, Knoxville Opera, Opera de Bogotá, Prolífica de Antioquia, Sinfónica de Puerto Rico, and Festival Casals. He maintains a network of industry contacts in the US and abroad.



Xiomara Ponce

Psychosocial Director

Since childhood I have admired art and sensibility. As a child, creating plays and singing in the shower were my favorite games. When I entered University, I started my cultural anthropology studies at college, in search of knowledge, and in search of an understanding of the process of creation of the diverse art works created by Man in his cultural manifestations. (This interest has been oriented towards learning the artistic expressions created by Man as well as learning about the subjective challenges, inhibitions and the inner setbacks that artists face in the development of their talent).

I obtained my Master's Degree in Psychology and later continued my studies in Lacanian psychoanalysis, discipline to which I have devoted myself for the last 25 years. I have gained my professional experience mainly in different institutions, where I worked empowering people emotionally so they could fulfill their goals. It is wonderful to be able to work with artists in their creative process, which comes from nothingness and builds, in a permanent movement, the most complete expression of humanity: Art.

My work in The Opera Atelier is to provide singers with psychoanalytically-oriented coaching, so they can understand their inner world and distinguish the intensity of their desire and the obstacles in fulfilling their realization and complete expression. Also, I enjoy molding clay to create sculptures while I hear different opera arias. They accompany and inspire me while I find in the clay the forms that I conceive in my mind, the forms that take me from nothingness towards mysterious and unknown characters that emerge to question me once again about my unconscious.

Biography

Xiomara Ponce, anthropologist, psychologist, lacanian psychoanalyst, creativity coaching, sculptor. Studies: Master of Science, Psychology, Central University of Venezuela, postgraduate studies in Management at Metropolitan University of Venezuela. Professor, Universidad Central de Venezuela. Author of various articles on artists and their challenges, Psychoanalysis, and Literature (poems). Significant contributions in the field of housing policy and social issues of Venezuela.



Jacqueline Solorzano
Executive Director

I was born under the sign of Pisces on March 8th. I attended High School at the prestigious Liceo Aplicación in Caracas, Venezuela. Later I continued my studies at the University Institute of Technology (IUT_RC) to study Applied Mathematics and Physics, but while I was taking the General Studies courses, the Math Department was eliminated due to low enrollment!. I decided then to study Law, and graduated as an attorney from Universidad Central de Venezuela.

Still very young and due to profound discrepancies with the academic discourse, since I am totally phobic to standards and dogma-,I became a self-declared autodidact. I have studied Lacanian Psychoanalysis for over twenty years. I am a web designer, life coach and avid reader. In my life as an attorney I was a founder and general director of an important organization in the area of housing policy in my country, to which I devoted ten years of my professional life, during which I obtained significant achievements and recognitions. I decided to leave my country due to the political asphyxia I was experiencing, and I came to the United States, where I have continued to study photography, web design, and even violin and music theory, in addition to my studies in Psychoanalysis. Working fundamentally on emphasizing each person's individuality, and helping clients to discover their desires and aspirations and also to help make it come to fruition, from the starting point of their characteristics, objectives and aspirations as artists, helping them to obtain satisfaction and to reach their goals in their professional careers. I am a coach helping them to achieve tangible desired changes in their lives. Coach or couch? We can talk about it in our first session, or also, talk about classical music, opera, poetry, or madness!

Biography

Jacqueline Solórzano, Creativity & Art Coach, Lawyer, Mathematician, Media and Web Design Specialist, founder and general director, leading organization housing policy, Venezuela. Metion of National Habitat Prize (2002) UNESCO. Studies: Law degree, Universidad Central de Venezuela, postgraduate studies, Organizational Development. University professor, Venezuela. Co-author of a reference book on Labor Law for artists, and various articles on Lacanian Psychoanalysis.

A Decade of Performances (2011-2021)



