



# **VOCAL ARTS HANDBOOK 2025–2026**

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## INTRODUCTION

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August 2025

Dear Students,

Welcome to the Division of Vocal Arts & Collaborative Piano (VACP) at Manhattan School of Music! This Division includes: Classical Voice, Collaborative Piano, Opera Theatre and Affiliated Studies (courses and ensembles). On behalf of our exceptional faculty, and artistic and administrative staff, we welcome you to MSM to begin or continue your educational journey.

As a member of the MSM family, you are now part of a community committed to excellence and supporting you to develop into autonomous artists with the ability to uniquely contribute to a rapidly evolving performing arts industry.

This handbook provides important information specific to the study of classical voice at MSM. It is your responsibility to review and follow the policies and procedures throughout your degree program. The handbook is updated prior to the start of each new academic year, and you can find it on the [Vocal Arts Website](#).

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 “company.” Be pro-active about reviewing information, ask questions, manage your time effectively and develop healthy habits. You have much to accomplish during your time at MSM and we are here to help.

Best wishes for a challenging and productive year!



Dr. Carleen Graham, shelhers

Dean | Division of Vocal Arts & Collaborative Piano  
304 Main Building  
cgraham@msmnyc.edu

# MISSION | GOALS | LEARNING OUTCOMES

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## VACP Mission

To provide a high-quality and rigorous curriculum that offers students an opportunity to develop essential technical and musical skills, and to participate in educational and performing experiences that support their development as autonomous artists who can confidently imagine and navigate their professional journey.

## Goals & Learning Outcomes

Students who fully participate and successfully complete their degree program should achieve the following::

**Goal 1:** Students perform with a high-level of technical proficiency and are well-rounded musicians.

- They demonstrate a high level of technical proficiency appropriate for their age, degree level, experience and instrument.
- They demonstrate fluency in Western musical notation and musical experience expected for their degree level.
- They demonstrate fluency/working knowledge, while steadily building reading, speaking and writing skills in the four core languages central to the classical vocal repertoire—Italian, German, French and English.
- They differentiate between styles of repertoire by describing their qualities and demonstrating authentic and informed practices.
- They research, synthesize and perform repertoire outside the traditional canon, including creators across a spectrum of cultures, languages and styles.

**Goal 2:** Students become autonomous artists.

- 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.
- 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 inclusive and collaborative community.
- They research, collaborate with, and champion works by lesser-known and living creators to ensure a rich, diverse and varied canon for future generations.

**Goal 3:** Students participate in and contribute towards the future of a vibrant performing arts community and society.

- They identify, distinguish and evaluate the wide variety of opportunities in the performing arts community and related industries.
- They develop strategies to successfully enter and pursue a career in the performing arts or profession of their choice.
- They imagine, explore and create new practices in the industry that will invigorate and evolve the art form to reflect an inclusive, dynamic, and vibrant society.

# ADMINISTRATION | FACULTY | STAFF

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## Dean, Vocal Arts & Collaborative Piano

Carleen Graham

### Chair, Collaborative Piano

John Forconi

### Head, Opera Theatre Music Staff

Kristen Kemp

### Faculty Coordinator, Studio Voice

Christòpheren Nomura

### Faculty Coordinator, Affiliated Studies

Nils Neubert

### Voice Faculty

Edith Bers  
Harolyn Blackwell  
Mary Dunleavy  
Ruth Golden  
Cynthia Hoffmann  
Jack LiVigni  
Catherine Malfitano  
James Morris  
Christòpheren Nomura  
Sidney Outlaw  
Joan Patenaude-Yarnell  
Dimitri Pittas  
Susan Quittmeyer  
Mark Schnaible  
Cyndia Sieden

### Collaborative Piano Faculty

*Instrumental Specialization*  
John Forconi  
Heasook Rhee  
*Vocal Specialization*  
Myra Huang  
Thomas Lausmann  
Kenneth Merrill  
Bryan Wagorn

### Acting & Movement

C. Alexander  
Mamie Duncan-Gibbs  
Yehuda Hyman  
A. Scott Parry  
Felicity Stiverson

### Coordinator, Vocal Masterclasses & Competitions

Annelise Burghardt

### Coordinator, Collaborative Piano Services

Djordje Nesic

### Administrative Associate to the Office of the Provost & Academic Deans

Erin Reppenhagen

### Diction

Donna Gill  
Kathryn LaBouff  
Katherine Lerner Lee  
Glenn Morton  
Nils Neubert

### Literature & Style

Joanne Chang  
Miriam Charney  
Derrick Goff  
Kenneth Merrill  
Djordje Nesic  
Nils Neubert  
Mark Pakman

