

M Manhattan
School of Music

**VOCAL ARTS
DIVISION
HANDBOOK
2022–2023**

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INTRODUCTION

Dear Vocal Arts Students,

Welcome to the Vocal Arts Division of the Manhattan School of Music! This unit of the school is comprised of classical voice, opera theatre and related studies. If you are familiar with the NYC region or are living here for the first time, it is important to know about the land upon which our school resides. MSM's **Land Acknowledgement** states:

We want to acknowledge that we gather at Manhattan School of Music on the traditional land of the Lenape and Wappinger past and present, and honor with gratitude the land itself and the people who have stewarded it throughout the generations. This calls us to commit to continuing to learn how to be better stewards of the land we inhabit as well.

Everyone in the MSM community has a responsibility to contribute towards an environment that radiates a sense of belonging and respect for everyone. Our words and actions matter. MSM's **Cultural Inclusion Initiative** affirms this:

We believe an educational environment must be rooted in Cultural Inclusion to achieve academic and artistic excellence. Manhattan School of Music is committed to creating an inclusive environment that permeates every aspect of our students' experience. Cultural Inclusion at MSM includes learning and understanding individual identities and differences of people who constitute our community. Cultural Inclusion also requires the study and performance of works by and creators from a diverse range of backgrounds, including race, ethnicity, nationality, gender, able-ness, and/or sexual orientation. Faculty and students share the responsibility of advancing MSM's commitment to Cultural Inclusion.

To fulfill this mission, all Vocal Arts performances must include an underrepresented creator. Juries and recitals must include at least one work—song, song cycle, aria or chamber piece by an underrepresented creator. Concerts and productions may

also include an underrepresented creator (conductor, director, designer) on the creative team to fulfill this initiative. To support you in fulfilling this requirement, see Repertoire Requirements & Resources, pp. 13-14, for more information.

Please note the following revisions and requirements to the curriculum:

Undergraduate Students

- Choral requirements have been revised. 1st and 2nd Year students are required to perform in one of the following: Chamber Choir, MSM Chorale, or Gospel Choir. See specific information on p. 19. Hearing placements will be sent out by the Production Office.
- 1st & 2nd Year Performance Classes are now combined and divided into three sections. Students will be placed in a section. Each section will meet twice-per-week. See p. 20 for details.
- 3rd Year/Juniors & 4th Year/Seniors will now participate in Undergraduate Opera Theatre (UGOT). See p. 20 for details. The first meeting is Thursday, September 8 at 4pm. Casting auditions will take place during the week of September 12 during the regular rehearsal block—Tuesday, Thursday & Friday, 4-6:50 PM.

Graduate Students

- Graduate Opera Theatre productions will now include: mainstage in Neidorff-Karpati Hall, chamber opera with small chamber ensemble, Thursday Evening Opera Scenes Series and Opera Workshop (stagecraft, audition prep and professional expectations). See p. 16 for details.
- New classes—Styles and Techniques for Contemporary Opera (fall & spring) and Oratorio Seminar (spring) will be offered, as well as a new elective course—Vocal Wellness & Physiology.

I wish each of you a successful academic year and I look forward to getting to know you. I have office hours available each week which you can sign up for [HERE](#).

Best wishes for a challenging and productive year!

Dr. Carleen Graham, *she/hers*

Dean of Vocal Arts Division

cgraham@msmny.edu

304 Main Building, Office Hours

VOCAL ARTS DIVISION MISSION STATEMENT & LEARNING OBJECTIVES

MISSION:

The Vocal Arts Division's mission is to provide a high-quality and rigorous curriculum that offers students studying classical voice an opportunity to develop solid vocal technique and musical skills and participate in educational and performing experiences that support their develop as autonomous artists who can imagine and confidently explore how they move into the next phase of their professional journey.

DIVISION OBJECTIVES:

Goals for students, and their LEARNING OUTCOMES—what we hope students will be able to know or do by the time you graduate:

1. Vocal Arts students sing with a high-level of technical proficiency and are well-rounded musicians.
 - a. They demonstrate high technical proficiency in the western European/American classical style of singing that is appropriate for the voice type, age and degree level.
 - b. They demonstrate fluency in western musical notation appropriate for their degree level and musical experience.
 - c. They demonstrate fluency—authentic pronunciation, while steadily building reading, speaking and writing skills in the four core languages central to the classical vocal repertoire—Italian, German, French and English).
 - d. They research, synthesize and perform repertoire outside of the traditional cannon that also includes underrepresented creators across a spectrum of cultures, languages and styles (including music by living composers).

2. Vocal Arts Students are unique and autonomous artists.
 - a. They research, translate, interpret and communicate text and music that is both reflective of the creator's intention and the performer.
 - b. They explore, study and perform a wide variety of classical repertoire that includes works by underrepresented and living composers.
 - c. They differentiate between styles of repertoire—describing their qualities and demonstrate authentic practices for each.
 - d. They synthesize information and reflect upon experiences through multiple lenses as well as their own world views to create meaning in their performances and artistic journey.
3. Vocal Arts students understand how they might participate in and contribute towards the future of a vibrant performing arts industry.
 - a. They construct strategies to successfully enter and pursue a career in the performing arts or the profession of their choice.
 - b. They recognize and evaluate the wide variety of opportunities in the performing arts and related industries.
 - c. They imagine, explore and, possibly, create new practices in the industry that will continue to inform their professional work and art making.

VOCAL ARTS DIVISION FACULTY & ARTISTIC STAFF

(as of August 18, 2022)

Dean of Vocal Arts

Carleen Graham

Administrative Assistant

Erin Reppenhagen

Voice Faculty

Edith Bers

Harolyn Blackwell

Shirley Close

Mary Dunleavy

Mignon Dunn

Ruth Golden

Cynthia Hoffmann

Isabel Leonard

Marlena Malas

Catherine Malfitano

James Morris

Christópheren Nomura

Sidney Outlaw

Joan Patenaude-Yarnell

Dimitri Pittas

Ashley Putnam

Mark Schnaible

Diction

Donna Gill

Kathryn LaBouff

Glenn Morton

Thomas Muraco

Nils Neibert

Elsa Quéron

Cristina Stanescu

Stefano Sarzani/Derrick Goff

Vocal Literature & Style

Miriam Charney

Jeanne-Minette Cilliers

Kenneth Merrill

Thomas Muraco

Mark Pakman

Paul Sperry

Cristina Stanescu

Graduate Performance Techniques

Miriam Charney

Catherine Malfitano

Mignon Dunn

Ashley Putnam

Cynthia Hoffmann

Undergraduate 1st/2nd Year Performance Class

Jonathan Beyer

Timothy McDevitt

Mary Dunleavy

MSM Chorale & Chamber Choir

Malcolm Merriweather

Acting, Movement & Vocal Wellness

C. Alexander

Justin John Moniz

Axel Avin

A. Scott Parry

Mamie Duncan-Gibbs

Felicity Stiversen

Yehuda Hyman

Hollie Wright

Carolyn Marlow

Collaborative Pianists & Singers Seminar

Myra Huang

Thomas Muraco

Thomas Lausmann

Bryan Wagorn

Kenneth Merrill

Chamber Music

Raymond Beegle

Opera Theatre Personnel

Kristen Kemp, *Head of Music for Graduate Opera Theatre*

Graduate Opera Theatre Vocal Coaching Staff

Travis Bloom

Ji Young Lee

Jeremy Chan

Djordje Nestic

Miriam Charney

Eric Sedgwick

Jeanne-Minette Cilliers

Shane Schag

Graduate Opera Workshop Class

Gordon Ostrowski

Undergraduate Opera Theatre Vocal Coaching Staff

Chun-Wei Kang

Djordje Nestic

Jackson McKinnon

Evgenia Truksa

Opera Theatre Artistic Personnel Conductor and/or Music Directors

Chun-Wei Kang

Jorge Parodi

George Manahan

Shane Schag

Jackson McKinnon

Kirk Severtson

Djordje Nestic

Pierre Vallet

Stage Directors

Kate Bergstrom

A.Scott Parry

James Blaszkowski

John de los Santos

Katherine Carter

Chloe Treat

Carolyn Marlow

Dennis Whitehead-Darling

Opera & Musical Theatre Production Staff (OMT)

Madeline Tolliver—*Dean of Performance & Production*

Christina Teichrow—*Managing Director of OMT*

Kathryn Miller—*Assistant Managing Director of OMT*

Josi Petersen—*Opera & Musical Theatre Ensembles Manager*

COMMUNICATION & STANDARD PROCEDURES

Handbooks & Course Catalogue

Vocal Arts students are required to adhere to the institutional policies and procedures of **Manhattan School of Music** and the Vocal Arts Division (this document). The **MSM Course Catalogue** provides more detailed information about each degree program and courses offered. Spend time with all three documents as they will answer the majority of your questions about MSM and the Vocal Arts Division. If you find discrepancies between the documents, contact the Dean of Vocal Arts.