Don Pasquale



Le Nozze di Figaro



La Traviata



The Magic Flute



Tales of Hoffman



Manon



Aida



Aida



Giulio Cesare





I Capuleti et Montecchi

Recent Projects

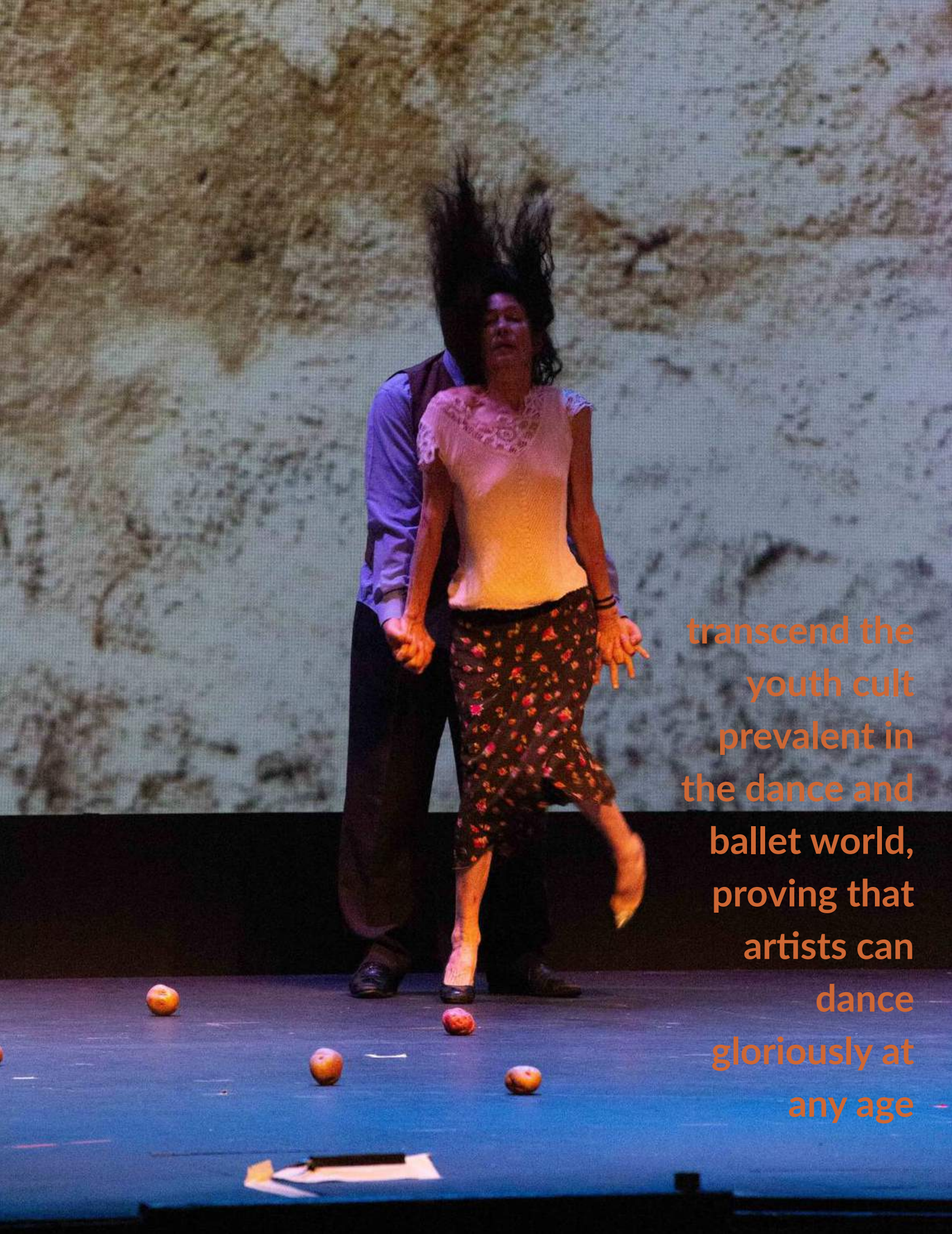
The Embrace EI Abrazo



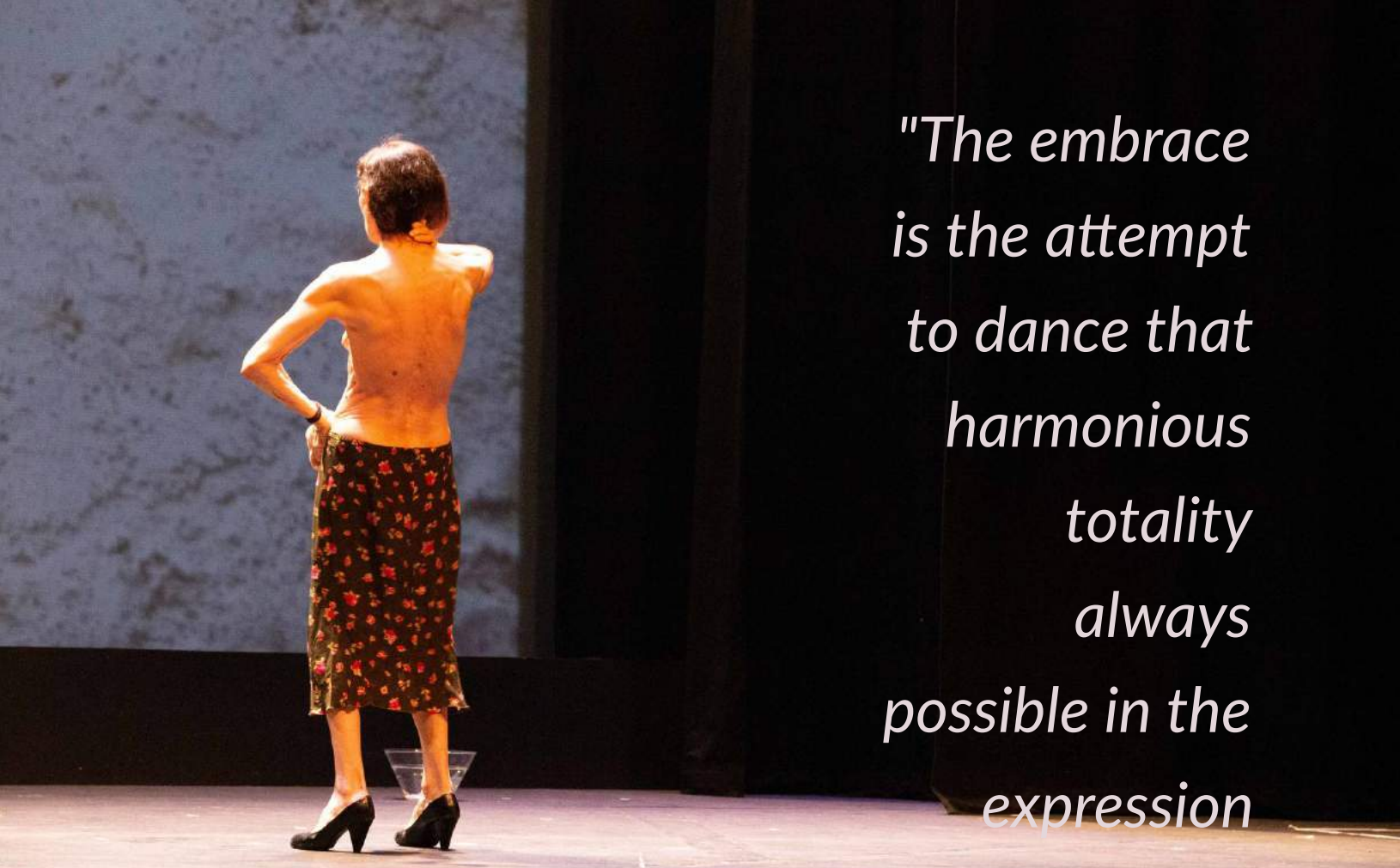
The central choreography, The Embrace, based on the life and work of American painter Edward Hopper, explores the encounters and dis-encounters of the couple through modern dance idiom dramaturgy of the body



The two mature dancer/choreographers, Carmen
Werner and Leyson Ponce,
with important international credits to their
names,

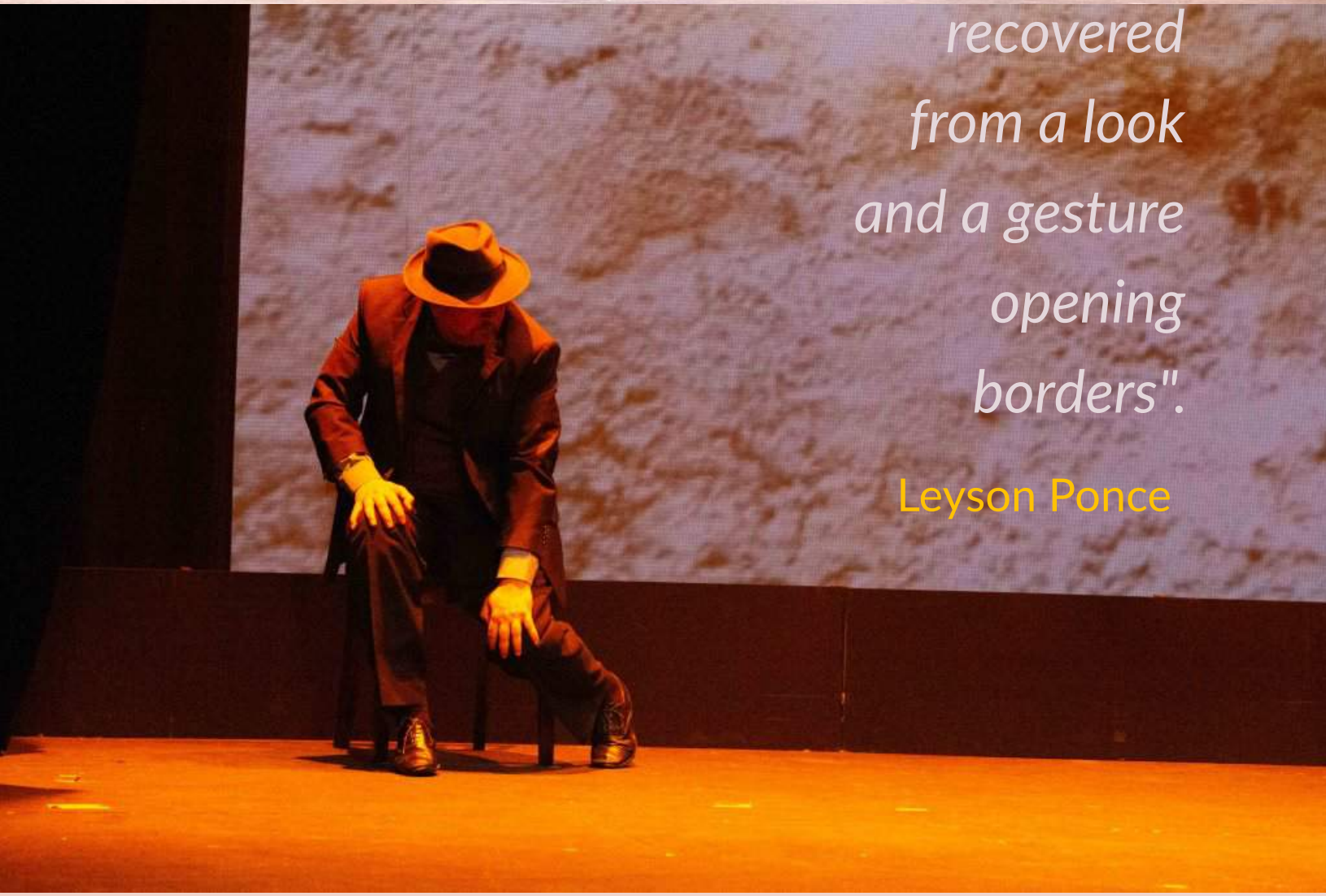


transcend the
youth cult
prevalent in
the dance and
ballet world,
proving that
artists can
dance
gloriously at
any age



*"The embrace
is the attempt
to dance that
harmonious
totality
always
possible in the
expression
recovered
from a look
and a gesture
opening
borders".*

Leyson Ponce



A Night in Paris



The Opera Atelier will highlight the atmosphere of feverish creativity of 1830's Paris, when salons welcomed luminaires such as Chopin, Thalberg, Malibran and Rossini



Long before American Idol, musical battles were fought in the leading European salons, as music held a central role in the cultural life of 1830's Europe



Great virtuosi, accorded star status, traveled performing before enthusiastic audiences, often playing their own compositions, which would often include transcriptions of orchestral or operatic works



A Night In Paris with Chopin and Malibran offers a glimpse into the atmosphere of a 1830's Parisian salon, including contemporary dress and atmosphere



Spain



My
love



A program of

Spanish-themed opera,
ballet and zarzuela in

collaboration with Arts

Ballet Theatre of Florida



The allure of Spain has
ignited the imagination of
writers, librettists and
composers from for
centuries

The Spain, my Love
repertory will include
anthological
selections from
beloved operas, such
as Don Giovanni, Il
Trovatore and
Carmen, as well as
idiomatic scenes from
ballets such as Don
Quixote and Le Cid



Body
text



The not so Little Prince

Original libretto and music by
Daniel Daroca, Musical Director



A whimsical one-act opera inspired
in the story of The Little Prince that
will take the audience on a journey
through space and time



The stunning, imaginative production of The Not So Little Prince unfolds against the backdrop of our wondrous universe, while the libretto reveals a sense of community, responsibility, and sharing! The opera brings a message of hope in bewildering times.



The Prince and the Rose, two adventurous teenagers, travel to new worlds. On their magical journey, they experience the folly of power and greed. They later meet a composer, a mystic, a hungry snake, and a bunch of happy butterflies



This exciting production features
the talented young performers
from The Opera Atelier MOZ-Art
Program, alongside some of their
artist teachers

The not so Little Prince: the new opera

Have you ever wondered what happened to the Little Prince?

The new opera whimsical opera invites the audience to accompany the Prince and the Rose through new and familiar worlds, as they experience the folly of power and greed, and later meet a composer, a mystic, a hungry snake, and a bunch of happy butterflies. Rejoice in the sense of meaningful community, responsibility and sharing, as the story unfolds against the backdrop of our wondrous Universe.

Presented for the first time in a full production performed by children and youngsters from The Opera Atelier MOZ-Art Program 2019, the new production will feature fresh music, plus improved sets and costumes.



Forward and Fragment of the libretto by Daniel Daroca

Foreword

A quirky story has long been circulated about The Little Prince. Mistaking it for the factual account of one of the adventures of a respected traveler, some took the trouble to translate it. The book came to be published in many languages and became so popular that the copies would fly off the shelves. Sensitive folks would acquire the book, have a good cry while reading it and then share it with their children, some of whom cried even more. So, little by little, the legend of The Little Prince spread to all corners of the Earth, accompanied by sighs, exclamations and tears. Armed with a silly picture and a few provisions, throngs of enthusiasts of the story crisscrossed the Sahara in search of the place where the Prince had supposedly returned to his home planet, hoping to catch a glimpse of the youth- should he ever decide to come back to the same spot. Of course, many perished in this useless trek, and most of the few survivors never read another book. As it turned out, most of the story was not even true to begin with. For one, the Prince neither spoke at length with the Serpent nor received any philosophical tips from any

fox. During the accident- which did happen - the writer lost his glasses. All the maps, drawings, and diagrams he later made were grossly inaccurate.