### Performance Techniques

Miriam Charney  
Cynthia Hoffmann  
Catherine Malfitano  
A. Scott Parry

### Vocal Wellness & Physiology

Tami Petty

### Chamber Music

Djordje Nesic  
Jinhee Park  
Heasook Rhee

### Choral Ensembles

Deborah King  
Daniel Navarrete-Estassi

### CP Seminar - Instrumentalists

John Forconi  
Heasook Rhee

### CP Seminar - Singers

Kenneth Merrill  
Myra Huang/Thomas  
Lausmann/Bryan Wagorn

### 1st/2nd Year Performance Class

Mary Dunleavy  
Christopher Dylan Herbert  
Timothy McDevitt

### Opera Theatre Music Staff

Manuel Arellano  
Travis Bloom  
Jeremy Chan  
Joel Harder  
Chun-Wei Kang  
Kristen Kemp  
Djordje Nesic  
LeAnn Overton  
Eric Sedgwick  
Shane Schag  
Djordje Nesic

### Graduate Opera Workshop

Gordon Ostrowski

### New American Songbook

Timothy McDevitt  
Shane Schag

**Dean, Performance & Production**

Madeline Tolliver

**Assistant Dean, Theatrical Productions\***

Christina Teichroew

**Assistant Dean, Concert Productions**

Matthew Stewart

**Assistant Dean, Artistic Operations**

Edward Gavitt

**Assistant Director, Theatrical Operations\***

Kathryn Miller

**Assistant Director, Theatrical Design**

Stefano Brancato

**Assistant Director, Scheduling & Patron Services**

Ramon Tenefrancia

**Performance Librarian**

Manly Romero

**Theatrical Productions Ensembles Manager\***

Josi Petersen Brown

**Large Ensembles Manager**

Hunter Lorelli

**Artistic Staff Coordinator**

Veronica Mak

**Theatrical Productions Administrative Assistant\***

Blair Cagney

\*OMT- Opera/Musical Theatre Staff

## **WHO TO CONTACT**

---

**MSM Main Building Security Desk** – 917-493-4444

**Anderson Hall (dorm) Security Desk** – 917-493-4700

**Course Registration & ADD/DROP** – Office of Registrar, [registrar@msmnyc.edu](mailto:registrar@msmnyc.edu)

**Choral Ensemble Auditions** – Hunter Lorelli, [hlorelli@msmnyc.edu](mailto:hlorelli@msmnyc.edu)

**Choral Ensemble Placements** – Dr. Deborah King, [dking@msmnyc.edu](mailto:dking@msmnyc.edu)

**Excused Absences-Medical/Emergency** – [studentengagement@msmnyc.edu](mailto:studentengagement@msmnyc.edu)

**Free Ticket Raffles** – Erin Reppenhagen, [ereppenhagen@msmnyc.edu](mailto:ereppenhagen@msmnyc.edu)

**Limited Leaves-Professional** – [ProvostOffice@msmnyc.edu](mailto:ProvostOffice@msmnyc.edu)

**Opera Theatre Auditions/Schedules** – [OMT@msmnyc.edu](mailto:OMT@msmnyc.edu)

**Scheduling Office** – [Scheduling@msmnyc.edu](mailto:Scheduling@msmnyc.edu), 917-493-4521

**Vocal Coaching** – Djordje Nesic/Veronica Mak, [collaborativepiano@msmnyc.edu](mailto:collaborativepiano@msmnyc.edu)

**Voice Jury & Recital Requirements** – Prof. Chris Nomura, [cnomura@msmnyc.edu](mailto:cnomura@msmnyc.edu)

**Voice Jury Sign Ups** – Office of the Registrar, [registrar@msmnyc.edu](mailto:registrar@msmnyc.edu)

**Voice Masterclasses & Competitions** – Annelise Burghardt, [aburghardt@msmnyc.edu](mailto:aburghardt@msmnyc.edu)

**Voice Studio Placement** – Dr. Carleen Graham, [Book Appointment](mailto:Book Appointment)

# **POLICIES | PROCEDURES | COMMUNICATION**

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Students are required to adhere to the institutional policies and procedures of [Manhattan School of Music](#) and the VACP Division (this handbook). The [MSM Academic Catalog](#) provides more detailed information about each degree program and courses. The [Student Handbook](#) provides information about policies, services, and student rights. These documents will answer the majority of your questions about MSM and the VACP Division. If you find discrepancies between the documents, contact the Academic Division Dean. Students are responsible for understanding the requirements of their course of study.

## **Mandatory Student Meetings**

- VACP Division student meetings will take place on Tuesday, September 2, 2025.
- Voice students must bring their MSM ID to check in.
- Undergraduate Classical Voice—2:00 PM-3:15 PM, Miller Hall
- Graduate Classical Voice—3:30 PM-4:45 PM, Miller Hall

## **Academic Calendar**

The MSM Academic Calendar contains important dates for the year—first day of classes, add/drop period, jury dates, opening and closing of residential halls, and school breaks. The Office of Theatrical Productions/OMT will send out specific audition information in August.

## **VACP Division Information**

Check your @msmnyc.edu junk/spam folder if you do not receive either of the following newsletters and contact the Division Dean to verify your email address.

