SINGER AND ACTOR

Acting Technique and the Operatic Performer

ALAN E. HICKS



Contents

Preface Acknowledgments Introduction	ix xvii xix		
		PART I: BACKGROUND	
		1. An Argument for Opera as a Theatrical Art Form	3
2. A Brief History of Acting Across Disciplines	7		
3. A New Model for Training Singers	27		
PART II: AN ACTING PRIMER			
4. The Method of Physical Action	37		
5. Imagination and the Magical, Creative If	43		
6. Relaxation and Concentration	47		
7. The Importance of Listening	55		
PART III: ACTION AND FEELING: THEATRICAL SYNERGY			
8. Action	65		
9. Affective Memory	69		
10. Units, Bits, and Beats	79		
11. Objectives, Obstacles, and Actions	87		
12. Libretto Analysis	95		
PART IV: A NEW PROCESS FOR ROLE PREPARATION			
13. Preparing Auditions and Performances	111		
14. The Process and Recitative	161		
15. "Being" the Third Girl from the Left—Acting for Choristers	173		
16. A Word About Physical Appropriateness	177		
Epilogue	179		
Selected Bibliography	183		
Index	191		