Academic Calendar

The **MSM Academic Calendar** contains important dates for the year—when ensemble auditions begin, ADD/DROP, Juries and Re-jury dates, opening and closing of residential halls, and especially, **SPRING BREAK!** The OMT Office (Opera & Musical Theatre Production) will also send out specific audition information in August for fall auditions and in late September for spring auditions that will happen in late October/early November.

Orientation

Vocal Arts Division orientations will take place on **Tuesday, September 6 in Miller Recital Hall.**

- 3 PM—UNDERGRADUATES
- 4 PM—GRADUATE STUDENTS

Returning students are welcomed and encouraged to attend!

Degree Expectations

The Manhattan School of Music offers the following degrees and programs in Vocal Arts: Bachelor of Music (BM), Master of Music (MM) and the Doctor of Musical Arts (DMA). Additional programs are Professional Studies Certificate (PS), Professional Performance Diploma (PPD) and Artist Diploma (AD).

It is your responsibility to know the requirements of your course of study and proceed in a timely manner towards completion. See **Plan of Study** (Course Sequence) to make sure you stay on track.

Academic Accommodation and Disability Services

Manhattan School of Music strives to provide all students with accessible, equitable, sustainable, and welcoming learning environments. Our goal is to create a community in which all members are invested in the inclusion, representation and participation of all. We aim to ensure that students with disabilities have a similar and equitable experience to that of their non-disabled peers. Students are strongly encouraged to take advantage of these important services if they are needed. *Registering before the semester begins or in the first week of classes can go a long way to provide the support you need to succeed.* Click **HERE** to learn more.

Course Syllabi & Canvas

For every course you take (lessons, ensembles, classes) the instructor must provide a syllabus no later than on the first meeting. The syllabus functions like a contract because it explains the purpose of the course, the goals and learning objectives, the course calendar of assignments and deadlines, grading/assessment measures and other important information. You must read each course syllabus carefully and ask the instructor if you cannot access the course syllabus. All syllabi are available on **Canvas** in each course.

Professional Interactions & Healthy Boundaries

Part of the academic experience is intended to help build professional skills needed to succeed after graduation. It is important to everyone to behave, communicate and interact with peers, faculty, administration and staff in a professional manner. While some faculty utilize texting to communicate with students,

others do not. You should communicate with faculty via Canvas or their MSM email address. You should communicate with administration and staff via MSM email or office phone. In-person meetings are always best.

The MSM faculty, administration and staff work hard to support all students and it will take time to respond to you. With some offices, expect at least a 48-hour response time. During peak times it will take longer. If possible, try to schedule an appointment to speak with someone. Be mindful of when you contact faculty, administration and staff. Texting with faculty needs to maintain a level of professionalism that you don't use when texting with friends and family. Avoid texting before 9am or after 7pm on weekdays unless it is an extreme emergency. Do not expect a response over the weekend from administration or staff.

Email and Texting

All official communication will be delivered via MSM email to your MSM email account. This includes important Vocal Arts Division or School announcements, lesson, rehearsal or class updates, communication from faculty and staff and information about other opportunities. If you receive an email from an administrator, staff or faculty member's private email account (not ending in "msmny.c.edu"), you should always reply to them using their MSM email address which should be included in the course syllabus.

CHECK YOUR MSM EMAIL DAILY!

Professional vs. Casual Communication

There is a big difference between professional and casual communication. Sending an email to faculty, staff or administration it is professional communication. Do not compose the email like a text message and avoid indepth conversations via text. Face to face or phone calls are best for discussions. Casual communication might be a quick text to your voice teacher (if they agree to texting)–“I just got out of class and on my way to my lesson!”

- Begin your email with a proper salutation—
Dear _____,
- The body of your email should be composed in complete sentences using correct punctuation.
- Keep your email concise and include specific information.
- If you are requesting a meeting, make sure to ask the faculty member when they might be available and provide information to them about your availability so that they can choose a time.
- End your email with an appropriate closing (i.e. Sincerely, Thank you, or Regards,) and your name. If you are contacting administration or MSM staff about a common issue like registration, financial aid, etc., make sure to include your MSM ID number so they can access your file quickly.

Cell Phone Use in Rehearsals, Classes and Lessons

MSMs acknowledges that technology is utilized in a variety of ways—for translation, lesson/coaching recording, score reading, and for interactive assignments during class. Students are expected to be fully engaged in their classes, rehearsals and lessons. Therefore, cell phone use is unprofessional when the activity is not directly related to the rehearsal, lesson or class. The Vocal Arts faculty requests that students place their mobile device in **airplane mode** for the duration of the rehearsal, lesson or class when you are not required to use it. You must speak with and receive permission from the instructor beforehand if you need to use your phone to support your lesson, class or rehearsal activities.

Rehearsal Schedules and Production Contracts

You will receive specific information about rehearsal schedules during the first meeting of each ensemble. For all undergraduate or graduate opera ensemble productions cast members will be required to sign a production contract that indicates you are fully

informed of requirements for the rehearsal and production process. This is important because it informs you of all information up front and helps prepare you for professional expectations.

Reserving a Practice Room

Practice rooms at MSM are always in high demand. To reserve a practice room, visit <https://scheduling.msmnyc.edu/> and login with your user ID. You can reserve a space up to 24 hours in advance and you are permitted a total of four (4) hours per day (in two-hour increments). Do not reserve personal practice time for coachings, lessons or other rehearsals. These are booked by the instructor through the Scheduling Office.

Leave of Absence from School

Students who wish to be absent from school for professional or personal reasons must obtain permission from the **Office of the Provost**, well in advance of the event. Examples of a Professional Leave include a summer program that begins a few days before the semester ends, a competition during the academic year, auditions, or a professional performance that is unique and deemed essential towards the establishment of your career. Other leaves include longer Leaves of Absence (one to two semesters), medical leaves, involuntary leaves and emergency involuntary leaves. Visit the **Registrar's Page** for complete information.

Conflict Resolution & Grievances

Sometimes differences of opinion, personality conflicts, misunderstandings or concerns about grades or class processes occur between instructor and student or student and student. There are two kinds of grievances—Academic (grades, course requirements, etc) and Non-Academic (communication, behavioral, Title IX, etc.) and they are handled differently. Visit the **Grievance Resolution Process** page for complete information. For voice students who have concerns about studio or rehearsal instruction, see information in APPLIED LESSONS and PERFORMING ENSEMBLES.

Dressing for Professional Success

Auditions & Masterclasses

The discussion about appropriate audition dress in the industry has evolved over the last several years. While there is evidence that traditional expectations for audition attire are being challenged and reimagined to be more inclusive, it is still hard for artists to always know what choices to make for each situation. MSM encourages and supports you to be YOU. Consider the following when planning to perform an audition or in a masterclass:

- What is your true intention for the event and what do you hope to accomplish?
- What the audience or panel sees impacts how they listen and process information. Wear something that allows your talent and artistry to be the center of attention and shows you are serious about the event.
- In order to see and understand your dramatic intentions we must see your entire face.
- Make sure your clothing fits well so you can focus on the audition without worrying about tripping or adjusting garments.
- Wear shoes that allow you to walk securely and naturally on smooth stage surfaces so that you won't slip or lose your balance. Walk in the shoes often before you wear them for an audition or performance.

