

M Manhattan
School of Music

**VOCAL ARTS
DIVISION
HANDBOOK
2023–2024**

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INTRODUCTION

Welcome to the Vocal Arts Division of the Manhattan School of Music! This division of the School includes: classical voice, collaborative piano, and related academic and performance studies.

On behalf of our exceptional faculty, artistic staff and administrative staff, we welcome you to MSM to begin or to continue your artistic and educational journey. As a member of the MSM family, you are now part of a community of students, faculty, staff and alumni who are committed to excellence and making significant contributions to the performing arts industry.

This handbook has been developed to provide you with information specific to the study of classical voice and collaborative piano at MSM. It is your responsibility to review and follow the policies and procedures throughout your degree program. The handbook will be updated prior to the start of each new academic year.

MSM is deeply committed to fostering diverse, equitable and inclusive practices throughout the School. 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.

Take time to review the [Cultural Inclusion Initiative](#). To fulfill this mission, all performances must include an underrepresented creator. For complete information review Recital Repertoire & Resources, p.26 for more information.

Effective communication is vital to your success as a student, developing artist, and professional. You are the President, CEO and Artistic Director of your own private company. Be pro-active about reviewing information, asking questions and managing your time effectively. You have much to accomplish and we are here to help.

Best wishes for a challenging and productive year!

Dr. Carleen Graham, she/hers

Inaugural Dean of Vocal Arts

304 Main Building | cgraham@msmny.edu

Appointments: <https://calendly.com/msmvocalarts>

MISSION & OBJECTIVES

Mission

The Vocal Arts mission is to provide a high-quality and rigorous curriculum that offers students studying classical voice and collaborative piano an opportunity to develop essential technical and musical skills, and participate in educational and performing experiences that support their development as autonomous artists who can confidently imagine and explore their professional journey.

Objectives & Learning Outcomes

What we expect students to achieve by the time you graduate:

1. Students perform with a high-level of technical proficiency and are well-rounded musicians.
 - a. They demonstrate high technical proficiency appropriate for their age, degree level, experience and voice type/instrument.
 - 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 differentiate between styles of repertoire by describing their qualities and demonstrating authentic practices for each.
 - e. They research, synthesize and perform repertoire outside of the traditional canon including underrepresented creators across a spectrum of cultures, languages and styles.

2. Students are unique and autonomous artists.
 - a. They research, translate, interpret and communicate (via text and music) the creators' intention while synthesizing it with their own ideas and views about the world.
 - b. They research, collaborate with, and champion works by underrepresented and living creators to ensure a rich, diverse and varied cannon for future generations.
 - c. They synthesize information and reflect upon their own experiences through multiple lenses to create meaning and unique expression in their work as artists, life-long learners, and contributors to an equitable and inclusive community.
3. Vocal Arts students participate in and contribute towards the future of a vibrant performing arts community and society.
 - a. They identify, distinguish and evaluate the wide variety of opportunities in the performing arts community and related industries.
 - b. They construct strategies to successfully enter and pursue a career in the performing arts or the profession of their choice.
 - c. They imagine, explore and create new practices in the industry that will invigorate and evolve the art form to reflect an inclusive, diverse and ever-changing society.

Technical Standards for Collaborative Piano Majors

In order to maintain the integrity of the educational process at MSM, the School has developed a set of criteria for entrance to, and graduation for all Collaborative Piano degree programs offered at MSM.

All applicants in Collaborative Piano (vocal and instrumental specializations) must have previously completed a course of study in classical piano equivalent to the undergraduate or graduate curriculum at MSM.

1. Master of Music (MM) and postgraduate diploma (PS, PPD) students must demonstrate the ability:
 - to sing and play (self-accompany) a Mozart opera recitative and aria
 - to accompany both a singer and a violinist without rehearsal
 - to sight read standard vocal and instrumental literature
2. In addition to #1, without the violinist requirement, postgraduate PS, PPD and DMA vocal specialization students must demonstrate the ability:
 - to sing and play (self-accompany) a complete operatic scene from among five repertoire choices
 - the ability to perform a thirty-minute prepared recital, with the singer(s) of their choosing, demonstrating a variety of styles, periods and languages.
3. PS, PPD and DMA instrumental specialization students must demonstrate the ability to accompany their own instrumentalist(s) in:
 - three complete sonatas by Beethoven
 - a Romantic period work
 - a 20th century work

The Evaluation of Technical Standards at Degree-Required Recitals

- MM students have three required adjudicated recitals – one in the spring semester of the first year and two in the second year.
- PS students have one required adjudicated recital.
- PPD students have one required adjudicated recital each year.
- DMA students have three required adjudicated recitals over the course of their two years (in residence) of study – one in the spring semester of the first year and two in the second year.

ADMINISTRATION, FACULTY & ARTISTIC STAFF

Dean of Vocal Arts

Carleen Graham

Chair of Collaborative Piano

John Forconi

Associate Head of Collaborative Pianists

Jeanne-Minette Cilliers

Administrative Assistant in the Office of the Provost

Erin Reppenhagen

Voice Faculty

Edith Bers

Harolyn Blackwell

Shirley Close

Mary Dunleavy

Mignon Dunn

Ruth Golden

Cynthia Hoffmann

Marlena Malas

Catherine Malfitano

James Morris

Christópheren Nomura

Sidney Outlaw

Joan Patenaude-Yarnell

Dimitri Pittas

Ashley Putnam

Mark Schnaible

Collaborative Piano Faculty

Instrumental

John Forconi

Heasook Rhee

Vocal

Myra Huang

Thomas Lausmann

Kenneth Merrill

Thomas Muraco

Bryan Wagorn

Diction

Donna Gill

Kathryn LaBouff

Glenn Morton

Thomas Muraco

Nils Neibert

Elsa Quéron

Cristina Stanesco

Vocal Literature & Style

Miriam Charney

Jeanne-Minette Cilliers

Kenneth Merrill

Thomas Muraco

Mark Pakman

Paul Sperry

Cristina Stanesco

**Graduate Vocal Performance
Techniques**

Miriam Charney
Mignon Dunn
Cynthia Hoffmann
Catherine Malfitano
Ashley Putnam

**Undergraduate 1st/2nd Year
Vocal Performance Class**

Jonathan Beyer
Mary Dunleavy
Timothy McDevitt

**Choral Ensembles
Chamber Choir**

Malcolm Merriweather

MSM Chorale

Deborah King

**Contemporary Vocal
Ensemble**

Tammy Hyunh

**Collaborative Pianists
Instrumental Seminar**

John Forconi
Heasook Rhee

**Collaborative Pianists &
Singers Seminar**

Kenneth Merrill
Thomas Muraco
Myra Huang/Thomas
Lausmann/ Brian Wagorn

Chamber Music

Raymond Beegle
Heasook Rhee

**Acting, Movement &
Vocal Wellness**

C. Alexander
Axel Avin
Mamie Duncan-Gibbs
Yehuda Hyman
Justin John Moniz
A. Scott Parry
Felicity Stiversen

**Opera Theatre Head of Music
Staff**

Kristen Kemp

**Artistic Advisor for Opera
Theatre in Vocal Arts**

John de los Santos

Vocal Coaching Staff

Travis Bloom
Jeremy Chan
Miriam Charney
Jeanne-Minette Cilliers
Joel Harder
Chun-Wei Kang
Ji Young Lee
Djordje Nesic
LeAnn Overton
Eric Sedgwick
Shane Schag
Evgenia Truska