- Quick Notes—regular emails from the Academic Division Dean that include important & timely information.
- VACP Updates—A quarterly newsletter for students, faculty, MSM administration and staff, VACP alumni, and industry professionals. Submit your professional news to be included in the Spotlight Section. Issues will be released in August, November, February, and April.

## **Course Syllabi & Canvas**

For every course you take (lessons, ensembles, classes) the instructor must provide a syllabus by the first class meeting. The syllabus 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 MSM student portal).

## **Exceeding Maximum Credits**

Students who exceed 18 credit hours in a semester by adding an ensemble or class are responsible for paying for the extra credit fees.

## **Copyright & Electronic Sources**

Make sure you understand the new guidelines for the use of copyrighted and electronic sources, including Artificial Intelligence.

## **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. These include tutoring, extra time for tests and examinations, and much more. Register before the semester begins (or in the first week of classes) to get the support you need to succeed.

## 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 medical and counseling services available to all students.

- **Physical Illness:** If you are ill (sore throat, congestion, etc.) or are injured onsite, visit the MSM Nurse's Office – rooms 105/107.
- **Physical Pain Related to Instrument – Pain** is a sign that you may not be using your body correctly. If you experience pain before, during or after singing, discuss it immediately with your teacher. The Nurse's Office and the Office of Student Engagement have resources 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 excellent medical specialists in the NYC area, students are ultimately responsible for making their own medical decisions and need to make choices that align with their financial and insurance resources.
- **Mental & Emotional Well-Being:** There are three (3) main ways to access care:
  - On-Call Mental Health Emergencies – call 917/492-4000
  - MSM's Counseling Center is located in rooms 104/106. Schedule an appointment via the Counseling Schedule Form.
  - **Manny Cares** by Uwill – short-term counseling available in multiple languages. Register here. Uwill also offers other free services.

## 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. 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 may 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 MSM communication will be delivered via email to your @msmnyc.edu address. This includes important school information and communication from faculty and staff. 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 is included in the course syllabus.

**CHECK YOUR @MSMNYC.EDU EMAIL TWICE DAILY!**

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

*Emails should be composed in a professional manner:*

- Begin with – Dear \_\_\_\_\_,
- The body of your email should be composed in complete sentences using correct punctuation.

- Keep your email short and include specific information.
- To request a meeting, make sure to ask the faculty member when they might be available and provide your availability for them to choose.
- Close with Sincerely, Thank you, or Regards, and your name.

When contacting MSM administration or staff, 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 VACP faculty expects that students will place their mobile device in airplane mode for the duration of the rehearsal, lesson or class.

Students must request and receive prior permission from the instructor if they wish to use their phone/tablet to support their work. You must have permission from the instructor to 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.

## **Absences & Limited Leaves of Absence (LLOA)**

There are reasons for which you might need to be absent from classes or school. Make sure you fully understand attendance policies for each of your courses, which you can find in course syllabi and in the Opera Theatre contracts.

- **Sudden Illness or Emergency:** If you become ill and cannot attend a class, rehearsal, lesson or coaching, follow the instructions in the course syllabus and visit the MSM Nurse or Office of Student Engagement. Student Engagement must approve the note from the school nurse, or the clinic/doctor that you visit. The office will review your case and inform the faculty if your absence is excused or unexcused. Faculty should contact Student Engagement if a student misses more than 1 class or lesson within a 2-3 week period with little or no advanced warning.
- **Longer-Term Illness or Family Situation:** If you need to be absent from school, contact the Dean of Student Affairs. The Dean will work with you to determine the best course of action based on your circumstances. In some cases, students will be granted a Limited Leave of Absence (LLOA) for medical or personal reasons.
- **Professional Opportunities:** Students who wish to take an audition or professional engagement must follow the attendance guidelines specified in their course syllabi and opera theatre contract.

## **Limited Leave of Absence (LLOA)**

If a student has a professional opportunity that would require them to miss a classes, rehearsals or other school obligations, they must request a LLOA from the Office of the Provost at least four weeks before the event.

Examples of professional reasons 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. Not all requests will be approved. An LLOA may impede your ability to participate in casted productions or performances that require attendance during your LLOA. Make sure you are fully aware of attendance expectations. See additional parameters in the [Academic Catalog](#).

## **Reserving a Practice Room**

Students must reserve practice rooms via ASIMUT. Access this platform via your MSM student portal.

## **Conflict Resolution & Grievances**

Sometimes differences of opinion, misunderstandings, or concerns about grades or interactions occur between instructor/student or student/student. Conflicts can be resolved! Contact your 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 to succeed. 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.)

Each is 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**.

## **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 prepares you for professional expectations.

## **Dressing for Professional Success**

MSM encourages and supports you to be YOU. For every situation consider – What impression do I want to make?

## **Auditions & Masterclasses**

Business Formal clothing is the professional standard. Dress and groom yourself in a way that allows your talent and artistry to be the center of attention.