Concerts and Recitals

Students performing in choirs or concert ensembles will generally be required to wear a specific color (typically black) with minimal accessories to present a unified ensemble. As a soloist for a recital or concert you usually have more autonomy over what you wear. If you are performing with others you may all decide (with approval from the director) what everyone will wear so that you complement one another. There also may be guidelines to follow for video recordings (patterns and shiny fabrics do not film well). It is important to be considerate of others when making decisions

because not everyone will have the wardrobe or resources to purchase something new. MSM has a wonderful resource—Joan’s Closet that provides performance gowns to students who cannot afford to purchase something on their own. Contact Jon Herbert for access—jherbert@msmny.edu.

Staged Productions

Operas and musicals are designed to reflect the directors concept of the show. Costumes are not individual fashion statements; they are part of the overall production design. The burden is on the actor to play a convincing character—with or without a costume. When you are assigned a costume, be respectful to those who make it happen.

The focus of informal opera scenes or chamber productions is on developing musical and stagecraft skills. You do not need a costume to create a compelling character. The director will set the parameters. They might ask you to ‘dress to suggest’ a character or to coordinate with others on color choices. You must always be a team player and follow the director’s wishes. Do not attempt to wear your own costume or persuade others to buy clothing they do not already own because they may not have the resources. One person can impact the overall look and it will greatly distract from the performance. Be a team player.

APPLIED LESSONS, JURIES, RECITALS & REPERTOIRE

APPLIED LESSONS

Your voice teacher is among your most vital faculty resources during your course of study. The one-to-one instruction has been foundational to the study of of classical music for centuries and is to be valued and utilized wisely. You are responsible for practicing everyday so that you attend each lesson fully prepared to engage with your teacher and meet your artistic goals. At Manhattan School of Music, students are entitled to the equivalent of fourteen (14), one-hour private lessons each semester with your studio

teacher. If you are concerned that you are not receiving the requisite number of lessons or have a concern about the frequency of your lessons, please notify the Dean of Vocal Arts.

Lesson Scheduling & Attendance Policy

Lessons will be scheduled at a mutually convenient time for the teacher and the student. Students will not be released from any rehearsal or class to attend a lesson or make-up lesson. If a student is not called for a rehearsal on a particular day, a make-up lesson can be scheduled during that time.

If a student needs to cancel a studio lesson for any reason, the student should immediately inform the studio teacher. Most studio faculty require a 24-hour notice from the student if they need to miss their lesson. The studio teacher is not obligated to adjust lesson times or make up lessons that were canceled for non-illness/non-emergency reasons. In cases of documented illness (note from doctor) or other emergency, the teacher will attempt to make up missed lessons at a mutually convenient time. If a student misses two, consecutive lessons the instructor will notify the Dean of Students and the Dean of Vocal Arts who will follow up with the student to understand the cause of the issue and work with the instructor and student towards a solution.

Resolving Conflict

As in any professional relationship, sometimes there are misunderstandings or personality conflicts that need to be resolved. Differences can be resolved! Developing strong communication skills is critical in establishing and maintaining a professional career. Should an issue arise which requires discussion or resolution you should:

1. Ask if you can schedule an appointment to discuss the issue. You should wait until you are calm before you ask to meet in order to be respectful and focused. (*See instructions in Communications for email correspondence*).

2. Prepare ahead for the meeting. Write down everything you would like to discuss to take it with you. Practice aloud what you would like to say. Always remain respectful.
3. After the meeting follow up with an email (*See instructions in Communications for email correspondence*) to thank them for their time and to summarize what was discussed, including any decisions or next-step actions that were agreed upon.
4. If you were not able to come to a mutual agreement about an issue, contact the Dean of Vocal Arts.

Changing Voice Studios

Changing studios is a major decision to be thoroughly considered before taking any action. Studio changes can only take place before the end of the ADD/DROP period or in the last week of a semester (for the following semester). For the 2022-2023 academic year the ADD/DROP periods are: fall semester—September 7–16, 2022; spring semester—January 11–18, 2023. Deadlines are firm. *Only in extreme circumstances* approved by the Dean of Vocal Arts and the Office of the Provost will changes occur outside these parameters.

Process:

1. The student and current teacher should make every attempt to resolve any issues through an in-person meeting or phone call.
2. If the student or teacher still feels that a change is necessary, or that a conversation is not possible, the student or teacher should schedule a meeting with the Dean of Vocal Arts. During this meeting the Dean will ask you to explain the issue and how you have attempted to resolve it. The Dean may assist you in developing a way to discuss the issue, but will otherwise not intervene. Only in extreme circumstances will the Dean intervene during this initial step as it is important for the teacher and student to discuss and attempt to resolve the issue.
3. After the meeting the student or teacher notify the Dean that they have met.

4. The Dean will verify with the teacher what communication has taken place and that a studio change is necessary. The Dean will notify the student that they may take trial lessons with other teachers.
5. Once the student has received approval from the new teacher that they are accepted into the studio, they notify the Dean of Vocal Arts.
6. Once the Dean approves the studio change, they will email the student a link to the *Change of Studio Form*. This begins the change process through electronic signatures.

Though students may approach prospective teachers about studio space availability, trial lessons with prospective teachers must NOT take place until authorized by the Dean of Vocal Arts.

MSM policy prohibits any retribution against a student by a former teacher. Previous teachers are excluded from grading the juries of any former students.

VOICE JURIES

Annual Juries

All students must take an annual juried exam before the voice faculty in order to pass their studio course, receive credit and to maintain their scholarship eligibility. Juries take place in May and are scheduled through the Office of the Registrar. If you are preparing for a degree-requirement recital you must pass a Graduation Recital Jury.

Note: Juries have an underrepresented creator repertoire requirement. See Repertoire Requirements & Resources for specific information.

Bachelor of Music Requirements

- 1st Year: Three (3) selections including Italian and English (classical, no musical theatre). Must begin with Italian. All selections must be memorized. The student will perform their first choice (Italian) and the faculty panel will choose one additional selection from the list. One piece must be by

an underrepresented creator. See Repertoire Requirements & Resources for more information.

- 2nd Year: Four (4) selections including German, Italian, and classical English (no musical theatre). The first selection must be in German. All selections must be memorized. One piece must be by an underrepresented creator. See Repertoire Requirements & Resources for more information. The student will perform their first choice (German) and the faculty panel will choose one selection from the list.
- 3rd Year: Five (5) selections including English, French, German and Italian. One piece must be by an underrepresented creator. See Repertoire Requirements & Resources for more information. All selections must be memorized. The first choice must be in French and the faculty panel will choose one additional selection from the list.
- 4th Year/Seniors: Full graduation recital program. See Graduation Recitals and Repertoire Requirements & Resources for more information. *Note: the graduation recital jury will take place in May during Jury Week.*

Master of Music Requirements

- First year—Six to seven (6-7) selections with no more than two (2) operatic arias. At least four (4) languages must be represented (English, French, German, and Italian). All selections must be memorized. One piece must be by an underrepresented creator. See Repertoire Requirements & Resources for more information. The student will perform their first choice and the faculty panel will choose at least one (1) additional selection from the list.
- Second year— Full graduation recital program. See Repertoire Requirements & Resources for more information. Students must make sure to correctly upload their repertoire list when submitting their jury information so that all faculty can access it. *Note: the graduation recital jury will take place in May during Jury Week.*

Professional Studies (PS) Certificate

- Full graduation recital program. See Repertoire Requirements & Resources for more information. Students must make sure to correctly upload their repertoire list when submitting their jury information so that all faculty can access it. *Note: the graduation recital jury will take place in May during Jury Week.*