**Graduate Opera Workshop
Class**

Gordon Ostrowski & Shane
Schag

The New American Songbook

Amy Justman & Shane
Schag

**Conductors &
Music Directors**

Marcello Cormio
Chun-Wei Kang
George Manahan
Jackson McKinnon
Djordje Nestic
Shane Schag
Stage Directors
C. Alexander
Katherine Carter
Amy Justman
A. Scott Parry
John de los Santos
Felicity Stiversen
Jennifer Williams

Stage Intimacy Consultant

Stephanie Sutherland

Performance & Production

**Dean of Performance &
Production**

Madeline Tolliver

**Performance & Production
Operations Department**

Manager

Jake Poulos

**Assistant Dean for Theatrical
Productions**

Christina Teichrow

**Assistant Dean for
Concert Productions**

Matthew Stewart

**Assistant Dean for
Artistic Operations**

Edward Gavitt

**Assistant Director for
Theatrical Operations**

Kathryn Miller

**Assistant Director for
Theatrical Design**

Stefano Brancato

**Assistant Director
for Scheduling &
Patron Services**

Ramon Tenefancia

**Theatrical Productions
Ensembles Manager**

Josi Petersen

Large Ensembles Manager

Hunter Lorelli

WHO TO CONTACT

Academic Accommodation & Disability Services

Vaughn Watson, Director of Student Success,
vwatson@msmny.edu, [submit Form](#)

Center for Career Readiness & Community Impact (CCRCI)

Chris Vaughn, Director, cvaughn@msmny.edu, [CCRCI Homepage](#)

Changing Studios

Voice – Dr. Carleen Graham, Dean of Vocal Arts, [schedule appointment](#)
Collaborative Piano – John Forconi, Chair, jforconi@msmny.edu

Collaborative Piano – Courses & Degree-requirements

John Forconi, Chair, jforconi@msmny.edu, 917/493-4499

Collaborative Piano Practicum & Pianist Assignments

Jeanne-Minette Cilliers, Associate Head of Collaborative Pianists,
collaborativepiano@msmny.edu, 917/493-4476

Concerns & Grievances

Academic & Non-Academic Grievances –
[Information and online forms](#)

General Concerns Related to Vocal Arts –
Dean of Vocal Arts, [schedule appointment](#)

Student Wellbeing – [submit referral form](#)

Title IX, Harassment or Sexual Misconduct – [submit report](#)

Course Registration & Scheduling

Office of the Registrar, registrar@msmny.edu

Diversity, Equity & Inclusion and Cultural Inclusion Initiative (CII)

Nicolas Gonzales, Assistant Vice President for Strategic Innovation and Special Initiatives, ngonzalez@msmnyu.edu, “[You Have A Voice](#)” [anonymous form](#)

Juries

Voice Requirements – Dr. Carleen Graham, Dean, cgraham@msmnyu.edu

Scheduling – Christy Pastore, Registrar, registrar@msmnyu.edu

Leave of Absence

Medical/Personal – Dr. Monica Christiansen, mchristiansen@msmnyu.edu

Professional – Office of the Provost, provost@msmnyu.edu

Oper Theatre Auditions & Scheduling

Josi Petersen, Theatrical Productions Ensembles Manager, OMT@msmnyu.edu

Recital Scheduling

Student Portal – Student Recital Guide [MISSING LINK]

Vocal Coaching Assignments

Jeanne-Minette Cilliers, collaborativepiano@msmnyu.edu, 917/493-4476

POLICIES, PROCEDURES & COMMUNICATION

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 Academic Catalog](#) provides more detailed information about each degree program and courses offered. The three documents 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.

Students are ultimately responsible for understanding the requirements of their course of study.

Academic Calendar

The MSM Academic Calendar contains important dates for the year – first day of classes, add/drop period, Juries dates, opening and closing of residential halls, and spring break. The Office of Theatrical Productions/OMT will also send out specific audition information for opera theatre in August for fall auditions and in late September for spring auditions that will happen in late November/December.

Orientation Meetings

Vocal Arts Division Orientation meetings will take place on Tuesday, September 5:

Collaborative Pianists – 2 PM - 3:30 PM, Rahm Hall

Undergraduate **Classical Voice** – 3 PM - 4:15 PM, Miller Hall

Graduate Classical **Voice** – 4:30 PM - 5:45 PM, Miller Hal

Vocal Arts Updates

Students received the first two newsletters from the Dean of Vocal Arts on July 24 and August 25 with important information specific to our division and reminders about School deadlines and events. New issues will be sent out monthly (more frequently during peak times). **Check your @msmny.edu junk/spam folder** if you do not receive issues and contact Dr. Graham, Dean of Vocal Arts.

Academic Accommodation & Disability Services

Manhattan School of Music strives to provide all students with accessible, equitable and welcoming learning environments. MSM aims 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 needed. Registering before the semester begins or in the first week of classes can really provide the support you need to succeed. [More information.](#)

Course Syllabi & Canvas

For every course you take (lessons, ensembles, classes) the instructor must provide a syllabus prior to the first class meeting. The syllabus functions like a contract because it explains the purpose of the course, the goals and learning objectives, the course calendar, expectations, assignments and deadlines, grading/assessment measures, and other information. Read each course syllabus carefully and ask the instructor if you have questions. All syllabi are posted on Canvas (accessed through your student portal).

Health & Wellness

Maintaining health and well-being is critical to your educational and artistic development. MSM offers a holistic approach to health and wellness with [services and counseling](#) available to all students.

If you experience pain before, during or after playing your instrument or singing, discuss it immediately with your teacher. Physical pain is a sign that you are not using your body correctly, you might have swollen vocal cords or other physical conditions. There are referral sources available to help you before it becomes chronic or serious. If physical therapy is needed, MSM has a [physical therapy program](#) to support musicians. Though studio teachers may have contacts with medical specialists in the NYC area, students are ultimately responsible for making their own medical decisions.

Professional Interactions & Communication

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

Students should communicate with faculty via Canvas or their MSM email address. You should communicate with MSM administration and staff via MSM email or office phone. In-person meetings are best when possible.

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 (work week) response time. During busy times it will take longer. If possible, try to schedule an appointment. Be mindful of when you contact faculty, administration and staff. Do not expect a response over the weekend.

Your emergency may not be someone else's priority

Email & Texting

All official communication will be delivered to your @msmnyc.edu address. This includes important school information, 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 @msmnyc.edu), you should always reply to them using their @msmnyc.edu email address which should be included in the course syllabus.

Texting is considered informal or casual communication. Some faculty text, others do not. Texting with faculty needs to maintain a level of professionalism that you don't use when texting with friends and family. Avoid texting or calling before 9am or after 7pm on weekdays or anytime on weekends unless it is an emergency.

CHECK YOUR @MSMNYC.EDU EMAIL TWICE DAILY!