- In order to see your full range of expression we must see your entire face.
- Make sure your clothing is clean, wrinkle-free, and 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.
- If you are performing on a stage with the audience sitting lower than stage level, your skirt will appear shorter than it looks in a mirror.

## **Concerts and Recitals**

Dressy Casual, Business Formal or Black Tie clothing. Students performing in large or chamber ensembles will be required to wear a specific color (typically black), designated sleeve/skirt/ pant length, with minimal accessories to present a unified ensemble. 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 one another. There also may be guidelines to follow for video recordings.

## **Staged Productions**

Operas and musicals are designed to reflect the director's concept of the show. Some productions will be costumed and some will require 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 care for it. Directors might ask you to 'dress to suggest' a character or to coordinate on color

choices. Do not buy or create your own costume or expect others to because they may not have the resources. One person can impact the overall look, greatly distracting from the performance. Be a team player and follow the director's wishes.

## **APPLIED LESSONS**

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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 every day 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, contact the Academic Division Dean.

### **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.

Students must notify their teacher at least 24 hours prior to the lesson if they are unable to attend. The studio teacher is not obligated to adjust lesson times or make up lessons that were canceled for non-illness/ non-emergency reasons. Cases of documented illness (note from doctor) or another emergency, must be approved by the Dean of Students. The teacher will make up missed lessons at a mutually convenient time if the absence is verified as an excused absence.

The focus of the lessons should be on the student's educational and artistic development and not used to discuss personal or unrelated issues. It is common during some lessons for the instructor and student to discuss repertoire or develop a plan of action that will limit the amount of singing during a lesson. This is considered part of the lesson time, and the instructor is not obligated to schedule another lesson to make up for the time spent planning.

If a student misses two (2) or more lessons that are not verified by the Dean of Students, the instructor must notify the Office of the Provost, the Academic Division Dean and the Dean of Students, who will follow up with the student to understand the cause of the issue and work with them towards a solution.

### **Resolving Conflict**

In any professional relationship, there are sometimes misunderstandings or personality conflicts that need to be resolved. Strong communication skills are critical in establishing and maintaining a professional career. Should an issue arise which requires discussion or resolution, students are expected to:

- Request an appointment with their teacher to discuss the issue. They should wait until they are calm before they ask to meet with the instructor in order to be respectful and focused. (See instructions in Communications for Email Correspondence).
- Prepare ahead for the meeting. Write down everything they would like to discuss to take with them. Practice aloud what they want to say. Always remain respectful.

- After the meeting, follow up with an email (see instructions in Communications) to thank the instructor for their time and to summarize what was discussed, including any decisions or next-step actions that were agreed upon.

If they were not able to come to an understanding about an issue, contact the Academic Division Dean for guidance.

## Studio Changes

Changing studios is a serious decision to be thoroughly considered before taking action. Students must attempt to discuss any concerns with their teacher before it becomes a significant issue.

Studio changes will be processed only:

- During the summer before the start of the fall semester.
- Before the end of the add/drop period each semester. All required signatures must be received by the Office of the Provost the day before the end of add/drop.
- In the last two weeks of a semester, and will go into effect for the following semester.

Deadlines are firm. Follow the Required Process (next section).

Changes must first be approved by the Division Dean, then the Dean of Academic Affairs, and the Provost. If a student chooses to not attend lessons during the semester, they will not be made up in the next semester.

Trial lessons or discussions with prospective teachers must not take place until approved by the Division Dean.

## Required Process For Studio Changes

The student and current teacher meet to attempt to resolve issue(s) through an in-person meeting or during a lesson.

- After meeting, if the student or teacher still feels that a change is necessary, they should contact the Academic Division Dean. If attempts to schedule a meeting are not realized, contact the Dean.
- The Dean will ask students to explain how they have attempted to resolve an issue with their teacher. Only in extreme circumstances will the Dean intervene, as it is important for the teacher and student to discuss the issue first.
- After the student and teacher meet and agree that a change of studio is necessary, they should each notify the Dean via email.
- 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 via email that they have permission to request trial lessons with other faculty.
- After a student takes trial lessons or meetings with other teachers, they should inform the Academic Division Dean of their studio preferences. Faculty must confirm with the Academic Division Dean via email if they can accept the student into their studio. Some faculty charge a lesson fee for a trial lesson, make sure to ask and be prepared to pay at the conclusion of the trial lesson.
- The Academic Division Dean will inform the student by email if a teacher is unable to accept them, or will notify the student that the studio change is preliminarily approved and will instruct the student to complete the Change of Studio Form (MSM Student Portal > Provost Office Forms > Change of Studio Form). This begins a series of electronic signatures ending with approval by the Provost. Do not complete this form until you have received permission directly from the Academic Division Dean.