But don't just take my word for it. This was corroborated by the protagonist, who admitted that he had jokingly fed the French author false information. The account that follows was related by the Prince; I have no reason to doubt him this time. After several meetings, I must say that he strikes me as a reasonable and honest fellow. We had coffee several times; I even visited him and The Rose on their planet last year. The Prince showed me his picture album after dinner, and everything checked out.

First, he is no real prince. Forget about it. His parents, who love him very much, used to call him "My Little Prince" when he was a baby. He liked the sound of it and kept it because the title gets him good seats when he goes out. But as much as he enjoys theaters and restaurants, there is nothing that the Prince loves more than exploring, so much so that his parents gave him a very nice planet

for his fifth birthday, which he has kept in perfect order ever since. Believe me; the planet is large enough -nothing like that ridiculous piece of rock that the other book depicts. The planet of the Prince has oceans, valleys, mountains and a fantastic atmosphere. In short, it has everything a decent planet is supposed to have. But be it as it may, every few weeks he tires of being in the same place all the time and takes off on one of his adventures. Sometimes he is away for a few hours and other times for a day or two. The Prince made it quite clear that he has never been away for more than a couple of days, on account of the baobabs. They must be pruned regularly, so that they do not overtake the planet. And- I almost forgot- there is no volcano- another little detail that the other writer did not care to check. Go figure! Maybe he got several different journeys of The Little Prince mixed up or he got the stories of different princes all confused with one another. Be that as it may, that quirky story needs a righter.

But rather than trying to amend the old tale, we bring you one of The not so Little Prince's excursions, one of those run of the mill days when he goes planet hopping for the afternoon and is back home in time for an early dinner and a stroll. You might recognize the familiar planets of The Monarchs, The Lamplighters and the

Businessperson, which are the closest to the Prince's own planet, and in strange way that he tried to explain, and I could never understand- blame it on a hearty dinner- surround his planet, which is thus rendered invisible to the external world. The rest of the planets may be unfamiliar to you, if you have never been down that neck of the woods.

Whenever he goes on one of his journeys, the Prince makes a stop on each of the three planets and goes through the same routine every time. The funny thing is that none of the three endearing characters who occupy the planets seems to remember his prior visits. After leaving the last of the three planets, he takes off into a different direction every time. The Prince, who is fond of music and has an impressive opera collection, asked me to find a composer to make this story into an opera. Truth be told, he did not even bother to ask the other composer- the lady was so busy with the birds and their songs that his opera would never get written. So, the composer and I are simply following the Prince's wishes here. And, look around! Who knows if the globetrotting Prince himself is not here tonight, catching the performance of his very own opera?

THE RETURN OF THE NOT SO LITTLE PRINCE

*A one-act opera, after *The Little Prince* by Saint Exupéry*

Concept and Libretto by Daniel Daroca

Second Version: Music by Daniel Daroca

List of Characters:

The Stars (choral ensemble)
The Prince
The Rose
The King
The Queen
The Lamplighters
The Businessperson
The Spider
The Snake
The Bird
Amy Beach, The Composer
Ms. Arditì, the vocal teacher
The Butterflies

- I. Overture and Chorus: The Stars
- II. The Planet of Origin: The Prince and The Rose
- III. The Planet of the Monarchs: The King, The Queen and The Prince
- IV. The Planet of The Businessperson: The Businessperson, The Rose and The Prince
- V. The Planet of The Lamplighters: The Lamplighters, The Rose and The Prince
- VI. The Planet of The Spiders: The Spiders, The Rose and The Prince
- VII. The Planet of The Composer: The Composer, The Rose, The Birds and The Prince
- VIII. The Planet of The Butterflies: The Butterflies, The Prince and The Snake
- IX. Apotheosis: The Blue Planet: Allì

Scenes:

Overture

Scene I

STARS

(back stage) All sing

Awake! Awake!

Awaken, Polaris!

Aldebaran, awake!

Ships are a-sailing

Give them your light!

Arcturus, Vega,

Capella! Altair!

Orion! Sirius!

and Cassiopeia!

Closer together,

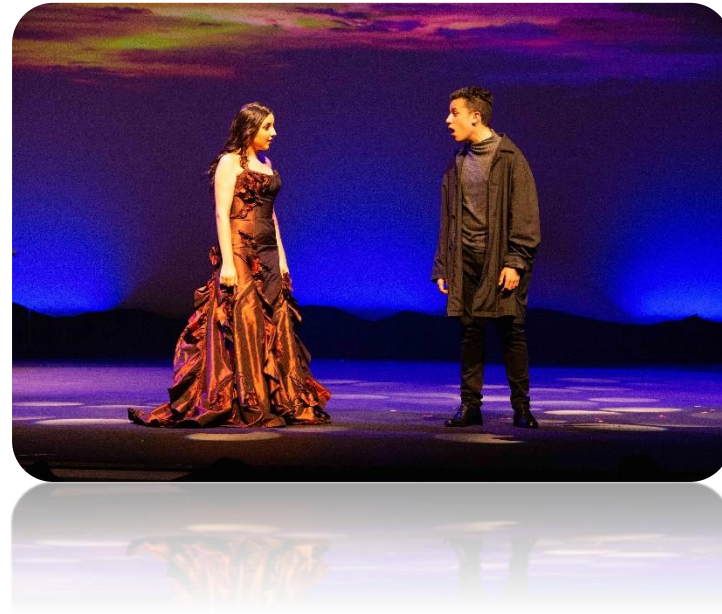
Don't leave any gaps.



*Awaken, Polaris,
Aldebaran, awake,
Closer together,
Don't forget to smile!*

THE PRINCE

*Fair stranger,
Whence come you.*



THE ROSE

*From beyond the mountains blue...
In a dream I saw you, O Prince,
And to you I have hurried since.*



THE PRINCE

*In the evening, in the morn
How I prayed that you would come.*

THE ROSE

*Now please tell me of yourself
And I'll gladly do the same.*

THE PRINCE

(Aria)

*Mine is a practical planet
where everything's close by.
It takes about two hours
to make it there and back,
and only three chores
to keep it working right...
(But you won't find my planet
in any tourist guide).*

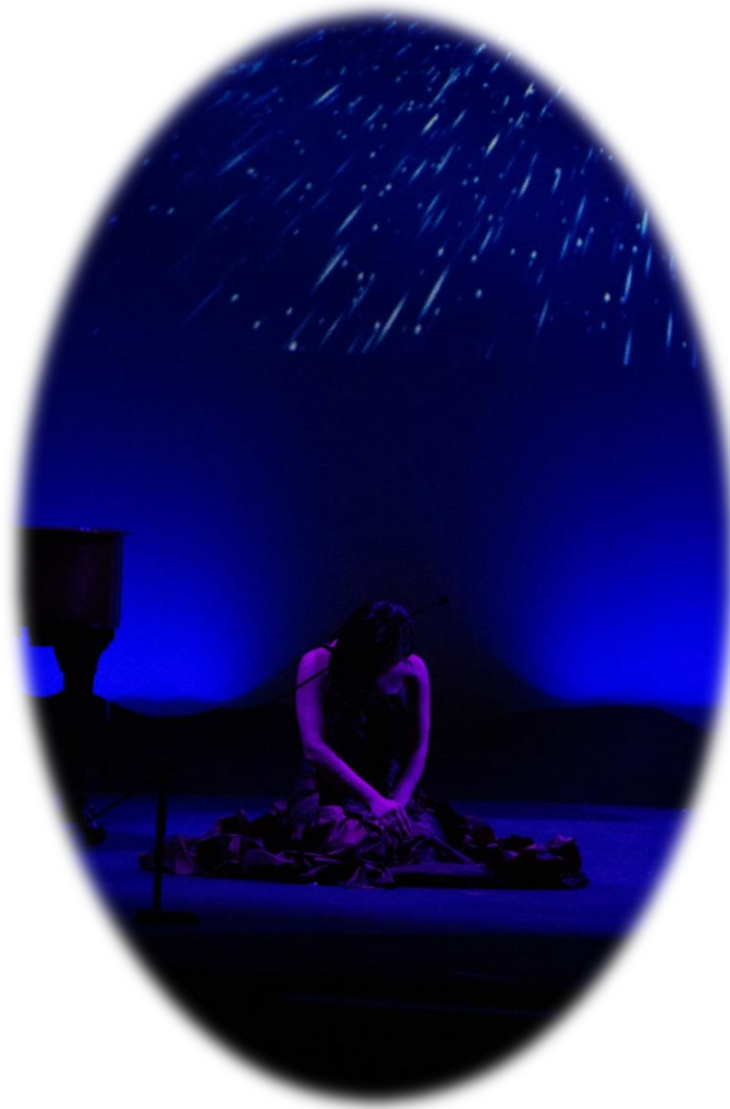
*With glens that speak of pleasantries,
and the climate so mild,
the mountains small and friendly
and the forests unwild,
there is plenty of time for strolling,
to swim and to play cards,
catch dinner and a sunset
or visit with the stars.*

THE ROSE

Aria)

*A rose
is not a rose is not a rose.
That I must strongly oppose.
A self-respecting rose
has no need to pose.
However, truth be told,
there is little time to doze
Two hours in the morning
and in the evening four
are certainly required.
Add to that some accessories
and we are ready to go.*

*A rose...A rose
is not a rose is not a rose.
A dime a dozen? No!
A self-respecting rose
has no need to pose.*





Original manuscript fragment of The Dances

The not so Little Prince music was composed by Daniel Daroca. He displayed a mixture of diverse operatic genres as opera seria and opera buffa, including recitatives, always avoiding spoken dialogue. The opera is in English and presents a contemporary music style with a creative use of tonal and non-tonal music. The music is easy to listen to for children or adults with the same intense emotional and universal message. The musical lines are adapted to the voices and the level of the young singers. It is an opera that can actually be sung by children and youngsters.