Professional Performance Diploma

- 1st year PPD students –Six to seven selections. At least four (4) languages must be included (English, French, German, and Italian). All selections must be memorized. One piece must be by an underrepresented creator. See Repertoire Requirements & Resources for more information. The student will perform their first choice and the faculty panel will choose at least one additional selection from the list. Students must make sure to correctly upload their repertoire list when submitting their jury information so that all faculty can access it.
- 2nd year PPD students–Full graduation recital program. See Repertoire Requirements & Resources for more information. *Note: the graduation recital jury will take place in May during Jury Week.*

Doctor of Musical Arts Requirements

- DMA students are required to present recital juries at least four weeks prior to each of their scheduled recitals. Contact the Dean of Vocal Arts to discuss. DMA students are responsible for scheduling the jury (30 minutes) with the Scheduling Office, and securing at least three (3) voice faculty (in addition to their voice teacher and the Dean of Vocal Arts) to attend the jury. See requirements in Recitals (p.15). Each recital must include a work by an underrepresented creator. See Recitals and Repertoire Requirements for more information. If you are curating a recital on a specific theme or style and struggle with fulfilling this requirement, contact the Dean of Vocal Arts to

submit a request for exemption at least six (6) weeks prior to the anticipated recital jury.

Advanced Standing Jury for Non-Graduating Students (2nd Year/Sophomore)

In extremely rare cases, 2nd year undergraduate students may accelerate their program in performance by means of an Advanced Standing Jury (ASJ). A student who successfully passes an ASJ will allow them to graduate early (typically, one semester), provided all other academic requirements are met. ASJ can only be granted once. To begin the process, contact the Registrar's Office and complete a *Petition for Advanced Standing Form*. The petition must be approved by both the major teacher and the Dean of Vocal Arts and must be submitted no later than **March 1st** of the academic year in which the ASJ is to take place.

Jury Comments

Students have a right to see their jury comments and scores. Jury comments will be available from the Office of the Registrar approximately one week after the jury. Commentors names are withheld unless they identify themselves in their comments.

Grading System

Non-degree juries (1st, 2nd, 3rd year undergraduates, 1st year masters degree and 1st year PPD) are graded on a 10-point scale. The student's jury grade is the average of all scores received at the jury (excluding those of the primary studio teacher and any teacher who has previously taught the student at MSM). 4/10 is considered a passing grade. Graduation recital juries are graded as Pass/Fail.

Jury Postponement

The Provost's office will only consider a student petition requesting postponement of a jury due to an extreme medical condition (documented by a licensed medical physician), a sudden or

unusual family emergency, or other exceptional circumstances approved by the Dean of Students and the Dean of Vocal Arts. A postponed jury must be made up during the ADD/DROP period of the subsequent semester (see date below).

Failing a Jury/Re-jurying

Students who are absent from the jury examination without prior approval will receive an **F** for their jury and be placed on academic probation. Students who fail to perform at the expected level for their degree program/year may receive a failing grade. Students who fail a jury must re-jury before the end of the ADD/DROP period of the subsequent semester. **The Re-jury date for fall 2022 will be Wednesday, September 14.** The Registrar's Office will contact students to schedule.

RECITALS

Bachelor of Music, Master of Music, Performance Studies and Professional Performance Diploma majors must perform a Graduation Recital within the final thirty (30) credits required to complete the degree and once the student has less than two (2) semesters of major lessons remaining.

Doctor of Musical Arts degree students are required to perform three (3) recitals while in residence at MSM. The first recital should be presented in the spring semester of the first year of study. The two other recitals should be performed in the second year of study.

Students are strongly encouraged to curate a thoughtful and creative recital program that might explore a special theme or make an artistic statement. Try to plan your recital early so that you can enjoy and successfully complete it before the crush of the end of the semester.

No one ever said, "I wish I had scheduled my recital later in the semester."

Graduation Recital Repertoire Requirements

Bachelor of Music degree:

Juniors must present a half recital (30 minutes—inclusive of applause and breaks). The selected works must be contrasting in style, language and genre. It must be completely memorized. At least one piece (song, song cycle, aria or chamber work) must be by an underrepresented creator. No more than one (1) operatic aria can be included. See Additional Recital Repertoire Requirements & Resources for more information.

Seniors in one of their final two semesters of study must present a 60-minute recital (inclusive of applause or breaks). The selected works must be contrasting in style, language (Italian, German, French and English) and no more than one operatic aria. It must be completely memorized. At least one piece (song, song cycle, aria or chamber work) must be by an underrepresented creator. See Additional Recital Repertoire Requirements & Resources for more information.

Master of Music degree:

MM students in one of their last two semesters of study must present a recital of at least 60 minutes (inclusive of applause or breaks) and include repertoire in Italian, German, French and English with no more than one operatic aria. All selections must be memorized. If chamber music is included on the program, it must be memorized if there are less than 2 instruments in the ensemble (for example: voice, violin and piano). Your program must include at least one piece (song, song cycle, aria or chamber work) by an underrepresented creator. MM students are strongly encouraged to also explore works by living creators. See Repertoire Requirements & Resources for more information.

Professional Studies Certificate and Professional Performance Diploma:

PS and 2nd year PPD students must present a recital of at least 60-minutes in length (inclusive of applause or breaks) which must

contain repertoire in at least three of the four main lyric languages (English, French, German, Italian). All selections must be memorized and no more than two operatic arias can be included. At least one piece must be by an underrepresented composer. See Additional Recital Repertoire Requirements & Resources for more information.

Doctor of Musical Arts degree:

Students are required to perform three recitals while in residence at MSM. The first recital should be presented in the spring semester of the first year of study. The two other recitals should be performed in the second year of study. All recital programs must consist of at least 75-minutes of music and include works of an advanced skill level both musically and vocally. At least one piece on each recital must be by an underrepresented creator. See Additional Recital Repertoire Requirements & Resources for more information.

For at least one of the three recitals, you are strongly encouraged to include at least one work (song cycle, chamber work) composed by a living creator. If you are curating your recital in a specific way and are challenged by meeting this criteria, contact the Dean of Vocal Arts. Consult the Director of Doctoral Studies for other specific procedures and requirements.

NEW REPERTOIRE REQUIREMENTS & RESOURCES

Underrepresented Creators

MSM'S Cultural Inclusion Initiative requires all faculty and students to share in the responsibility of advancing the School's commitment to Cultural Inclusion. In part, it states,

Cultural Inclusion requires the study and performance of works by and creators from a diverse range of backgrounds, including race, ethnicity, nationality, gender, able-ness, and/or sexual orientation.

All graduation juries, recitals, and performances must include a work (song, song cycle, aria or chamber work) by an underrepresented creator (composer/poet/librettist). For ensembles and productions this requirement may also be fulfilled by including an underrepresented artist on the creative team.

If the submitted recital program does not include an underrepresented creator, the Dean of Vocal Arts will contact the student or ensemble director who must submit a revised program. Your recital program will not be approved if it does not include an underrepresented creator. This delay may impact your ability to perform your recital at the scheduled time. Consider the repertoire you choose and if it is appropriate for you to perform if you do not share the cultural, racial or ethnic identity of the creator(s). If you have questions, contact Alexa Smith, Associate Vice President for Strategic Innovation and Special Initiatives who leads MSM's Cultural Inclusion Initiative.