Professional vs. Casual Communication

There is a big difference between professional and casual communication. Sending an email to faculty, staff or administration is professional communication. In person or virtual (Facetime/ Zoom) are best for important discussions. Casual communication might be a quick text to your teacher (if they agree to texting) – “I just got out of class and on my way.”

Communication by Email

Do not compose email like a text message.

1. Begin with a salutation – Dear _____,
2. The body of your email should be composed in complete sentences using correct punctuation.
3. Keep your email short and include specific information.
4. To request a meeting, make sure to ask the faculty member when they might be available and provide your availability for them to choose.
5. Close with Sincerely, Thank you, or Regards, and your name.
6. If you are contacting administration or MSM staff about a School issue like registration, financial aid, etc., make sure to include your **MSM ID number** so they can access your file quickly.

Electronic Devices & Personal Recordings

MSM 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, using an electronic device is considered unprofessional when the activity is not directly related to the rehearsal, lesson or class. **The Vocal Arts faculty expects that students will place their mobile device in airplane mode for the duration of the rehearsal, lesson or class.** You must request and receive permission from the instructor before if you need to use your phone to support your work.

You must have permission from the instructor to personally record any lesson, class or rehearsal for your own educational purposes only. **Recordings must never be posted on social media or public sites without written permission of all participants.**

Reserving a Practice Room

Practice rooms at MSM are always in high demand. The platform for scheduling space is changing and students will receive instructions prior to the start of the academic year from the Scheduling Office.

Leaves of Absence from School

Students who wish to be absent from school for *professional* 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 before the semester ends, a competition during the academic year, auditions, or a professional performance that is unique and deemed essential to your professional development. Understand that extended leaves may impact your ability to participate in casted productions or performances that require attendance during your LOA. Other leaves include longer Leaves of Absence (full year), medical leaves, involuntary leaves and emergency involuntary leaves that are managed by the [Dean of Student Affairs Office](#).

Conflict Resolution & Grievances

Sometimes differences of opinion, misunderstandings, personality conflicts or concerns about grades or class processes occur between instructor/student or student/student. Conflicts can be resolved! Contact the instructor or classmate and request to meet. Prepare ahead of time what you want to say and write it down. This is an important first step in developing effective communication skills needed as a professional. If, after speaking with the person, you do not feel the issue is fully resolved you can contact administrators about the issue.

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 students who have concerns about studio or rehearsal instruction, see information in APPLIED LESSONS and PERFORMING ENSEMBLES section of this document.

Rehearsal Schedules & Production Contracts

Voice students will receive specific information about rehearsal schedules during the first meeting of each ensemble. For all undergraduate and graduate opera theatre productions cast members are required to sign a production contract that indicates you are fully informed of requirements and expectations 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.

Dressing for Professional Success

The discussion about professional attire in the industry has evolved over the last several years. While there is evidence that traditional expectations for dress and attire are being challenged and reimagined to be more inclusive and flexible, it still can be confusing to always know what choices to make for each situation. MSM encourages and supports you to be YOU.

For every situation always consider – what impression do I want to make?

Juries, Auditions & Masterclasses

Suggest Business Formal attire. What the panel, guest teacher or audience sees will impact how they listen and process information. Dress and groom yourself in a way that allows your talent and artistry to be the center of attention and shows that you take your work seriously.

1. In order to see your full range of expression we must see your entire face.
2. Make sure your clothing fits well so you can focus on the audition without worrying about tripping or adjusting garments.
3. Make sure that your clothing is clean and wrinkle-free.
4. Wear shoes that allow you to walk securely and naturally on smooth stage surfaces so that you won't slip or lose your balance.
5. If you are performing on a stage with the audience sitting lower than stage level, your skirt will seem shorter than it actually is.

Concerts and Recitals

Suggest Dressy Casual, Business Formal or Black Tie attire.

Students performing in choirs, large ensembles or chamber ensembles will generally be required to wear a specific color (typically black), designated sleeve/skirt/pant length with minimal accessories to present a unified ensemble and to keep the focus on the music.

As a soloist for a recital or concert you have the most flexibility about what you wear. If you are performing with others you can discuss what to wear to complement each 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 resources to purchase something new.

MSM has a wonderful resource – **Joan's Closet** (founded by Dr. Joan Taub Ades) that provides donated performance and event clothing to students. Contact Marc Day mday@msmny.edu.

Staged Productions

Operas and musicals are designed to reflect the directors concept of the show. Some productions will be costumed and some will rely on the performers to wear their own clothing. Costumes are not personal fashion statements; they are part of the overall production design. When you are assigned a costume, be respectful to those who design and create it. Directors might ask you to 'dress to suggest' a character or to coordinate with others on color choices. Do not create your own costume or expect others to buy clothing they do not already own because they may not have the resources. One person can impact the overall look - greatly distracting from the performance and cause turmoil within the cast. Be a team player and follow the director's wishes.

APPLIED LESSONS

Your primary studio teacher is among your most vital faculty resources during your course of study. The one-to-one instruction model has been foundational to the study 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 to 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 or consistency of your lessons, please notify the Dean of Vocal Arts.

Lesson Scheduling & Attendance Policies

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 verified by the Dean of Students, the teacher will make up missed lessons at a mutually convenient time.

It is common during some lessons that the instructor and student need to discuss repertoire or develop a plan of action that will limit the amount of singing or playing during that lesson. Understand that this is considered part of the lesson time and that the instructor is not obligated to schedule another lesson to make up for the time spent planning during the lesson. The

focus of the lessons should be on the student's educational and artistic development and not used to discuss personal problems or unrelated issues.

If a student misses two, consecutive lessons the instructor will notify the Office of the Provost, 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 students 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 with your teacher 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 with you. Practice aloud what you want to say. Always remain respectful.
3. After the meeting follow up with an email (See instructions in Communications) 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 Studios

Changing studios is a major decision to be thoroughly considered before taking *any action*. Studio changes will be processed only during the following times:

- During the summer before the start of the fall semester.
- Before the end of the add/drop period each semester. All forms with signatures must be received by 9:00am on the final day of add/drop.
- In the last two weeks of a semester that will go into effect for the following semester.

Deadlines are firm. Changes must be approved first by the Dean of Vocal Arts, then the Dean of Academic Affairs, and finally by the Provost.

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

Process

1. The student and current teacher meet to attempt to resolve issues through an in-person meeting.
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 contact the Dean of Vocal Arts. Collaborative piano students are encouraged to consult with the Chair of CP at this stage. If not, the Dean will consult with the Chair after meeting with the student.
3. The Dean will ask you to explain the issue and how you have attempted to resolve it. If requested, the Dean can help you plan a way to discuss the issue with your teacher. Only in extreme circumstances will the Dean intervene as it is important for the teacher and student to discuss the issue first.
4. After the student and teacher meet, they should notify the Dean that they have met and what course of action they wish to take.
5. The Dean verifies with the teacher or student what communication has taken place and that a studio change is necessary.
6. The Dean will notify the student that they have permission to request trial lessons with other faculty.
7. Once the student has received approval from the new teacher that they are accepted into the studio, they notify the Dean of Vocal Arts.
8. 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.