Jacqueline Solorzano

Educational Philosophy: The Atelier

Educational Approach

TOA uses the model of the Renaissance Atelier, in which the craft is learned through completing progressively more complex tasks. Tasks are planned according complementary topics in a holistic way. The tasks are adapted to age and level. Students are encouraged to construct meaning through engaging with the materials within the spiral curriculum. Learning modalities and approaches alternate so that all students can grasp the materials.

TOA's approach is constructivist rather than prescriptive. The Socratic method, the pedagogical contributions of Piaget and Freire, the theory of multiple intelligences, the ideas of universal design are some of the principles underpinning The Opera Atelier educational practices. From Lacanian psychoanalytic theory, we have adopted the idea of *desire* as the motivator, i.e., we will learn *that* which we desire to learn. No amount of conscription will accomplish the desired result without the volition of the individual student-something sometimes left out in *one size fits all* educational approaches. TOA educational activities are informed by the National and Florida standards of learning, with connections to other disciplines, whenever possible, including Math and Sciences, as, for instance, in the study of the physical elements of sound.

When tackling scales, the alphabet of the musical material, we do not rely on rote memorization. Rather, after students are exposed to a variety of scales from different cultures, the study of western music scales is started, based on their pattern or formula. Students construct scales using educational materials that allow for different representations, going from the concrete to the abstract.

For example, in an activity twelve students each representing a particular note of the chromatic scale, learn to organize themselves in sequences, according to the scale, combining whole and half steps. When students learn to represent scales as mathematical sets, they begin to understand relationships between scales that share many tones, as different from the ones that share fewer tones. This helps in understanding modulations. Only after having mastered the sequence of tones and learning to play them on the piano, does the more abstract representation of writing on the staff and using key signatures is arrived at. The study of intervals and the rudiments of harmony are later derived from that preliminary study of scales.

Sample Educational Materials

TOA materials are adapted to the age and level of the students.

These two original short stories make approaching musical subjects fun through the use of humor.

1. The Metronome (Spanish and English versions)

2. In the Land of Music: The Industrious Notes (Spanish and English versions)

A theory study primer:

Music for Understanding Booklet (English)

Diction Lesson

Joseph Haydn y su esposa María Anna vivían en Viena. Haydn pasaba mucho tiempo componiendo y dirigiendo la orquesta. A veces se le cansaban mucho los brazos de tanto dirigir. María Anna se preocupaba mucho porque él llegaba muy cansado a casa.

Un día que ella se estaba arreglando el pelo con las partituras del Maestro Haydn, María Anna se fijó en el gato, que estaba en la ventana y movía la colita. Entonces tuvo una idea muy buena (María Anna, not the cat). Se le ocurrió que si entrenaba al gato a mover la colita a compás, Haydn podría descansar los brazos. Colocó al gato en una vitrina, sin pedirle permiso. Lo sacaba en la noche para comer y le pagaba con sardinas y unas monedas viejas. Le puso por nombre *gatrónomo* al invento.

Pero el invento no funcionaba muy bien. Cuando llevaban el aparato a los ensayos, el gato, que era muy haragán, se iba quedando dormido y los músicos tocaban cada vez más lento. Algunos músicos hasta se quedaban dormidos también. Un buen día, el gato se cansó y se fue sin despedirse. Ni siquiera dejó una carta. Dicen que después hablaba muy mal de Haydn y su esposa.

Entonces un señor de muy malas pulgas, un tal Maazel, se copió' la idea e inventó el metrónomo, que tenía un péndulo.

Y muchos músicos famosos dejaron de tocar o se volvieron locos, porque se dieron cuenta de que no tocaban a tiempo, o porque se descubrió' que tocaban muy despacio.

Ahora hay metrónomos eléctricos y de pilas y hasta los llamado teléfonos inteligentes tienen metrónomo.

Dibuja al dorso un metrónomo o el *gatrónomo*, o a Haydn o a su esposa María Anna, la inventora del *gatrónomo*.

The Metronome

Joseph Haydn and his wife Maria Anna lived in Vienna. Haydn spent a lot of time composing and conducting the orchestra. Sometimes his arms got very tired from leading so much. María Anna was very worried because he came home very tired.

One day when she was fixing her hair with the sheet music of Maestro Haydn, María Anna noticed the cat, who was in the window and wagging its tail. Then he had a particularly good idea (María Anna, not the cat). It occurred to him that if he trained the cat to move its tail in time, Haydn might rest his arms. She placed the cat in a display case, without asking his permission. She took it out at night to eat and paid him with sardines and some old coins. He called the invention a catronome.

But the invention didn't work very well. When the contraption was brought to the rehearsals, the cat, who was very lazy, fell asleep and the musicians played more and more slowly. Some musicians even fell asleep too. One fine day, the cat got tired and left without saying goodbye. He didn't even leave a letter. They say that afterwards he spoke very badly of Haydn and his wife.

Then a man, a certain Maazel, copied 'the idea and invented the metronome, which had a pendulum.

And a lot of famous musicians stopped playing or went crazy, because they realized they weren't playing in time, or because it was discovered that they were playing very slowly.

Now there are electric and battery-operated metronomes and even so-called smartphones have a metronome.

Draw on the back a metronome or the catronome, or Haydn or his wife María Anna, the inventor of the catronome.

Activities:

Examine the different metronomes.

Find approximate metronome markings for different temp, such as *Allegro* or *Adagio*

Draw on the back a metronome or the catronome, or Haydn or his wife María Anna, the inventor of the catronome.

Sing a song and match the tempo (speed) with the click of the metronome

Play or sing a piece while following the metronome. Is it easy or difficult to do?

En el País de la Música

Había una vez un país muy lejano que se llamaba el País de la Música.

Dicen que allí no había ni un minuto de silencio porque todas las notas, los instrumentos y la gente tocaban y cantaban al mismo tiempo sin escucharse, así que la música no se entendía.

En el País de la Música no había reglas de tránsito, así que había muchos accidentes. Además, las notas se metían en cualquier instrumento o por las ventanas de las casas, cuando querían descansar un rato y hasta se sentaban a almorzar sin permiso.

Había cuatro notas que eran amigas: fa, la, do y mi. Las notas amigas estaban cansadas de todo ese desorden y decidieron organizarse. Se compraron un edificio de cuatro pisos que se llamaba Pentagrama. El edificio Pentagrama tenía un vitral en la fachada que se llamaba Clave de Sol y que dejaba entrar la luz.

El Edificio Pentagrama con la Clave de Sol en la fachada

Y cada una tomó un piso. Fa se instaló en el primero

La se metió en el segundo

Do se adueñó del tercero

Y Mi se quedó con el cuarto piso

Y vivieron felices por una semana hasta que.....

Actividades:

1. ¿Qué pasará después?
2. Dibuja la clave de sol
3. Dibuja las notas amigas en el pentagrama

In the Land of Music

Once upon a time, there was a very distant country called the Land of Music.

They say that there was not a minute of silence there because all the notes, the instruments and the people played and sang at the same time without listening to each other, so that the music was difficult to understand.

In the Land of Music there were no traffic rules, so there were many accidents. In addition, the notes would get into any instrument or through the windows of the houses, whenever they wanted to rest for a while and even sat down to lunch without permission.

There were four notes that were friends: fa, la, do and mi. They were tired of all that mess and decided to get organized.

They bought a four-story building called the Staff. The Staff building had a stained-glass window on the façade called the G clef that let in the light.

The Staff Building with the Treble Clef on the facade

And each one took a floor. Fa (F) settled in the first

La (A) chose the second

Do (C) took over the third

And Mi (E) stayed on the fourth floor

And they lived happily for a week until

Activities

1. What will happen next?
2. Draw the G clef on the staff
3. Draw and name the notes on the staff

Music for Understanding – Sketches for a music theory primer _____ by *Daniel Daroca*

Lesson # 1 Rationale:

Are you new to music? Would you like to read musical scores and really understand the material? Are you a musician with learning gaps in music understanding? Are you uncomfortable sometimes at rehearsals? What if the conductor instructs you to go to a particular chord or a section in a particular key and you do not find it right away? Are you a singer who learns the melody without thinking of the harmony? Do you have problems seeing the patterns of the notes in a recitative, for example or how phrases and motives relate to one another? Do you find it difficult to relate your singing to the accompaniment? Do you have problems understanding Music Theory high school or college courses and feel frustrated?

This course will help you get control of your music making by seeing how it all works. It will help you understand musical works both in detail and in context by illuminating the musical system of tonality, and how Form and Phrase work within it. You will learn music as if from the composer's point of view. Construct your knowledge in a guided way at your own pace, one lesson at a time, the practical, experiential way. You will then understand music inside out!