**MSM policy strictly prohibits any retribution against a student by a former teacher or  
against a teacher by a former student. Previous teachers do not grade  
the juries or auditions of any former students.**

# VOCAL COACHING

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## Purpose & Process

Vocal coaches are an essential part of the skill-building team for a developing singer. 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, expression, authentic diction, and nuanced ensemble collaboration. The vocal coaching staff at MSM comprises current collaborative piano majors, recent alumni of the collaborative piano program and professional vocal coaches. Vocal coaches do not give advice on vocal technique, but you might find that their advice during a coaching impacts the way you sing. Students are encouraged to keep an open dialogue between their voice teacher and vocal coach.

Coaching sessions are not for learning notes and rhythms. Singers are expected to attend each coaching session warmed up and ready to participate in an artistic collaboration. If the coach agrees, students may ask the coach to record a practice track during their coaching session. Coaches are not expected to 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 [collaborativepiano@msmnyc.edu](mailto:collaborativepiano@msmnyc.edu), prior to the start of the semester. Students who are planning a degree-required recital, must complete a new form in the spring semester even if they will work with the same coach. Make sure to verify that the coach you are requiring is designated a Recital Coach.

## Vocal Coaching Categories

### 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.

- First-year/freshmen 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 Recital Coaching

In the semester when a voice student is registered to present a degree-required/graduation recital, they are entitled to choose from different options to prepare them for their recital. \*Juniors—see description in Studio Vocal Coaching (above).

Students (except Juniors) planning to present a degree-required recital must submit a Vocal Coaching Request Form prior to the beginning of their recital semester choosing one (1) of the following options:

- Option A—Eight (8), 60-minute 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 designated Recital Coach in preparation for the recital. Students must verify with the Recital Coach if they are required to bring 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).

## Student Responsibilities

After you have been assigned a coach, you must contact them to schedule your coaching sessions. If you do not receive a response within one week, contact [collaborativepiano@msmnyc.edu](mailto:collaborativepiano@msmnyc.edu).

Students are expected to attend each coaching 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 emergency, students must contact the coach and the Office of Student Engagement (who must verify all excused absences).
- If a student misses two consecutive coachings without communication, the coach must notify [collaborativepiano@msmnyc.edu](mailto:collaborativepiano@msmnyc.edu) immediately.
- If a coach cancels less than 24 hours prior to a scheduled coaching, students should notify [collaborativepiano@msmnyc.edu](mailto:collaborativepiano@msmnyc.edu) in order to keep track of their coaching hours in the system.
- All coaching sessions must be completed before the last day of the semester. Coachings cannot be made up after the official end of the semester or in the following semester.
- Additional/extra coachings must be negotiated directly with the coach and paid for by the student. MSM will not pay for additional coachings.

## VOICE JURIES

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All classical voice students (except PS, 2nd-year PPD and DMA students) must perform and pass an annual juried performance exam in person for the voice faculty in order to receive credit, fulfill degree requirements, and to maintain their scholarship eligibility.

Voice 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 also occur in May of your final semester. All juries must include an underrepresented creator repertoire requirement. See [Repertoire Requirements & Resources](#) for specific information.

Graduating Seniors who have applied and are accepted into the Master of Music degree program for the following academic year are not required to perform a graduation jury. This also extends to graduating Master of Music degree students who have been accepted into the PS, PPD or DMA program for the following academic year.

## JURY REPERTOIRE REQUIREMENTS

### Undergraduate Students

**First-Year (Freshmen):** Three (3) selections including Italian and English. At least one piece must be by an underrepresented creator. One operatic aria is permitted with permission of the student's studio teacher. Musical theatre songs are not permitted. 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.

**Second-Year (Sophomores):** Four (4) selections including German, Italian and English. At least one piece must be by an underrepresented creator. No more than one (1) operatic aria is permitted. Musical theatre songs are not permitted. All selections must be memorized. The student will first perform their German selection and the faculty panel will choose one additional selection from the list.

**Third-Year (Juniors):** Five (5) selections including French, German, Italian and English. At least one piece must be by an underrepresented creator. No more than two (2) operatic arias are permitted. Musical theatre songs are not permitted. All selections must be memorized. The student will first perform their French selection and the faculty panel will choose one additional selection from the list.

**Fourth-Year (Seniors):** Full graduation recital program. See [DEGREE-REQUIRED RECITALS](#) for complete information. Students can choose to present any selection from their recital program (except a musical theatre song) and the faculty panel will choose one additional selection from the list. All repertoire must be memorized. The graduation recital jury will take place in May during jury week. Students must upload a complete list of their recital repertoire when signing up for their jury so that the faculty can access it electronically.

### Graduate Students

#### Master of Music

**First-Year:** Six to seven (6-7) selections including French, German, Italian and English. At least one piece must be by an underrepresented creator. No more than two (2) operatic arias are permitted. Musical theatre songs are not permitted. All selections must be memorized. The student will first perform a selection of their choice from the list and the faculty panel will choose one additional selection from the list.