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

JURIES - PRIMARY INSTRUMENT EXAMINATIONS

Collaborative Piano

Collaborative piano students do not take juries. Instead, each degree-required recital is adjudicated. See **DEGREE-REQUIRED RECITALS** for complete information.

Classical Voice

All voice students (except PS, 2nd year PPD and DMA students) must perform 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 presenting a degree-required recital, your graduation recital jury will occur in May of your final semester.

All juries have an underrepresented creator repertoire requirement. See Repertoire Requirements & Resources for specific information.

A graduation jury and/or graduation recital does not serve as a substitute for an entrance examination to a higher degree level.

Note: All current classical voice graduate students who take an entrance audition at MSM for a post-Master of Music degree program and are accepted by the School, are not required to perform a graduation jury.

Bachelor of Music Degree Requirements

- **First year/Freshmen:** Three (3) selections including Italian and English (classical, no musical theatre). All selections must be memorized. The student will first perform their Italian selection and the faculty panel will choose one additional selection from the list. One piece must be by an underrepresented creator.

- **Second year/Sophomores:** Four (4) selections including German, Italian, and English (no musical theatre). All selections must be memorized. The first selection must be in German and the faculty panel will choose one selection from the list. One piece must be by an underrepresented creator.
- **Third year/Juniors:** Five (5) selections including French, German English and Italian. All selections must be memorized. The first selection must be in French and the faculty panel will choose one additional selection from the list. One piece must be by an underrepresented creator.
- **Fourth year/Seniors:** Full graduation recital program. See **DEGREE-REQUIRED RECITALS** for complete information. All selections must be memorized. The graduation recital jury will take place in May during Jury week. Students must make sure to correctly upload their complete recital repertoire list when submitting their jury information so that all faculty can access it.

Master of Music Degree 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. 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 **DEGREE-REQUIRED RECITALS** for more information. All selections must be memorized. Students must make sure to correctly upload their complete recital 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

- PS students are not required to perform a jury.

Professional Performance Diploma

- **First year:** 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. 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.
- **Second year:** Students are not required to perform a jury.

Doctor of Musical Arts Requirements

- You are not required to perform a jury, but you must have at least one additional voice faculty member present at each recital or provide a recording of the recital to the Dean of Vocal Arts within one week of the performance.

Grading

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. Faculty names are withheld unless they identify themselves in their comments. The current or any former teacher of the student will not grade the student on their jury, but can write comments if they choose.

Non-degree-required recital juries (1st, 2nd, 3rd year undergraduates, 1st year MM degree and 1st year PPD) are graded on a 10-point scale. The student's jury grade is the combined average of all scores submitted at the jury. The student's current studio teacher and any previous studio teacher will not submit scores, they only submit comments. Graduation recital juries are graded as Pass/Fail.

Score	Description	Grade
10	Exceptional	A
9	Excellent	A
8	Very Good	A-
7	Good	B+
6	Acceptable	B
5	Borderline	B-
4	Rejury	C+
3	Rejury	C
2	Rejury	C-
1	Fail - dismissal	D
0	Fail - dismissal	F

Make-up Juries, Rejuries or Failing a Jury

If a student receives a grade between C+ and D- for major lessons or a jury examination, the dean of Academic Affairs, Provost, Academic Dean, and major teacher will meet to discuss the general quality of applied work. If it is agreed that the grade is not representative of the student's work, probation will not result, but the grade will remain on the student's transcript. If probation results, it will be for one semester. The student is then re-evaluated through a re-jury examination at the conclusion of the following semester. If the student receives a B- or higher, they are taken off probation; if the grade remains between C+ and D-, probation continues until the re-jury examination at the conclusion of the following semester. If the quality of work does not improve by that time, the student will be dismissed.

Students who receive a F (failing grade) for major lessons or jury examination are immediately dismissed from the School. Students will **fail** a jury if they are absent from the jury examination without prior approval, do not present all required jury repertoire, or perform at a concerning low level for their degree program.

Jury Postponement

The Dean of Academic Affairs and the Provost will only consider a student petition requesting postponement of a jury due to an emergency medical condition (documented by a licensed medical physician), a sudden or unusual family emergency, or other exceptional circumstance approved by the Dean of Students and the Dean of Vocal Arts. A postponed jury must be completed no later than the add/drop period of the following semester. Students will be notified by the Registrar about the date and time of their jury.

Advanced Standing Jury for Sophomores

In extremely rare cases, sophomores may accelerate their program in performance by means of an Advanced Standing Jury. 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 submitted no later than **March 1st** of the academic year in which the ASJ is to take place.

DEGREE-REQUIRED RECITALS

All students who are registered to perform a degree-required recital must upload a PDF of their recital program to Canvas before the last day of the semester. If you do not upload your program, you will not receive credit for your recital. For collaborative piano majors, this is in addition to the program you submit with your video to the CP department Chair for adjudication.

Collaborative Piano

All collaborative piano degree-required recitals must be at least 75 minutes and no more than 90 minutes in length including intermission.

Degree-Required Recitals

- **Master of Music (MM)** students are required to perform three recitals during their two-year course of study. The first recital should be performed in the spring semester of the first year and two recitals should be performed during the second year.
- **Professional Studies (PS)** students are required to perform one recital in the second (final) semester of study.
- **Professional Performance Diploma (PPD)** students are required to perform one recital each year in the spring semester of their program.
- **Doctor of Musical Arts (DMA)** students are required to perform three recitals while in residence at the School. The first recital should be performed in the spring semester of the first year and two recitals should be performed during the second year. Consult the Associate Dean for Doctoral Studies for other specific procedures and requirements.

Recital Adjudication

All CP degree-required recitals are adjudicated from a recording. It is the student's responsibility to provide the digital file or livestream link of the recital and a PDF of the recital program to the department chair within 5 days of the performance.

Each recital will be adjudicated by two CP faculty members other than the primary teacher. The department Chair will assign adjudicators for each recital. It is the student's responsibility to notify the Chair of the date of your recital for the academic year when you receive confirmation from the Scheduling Office.

Accompanying Recitals of Other Students

CP students in any degree program (with permission from the department Chair) may accompany singers or instrumentalists for their degree-required recitals. It is possible for CP majors to use one or more of these recitals to fulfill their own degree-required recitals as long as the recital program meets the requirements for the CP student's degree program.

If you accompany a voice major's recital, you must attend at least four (4) hours of recital coaching and at least four (4) hours of the singer's studio voice lessons. If you accompany an instrumentalist, you must attend at least seven (7) of the instrumentalist's lessons. In either case, if you are not using the vocal recital as one of your degree-required recitals, please refer to the chapter, **COLLABORATIVE PIANO PRACTICUM**, for more information.

Classical Voice

Undergraduate students (BM) are required to perform two (2) recitals in their last two years of study:

- **Third year/Junior:** one half/30-minute recital typically shared with another student (vocal or instrumental).
- **Fourth year/Senior:** one full/60 minute recital.