In the Vocal Arts, “underrepresented” refers to persons who have not been traditionally included in the study, teaching and performance of Western European classical music. They include creators who are:

- Indigenous, Native, First Nation or Aboriginal people
- People of Africa and descendants of the African diaspora— including both dispersal through colonization and the slave trade and through voluntary migration. This includes: African Americans, Afro-Caribbeans, Afro-Latin Americans, Black Canadians and many more
- Hispanic or Latinx people
- Asian American & Pacific Islander people (AAPI)
- Eastern Asia, South Asia & Western Asia (Middle East) people
- Persons subjected to genocide during their lifetime— genocide is an internationally-recognized crime where acts are committed with the intent to destroy, in whole or in part, a national, ethnic, racial or religious group
- Women or Female-Identifying (lesbian and cisgender)

- Transgender
- Non-Binary
- People with disabilities
- Neuro-divergent people—this may include persons with Autism spectrum disorder, Down syndrome, Dyslexia, Intellectual disabilities, Sensory processing disorders, Tourette syndrome and other genetic conditions that impact cognitive ability.

NOTE “Underrepresented” does not include white or Caucasian creators who, as part of the traditional Western European classical music canon, were not recognized during their lifetime and may now be viewed as lesser-known or under-recognized.

Repertoire Resources

There are a growing number of resources and databases that students can resource to fulfill the requirement for underrepresented creators as well as explore works by living creators. During the 2022-23 academic year, The Vocal Arts department will develop a database of vocal works that students and faculty will be able access to assist them in exploring this important repertoire. Students are encouraged to share repertoire they discover so that it can be added to the database. More information on this will be shared during the academic year.

Here is an initial list of resources to begin your search:

<https://msmnyc.libguides.com/culturalinclusion>

–MSM Library’s Database

[Songhelix.com](http://songhelix.com)

–Searchable database from University of Utah

Africandiasporamusicproject.com

–Searchable database compiled by Dr. Louise Toppin

[Music by Asian & Asian American Composers](#)

–music for purchase from Theodore Front

Kassiadatabase

–Searchable database of Art Songs by Women Composers by Logan Contreras.

Latinamericanartsong.com

–a resource created by Devonna B. Rowe.

Composerdiversity.com

–a growing searchable database created by SUNY Fredonia

Vocal Works by BIPOC Composers

–Searchable database maintained by Alexandra Smither

Theartsongproject.com

–Living and Deceased Composer art song repertoire

Songofamerica.net

–a comprehensive database of songs by American composers from the last 250 years.

Here is a partial list of underrepresented creators (composers and poets). We will continue to develop this list over the next few years.

c=composer, p=poet, writer or librettist

H. Leslie Adams—cp	W.E.B. Du Bois—p	Nicolás Gutiérrez—c
Maya Angelou—p	Anthony Davis—c	Jennifer Higdon—c
James Baldwin—p	Ashi Day—p	Langston Hughes—c
William Banfield—c	Tan Dun—c	Leroy Jenkins—c
Francisco Asenjo Barbieri—c	Paul Laurence Dunbar—p	Zhao Jiping—c
Margaret Bonds—c	Julius Eastman—c	Georgia Douglas Johnson—p
Susan Botti—c	Mohammed Fairouz.—c	James P. Johnson—c
Henry Thacker (Harry T.) Burleigh—cp	Manuel de Falla—c	Scott Joplin—c
Daniel Catan—c	Nirmali Fenn—c	Pouria Khadem—c
Justine Chen—c	H. Lawrence Freeman—c	Dong Jin Kim—c
Michael Ching—c	Alberto Ginastera—c	Hyogeun Kim—c
Nathaniel Dett—c	Chiquinha Gonzaga—c	Libby Larsen—c
Mari Evans—p	Enrique Granados.—c	Tania Leon—c
Shirley Graham Du Bois—p		Qing Liu—c
		Diego Luzuriaga—c
		Toshiro Mayuzumi—c

Meredith Monk—c	Kamala	Jacinto Valledor—c
Jessie Montgomery—c	Sankaram—c	Clarence Cameron White—c
Undine Smith Moore—c	Bright Sheng—c	Alice Walker—p
Niloufar Nourbakhsh—c	Sheila Silver—c	George Walker—p
Julia Perry—c	Carlos Simon—c	August Wilson—p
Florence Price—c	Hale Smith—c	Du Yun—c
Mariela Rodríguez—c	Ethel Smyth—c	Isang Yun—c
Huang Ruo—c	Tyshawn Sorey—c	Huang Zi—c
	William Grant Still—c	Qing Zhu—c
	Joaquin Turina—c	

Works by Living Creators

To recognize and advocate for repertoire created by living creators (composers or poets), students are encouraged to also explore and include their works (art songs, song cycles, ariass or chamber work) in your programming. Consider collaborating with one of MSM’s composition majors to premiere a new song on your recital. Such efforts will help new work to enter the repertoire and to amplify the music being written during our lifetime.

Scheduling Your Recital

You will receive an email from the Scheduling Department in the late spring or summer with all the information you will need to schedule your recital in the following year. Recital dates are highly competitive. For complete information, you can view the 2022-23 Student Recital Guide on the [**MSM Student Portal**](#).

When it is time to schedule your recital, you will receive an email instructing you to visit the MSM Student Portal and click on **Recital Date Request Form**. All submissions must be completed online. Even if you properly submit your request, you are not guaranteed your preferred recital date. Visit the [**Scheduling Office website**](#) for more information about scheduling a recital.

Confirming Your Recital

After you submit your Recital Date Request Form you will receive confirmation (usually, within 2-3 weeks) from the Scheduling Office with a date that is being HELD for your recital. To confirm this date for your recital you must then complete the **Recital Confirmation and Repertoire Form**. A link to this form will be sent to you with the email containing your assigned recital date and time. The Recital Confirmation and Repertoire Form is due no later than 30 days before your recital date. Once you have submitted the form, your teacher and the Dean of Vocal Arts will receive notification to approve your recital repertoire. Once they have approved your repertoire, you will receive a confirmation email. See repertoire requirements below. If you do not receive a confirmation email, your recital is not confirmed. Once it is confirmed, you may not cancel or reschedule your recital except in extraordinary circumstances.

Students are responsible for creating, printing and distributing their own program notes and translations.

Recording Your Recital

It is strongly recommended that all graduation recitals be video recorded with high-definition audio. The quality of the audio recording is especially important if the required number of faculty cannot attend in person and must adjudicate from the recording. You should consult MSM's **Recording Studio** for all pertinent information regarding recording services and policies. If the recital is to be adjudicated by a recording, it is the student's responsibility to provide the digital file of the recital as well as the electronic file of the recital program to the Dean of Vocal Arts within a week after the recital has occurred. You are strongly advised to not rely on the audio of a video recording made from a non-professional recording device as the quality varies greatly for each device.

PERFORMING ENSEMBLES (PE)

Master of Music (MM) Voice students are required to earn four (4) PE credits. Students are advised to complete at least one ensemble per semester for two years. Additional credits beyond the four credits required for MM students may be counted towards degree-required electives.

MM, Professional Studies (PS) and Professional Performance Diploma (PPD) students may register for a maximum of two (2) performing ensemble courses per semester. Students must be registered to participate. Auditing is not permitted.

Most performing ensembles or courses require an audition to participate. Refer to the descriptions below for specific information. You will be sent an email from the Opera & Musical Theatre Production Department (OMT) in August with complete information and audition sign up.

ENSEMBLES FOR GRADUATE STUDENTS

Graduate Opera Theatre (GOT)

We are pleased to welcome students this year to an exciting array of performing opportunities. Please read the following information carefully.

Auditions & Casting

There will be one (1) audition for all fall semester GOT placements. Auditions will be held on August 30 & 31. Callbacks will be held on August 31, September 1 & 2. Once you are cast it is expected that you will accept your assignment(s).

Students may not withdraw from a casting assignment unless they schedule a meeting with and receive approval from the Dean of Vocal Arts.