Lesson (Video Introduction) # 1 Rationale: To understand musical works in context by understanding the musical system of tonality, and how form and phrase work within the system. Learn music from the composer's context. Inside Out

Tonal Music Inside Out: how to learn music faster and better

Mastering scales, chords, intervals

Improving your musical reading

Developing your inner hearing

Learning faster and better

Filling in gaps Are you afraid of asking a question that may *make you sound stupid*?

Understanding the musical material better

Benefits: Being able to read, understand and interpret music faster and better *Know the score as Callas said*

Some singers take longer to learn music, experience insecurity in rehearsals and in dealing with conductors because of not being totally comfortable in understanding the musical material. For example, go to the F Major chord. Go to the recapitulation. Sing a little softer at the g minor chord, or when it comes back in D Major, etc. So, the notes are learned out of context without reference to the surrounding musical and harmonic material, or to elements of form and phrasing.

Does it take you very long to learn a piece of music?

Musical Bytes

Lesson # 2: The Musical Universe/ Music in context

The musical system Western Music of the so-called Common Practice Period *could be thought of as a kind of closed system* or mini universe within which composers and performers operate according to a certain code. The code has at its basis the relationships defined by the system of tonality. It is possible within the constraints of tonality* to find many different kinds of expression, or affects. Identifying, understanding and reproducing them is best learned within a tradition. The musical code has certain rules. Cues can be gathered from the symbols: the cues are written in the music itself. Musicians learn to decode the musical score, which is but a jotted down representation of the music, an approximation. Interpreters (performers) decode this information with different degrees of success. Adorno*, a great music theorist and philosopher of music, called the ideal rendition of a work, *reproduction*. But perhaps, in music, as in art in general, there is not only one solution or possibility. Yet, the more we understand this code, the better we are able to approximate the intentions of the composer. For example, when studying music from the classical era, we can rely on chronicles and treatises of that time.

Now for the materials of music. To understand the code hidden in the music, one must first understand the elements of music, its alphabet and grammar.

In this study we will concentrate on the melodic, harmonic, and contrapuntal elements, as they are the basis of this tonal system, which is based on the scale. We will also deal with elements of music notation, as they are needed to find a common language. The rhythmic element deserves a study in itself and is not dealt with here. Rudiments of meter and notation are covered. Music reading is covered successfully in excellent texts by other authors. Some are recommended.

Lesson # 3 The Notes and the Keyboard

The available tones or notes:

In Western music most music of the so-called common practice period (from about 1600 to 1900) is based on tonality, a system of relationships among the tones.

There are twelve different available tones or notes altogether, for ex. from c to c in each octave.

Picture of the keyboard here

Skill needed: Names of Note on keyboard

Identify notes by position on keyboard

Materials: Keyboard

Sheet # 1 one with the names, one empty for practice

Ascending c, c#, d, d#, e, f, f#, g, g#, a, a#, b, c. After that it repeats again

Descending c, b, bflat, a, aflat, g, g flat, f, e, eflat, d, dflat, c.

C sharp and d flat are the same, but not really. They sound almost the same on the violin, one is slightly higher. But whereas a violinist can make the minute adjustments almost automatically, having other types of tuning on keyboard instruments make music sound out of tune in certain keys (not physical keys, but tonality). On the piano they are played on the same key, because of a conventional arrangement based on what is called tempered tuning.* Each particular tone has a frequency,

measured in hz . For example a3 is 440 hz. There are mathematical relationships between each note in combination and the octave (twelve notes away).

The notes and their names on the keyboard.

Concepts and skills: Whole steps, Half steps

The distance between each note on the keyboard and the note directly adjacent, above (higher in pitch) (to the right) or below (lower in pitch) (to the left) there is a half-step. Skipping one note we get a whole step.

Example on the keyboard.

Play the long (or white) keys on the keyboard from left to right and listen to the sounds in succession.

That sequence of tones or notes is called the C major scale.

Lesson # 4 SCALES

What are Scales?

Scales are series (sub-sets) (teams) of notes with a certain pattern. Different cultures have different kinds of scales. Because of the unification of the liturgy of the Catholic Church in the Middle Ages, certain types of modes were in use. Out of those two main types of scales became the norm in Western music during the so-called Common Practice Period. Scales in Western music of the Common Practice Period are organized around a tonal center. The center or main tone is the first note of the scale. Music in a particular tonality (or key) tends to end on that note or notes strongly related to it.

This note is known as tonic, also referred as the 1st degree.

Each scale is made up of 7 different name notes in a particular pattern of distances (we usually end it with the repeat of the first note or the 8th degree,) Important: IN any scale you cannot have two notes of the same name. The sequence ascending is always the same: after A, B must follow, and then C, etc. Why seven notes? *

There can be a scale built up on each of the 12 tones available.

Skills: Major Scale Formula or

Pattern

Play the C Major scale again

The pattern goes like this: whole step, whole step, half step, whole step, whole step, whole step, half step.

That is the pattern of distances between the tones for all Major Scales.

There are two main types of scales in Western Music:

Major and minor. The minor one has certain subtypes and particular variations according to direction (upward or downward) and the harmony (combinations of tones) operating in the music at the moment. These idiosyncrasies of the minor scale will be tackled later.

Play the C major scale and now the c minor scale thus;

C, d, e flat, f, g, a flat, b natural, c.

It is quite a different sound.

More on the minor scale later.

The c minor scale

The C minor

Now let's refresh the pattern for the major scale

The pattern goes like this: whole step, whole step, half step, whole step, whole step, whole step, half step.

Starting from C, we have C, D, E, F, G, A, B, C.

Memorize the sound of that sequence as you play it and go over the pattern.

Now beginning on another tone, build the major scale.

For example, starting from D it goes like this;

D, E, F sharp, G, A, B, C sharp, D

Play it again and see the pattern as you play the tones.

Now you can build any major scale following the pattern. Build each scale and then note the number of sharps and flats in each

Lesson # 5 COMPLETING THE SCALES

I	+whol e	II	+whol e	III	+half	IV	+whol e	V	+whol e	VI	+whol e	VII	+half	VIII	#of sharp s or flats
C		D		E		F		G		A		B		C	0
D		E		F #											
E															

Complete in any order:

Could be, for example C, C#, etc.

Once you are ready, one could try transferring to music notation. If you are proficient in music notation, skip this step

Learn the sequence of notes in each scale ascending descending, skipping intervals, etc. e j do mi sol si re fa la do

Lesson # 6 MUSIC NOTATION

Music Notation

Music notation developed over a long period of time, as music grew in complexity (several lines, longer works) as a reference for notating and reproducing music from the printed symbols.

Music was notated at with a line as reference. Later it grew to 2, until the present number of 5 was reached.

Reference:

Music is notated on the staff.

Staff

For the piano we use two staves, thus

Two clefs are used as reference, the G or treble clef and the F of bass clef, usually for the left hand or lower tones.

Include here the staff, etc

Let's play some tones on the piano and write them on the staff. As you hear them, get used to the way each individual tone sounds. That way, you develop your ear.

Now let's go the other way around;

From the written to the sound

Lesson # 7 Note Reading and Note Notation Practice

(aquí van Ejercicios de lectura y de escritura de notas)

Lesson

Now let's take a scale and write it on the staff, copying it from the table you completed.

Write each alteration (sharp or flat) in front of the particular note to which it applies.

This is a first step. Then let's write it in the more conventional form.

There is convention not to have to write all those alterations every time. It is called key signature.

There is an order to the sharp and flats. Thus, in any key with sharps the first sharp is always f.

There is also a conventional way of writing the sharps and flats on the staff, for visual reasons.

Thus:

Practice:

Play, write and recite the names of the notes of every scale ascending and descending. Once you have achieved great proficiency, you are ready to go to the next step. The scales should become second nature. They should be memorized. It is then when the knowledge is imprinted that it can be relied upon. In order to become fluent, please practice and memorize the scales!!!!

Exam: Scales, Notes, Notation

How well did you do?

If you need to, go back and review before going further!

Lesson 8 INTERVALS

Melodic Intervals. Intervals are melodic when the tones are sounded in succession.

The intervals (distances between the tones) can be derived from the major scale itself.

The intervals from the first degree to itself and to the other degrees of the major scale are all major or perfect.

Notes	Interval	Number of whole or half steps
C to the same C	Perfect Unison (or Prime)	0
C to D	Major Second	1 whole steps
C to E	Major Third	2 whole steps
C to F	Perfect Fourth	2 ½ steps
C to G	Perfect Fifth	3 ½ steps
C to A	Major Sixth	4 ½ steps
C to B	Major Seventh	5 ½ steps
C to the C above (next C to the right)	Perfect Octave	6 steps

Using the worksheets practice playing and singing these intervals first in C Major and then in all keys

Exercise: Listen to the intervals and identify them.

Aquí se ponen los ejercicios de sonido para identificar los diferentes intervalos. Ejercicio que est'e listo ya en Theory de Google.

Practice

Lesson # 9

Reading and singing major and perfect intervals

(Ejercicios escritos de lectura para tocar y después cantar sin ayuda del piano

Primero ascendiendo y luego descendiendo. Se considerará siempre la nota de abajo la primera de la escala, como medio de aprendizaje.)

Aquí se escribirán por ej re a fa sostenido (tercera mayor, como suena, cantarlo, etc.

Lesson # 10 MINOR INTERVALS

The unison, fourth and fifth carry the designation *perfect* because of their status in medieval music.