Graduate students must fulfill requirements according to their degree program:

- **Master of Music (MM)** are required to perform one full/60-minute recital in the second year of study.
- **Performance Studies (PS)** are required to perform one full/60-minute recital in the second semester of study.
- **Professional Performance Diploma (PPD)** are required to perform one full/60-minute recital in the second year of study.
- **Doctor of Musical Arts (DMA)** are required to perform three full/60-75 minute recitals during their two-year residency at MSM – one must take place during the second semester of the first year and two during the second year of study. DMA students must arrange to have at least one member of the voice faculty (not their primary teacher) in attendance at each recital. Consult the Associate Dean for Doctoral Studies for specific procedures and requirements.

Scheduling Your Recital

The Scheduling Office is responsible for scheduling and confirming all degree and non-degree recitals. Recital scheduling will now take place after the academic year begins. The [Scheduling Office website](#) will be updated prior to the start of classes. Students are responsible for creating, printing and distributing their own program notes and translations.

No one has ever said, "I'm glad I waited until the last minute to schedule my recital."

Collaborative Piano

CP students performing their final degree-required recital in the semester they plan to graduate **MUST** schedule their recital performance to take place no later than **April 15**. This provides a buffer in case of an emergency rescheduling, allows time for the Orto Center to process the recording, for you to distribute the recital recording to the department Chair, and for faculty to adjudicate and submit grades so that you can complete your degree requirements before graduation.

If you do not perform your final recital by April 15, you will most likely not complete all graduation requirements and therefore not receive your degree in May. MSM only confers degrees in May and December.

Classical Voice

Voice majors planning a recital this academic year must first consult with their voice teacher and recital pianist before scheduling a recital date.

Recording Your Recital

It is strongly recommended that all degree-required recitals be video recorded with [high-definition audio](#). Consult MSM's [Recording Studio](#) for all information about recording services and policies.

Collaborative Piano

All CP recitals are adjudicated from a recording. Students must provide the digital file or livestream link of the recital and a PDF of the recital program to the Chair of Collaborative Piano within 5 days of the performance. The Orto Center typically processes recordings within 2-3 days. You are 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.

Classical Voice

If you perform your degree recital(s) off-site by choice or by approved postponement, you are responsible for recording your recital and submitting it to the Dean of Vocal Arts within 5 days of the performance if your primary teacher (or a designated proxy) is unable to attend in person. MSM does not record off-site recitals.

Repertoire Requirements

Collaborative Piano

Students must select repertoire that is approved by their primary teacher and the department Chair. Repertoire choices cannot include any music previously used for the entrance audition or on a previous adjudicated recital at MSM or another institution. All repertoire should be of a high level of difficulty for the degree program and skill level in their area of specialization.

CP Vocal Specialization

- **Master of Music (MM)** must perform one (1) instrumental and two (2) vocal recitals.
- **Performance Studies (PS)** students must perform one (1) vocal recital.
- **Professional Performance Diploma (PPD)** students must perform one (1) vocal recital each year of their program.
- **Doctor of Musical Arts (DMA)** students must perform three (3) recitals while they are in residence (first two years). All three can be vocal recitals, or one of the three may be an instrumental recital.

CP Instrumental Specialization

- **Master of Music (MM)** must perform one (1) vocal and two (2) instrumental recitals.
- **Performance Studies (PS)** students must perform one (1) instrumental recital.
- **Professional Performance Diploma (PPD)** students must perform one (1) instrumental recital each year of their program.
- **Doctor of Musical Arts (DMA)** students must perform three (3) recitals while they are in residence (first two years). All three can be instrumental recitals, or one of the three may be a vocal recital.

Classical Voice

Students must select repertoire that is approved and heard by their primary teacher and has been coached by their MSM assigned vocal coach. Repertoire choices cannot include music previously used for the entrance audition or on a previous degree-required recital at MSM or other institution. All repertoire must be of a level of difficulty suitable for their degree program and skill level.

- **Third year/Junior:** Repertoire selected must be contrasting in style and genre. At least three languages must be represented. It must be completely memorized. At least

one song, song cycle, aria or chamber work must be by an underrepresented creator. No more than one operatic aria can be included.

- **Fourth year/Senior:** Repertoire must be contrasting in style and genre. At least four languages (Italian, German, French and English) must be represented and no more than one operatic aria. It must be completely memorized. At least one song, song cycle, aria or chamber work must be by an underrepresented creator.
- **Master of Music:** Repertoire must be contrasting in style and genre. At least four languages must be represented with no more than one operatic aria. All selections must be memorized. Your program must include at least one song, song cycle, aria or chamber work by an underrepresented creator. MM students are strongly encouraged to explore and perform works by living creators.
- **Professional Studies Certificate & 2nd year Professional Performance Diploma:** Repertoire must be contrasting in style. At least three of the four main lyric languages (English, French, German, Italian) must be represented. All selections must be memorized and no more than two operatic arias. At least one song, song cycle, aria or chamber work must be by an underrepresented composer.
- **Doctor of Musical Arts:** All recital programs must include works of an advanced skill level both musically and vocally. At least one song, song cycle, aria or chamber work must be by an underrepresented creator. See Additional 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) by a living creator. Consult the Associate Dean for Doctoral Studies for other specific procedures and requirements.

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 juries and recitals must include a work (song, song cycle, aria or chamber work) by an underrepresented creator (composer/poet/librettist).

If the submitted recital program does not include an underrepresented creator, the Dean (for voice) or the department Chair (for collaborative piano) will contact the student 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 and, in some cases, not be able to graduate on time.

Carefully consider the repertoire to determine if it is appropriate for you to perform. If you have questions, contact the Dean of Vocal Arts or the Assistant Vice President for Strategic Innovation and Special Initiatives who leads MSM's CII initiative.

Underrepresented in the Vocal Arts Division

The term *underrepresented* refers to persons who have not been traditionally included in the study, teaching and performance of Western European classical music. Each academic division at MSM has developed a list of what this means in their area. In the Vocal Arts Division 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 Eastern) 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 & cisgender) people
- Transgender people
- Non-Binary people
- 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
- Underrepresented does not include white/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. It also does not include gay creators whose works are a well-recognized part of the canon – for example: Benjamin Britten, Francis Poulenc, Pyotr Ilyich Tchaikovsky, George Frideric Handel, Jean-Baptiste Lully, Aaron Copland, Samuel Barber, Ricky Ian Gordon, Jake Heggie and many others.

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. Here is an partial list to begin your search:

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. Here is an partial list to begin your search:

[MSM Library's Database](#)

[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

[Kassidatabase](#) - Database of Art Songs by Women Composers by Logan Contreras

[latinamericanartsong.com](#) – a resource created by Devonna B. Rowe

[composerdiversity.com](#) – a database created by SUNY Fredonia

[Vocal Works by BIPOC Composers](#) – database created by Alexandra Smither

[theartsongproject.com](#) –Living and Deceased Composer art song repertoire

[songofamerica.net](#) – a database of songs by American composers from over 250 years

If you know of other resources, please notify the Dean of Vocal Arts so it can be added to the next handbook.

Works By Living Creators

To recognize and advocate repertoire created by living creators, students are encouraged to explore and include their works in your programming. Consider collaborating with an MSM composition major to premiere a new song. Such efforts will help new work to enter the repertoire and to amplify the music being written during our lifetime. Contact Dean Reiko Feuting, rfeuting@msmnyc.edu to connect you with a composition student.