Audition Reminders

- Bring your music in a binder or a fully charged tablet (auto lock turned off) with readable pdf scores for the pianist to play from—no loose pages or bound books. The binder must be able to stay open while resting on the piano and the pages should be easy to turn without flipping back.
- Prepare at least three operatic arias from memory that represent different languages, styles and moods. At least one piece should be in French or Italian and one piece in English. If you present arias over 4 minutes in length, have a plan as to where you can cut the work if requested by the panel.
- Bring one copy of your headshot (8.5 inches x 11 inches) and a one-page resume to your audition. If you don't have a professional headshot, submit a clear, photo of yourself (portrait-style). This should not be a picture from your VISA, passport or driver's license.
- Arrive at least 15-minutes before your audition time and sign in with the audition monitor. Avoid distracting others while waiting for your audition. Remain quiet and focused.
- When you enter the hall for your audition, walk to the piano. Clearly introduce yourself, the title of the aria, the opera from which it originates and the composer's name. Make sure to say the aria title and opera in the language which you will sing it. Example: "Hello, I'm (name) and I will sing (title of aria) from (title of opera) by (composer's last name)."
- You are encouraged to dress in professional attire—see p. 8.

Fall Semester Productions

Specific dates and times may change and will be verified by the OMT Office.

Thursday Evening Opera Scenes Series

Three, 70-minute programs performed over three successive Thursday nights.

Rehearsals are Mondays, Wednesdays & Fridays 12:30-3:20pm. Performances in Ades Performance Space.

Katherine M. Carter, stage director

Vocal Coaches: Travis Bloom, Miriam Charney, Ji Young Lee, Eric Sedgwick

Orientation, rehearsal preparation and introduction to stage intimacy training: September 7 and September 9

Music Rehearsals Begin: September 12

Staging Rehearsals Begin: October 3

Tech/Dress Rehearsal for program 1: October 19, 12:30-3:20pm.

Performances for program 1—Traditional Repertoire: October 20, 7pm and 9pm

Tech/Dress Rehearsal for program 2: October 26, 12:30-3:20pm.

Performances for program 2—German Repertoire: October 27, 7pm and 9pm

Tech/Dress Rehearsal for program 3: November 2, 12:30-3:20pm

Performances for program 3—Contemporary Repertoire: November 3, 7pm and 9pm

La liberazione di Ruggerio dall'isola d'Alcina (F. Caccini) Sung in Italian.

Rehearsals are Tuesdays through Fridays, 12:30-3:20pm. Performances in Ades Performance Space.

Jorge Parodi, conductor; James Blaszkowski, stage director

Orientation, rehearsal preparation and introduction to stage intimacy training begin September 7

Music Rehearsals begin: September 13

Staging Rehearsals begin: October 18

Rehearsal Room Runs: November 11

Tech Rehearsals: November 13

Dress Rehearsals: November 14 & 15, 12:30pm-3:20pm

Performances 1, 2 & 3: November 17, 18, & 19 at 7:30pm

Performance 4: November 20 at 2:30pm

Le portrait de Manon (Massenet/Boyer), Pavane (Fauré/Montesquiou) and Angélique (Ibert/Nino)

Sung in French with English dialogue (Angélique)

Rehearsals are Monday through Friday, 12:30pm-3:20pm.

Performances in Neidorff-Karpati Hall.

Orientation, rehearsal preparation and stage intimacy training
begin: September 7

Music Rehearsals begin: September 12

Staging Rehearsals begin: October 24

Rehearsal Room Runs: November 21 & 22

Sitzprobes: November 28 & 29

Technical Rehearsals begin: November 30

Piano Dress Rehearsals: December 3 & 4

Dress Rehearsal 1: December 5

Dress Rehearsal 2: December 6

Performances 1, 2 & 3: December 8, 9 & 10, 7:30pm

Performance 4: December 11, 2:30pm

Opera Workshop

Introduction to opera stagecraft, audition preparation and professional expectations.

Two different sections meet on Tuesdays & Thursdays

12:30pm-1:50pm or 2:00pm–3:20pm.

Gordon Ostrowski, Instructor

Shane Schag, vocal coach and pianist

First class meeting: September 20, 2022

Final class meeting: December 8, 2022

Auditions for Spring Productions

Note: scheduled earlier than in previous year.

Preliminary Auditions: October 31 & November 1

Call Backs: November 9, 10 & 11

Spring Semester Production

Specific information will be updated throughout fall semester

L'enfant et les Sortilèges* (Ravel/Colette)

Concert version performed in French with the MSM

Symphony Orchestra in Neidorff-Karpati Hall. George Manahan—conductor

Rehearsals are Mondays, Wednesdays & Fridays,
12:30–3:20pm

Music rehearsals begin: November 14 and run through
December 16 and resume January 11

Rehearsals in Neidorff-Karpati—January 20 through January
25, times of day will vary and be clarified when casting is
announced.

Performances: January 26 & 27, 7:30pm (2nd half of orchestra
program)

*Rehearsals begin in the fall semester. Students will receive
their ensemble credit in the spring semester

Svadba (Ana Sokolović)

Rehearsals are Tuesdays, Thursdays & Fridays 12:30-3:20pm

Performed in Serbian a cappella

Djordje Nestic—Conductor and Vocal Coach

Stage Director—Kate Bergstrom

Orientation: January 11

Music rehearsals begin—January 13

Performances: March 31 & April 1, 7:30pm in Ades
Performance Space.

Broadway Babies—Musical Theater Lab

Rehearsals are Mondays and Wednesdays 12:30pm–2:20pm

The Musical Theater Lab is for students who might be
interested in a career in musical theater or a cross-over

career, in perfecting a selection from musical theater (often required for operatic auditions), or simply wish to improve their stage acting skills in general. Students will learn musical theater repertoire and the technique and style of singing and acting that repertoire. This will include spoken dialogue. We work on the full historical range of musical theater from the Golden Era--1942-1968 all the way to current Broadway repertoire.

Carolyn Marlow—Director; Shane Schag—Music Director
Performance—April 21, 7:30pm

The Cunning Little Vixen (Janaček)

Performed in English. Performances in Neidorff-Karpati Hall
Kirk Severtson—conductor; Dennis Whitehead-Darling—stage director.

Orientation: January 11

Music Rehearsals begin: January 12

Staging Rehearsals begin: March 13

Rehearsal Room Runs: April 13 & 14

Tech Rehearsals begin: April 17

Piano Dress Rehearsals 1 and 2: April 22, April 23

Dress Rehearsal 1: April 24, 6:30–9:30pm

Dark: April 25

Dress Rehearsal 2: April 26, 10:30am school will be in attendance

Performances 1, 2 & 3: April 27, 28, 29 at 7:30pm

Performance 4: April 30 at 2:30pm

ADDITIONAL PERFORMING ENSEMBLES

Graduate students may take one of the following courses to fulfill an ensemble requirement, or as an elective if they are cast in one of the GOT ensembles.

Students can also be placed in one of the two chamber music classes that fulfill the ensemble requirement:

Songs of the Romantic Period—Raymond Beegle

Russian Romances and Ballads—Raymond Beegle

PERFORMANCE CLASSES REQUIRING A SEPARATE AUDITION

Singers & Collaborative Pianists Seminar (full year). Admitted through audition prior the start of the fall semester. Voice majors may participate in one seminar class each year. Auditing is not permitted. Students must register for the seminar as an graduate ensemble credit (2 semesters total permitted) or as an elective credit. Students will receive audition information via email from the Production Department.

Taught by Thomas Muraco (full year, meets on Mondays, 7-9:50pm)

For the audition please bring three (3) contrasting arias in contrasting languages. You may bring a pianist of your choice or one of my students can play for you. This class will concentrate on coaching the language, style and how one follows a conductor.

Taught by Kenneth Merrill (full year, meets on Tuesdays, 7-9:50pm)

For the audition, please be prepared with a song or aria (less than 5 minutes) which will demonstrate your range, both vocally and expressively, as well as repertoire or styles for which you have particular affinity. You are certainly encouraged to bring your own pianist for this, but a pianist will also be provided.

Team-taught by Myra Huang, Thomas Lausmann & Bryan Wagorn (full year, meets on Tuesdays, 7:00-9:50pm)

For the audition please bring two (2) arias in contrasting

languages/styles, plus one Mozart, Handel, or Rossini secco recitative in Italian. You may bring your own pianist, or one will be provided.