**Second-Year:** Full graduation recital program. See DEGREE- REQUIRED RECITALS for more information. At least one (1) piece must be by an underrepresented creator. Only one (1) operatic aria is permitted. Musical theatre songs are not permitted. All selections must be memorized. The student can choose to present any selection from their program (except for musical theatre) and the faculty panel will choose one additional selection from the list. The graduation recital jury will take place in May during jury week. Students must upload a complete list of their recital repertoire when signing up for their jury so that the faculty can access it electronically.

## Professional Studies Certificate (PS)

PS students are not required to perform a jury.

## Professional Performance Diploma (PPD)

**First-Year PPD:** Six to seven (6-7) selections including French, German, Italian and English. At least one piece must be by an underrepresented creator. No more than two (2) operatic arias are permitted. Musical theatre songs are not permitted. All selections must be memorized. The student will first perform a selection of their choice from the list and the faculty panel will choose one additional selection from the list.

**Second-Year PPD** students are not required to perform a jury.

## Doctor of Musical Arts

**DMA** students are not required to perform a jury. Refer to the [Doctoral Studies Handbook](#).

## Jury Grading

The student's jury grade is the combined average of all scores submitted by faculty who attend the jury. The current or any former teacher of the student will not grade the jury, but can write comments if they choose. Jury grades are separate from the final studio grade students receive from their primary instructor.

Jury grades and comments will be sent to students from the Office of the Registrar approximately one week after the conclusion of jury week. Faculty names are withheld unless they self-identify in their comments.

1st-, 2nd-, 3rd-year Bachelor of Music students, 1st-year Master of Music students, and 1st-year PPD students are graded on a 10-point/letter-grade scale. Graduation recital juries are graded as Pass/Fail.

CREDIT GRADES	NUMERICAL EQUIVALENT	
<b>A</b>	10	Exceptional
<b>A</b>	9	Excellent
<b>A-</b>	8	Very Good
<b>B+</b>	7	Good
<b>B</b>	6	Acceptable
<b>B-</b>	5	Borderline
<b>C+</b>	4	Re-Jury
<b>C</b>	3	Re-Jury
<b>D</b>	2	Re-Jury
<b>F</b>	1	Fail
<b>F</b>	0	Fail

**18** A combined-average Jury grade of a B- or higher is considered a passing grade. A combined-averaged grade of a C+ down to a D will place the student on probation and require them to perform a re-jury in the following semester.

## Jury Postponement

The Office of the Registrar will only consider a student petition requesting postponement of a jury in extreme medical conditions (documented by a physician), sudden family emergencies, or other exceptional circumstances. In all other cases, any student who fails to play a scheduled jury will receive an F for that jury. A failed jury results in dismissal from MSM. A postponed jury must be successfully completed not later than the first two weeks of the subsequent semester. Students are required to arrange for their own pianist for any postponed jury.

## Re-Jury Examination

If a student receives a grade between C+ and D- for a Jury examination, the Dean of Academic Affairs, Provost, Division 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, he or she is taken off Probation; if the grade remains between C+ and D-, Probation continues until the 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.

## Failure & Dismissal

When a student earns a combined-average score of F for a jury exam they will be immediately dismissed from the School. A student will receive an F grade if they are:

1. absent from the jury examination without prior approval
2. do not present all required jury repertoire, or
3. perform at a concerningly low level for their degree program.

## Advanced Standing Jury for Sophomores

In extremely rare cases, sophomores may accelerate their program in performance by means of an Advanced Standing Jury (ASJ). A successful Advanced Standing Jury will allow a student to graduate early, provided all other academic requirements are also met early. Advanced standing can only be granted for one semester. To start the process, the student submits a petition for advanced standing to the Office of the Registrar. The petition must be approved by both the major teacher and the Academic Division Dean, and submitted by March 1st of the academic year in which the ASJ is to take place.

## DEGREE-REQUIRED RECITALS

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### Registering for Recital Credit

Students must be registered for their recital in the semester they plan to perform it. Recitals = 0 credits, but you still must be registered and perform your complete recital in order to fulfill degree requirements.

VXRCTL.JR – Junior Recital (half recital)

VXRCTL.00 – Senior, Master, PS, PPD (full recital)

Check your course schedule. If you are not registered for the correct recital, are not registered in the semester you are planning to perform your recital, or you are registered and not planning to perform your recital that semester, contact the Office of the Registrar before the end of the ADD/DROP period to make the adjustment.

Students who are registered for a recital are required to submit a pdf of their final recital program and the link to the complete recital recording to the appropriate course on Canvas by the deadline indicated on the Assignments page. Students who do not submit their required materials by the deadline will receive a F grade for their recital which may delay their anticipated graduation date.

### Scheduling Your Recital

Classical Voice majors planning a degree-required recital this academic year must first consult with their voice teacher and recital pianist for their availability before scheduling a recital date.

The Scheduling Office is responsible for scheduling and confirming all degree and non-degree recitals. After the fall semester begins, students will be notified by the Scheduling Office when they can begin to schedule their recital. In your student portal ([my.msmyc.edu](http://my.msmyc.edu)) click on “Student Recitals” to begin the process. Students are responsible for creating, printing and distributing their own program notes and translations.