Non-degree Recitals

Students are encouraged to create their own performing experiences when they and their teachers feel they are ready. Students who want to schedule a non-degree recital should contact the Dean of Performance & Production before the beginning of the fall semester to inquire. Available spaces and dates will likely be limited to the fall semester or the few first weeks in the spring semester.

PERFORMANCE ENSEMBLES & REQUIREMENTS

Collaborative Piano

Chamber Music Ensemble Requirement

MM instrumental-specialization students are required to take two (2) semesters of chamber music ensemble and will be pre-registered for the requirement by the Registrar. Students must contact the Assistant Dean of Artistic Programs, Ed Gavin, and follow the procedures to be assigned to an instrumental chamber ensemble for the semester. CP students are strongly encouraged to request a piano/string or piano/wind group consisting of three or more players.

CP students are permitted to program works studied in their assigned ensemble on one of their degree-required recitals.

PS, PPD and DMA instrumental-specialization and MM, PS, PPD, DMA vocal- specialization students do not have a chamber music requirement. If you would like to be assigned to a chamber ensemble, request a placement from the Assistant Dean of Artistic Programs who will place you on a wait list.

CP Instrumental Seminar Chamber Music Concerts

Each year the CP-instrumental faculty present concerts featuring performances of CP students with their instrumental partners and in larger chamber music works. Past performances have included the complete sonatas for piano and violin by Beethoven as well as selections from the works of Brahms and other major composers.

CP Vocal Seminar Concerts

Each semester CP-vocal faculty present concerts featuring performances of CP students with singers enrolled in their seminar classes. Singers audition to participate in the seminars. Seminar classes study and present art songs, chamber music and operatic repertoire in various languages and styles.

Student Recitals

Throughout the year there are numerous performances given by CP student and their vocal or instrumental partners. All students in the department are encouraged to attend these performances to support your colleagues and acquaint yourself with the vast amount of literature in the field.

Classical Voice

Requirements for Graduate Students

Master of Music (MM) Voice students are required to earn four (4) Performance Ensemble credits. Students are required 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.

Though not required, 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 and some classes require an audition to participate. Refer to the descriptions below for specific information. The Theatrical Productions Office (formerly OMT) will send students specific audition information in August before classes begin. Casting decisions are final. Students are expected to perform their assigned role(s).

Ensembles for Graduate Students

Graduate Opera Theatre (GOT)

Fall Semester Productions

Evidence of Things Not Seen (Roem/multiple poets)

Opera Scenes (various scenes)

A Midsummer Night's Dream (Britten)

La finta giardiniera (Mozart)

Spring Semester Productions

Opera In Concert – *Cendrillon*-Act 1 (Massenet)

Der Kaiser von Atlantis (Ullmann/Kein)

MTLab: The New American Songbook

La rondine (Puccini)

Performance Classes for Ensemble Credit

Graduate students may be cast in one of the following courses to fulfill their ensemble requirement:

Opera Workshop

Songs of the Romantic Period

Russian Romances and Ballads

Performance Classes & Ensembles Requiring a Separate Audition

Singers & Collaborative Pianists Seminar (full year). Singers are admitted by audition prior the start of the fall semester. Students may participate in one seminar class each year and are expected to participate for the full academic year. Auditing is not permitted. Students must register for the seminar as a graduate ensemble credit, or as an elective credit if they are cast in a production. Students will receive audition information from the Theatrical Productions Office (formerly OMT).

Choral Ensembles

See description below 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 rehearsal and performance dates and times.

Performance Techniques Courses (PT)

Master of Music (MM) voice students are required to complete two (2) PT classes in their first year, unless remedial coursework requirements conflict. 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, as space permits. Auditing is not permitted.

The following courses are designated PT courses. Course descriptions can be found in the [MSM Academic Catalog](#).

PT2500.M1 Revealing the Actor/Singer Within – Malfitano

PT2500.T1 Oratorio Seminar – Merriweather (spring only)

PT2500.C1 Study & Performance Techniques in Contemporary Opera – Charney

PT2500.H1 Vocal Performance Class – Hoffmann

PT2500.D1 Preparation for Operatic Roles – Dunn

PT2500.P1 Stagecraft in Opera and Song – Putnam

PS, PPD, Seniors and Juniors are permitted to take a PT course for elective credit as space permits. Students will be waitlisted by the Registrar's Office until all MM students requiring a PT course to meet degree requirements have been placed in a section. Students will be moved from the waitlist in the order that their name appears on the list.

Requirements for Undergraduate Students

Choral Ensembles

All 1st and 2nd year undergraduate classical voice, piano, composition, guitar and organ students are required to participate in choir during their first four semesters. Students will receive specific information from the Large Ensembles Manager before the start of class about auditions.

Students will be placed in a choir according to their skill level and to maintain appropriate balance of voices. Students are expected to participate in the choir to which they are assigned for the entire academic year.

Upperclass and graduate students who would like to participate in a choir (for elective credit) should notify Hunter Lorelli, Large Ensembles Manager, hlorelli@msmny.edu after August 21 to receive audition information.

MSM Chorale – Dr. Deborah Simpkin King, director. Rehearses on Thursdays from 7:00- 8:50pm. This is the largest choir in which most students will be placed.

Chamber Choir - Dr. Malcom Merriweather, director. Rehearses on Tuesdays & Thursdays from 2:00-3:20pm. This is a select choir of 30-36 students.

Contemporary Vocal Ensemble - Tammy Huynh, director. Rehearses on Tuesdays from 7:00-8:50pm. This is a small ensemble of 20-24 that provides some inexperienced students an opportunity to build basic musicianship, singing, and ensemble participation skills.

1st & 2nd Year Vocal Performance Class (UPC)

Freshmen and sophomores are assigned to one of three 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 opera, operetta and musical theatre excerpts in the spring.

Sophomores will be placed in a different section from their first year to provide opportunities to work with a different instructor and to collaborate with different peer colleagues in order to develop important professional skills essential for a successful career.

Undergraduate Opera Theatre (UGOT)

Juniors/3rd year and Seniors/4th year participate in UGOT. The first meeting will be on **Thursday, September 7 at 4 pm**. The Theatrical Productions Office/OMT will notify students about location along with all audition information.

Auditions for fall semester will be held September 12 & 14 during the regular UGOT rehearsal block. Auditions for spring semester productions will be held December 5 & 7 during the regular UGOT rehearsal block. Casting decisions are final.

Fall Semester Productions

Mozart by the Dozen (opera scenes)

Rehearsals are Tuesdays, Thursdays & Fridays, 4:00 – 6:50pm

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

Spring Semester Productions

Cendrillon (Viardot)

Rehearsals are Tuesdays & Thursdays, 4:00 – 6:50pm

Performances: April 3 & 4, 7:30pm, Greenfield Recital Hall

The Fairy Queen (Purcell)

Rehearsals are Tuesdays, Thursdays & Fridays, 4:00 – 6:50pm

Performances: May 2 & 3, 7:30pm, The Riverside Theatre

Additional Ensembles that Require a Separate Audition

Singers and Collaborative Pianists Seminar (full year):

See description in Graduate Ensembles. Sophomores, juniors and seniors are eligible to audition with permission of their voice teacher.