The minor intervals can be derived from the descending scale in similar fashion to the major and perfect;

Descending

Notes	Interval	Number of whole or half steps
C to C	Perfect Unison (or Prime)	0
C to B	Minor Second	1 half steps
C to A	Minor Third	1 ½ steps
C to G	Perfect Fourth	2 ½ steps
C to F	Perfect Fifth	3 ½ steps
C to E	Minor Sixth	4 steps
C to D	Minor Seventh	5 steps
C to C	Perfect Octave	6 steps

Do in all keys.

Lesson 11 Practicing and reading and singing through the keys. Same as in lesson 9 but with minor.

Lesson 12. Differentiating major and minor intervals.

Lesson 13. Perfect, major and minor.

Lesson 14. Reading and singing different intervals, all perfect, minor and major combined ascending and descending.

Develop the order of sharps and flats and then fingerings of the major scale here.

Lesson 15. The fingering patterns for the major scales

Lesson 16. Writing and learning the fingering for the major scales.

Exam: Writing and dictation of major, p and minor intervals. Singing from the score without piano.

How well you did?

Go back if needed.

Continue to practice recognizing the different intervals. Intervals can be melodic (when in succession) or harmonic (when sounded together)

Lesson # 17 INTRODUCTION TO CHORDS

Chords are based on scales and organized in triads

Tonal music is structured around a tonal center. In tonal music there is the drama of tonality. There is constant flux between tones and chords, a pull and tug between chords that produces excitement and variety, movement and repose.

There is a hierarchy of the functions of the tones and chords. The tonic or first note (and chord) of the scale is the most important; then the fifth degree or dominant. Another important tone in a supporting fashion is the fourth degree or subdominant.

The subdominant tends to want go to the tonic or to the dominant. The dominant is pulled to the tonic. It is like in a gravitational field.

Melody is the horizontal aspect, what we tend to sing when we recall a song, and harmony the vertical aspect on which the melody is supported. Usually, the harmony in homophonic music is made out of block chords. Most popular songs and music we hear are homophonic. There is an all-important melody accompanied by chords and supported by longer tones of a base line, thus:

Esquema de la melodía arriba en línea ondulante,

Acordes en el medio y bajo a intervalos regulares como columnas.

Homophony is a kind of texture, or how the fabric of the music is structured. Other kinds of texture are: polyphony and monophony, heterophony. In polyphony several melodies are woven together. There is not just one all-important melody. The melodies respond also to a movement in the harmony.

Homophony example

Polyphony

The study of how the melodies interact is called counterpoint: how the chords and harmony are combined and interact is called harmony.

Harmony is based on the study of chords.

Chords are based on thirds and are named by the lower note.

The main chord of each key is based on the first note of the scale, with the third and the fifth above.

So:

C		D		E		F		G		A		B		C
---	--	---	--	---	--	---	--	---	--	---	--	---	--	---

Using the sheets, play the I (tonic) chords in all tonalities. Practice playing the scale and then the chord.

C E G

This is the C major chord

In popular music chords are sometimes written above the melody.

For example, the C Major chord (C E G) can be written thus: C (INCLUDE SYMBOLS)

Once we learn to understand the chords in all keys and how harmony works, we begin to see the interrelationship between the chords, and the inner workings of music within tonality. We can begin to understand the harmonic movement, how the music goes from chord to chord and how the melody responds to the chords. Some intervals are consonant, some are dissonant.

Sheet of chords in all keys. Write them!!!!

Enrichment: Chord Notation in popular music, jazz.

Try singing and playing this and other pattern in different keys

Write your own patterns. Play and sing in different keys.

Play different vocalizes through the keys. Write them down.

Lesson # 19 MINOR SCALES The different types or variants

CMajor

Cminor

Cmajor and minor are said to be parallel. The parallel minor for C major is C minor. It is the scale of the same name.

Each minor and major scale is said to have a relative. They share the same key signature

. The minor scale is one (minor) third below the relative major. Example CM and a minor.

There are three main types of minor keys. They are often used in the same piece, according to the harmonic environment.

Harmonic

Natural

Melodic

Presenting the natural minor

Lear each particular

Sheets , etc

Lesson 20

Learn the natural minors using the sheet of the major scale, Play and practice, write.

Lesson 21

THE MELODIC

Lesson 22 THE HARMONIC

Practicing playing and fingerings

Lesson Minor scales and chords

Playing chords in minor keys

Lesson 24 Transposition in minor keys

Patterns through minor keys

Written sheets

Harmonic motion in major and minor

I, VI, V

Playing harmonic patterns through the keys.

Lesson 25

Application of knowledge to studying arias and

Harmonic Analysis of simple piano pieces and songs

Transposing simple pieces into different keys

Arias with different degrees, etc . which degrees the notes are in the scale play and analyze the harmony.

Lesson 26 Chord and Non-chord tones analysis in pieces

Integrate the ear always

Hierarchy of intervals by dissonance-consonance

The Opera Atelier - The Moz-Art Program

Italian Diction for Singers

Prof. M. Jorge Arcila

Lesson 1) Discovering the beauty of the language.

In this lesson student will discuss about the culture and the general history of the country and why is this country well known worldwide. They will discover the aspects that make them get interested in the study of the diction.

Lesson 2) Basic concepts.

Concept of Phoneme, representations of the sounds of the language using symbols and the concept of phonetic transcription.

-The vowels

-The consonants

-Transcribing words

-Transcribing sentences

-Transcribing texts

Lesson 3) Recognizing and associating elements in the written language, in your repertory.

Lesson 4) La liaison, los dos puntos (:)

Lesson 5) Dialogs (Two student)

Lesson 6) Singing your texts with the correct sounds of the language.

Articles about Music Education and performance written by Daniel Daroca

The following two articles illustrate some of the ideas we practice in our educational programs

“Musical Coaching”

Most musical coaching- and most music teaching, for that matter- falls within what Freire called the “banking education” model (Freire, 1968). In a typical session, the expert (the well of knowledge) instructs the artist or student, otherwise known as the client (the empty vessel) on how a particular piece should be performed and on how to approximate the “ideal” rendition.

The arrangement is, by its very nature, dis-empowering, since generally no transmission of meaningful, applicable knowledge takes place that would prepare the “client” to understand, process and perform different works independently. Thus, when tackling a new work, the client is once again back to square one. The result: dependence and insecurity.

In contrast, the critical pedagogy model- which actively promotes independence- proposes a radically different approach. Critical pedagogues do not pretend to have all the answers. They pose questions that challenge the students. They guide students to understand principles and processes and to take ownership of their learning. Ira Shor defines critical pedagogy as: “Habits of thought, reading, writing, and speaking which go beneath surface meaning, first impressions, dominant myths, official pronouncements, traditional clichés, received wisdom, and mere opinions, to understand the deep meaning, root causes, social context, ideology, and personal consequences of any action, event, object, process organization, experience, text, subject matter, policy, mass media, or discourse.” (Shor, 1992)

When this approach is applied to music making and learning, the teacher and learner engage together in meaningful dialogue on the repertory and on interpretation. For example, they may analyze different musical styles, reflect on and recognize the nature of different affects, analyze musical form, or study the expressive qualities and functions of chords and dissonances and how to accentuate them in performance, as well as principles of phrasing and how to apply them to different works. Both teacher and learner explore connections across the musical material and explore the why and how, i.e, the basis for the different decisions in the interpretation of a musical work.

The great theorist Adorno emphasized accurate analysis as the basis of true interpretation. Quantz had already hinted at it in his Versuch when he wrote: “if all teachers of music... knew how to impart proper notions of artful music to their pupils; if they had their pupils play pieces that are skillfully worked out soon enough, and explained their contents to them.....(Quantz, 1752)

However, most coaching- even to this day- only touches the surface and stays at the level Shor describes as “traditional cliches, received wisdom and mere opinions”. Such style of “coaching” belongs to the culture of “tips” and contributes nothing other than a veneer.

But as we well know, sprinkling a few details- however appropriate- here and there, will not turn anyone into a great artist, just as adding a coat of paint will not turn an ordinary building into a new Parthenon.

“Butterflies”

Let us be clear: butterflies do not go to school. True, the mother butterfly makes sure to deposit all the eggs close together on succulent leaves, those they know they like.

After the eggs hatch, the caterpillars eat everything in sight. Those who manage to complete all their homework and graduate as caterpillars, lock themselves in a humble cell. They emerge dressed in expensive suits by famous designers, who are always dying to have them wear their creations. And every dress is exclusive; they would not admit less.

Butterflies leave mid-sentence those nagging teachers who are always bothering them. Their task is clear: to eat and assimilate the food, to become worthy of metamorphosis. They study alone what they like, encased in the chrysalis, by the light of the moon or that of the small lantern of a neighboring firefly. And only when they are ready, they put on their stockings, a pair of light shoes that will not interfere with flying, and lastly they put on their suit all by themselves.

Before closing the door, the butterflies look themselves in the mirror to make sure that everything is in order, beat their wings a little, and prepare for their debut- without the aid of any trainer, makeup artist or stylist. And when at last they come out, it is because they already know how to sing, play the piano, dance and move gracefully, converse in several languages and behave in public. Masters of the air and rightful heirs to the nectar of the flowers, they will never return to the chrysalis.

Let us emulate their method: first, assimilate the elements the alchemy of our art requires. Then, true to our inner voice and with the same conviction of the butterfly, quietly distill the magical art that only each of us can develop. Then perhaps, like them, we will have become worthy of metamorphosis and will at last be able to take wing.