If you perform your degree recital off-site by choice or by approved postponement, you are responsible for recording your recital and submitting a link to the recording, plus a pdf of the final recital program to the Academic Division Dean within 5 days of the performance. MSM does not record off-site recitals or cover the costs of renting an off-site location.

### Recital Postponement & Incomplete Grades

If a student and their teacher feel that the student is unable to perform the recital in the semester in which they are registered, the student must submit a Petition for an Incomplete Grade via the MSM portal:

- Before the Thanksgiving Break in November for Fall Semester
- Before April 15 in the Spring Semester

Requests for Incomplete Grades for recital postponement will not be approved if submitted after these deadlines. If the student becomes ill or has an emergency situation, they should contact the Academic Division Dean and Office of the Registrar. Illnesses must be documented by a physician in writing. All illnesses and emergencies must be approved by the Office of Student Engagement. Also, make sure to notify the Student Recitals/Scheduling Office of your postponement immediately.

# Recital Requirements

Students must select (in consultation with their teacher and recital coach) repertoire that is at an appropriate level of difficulty for their degree program and skill level. All recital repertoire must be approved and heard by their primary teacher and coached by their MSM vocal coach.

Recital repertoire cannot include music previously used for the entrance audition, or on a previous degree-required recital at MSM or another institution, unless the student is building a larger set/cycle from the primary piece. For example, if a student performed Song 1 from the Cycle "X" for their MSM audition, performed Song 4 from Cycle "X" on their junior recital, they can perform all five songs from Cycle "X" on their graduation recital.

## Undergraduate Students

Bachelor of Music degree students are required to perform two (2) recitals in their last two years of study.

- **Third year/Juniors:** are required to perform one (1) half recital totaling 30 minutes of music. Half recitals are often shared with another junior, but is not required. Repertoire selected must be contrasting in style and genre. At least three of the core languages (English, French, German, or Italian) must be represented and at least one selection must be by an underrepresented creator must be included. The program must be completely memorized. If a chamber music work using more than two instruments is programmed, a score may be used in performance. No more than one operatic aria can be included.
- **Fourth year/Seniors:** are required to perform one recital of at least 50 minutes, but no more than 60 minutes of music. Students may choose to include a 10-15 minute intermission in the middle of the program. Repertoire selected must be contrasting in style and genre. All four of the core languages (English, French, German and Italian) must be represented and least one selection must be by an underrepresented creator. The program must be completely memorized. If a chamber music work using more than two instruments is programmed, a score may be used in performance. No more than one operatic aria can be included.

## Graduate Students

### Master of Music Degree

MM students are required to perform one recital during their 2nd-year of study. The recital must include at least 60 minutes, but no more than 75 minutes of music. Repertoire selected must be contrasting in style and genre. All four of the core languages (English, French, German and Italian) must be represented and least one selection must be by an underrepresented creator. No more than one operatic aria can be included. All music must be memorized. If a chamber music work using more than two instruments is programmed, a score may be used in performance. Students may choose to include a 10-15 minute intermission in the middle of the program.

### Performance Studies (PS)

PS students are required to perform one recital in their 2nd semester that includes at least 60 minutes, but no more than 75 minutes of music. Repertoire selected must be contrasting in style and genre. All four of the core languages (English, French, German and Italian) must be represented and least one selection must be by an underrepresented creator. No more than two operatic arias can be included. All music must be memorized. If a chamber music work using more than two instruments is programmed, a score may be used in performance. Students may choose to include a 10-15 minute intermission in the middle of the program. PS students are eligible, with approval of their teacher, to explore an Advanced Repertoire Recital that may differ from the listed requirements (see below).

## Professional Performance Diploma (PPD)

PPD students are required to perform one recital in their 2nd year of study that includes at least 60 minutes, but no more than 75 minutes of music. Repertoire selected must be contrasting in style and genre. All four of the core languages (English, French, German and Italian) must be represented and least one selection must be by an underrepresented creator. No more than two operatic arias can be included. All music must be memorized. If a chamber music work using more than two instruments is programmed, a score may be used in performance. Students may choose to include a 10-15 minute intermission in the middle of the program. PPD students are eligible, with approval of their teacher, to explore an Advanced Repertoire Recital that may differ from the listed requirements (see below).

## Doctor of Musical Arts

Refer to the [Doctoral Studies Handbook](#) for all recital 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 that, "Cultural Inclusion requires the study and performance of works by creators from a diverse range of backgrounds, including race, ethnicity, nationality, gender, able-ness, and/or sexual orientation."

All voice juries and recitals must include repertoire – song(s), song cycle, aria(s) or chamber work by an underrepresented creator (composer/ poet/ librettist). If the submitted recital program does not include an underrepresented creator, the Faculty Coordinator of Studio Voice will contact the student who must then 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, impact your anticipated graduation timeline.