MTLab: The New American Songbook: See description in Graduate Ensembles. Sophomores, juniors and seniors are permitted to audition with approval of their voice teacher.

COLLABORATIVE PIANO PRACTICUM

General Information

All MM, PS and PPD students are required to participate in the Collaborative Piano Practicum course each semester they are enrolled for full-time study. This means that MM and PPD students must be enrolled for four semesters and PS students must be enrolled for two semesters. DMA students do not have a practicum requirement.

All practicum hours will be assigned by the Associate Head of Collaborative Pianists, Jeanne-Minette Cilliers, in consultation with CP Department Chair John Forconi, and supported by Performance & Production Department Operations Manager, Jake Poulos. All assignments, hours, assessments and payment processes will be managed electronically. CP students who are enrolled in a diction class will not receive practicum hours for that class.

Once approved by the department chair, CP majors must complete a Coach & Pianist Information Form at the beginning of the fall semester that will be sent to students via email from collaborativepiano@msmny.edu.

Assignment Classifications

Vocal studio and voice-related regular classes/ensembles

- Studio voice lessons
- Diction, vocal literature or vocal performance classes
- Choral ensemble assignments
- Opera theatre assignments

Instrumental studio and specific event assignments/performances

- String, wind or brass studio lessons
- String, wind or brass performance classes
- Vocal or instrumental masterclass auditions & assignments
- Juries for voice or instrumental students
- Orchestral ensemble – symphonic or chamber orchestra
- Concerto competition auditions
- CCRCI - community outreach department assignments

Required Hours per Semester

CP students registered for Practicum must meet a specific number of hours each semester they are registered. Students must complete and electronically verify their hours worked (along with instructor signatures) each week.

Students must not accumulate more than the required number of Practicum hours each semester. Students who complete their designated hours for their assignment before the end of the semester are eligible to be paid for the remaining hours worked for the semester if approved by the Associate Head of Collaborative Pianists. See Payroll Procedures below for more information.

Vocal Specialization

Each semester students are required to fulfill:

- 4 hours per week in a vocal assignment for a total of **56 hours per semester** and,
- 2 hours per week in an instrumental or specific event assignment for a total of **28 hours per semester**

Instrumental Specialization

Each semester students are required to fulfill:

- 4 hours per week in an instrumental or specific event assignment for a total of **56 hours per semester** and,
- 2 hours per week in vocal assignment for a total of **28 hours per semester**

Procedures & Responsibilities

When CP students receive their assignments for the semester they should contact the instructor/director of the course and introduce themselves and to learn about expectations for for the semester.

It is expected that CP students will take each practicum assignment seriously, always conducting themselves in a professional manner. This means:

- Arrive on time and prepared to play
- Do not check or use your mobile phone or other electronic devices during the lesson, class or rehearsal unless it is required (example: metronome app).
- If the instructor is speaking for an extended period, you are expected to remain attentive when not playing.
- **Complete and verify your hours worked weekly.**

If you become ill, injured, or an emergency prevents you from playing:

1. Immediately contact collaborativepiano@msmny.edu as well as the instructors whose courses you will miss. If you seek medical help or will be out of school for more than two days, you must also notify the Office of Student Affairs. You may be required to show proof of a doctor's visit afterwards.
2. Find a substitute from the current approved list of CP students and artistic staff (staff pianists). The list will be made available to you by the end of September. Make sure that the substitute will be able to do what is expected for the assignment. Any problems that occur is your responsibility.
3. Contact the instructor(s) and provide the names and contact information of your substitute(s).

Instrumental Studio Lessons

CP students assigned to instrumental studio lessons are required to rehearse with the student for one hour for every lesson they play. The rehearsal hour is counted as one practicum hour.

Extra Fees or Charges

CP students are not permitted to charge a fee for the rehearsal unless it exceeds the one-hour required for instrumental studio lessons. CP students must inform their assigned partners about any extra charges before the rehearsal continues and to determine when and how the extra time will be compensated. MSM will not compensate CP students for the extra time they spend rehearsing.

Masterclasses

One hour of a masterclass assignment = two hours. Each masterclass CP assignment includes one hour of rehearsal prior to the masterclass. Students playing for singers in masterclasses cannot schedule the rehearsal on the day of the masterclass. The rehearsal must take place before the day of the masterclass.

Voice Juries

Voice juries are scheduled in 8 or 10 minute increments and are counted at the rate of $\frac{1}{2}$ hour per jury. Vocal jury playing includes an additional $\frac{1}{2}$ hour of rehearsal prior to the jury. The rehearsal must take place before the day of the jury.

Instrumental Juries

Instrumental juries are counted at a rate of 1.60 hours per jury. Instrumental jury playing includes one hour of rehearsal prior to the jury.

Payroll Procedures

If you complete all your practicum hours before the end of the semester, you then become eligible to be paid for the remainder of your assignment(s) in that semester.

- **Documentation**

- **Domestic students** - a valid government-issued photo ID and a social security number.
- **International students** - a valid passport and visa, plus a social security number (card). You will need to meet with the Director of International Students to apply for your social security card. It can take up to 4 weeks or more to receive your card after you submit your paperwork.

Note: Students with an F-1 Visa status may only work up to 20 hours per week when school is in session. When school is not in session (i.e. winter and spring break, and summer break) students can work more than 20 hours per week. Keep this in mind towards the end of the semesters or when make up lessons begin to accumulate.

- Once your required practicum hours for the semester have been verified and approved by the Associate Head of Collaborative Pianists, contact [Eileen Quinn](#), payroll manager in the Business & Finance Office and she will provide the necessary forms for you to complete to be paid. In some cases, it may be best to go ahead and complete the forms early so that everything is in place if you do exceed your practicum hours during the semester.
- You must submit your paid hours every two weeks, according to the payroll calendar. You are not permitted to wait and submit all of your paid hours at one time at the end of the semester. You will receive complete information about timesheet submission deadlines from the Associate Head of Collaborative Pianists.

VOCAL COACHING

CLASSICAL VOICE MAJORS

An essential part of the skill-building team for a developing singer is the vocal coach. In western European classical 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. The vocal coaching staff at MSM is comprised of current collaborative piano majors, recent alumni of the collaborative piano program and professional vocal coaches.

Coaching sessions are not for learning notes and rhythms.

Singers are expected to go into a coaching session warmed up and ready to participate in artistic collaboration and exploration. If mutually agreed to, students may ask the coach to record a practice track during their coaching session. Coaches cannot record practice tracks outside of the coaching session.

Singers must complete a Vocal Coaching Request Form at the beginning of the fall semester. Students will be sent the link to the form from the Associate Head of Collaborative Pianists, collaborativepianist@msmnyc.edu.

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

1. **Studio Vocal Coaching:** Each classical voice major who is enrolled full time (12 credits +) is entitled to Studio Vocal Coaching every semester, except in the semester when presenting their degree-required recital.
2. **Degree-Required Recital Coaching:** In the semester when they are presenting a degree-required jury and recital, classical voice majors are entitled to choose from different options to prepare them for their recital. *Juniors – see description in Studio Vocal Coaching.