And who knows what golden suit may be in store for us, what new regions may fall to us to discover, and what ichor-filled receptacle may be waiting for us there?

Educational Programs

The Opera Atelier places a special emphasis on education and outreach. Outreach activities include those for children and youth, as well as senior citizens and social service and mental health organizations. Regular outreach includes activities at senior residences and schools. Regular lessons and educational programs take place at TOA studios.

TOA educational activities include formal programs, such as the MOZ-Art Summer Program and the Close Encounters with Music program, as well as The Classical American Musical and introduction to music programs in public schools.

The MOZ-ART Program

An intensive summer program for 15 beginning and intermediate singers 9 to 17. students learn opera, musical and zarzuela, while developing musicianship skills. Youngsters with disabilities receive accommodations within a general setting, Classes taught by TOA (Daroca, Arcila) and guest faculty) at the Bridge Prep public charter in Little Havana (SAS-C). This year a full opera production will be presented, with performances at Aventura ACC and Miracle Theater.

Close Encounters with Music

A comprehensive instructional inquiry-based 6-month program in music for 24 students ages 7 to 12. No audition needed. Students learn music inside out, studying sound by observation and through technology. They create and perform music. Areas covered include musicianship, notation and theory, musical study techniques, with connections to technology, Math and Science The program takes place at Bridge Prep Academy, a public charter school with predominantly low-income population. (YEP)

Musical Initiation Program

An after school music program in collaboration with



A special emphasis is placed in reaching at-risk children and underserved populations through partnering with social services and mental health organizations. TOA has partnered with First JPA, a mental health organization to bring respite to clients through exploring the arts, educational performances, and workshops.



CLASSICAL AMERICAN MUSICAL PROGRAM

2015-2016

Scan the codes to watch these videos on our YouTube Channel

- <https://www.youtube.com/watch?v=vuNB6jccJY>
- https://www.youtube.com/watch?v=K9VpiQ1_4_4
- <https://www.youtube.com/watch?v=UHdmYK4CnTQ>





MOZ-ART Program

Online Edition

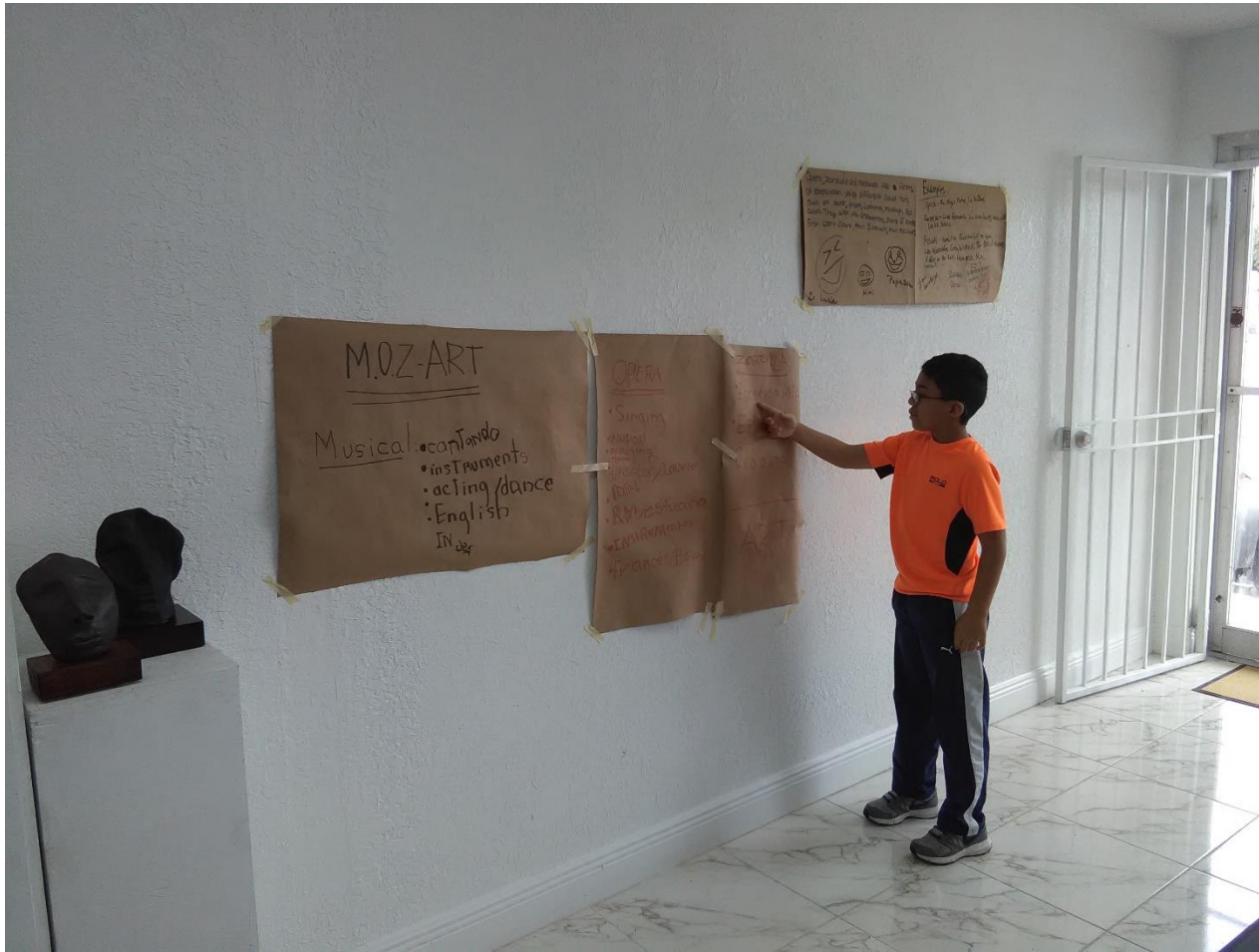




Students preparing for their presentations
The Opera Atelier Studio



Moments before a recital at Stanway Piano Gallery



A MOZ-Art class

Samuel presenting his findings about opera



A MOZ-Art class

Lhea presenting her findings about musical



Peter in rehearsal as Mozart



Students at the Aventura Arts and Cultural Center preparing for a performance of The not so Little Prince with artistic director Maestro Jorge Arcila



Samuel and Diego rehearsing in a coaching session with Profs Arcila and Daroca at The Opera Atelier studios



Victoria, Gabriela and Martin presenting their findings



In class in with Maestro Arcila

At work...



In class with Professor Daroca



SCALES LEARNING ACTIVITY



Reviewing the week's activities



Adlyn sings Amarilli by Caccini in the performance forum class





































The not so Little Prince

Performance at Seminole Theatre, Ft

July 20, 2019

The Opera Atelier

























































































The Opera
Atelier











With the support of the Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, the Miami-Dade County Mayor and Board of County Commissioners

The MOZ-Art program is funded by The Children's Trust.

The Children's Trust is a dedicated source of revenue established by voter referendum to improve the lives of children and families in Miami-Dade County

Sponsored in part by the State of Florida, Department of State, Division of Cultural Affairs and the Florida Council on Arts and Culture



The
Opera
Atelier

Letters of Support from parents and students

Hey Opera Atelier it's been awhile since I last heard of y'all! I hope you all guys are having a good year even with this whole covid situation. I also hope you guys are having a good holiday and hopeful a good next year.

I had a blast this year at the summer camp even though it wasn't the same, it was still very eventful and exciting. Before I get into anymore detail I just wanna say thank you for having me this year and hope I can come back next year. Now onto my experience, it was interesting to say the least, I got to experience many things like new teachers and old teachers and new experiences and old experiences. I got to learn about the history of opera and Zoroaster which was very informative and fun in its own way. I got to learn more about open and closed vowels, I got to learn more about my voice and how to vocalize in certain ways which help with my singing of course. I also learned more about musical theatre which I enjoyed because I love musical theatre. I'm sure I learned way more but I can't think of anything else off the top of my head. It was a nice and new experience especially with the special guests and how we got to ask them questions which was something new and exciting for me. Yes, it was a bit difficult it being online and such but it was still fun, I enjoyed myself and would do it all again. Overall, it was an amazing experience and can't wait to go back next year, that is if I can come back. Thank Opera Atelier for this wonderful time and for having me back, it was fun to spend it with you guys and my new friends and teachers! Bye I hope you have a good rest of your year and happy holidays and once again thank you for opportunity.

Sincerely,

Leyanlis Diaz

Appreciation Card

Team of teachers and contributors of Opera Atelier,

I respectfully address all the Opera Atelier team to thank you for the great opportunity that you have offered my daughter another year. Thank you for taking it into account every year to participate in this good program that is offered to all students.

Thank you also for the effort and perseverance and willingness that you offer to each of the participating children. I hope to continue being a part of this wonderful team every year.

Many thanks.