Choral Ensembles

See description in Undergraduate Ensembles. Choral ensembles are not required for graduate students. If you are interested in participating in one of the choirs, make sure that rehearsals and performances do not conflict with your required ensemble dates and times.

ENSEMBLES FOR UNDERGRADUATE STUDENTS

CHORAL ENSEMBLES

Note: Requirements have changed for the 2022-23 academic year.

All 1st and 2nd year undergraduate classical voice, piano, organ, guitar, and composition majors are required to take four (4) semesters of a choral ensemble. Hearing and placement information will be sent to students prior to the start of classes. Students must be enrolled in one (1) of the three (3) following choirs:

MSM Chorale

A mid-sized chorus of approximately 60 singers. Rehearsals are Tuesdays & Thursdays from 4–5:20 PM in Bosse-Comelli.

Malcolm Merriweather, director. Performances will be announced prior to the start of classes.

Chamber Choir

A small auditioned ensemble of approximately 24 singers. Rehearsals are Tuesdays & Thursday from 2–2:50 PM in Bosse–Comelli. Performances will be announced prior to the start of classes.

Gospel Choir*

A small-mid-sized chorus. Exploration of choral music through the lens of the gospel choir tradition. Accompanied by an MSM Jazz Arts rhythm section, the choir will perform traditional spirituals to modern and contemporary works. Rehearsals are on Tuesdays, 8-10 PM in rm 510. Director–Michael Gayle. Performances take place during Jazz Combo Fest each semester.

**Classical voice majors may perform with Gospel Choir for up to two (2) semesters to fulfill their choral requirement. The other two (2) semester credits must be with either MSM Chorale or Chamber Choir.*

UNDERGRADUATE OPERA THEATRE (UGOT)

Juniors (3rd year) and Seniors (4th year) will now participate in UGOT. This integrated approach provides students with opportunities to work with a variety of student peers and creative teams, and to explore a broader range of repertoire. Rehearsals and productions will be structured within a framework mirroring industry expectations to support the development of professional skills. OMT will email a weekly rehearsal schedule to all cast members on Friday afternoon for the following week.

Auditions & Casting

Auditions will be held September 13, 15 & 16 during the regular UGOT rehearsal block. The OMT Office will email specific information in August. Casting decisions are final. Students who have questions about their casting assignment should schedule an appointment with the Dean of Vocal Arts.

Fall Semester Production

Opera Scenes

Scenes will be determined based on the auditions.

Rehearsals are Tuesdays, Thursdays & Fridays, 4–6:50 PM

A.Scott Parry–Director

Vocal Coaches–Chun-Wei Kang, Jackson McKinnon, Djordje Nesic

Orientation & Ensemble Contract, Rehearsal Preparation, Intro to Stage Intimacy Training: September 8 & 9

Auditions: September 13 & 15 with callbacks as needed on September 16, 4-6:50 PM

Casting announced by September 19

Music Rehearsals begin: September 22

Performances: December 1 & 2, 7:30 PM, Ades Performance Space

Auditions for Spring Semester Productions

TBA

Spring Semester Productions

Production with Chamber Orchestra–Title TBA in mid-fall semester

Rehearsals are Tuesdays, Thursdays & Fridays, 4–6:50 PM

Music Director & Conductor–Jackson McKinnon

Vocal Coaches–Djordje Nesic, Evgenia Truksa

Stage Director–Chloe Treat

Rehearsals begin: January 12

Performances: May 4 & 5 in Riverside Theatre

Chamber Opera with Piano–Title TBA in mid-fall semester

Rehearsals are Tuesdays & Thursdays, 4–6:50 PM

Stage Director: A.Scott Parry

Music Director & Coach–Chun-Wei Kang

Rehearsals begin: January 12

Performances: March 23 & 24

ADDITIONAL ENSEMBLES THAT REQUIRE A SEPARATE AUDITION

Singers and Collaborative Pianists Seminar (full year). See description in Graduate Ensembles. Sophomores, Juniors and Seniors may audition.

Musical Theater Lab—See description in Graduate Ensembles. Sophomores, Juniors and Seniors may audition if space is available after graduate students are cast.

UNDERGRADUATE 1st & 2nd YEAR PERFORMANCE CLASS (UPC)

1st & 2nd year undergraduates are assigned to one (1) of three (3) sections of UPC. Though each section is taught by a different instructor, the goals are the same—to build foundational skills in rehearsal preparation, stagecraft, interpretation, auditioning and professionalism. Classes will present recitals during Friends and Family Weekend in the fall, and performances of duets, trios and opera choruses in the spring.

GRADUATE PERFORMANCE TECHNIQUES (PT) COURSES

Master of Music (MM) vocal students are required to complete two (2) PT classes in their first year. All PT courses are one-semester courses. Students may only take one PT course per semester. Students must take two distinct courses in order to fulfill their requirement. *One of the PT courses taken must be taught by someone other than the student's primary voice teacher.* Students who wish to take additional PT courses in their second year or repeat a section, may do so as an elective, if space permits. Auditing is not permitted.

Students will receive specific information and a preference form prior to the start of each semester. Every effort will be made to place students in one of their top three choices. Classes meet in the mornings from 10–11:50 AM.

Revealing the ActorSinger Within—Catherine Malfitano (Monday)

The focus of this class is to help the performer integrate music, drama, and movement through creative explorations, in a constructive and non-judgmental atmosphere. Participants are encouraged to take risks and are challenged to physicalize expression, musicality, text recitation, and subtextual interpretation in many scenarios. The aim is to transform nervous energy into a lifelong process of positive and productive action. This class will enable each student to develop their own unique “Tool Box” of concrete and imaginative ways to think, practice, audition, and perform with spontaneity, joy, and charisma. “Revealing the ActorSinger Within” is a pathway to embracing constant and abundant growth, curiosity, and confidence.

Study and Performance Techniques in Contemporary Opera—Miriam Charney (Wednesday)

This course provides students an opportunity to become more familiar with contemporary styles of operatic repertoire and will offer students the means to develop the necessary musicianship skills to approach, interpret and perform this repertoire with confidence and enjoyment. The course will focus on the music of important composers and styles of contemporary vocal music rooted in the early/mid-20th century up to and including living composers. Students will develop specific techniques for learning, interpreting and performing non-diatonic music as well as becoming more familiar with the repertoire of living composers. Such skills are critical for emerging artists in today’s industry that is experiencing a new works renaissance.

Vocal Performance Class—Cynthia Hoffmann (Thursday)

The goal of this class is to help you become a more fully integrated and expressive performer. We will explore this through the text, harmonic and melodic meaning, body and facial language, and preparation of the piece—both in class performance and through the preparation for it. The Alexander Technique may be applied, as well as acting techniques designed to bring out the character of an aria or song. A recital in Miller Hall at the end of each semester is an opportunity to perform in public and apply what you have gained through the semester’s work.

Preparation for Operatic Roles—Mignon Dunn (Friday)

This course provides opportunities to learn audition repertoire and roles through scene work both musically and dramatically. It is a “how to learn new repertoire” class, as well as fine tune the old repertoire.

Stagecraft in Opera and Song—Ashley Putnam (Friday)

Stagecraft and acting in Opera and Art Song are challenges because of the extended moment inherent in music, and the large spaces in which the repertoire is often performed. Instead of “real-time” action, reaction, gesture, and movement, the acting singer will find it necessary to expand and sustain presence, physical activity, facial expression, movement and gesture. The grace, poise, and inspiration required in moving and acting to music—physically motivating musically dramatic moments and creatively using the introductions, interludes, postludes, and textual repetitions supplied by the composer—are necessities in a professional operatic career. In this course students will learn how to accomplish these goals with a comprehensive skill set designed to complement the principles taught in straight acting.