Studio Vocal Coaching (formerly called Regular Vocal Coaching)

First-year/freshman undergraduate students receive ten (10), 30-minute coachings per semester (**Option C30** on the form).

Juniors presenting their degree-required 30-minute recital and all other students not presenting a degree-required recital, receive ten (10), 60-minute coachings per semester (**Option C60** on the form).

Degree-Required Vocal Recital Coaching

All students (except Juniors) who are planning to present a degree-required recital in a given semester must submit a Vocal Coaching Request Form at the beginning of the semester choosing one (1) of the following options:

- **Option A** – Eight (8), 1-hour coachings with a Recital Coach. This option provides both voice major and their recital pianist an opportunity to coach with a member of the Collaborative Piano Faculty or designated Recital Coach. Students must verify with the coach if they are required to arrange for a pianist to play for their coachings.
- **Option B** – Five (5), 60-minute recital coachings with a Recital Coach + five (5), 60-minute Coachings with a Studio Coach. This option provides an opportunity for voice majors to work with their Studio 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. Students must verify with the coach if they are required to arrange for a pianist to play for their coachings.
- **Option C60** – Ten (10), 60-minute coachings with a Studio Coach. Choosing this option will provide more coaching sessions with the same Studio Coach (who may also play for the recital). You must choose four (4) Studio Coaches and rank them in order of preference.

Responsibilities

After you have been assigned a coach, you must contact them to schedule your coaching sessions. It is the student's responsibility to attend each scheduled session on time and prepared. 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](#) and the coach about your absence.

If a coach cancels less than 24 hours prior to a scheduled/confirmed coaching, students should notify collaborativepiano@msmny.edu.

All coaching sessions must be completed before the last official day of the semester. Coachings will not be made up after the official end of the semester or in the following semester. Any additional coachings beyond the specified number with your coach must be negotiated directly with the coach and paid for by the student. MSM will not pay for additional coachings.

Recital Pianists

Students should confirm who will play for their recital performance at the beginning of the coaching process. While it is common for coaches to play the student recitals, it must be confirmed and not assumed. Students should verify all terms of agreement (i.e. the coach's fee for playing the recital, date/time/location of dress rehearsal, date/time/location of performance, and when payment of services is expected) under which that will occur. Students and recital pianists are strongly encouraged to confirm any agreement in written form (email) prior to the first coaching for the recital. MSM will not intervene in this process between the singer and recital pianist.

MSM will provide an honorarium (determined by the School) to an MSM artistic staff pianist or, (if pre-approved) a collaborative piano student:

- Undergraduate Junior 30-minute half recitals
- Currently enrolled CP students collaborating with voice majors on their degree-recital recitals.

ADDITIONAL OPPORTUNITIES

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 when they are scheduled.

Voice majors must audition to participate in masterclasses with approval from their primary teacher. Audition information will be announced after the school year begins.

The Chair of Collaborative Piano and the Associate Head of Collaborative Pianists consults with CP faculty to assign CP-vocal students to play for vocal masterclasses. The Chair of Collaborative Piano will consult with CP faculty and assign CP-instrumental students for their masterclasses.

Competitions

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: November 19, 2023, 2-6pm,
Greenfield

Lillian Fuchs Competition Winners' Concert: November 29,
7:30PM, Greenfield

Spring Semester Auditions: April 21, 2-6pm, Greenfield

Lillian Fuchs Competition Winners' Concert: May 2, 7:30pm,
Greenfield

Eisenberg-Fried Concerto Competition

Auditions are held each February in the following departments: strings, piano, woodwind, and voice; brass auditions alternate years with harp/percussion/ guitar. Classical voice students (juniors, seniors, MM, PS, PPD or DMA) may audition with approval from their studio teacher. Students will receive complete audition information from the Dean of Performance & Production after the spring semester begins.

Students must be prepared to perform their entire concerto from memory and bring their own pianist to the audition. Audition time slots are approximately 15-minutes in length so singers should be prepared to perform 10 minutes from the work that they feel best represents the overall work and their ability to perform it at an exceptionally high level.

An adjudication panel consisting of professionals from outside of MSM will have the opportunity to ask for an additional 5-minutes of music from the work.

Singers are welcome to select works that are between 8-30 minutes in length that is accompanied by orchestra or chamber orchestra. Operatic arias, oratorio arias or chamber music are not permitted. For the 2024 Concerto Competition, singers may not audition with the following works that have been recently performed:

- Vaughn Williams – *Five Mystical Songs* (2023, James Harris)
- Mozart – *Vorrei spiegarvi, oh Dio*, K.418 (2022, Shan Hai)
- De Falla – *Siete canciones populares Españolas* (2021, Rosario Hernandez)
- Mahler – *Lieder eines fahrenden Gesellen* (2020, Sae Lin Kim)

The winner from the voice department performs their work with the MSM Symphony Orchestra or chamber orchestra during the following academic year, even if they are graduating in the semester they win. The soloist is paid a small honorarium after they perform the work with the orchestra.

Balsam Duo Competition

The Artur Balsam Competition for Duos takes place on alternate years in the spring semester and includes preliminary and final rounds. Repertoire includes complete sonatas from various periods including one specified sonata for each type of instrument. The 1st, 2nd and 3rd place winning duos receive cash prizes and perform a recital in Greenfield Recital Hall. **The next competition will be in the spring 2025 semester.** Information will be available in the fall 2024 semester.

Alan M. & Joan Taub Ades Vocal Competition

The Ades Vocal Competition is held each spring and is open to graduating voice majors ready to embark on their professional career. Substantial monetary prizes are awarded to the winners to use as they transition from school to establishing a career.

Singers who are completing their formal education are eligible to audition. This means that graduating students who plan to continue their education/ training at MSM or another academic institution in any degree, certificate or diploma program in the next three (3) years are not eligible to audition. Graduating students who are accepted into a professional opera or music organization's young artist program (YAP) not affiliated with an academic institution are permitted to compete. The competition dates will be announced before the end of the fall semester.

Singers should plan to prepare a complete professional audition package that includes at least five (5) pieces – four (4) must be operatic arias and one (1) selection can be an art song. One of the five pieces must be by an underrepresented creator. Chamber music or pieces that require an additional instrumentalist are permitted. Repertoire must be memorized and should represent at least four (4) languages and music styles. Singers must bring their own pianist collaborator.

The competition has two rounds with the second (final) round open to the public. A different panel of invited industry professionals will adjudicate each round. Substantial monetary prizes are awarded to the winners that can be used for professional development purposes upon successful completion of their degree from MSM.

FREE TICKETS & STUDENT RUSH TICKETS

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

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[New York Philharmonic](#)

[Broadway Shows](#)

The Vocal Arts Department often receives free tickets to performances, competitions and gala events in the city. When possible, information will be listed in [Vocal Arts Updates](#) or sent by the Dean of Vocal Arts or Office of Student Affairs. Vocal Arts uses a form link and selects students by an online random-selection platform.