Cordially,

Danay Gonzalez

Señores

The Opera Atelier,

Queremos expresarles a uds. nuestro agradecimiento por tan maravilloso programa de verano 2020. Este, al igual que años anteriores le ha dado la posibilidad a nuestra hija de integrarse en una serie de actividades importantes para su desarrollo como artista, ya que al mismo tiempo que le permite aprender, le da la posibilidad también de relacionarse con otras personas, interactuar, intercambiar opiniones y retroalimentarse; sin embargo consideramos que este año, el programa ha tenido un valor especial dadas las circunstancias actuales que estamos viviendo: **un virus**, que ha hecho que se modificara por completo la dinámica no solo del programa, sino también la dinámica de nuestras vidas. Admiramos que uds. asumieran de una manera tan profesional y tan cálida a la vez, el reto de llevar a cabo el programa en estas condiciones, y el empeño que le pusieron nos ha mostrado lo mejor de uds. como seres humanos: el amor, la creatividad y la resiliencia. Nuestra hija disfruto, aprendió y valoro todos los espacios de encuentro, pero muy especialmente el tiempo de Viernes de notas y palabras, puesto que fue mucho lo que pudo aprender de la experiencia de grandes artistas y tal vez esto no hubiera podido ser posible de no ser por estas circunstancias adversas que han hecho que la tecnología también tome un lugar importante en nuestra vida. También debemos agregar que al participar de este programa, nuestra hija pudo redirigir un poco la ansiedad y el estrés que como ya sabemos, rodea toda esta situación.

Nuestra admiración y gratitud siempre!!!

Emily, Maria del Pilar y Guillermo Chea



Miami, FL 33138
305-528-0744
lguilfucci@yahoo.com

Dear Opera Atelier team,

In this holiday season, we hope you are well. It is always a good time to say thank you. As parents of William E. Pagan-Guilfucci we are very grateful for the summer program offered by Opera Atelier - MOZ-Art Program 2020. We were not going to be able to pay out of pocket. Thanks to the scholarships awarded to children interested in music through singing or playing an instrument. The great opportunity our son had to participate in this very special summer camp. He enjoyed the smaller classes, among the other children his age. Among the most remembered classes are: Zarzuela Theory, Vocalization, Lessons for violin, Special Presentations by distinguished artists such as: international violinist - Erzhan Kulibaev, contemporary dance choreographer - Leyson Ponce. I know that in the end William gathered all the knowledge gained and used it to create his final two presentations. That I enjoy doing it.

These are some of our son William's comments about the virtual summer camp: "Overall, I thought the camp was a lot of fun, even though it was virtual, I listened to a lot of fun music, I learned to exercise my voice, and play the violin. I am looking forward to next year and hope that we can be together again and share some experiences with each other. I'd really like to attend camp next year, I'm really ready, ready, ready, ready, ready, ready, ready, ready, ready, ready, for more fun through music and acting; which are two things that I enjoy doing, together with the teachers of the MOZ-Art program. Thank you for allowing me to participate with this summer scholarship, I am very grateful for everything I have learned in such a short time and I would like to be able to participate again this summer of 2021 and spend some time with some summer friends.

Warm regards,


Lillybeth Guilfucci
William E. Pagan-Guilfucci - Mom

February 7, 2018

To Whom It May Concern:

In the summer of 2017, my thirteen-year-old daughter attended Opera Atelier's summer camp where she received instruction in vocal technique, musicianship, pronunciation, music history, and performance. After several years of participation in chorus, first in Miami Children's Chorus and currently, in a magnet program, her work with Jorge Arcila and Daniel Daroca was her first opportunity learn about and working with her individual voice. Discovering her own unique voice augmented her love for music and performance exponentially.

The change has been dramatic. At the beginning of the summer she was a reserved young woman who loved music. By the end, she became more confident in her ability and surer of her desire to learn more. Her experience with the Opera Atelier even influenced her decisions about high school. She loved the vocal training so much, she decided she would like to continue her studies in voice, performance, and music. As a result, she has applied to several vocal programs for high school.

My daughter gained confidence, her enunciation of German, Italian, and Spanish improved, and she learned to work other young people from different ages and backgrounds. Her musical tastes have become more eclectic and her energy is more focused.

Opera Atelier's camp was a life-changing experience for my daughter. Jorge Arcila and Daniel Daroca are passionate about music and performance and they communicate their love for music in the way they teach. They are passing along important values of hard work, humility, and the joy of music to the next generation.

If you need further information, feel free to contact me at 786 333 2598 or Mleonin@yahoo.com

Sincerely,



Mia Leonin

Senior Lecturer
Department of English
University of Miami
Coral Gables, FL

Miami, Florida December 2020

Dear teachers

The Opera Atelier

Receive a cordial greeting hoping that you continue to be successful in your daily activities.

I want to express my gratitude to you for the wonderful experience that you have offered my daughter **AVRIL VALLE**, in each one of the camps in which she has participated, without a doubt she has been benefited by strengthening her talents and by discovering and developing others.

Despite all the events related to Covid-19 in this year 2020, my daughter participated in an online camp, however her experience was always enriching and fun, and that is due to the professionalism and ethics with which you teach and help each child.

Once again I reiterate my gratitude for all her help and I wish you the best of success in the future activities that you carry out, have a merry Christmas and a prosperous and successful 2021.

EDWIN VALLE

Father

My name is Valentina Ortiz, I have had the honor of being part of The MOZ-ART Summer Music Program. This program has been the key to increase my interest for music and the arts in general. The staff is so great with all of us who have been participants, it is so evident that their passion for the arts is so great. It is very obvious that they enjoy and have great pleasure in coming to teach us new things every day. I was able to receive classes in zarzuela, opera and musical theatre training and I was able to obtain a full scholarship. During the summer camp of 2019, I was able to interpret the role of The Rose and Ms. Arditti in the production of "The Return of the Little Prince." This amazing production gave me the opportunity of not only having my first lead in an opera, but to be able to perform in such beautiful theatres such as the Seminole Theater, Aventura Arts & Cultural Center, and the Miracle Theater. In the two previous years (2017 and 2018), I preformed and learned multiple opera, musical theatre, and zarzuela pieces, as well as duets, and quintets from operas such as The Magic Flute, and The Marriage of Figaro. I would not trade my experience at this program for anything in the whole world. I would love for this program to continue due to the support and generosity being given by The Children's Trust as well as The Opera Atelier.

Sincerely,

Valentina Ortiz

My name is Adis Ortiz and I have had the privilege of having my child Valentina Ortiz be part of the MOZ-ART summer music program developed and held by The Opera Atelier. My daughter has been part of this wonderful program. My daughter has been filled with so much new musical knowledge which has helped her become a better musician. This summer camp gave my daughter the opportunity of studying theory, singing, diction, receiving musical coaching and artistic instruction. She also has had the privilege of having participated in this extraordinary project for three summers. The summer camp has increased my daughter's love for music. Valentina preformed as The Rose, and Ms. Arditti in the production of the Little Prince where she was given the opportunity of performing at the Seminole Theater, Aventura Arts & Cultural Center, and the Miracle Theater. The Opera Atelier's staff is extremely knowledgeable and are very passionate about the arts. We wish that this wonderful summer camp may still continue to exist thanks to the generosity of The Children's Trust and The Opera Atelier.

Sincerely,

Adis Ortiz

Miami, Diciembre 20 de 2020

The Opera Atelier
Miami

Estimados Sres.

Tengo el agrado de dirigirme a Ustedes en esta ocasión para agradecer la oportunidad que tuvo mi hijo Silvio Plata de formar parte en el The Moz-Art Summer Program 2020, este verano pasado, que fue dirigido por Excelentes Profesores y Músicos The Opera Atelier.

Gracias por el tiempo que dedicaron en preparar todo, a pesar de Covid-19 que estaba en sus números más altos en este verano los maestros guiaban a los alumnos del Summer por medio de la Plataforma Zoom.com, fue una experiencia diferente pero a la vez emocionante ya que los muchachos disfrutaban lo que estaban haciendo.

En el caso específico de mi hijo Silvio, tomaba clases de Opera, y Violín ofreciéndole a él un resfuerzo y estímulo a su propia vocacional musical.

Esperando que este año 2021 The Opera Atelier reciba el apoyo de Patrocinadores para este fin que es de mucho aporte al crecimientos en las artes, y que a nuestros hijos se les presente la oportunidad de poder participar en un nuevo Summer Program, el cual les da un sin número de conocimientos a los jóvenes haciendo crecer en su talentos artísticos.

Con mucho aprecio y consideración, les saludos muy cordialmente.



Ileana Plata
Una Madre

December 20, 2020

Dear The Opera Atelier:

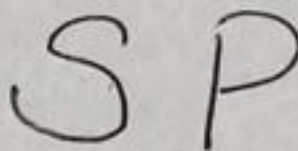
In this occasion, I would like to thank you for the incredible opportunity that you offered me to take part in the Moz-Art Summer Program of 2020. It was my first year in this program, and I must admit that it was a very unique experience that will stay in my heart for the rest of my life.

This summer camp gave what I do as a musician much more meaning and purpose. By learning and being exposed to different periods of the incredible history of music, my perspective of music became much broader. It also gave me the desire to contribute to this history of music with my own talent, and the skills that I continued to polish and improve in this program.

Indeed, the Moz-Art Program allows those who have perhaps not discovered their musical talent and passion to awaken it within them, and those who are already musicians like me to continue to explore the fantastic and enchanting world of music, bringing out our full potential as musicians in the process. I know this because I was introduced to the violin, a new instrument that I had never imagined I could play. In this program, the sky is the limit and we accomplish the unimaginable and unexpected. It is truly a blessing from God, because there is always something new to learn, new musical areas to be explored and conquered by musicians like us, and wonderful, supportive teachers who help us improve and are there to applaud the fruit of our hard work and dedication.

That is why I would like to say thank you for this unique experience. It is definitely an experience that left me wanting much more. I look forward to taking part in this program again next summer to continue my growth and development as a musician.

Kind regards



Silvio Plata