Oratorio Seminar—*offered in the spring semester*

An exploration of oratorio and concert repertoire including stylistic performance practices through the preparation of assigned repertoire. The goal of the course is for students to have appropriate repertoire to use for auditions to take advantage of opportunities with professional orchestras, chamber ensembles and sacred spaces.

VOCAL COACHING

An essential part of the skill-building team for a developing singer is the vocal coach. In western European-style classical music training, a vocal coach is a classically-trained pianist who is fluent in or knowledgeable of multiple languages and supports singers in reinforcing musical style and expression, authentic diction, and nuanced ensemble collaboration. Coaching sessions are not a place to learn notes and rhythms. You must go into a coaching session warmed up and ready to participate in the process

of artistic collaboration. The Vocal Coaching staff at MSM is comprised of current Collaborative Piano majors, recent alumni of the Collaborative Piano program, and professional vocal coaches.

Voice majors must complete a **Vocal Coaching Request Form**.

Students will be assigned to one vocal coach for the entire year unless they are planning a graduation/degree recital in one of the two semesters of the current academic year. If you are planning a graduation/degree recital this year you will need to update your coaching assignment for the semester you are presenting your recital even if you continue to work with the same coach.

Collaborative Piano majors, approved by the Chair of Collaborative Piano, must complete a **Coach & Pianist Information Form** to begin your practicum hours.

There are two types of vocal coaching available to each classical voice major:

1. Regular Vocal Coaching: Each classical voice major who is enrolled full time (12 credits or more) is entitled to Regular Vocal Coaching every semester, except in the semester when presenting their graduation recital.
2. Graduation Recital Coaching: In the semester when they are presenting a graduation/degree jury and recital, classical voice majors are entitled to choose from different coaching options to prepare them for their graduation/degree recital.

Regular Vocal Coaching

Procedure

First-year/freshman undergraduate students will receive 10, 30-minute coaching sessions per semester (**Option C30** on the form). All other students, including 1st year undergraduate transfer students, will receive 10, 60-minute coaching sessions per semester (**Option C60** on the form).

Communication

After you have been informed of your assigned coach, you must contact them to schedule your coaching sessions.

Responsibilities

It is your responsibility to attend each scheduled session. If you are unable to attend a coaching, you must notify the coach at least 24-hours prior to the scheduled coaching—or you will forfeit the coaching. In cases of sudden illness or an emergency, students must contact the **Office of Student Engagement** who will notify the students' instructors of their absence that day. All coaching sessions must be completed before the official end of each semester. Coachings will not be made up in the following semester or after the official end of the school year. Any additional coachings beyond the number specified with your coach for the semester must be negotiated directly with the coach and paid for by the student. MSM will not pay for additional coachings.

3rd Year/Juniors—Coaching & 30-Minute Recital

Third year undergraduate students are required to present a 'half' recital (30-minutes). You will sign up for a Regular Vocal Coach who will also serve as the pianist for the recital. You must inform your coach of the recital date and time at your first coaching session to ensure that the coach is available on that date. If you must change the date of your recital, check with your coach about the new date before confirming. The school will cover the costs of the recital pianist. If you wish to have a pianist other than your Regular Coach play for your recital, you will be responsible for paying the other pianist.

Graduation Recital Coaching

Procedure

In the semester you are planning to present your graduation recital you must submit a new **Vocal Coaching Request Form**, choosing one (1) of the following four options:

Option A—8, one-hour Recital Coachings with a **Recital Coach**

This scenario provides both voice major and their recital pianist an opportunity to coach with a member of the Collaborative Piano Faculty or designated Recital Coach. Select four (4) Recital Coaches and rank them in order of preference. Make sure you determine with the Recital Coach and your recital pianist if the pianist will attend the coachings.

Option B—5, 60-minute Recital Coachings with a **Recital Coach** + 5, 60-minute Regular Coachings with a **Regular Coach**

This scenario provides an opportunity for voice majors to work with a Regular Coach (who may also play for the recital) and for them to be coached by a Recital Coach (member of the Collaborative Piano faculty) in preparation for the recital. Select four (4) Recital Coaches and rank them in order of preference AND select four (4) Regular Vocal Coaches and rank them in order of preference. Make sure you determine with the Recital Coach and the Regular Coach/recital pianist will attend the coachings.

Option C30—10, 30-minute Regular Coachings with a **Regular Coach**—1st year undergraduates only.

Option C60—10, 60-minute Regular Coachings with a **Regular Coach**

Choosing this option will provide more coaching sessions with the same Regular Coach who may also play for the recital. You must choose four (4) Regular Coaches and rank them in order of preference.

Communication

Every effort will be made to honor your highest preference. After you have been informed of your assigned coach, you and the coach must be in contact to schedule the coaching sessions.

Responsibilities

You will be expected to arrive at each coaching session on time, vocally warmed-up and ready to rehearse. If you are unable to attend a scheduled session, you must notify the coach at least 24 hours prior to the session. In cases of sudden illness or emergency, contact the **Office of Student Affairs** who will notify your instructors of your absence that day. All coaching sessions must be completed before the official end of each semester. Missed sessions will not be made up in the next semester. Any additional coachings beyond the number specified with your coach for the semester must be negotiated directly with the coach and paid for by the student. MSM will not pay for additional coachings.

Recital Pianist

Students should confirm who will play for the recital performance at the beginning of the coaching process. It is common for coaches to play the recital, but this must be verified. In all situations, students should clarify all terms of agreement (i.e. fee for playing the recital, date of dress rehearsal, date of performance, etc.) under which that will occur. Students and recital pianists are strongly encouraged to confirm any agreement in written form (i.e. email) prior to the first coaching for the recital. MSM will not intervene in this process between the singer and recital pianist.

Two exceptions where MSM will provide an honorarium (determined by the School) to the pianist for playing the recital:

- Juniors presenting a 30-minute half recital.
- Students collaborating with a Regular Coach as their recital pianist who is a current student in the Collaborative Piano program.

Questions?

Contact Jeanne-Minette Cilliers, Artistic Staff Manager, jmcilliers@msmny.edu with questions about your assigned coach or if you have issues communicating with your coach.

Contact Erin Reppenhagen, Administrative Assistant, ereppenhagen@msmny.edu with questions about accessing or submitting the online form.

MASTERCLASSES & GUEST ARTISTS

MSM hosts masterclasses and other activities with some of the industry's leading professionals each year, many of whom are MSM alumni. Information about classes and auditions will be sent directly to students and faculty in September.

COMPETITIONS

Concerto Competition

The Fried-Eisenberg Concerto Competition takes place in the spring semester. Information and audition requirements will be announced in November.

Ades Vocal Competition

The Ades Vocal Competition is held each spring and is open to graduating voice majors who are completing their formal studies with an accredited institution and plan to begin building their careers. Graduates who are accepted into a professional opera company's young artist program (YAP) are permitted to compete. Information regarding the competition will be announced in November.

Fuchs Chamber Competition

The Fuchs Competition is sponsored by the Chamber Music department. It is open to chamber groups at MSM and is aimed at identifying the highest quality student chamber group ensemble in a given semester. The competition takes place each

semester and is open to registered chamber groups. Winners of the competition are featured in a special winners' concert in Greenfield. Audition and performance information:

Fall Semester Auditions: Sunday, December 5, 2-6 PM,
Mikowsky Hall

Lillian Fuchs Competition Winners' Concert: Tuesday,
December 14, 7:30 PM, Greenfield

Spring Semester Auditions: Sunday, April 24, 2-6pm, Mikowsky

Lillian Fuchs Competition Winners' Concert: Friday, May 6,
7:30pm, Greenfield

STUDENT RUSH TICKETS

One of the best reasons to attend school in NYC—RUSH TICKETS!

Metropolitan Opera

New York Philharmonic

Broadway Shows

In addition, look for last-minute emails from the OMT Office, Dean of Vocal Arts or Office of Student Affairs with opportunities for MSM students to attend events around the city. Those who are first to respond will get to attend.