Carefully consider the repertoire to determine if it is appropriate for you to perform. If you have questions, contact the Studio Voice Faculty Coordinator.

## Underrepresented Creators in the VACP 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 Division. In the VACP Division this means 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.
- 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 a national, ethnic, racial or religious group
- Women or Female-Identifying (lesbian & cisgender) people
- Transgender and Nonbinary people
- People who have self-identified disabilities, neurodivergences or other genetic conditions that impact physical, intellectual, verbal or cognitive abilities.

The term “underrepresented” does not include white/Caucasian creators who were not recognized during their lifetime and may now be viewed as “lesser-known.” If you are unsure if a song fulfills the requirement, contact the Studio Voice Faculty Coordinator if you have questions before you submit your recital program.

## Repertoire Resources

There are many resources that students can use to search for repertoire as well as explore works by living creators. Here is a partial list to explore:

[Cultural Inclusion Resource List](#) - MSM Peter J. Sharp Library

[africandiasporamusicproject.com](#)—compiled by Dr. Louise Toppin

[Music by Asian & Asian American Composers](#)—Theodore Front catalogue

[Kassiadatabase](#) – art songs by Women Composers

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

[composerdiversity.com](#)—created by SUNY Fredonia

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

[theartsongproject.com](#)—living and deceased composer art song repertoire

[songhelix.com](#) – from the University of Utah

[songofamerica.net](#)—songs by American composers over a 250 year span

## Works By Living Creators

To recognize and amplify repertoire by living creators, students are encouraged to explore and include their works in their programming. Consider collaborating with an MSM composition major to premiere a new song. Such efforts will help new work to enter the repertoire and amplify the music being written during our lifetime. Contact Dean Reiko Fueting, [rfueling@msmnyc.edu](mailto:rfecting@msmnyc.edu) to connect you with a composer.

## Advanced Repertoire Recital Program

**PS or PPD students** can choose to curate an Advanced Repertoire Recital if they have previously demonstrated exceptional work and have approval of their voice teacher. This type of recital allows the student to explore a more personal approach to developing their program which should reflect an advanced level of artistic and musical accomplishment achieved over the course of their academic program. The underrepresented creator requirement still must be fulfilled in a thoughtful way which the student will detail in their petition (see below).

Advanced recitals can be:

- Driven by poet(s), composer(s), musical style, theme, etc.
- A longer, more advanced work in a specific language that may prevent a student from meeting all language or underrepresented creator requirements within regular timing limitations.
- Replacing at least one of the required languages with another language (approved by the primary teacher).
- Exploring a particular theme(s) through varied repertoire.
- Researching a topic (person, artistic theme, social concept, etc.) perhaps, through an Independent Study Project in the previous or current semester, and presenting a lecture-recital which includes at least 50 minutes of music.
- Operatic Arias and Musical Theatre Songs may be included if they are curated in a balanced way and support the overall theme of the program.

Note: This is not a recital to sing your favorite songs and arias. **Program Notes** (between 500-800 words) must be written by the student, a draft submitted with the Petition, and distributed to all audience members at the recital performance.

Students must submit a [Petition for Advanced Repertoire Recital](#) at least three (3) weeks before submitting their recital program to the Student Recital Program Office. The Faculty Coordinator of Studio Voice will share the request with the voice faculty who must approve the petition before the student submits it to the Student Recitals Program Office.

## Non-Degree Recitals

The VACP will sponsor at least one Student Voice Area Recital each semester. The Faculty Coordinator will notify students about specific dates and processes.

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 be limited to the first 8 weeks of the fall semester or the first 4 weeks in the spring semester.

## Recital Pianists

Students are strongly advised to confirm who will play for their recital performance prior to confirming their recital date to make sure the pianist is available. While it is common for coaches to play student recitals, it must be confirmed and not assumed.

Students are strongly encouraged to verify all terms of agreement in writing/email with the pianist:

- the coach's fee (\$) for playing the dress rehearsal and recital
- date/time/location of the dress rehearsal and performance
- when payment is expected by the coach for playing the dress rehearsal and recital

Students must plan ahead to ensure that they can pay their pianist for their services. If a student feels they cannot afford the pianist's fee, they should find another pianist whose fee they can afford. This is why confirming the terms of agreement early is important. If a sudden emergency prevents the student from being able to pay the pianist, they can book a meeting with the Academic Division Dean to discuss possible solutions. However, MSM will not intervene in the process between the singer and recital pianist.

## Exceptions

MSM provides an honorarium (determined by the School) to an MSM artistic staff pianist or, if pre-approved by the Chair of Collaborative Piano, a collaborative piano student for playing:

- Undergraduate Junior 30-minute half recitals
- Currently enrolled Collaborative Piano majors playing for voice major degree-required recitals.

# ENSEMBLE REQUIREMENTS

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## Undergraduate Voice Students

### Choral Ensembles

Singing in a choir builds essential musicianship skills and artistic collaboration – uniting students from various majors in a shared pursuit of musical excellence. All 1st- and 2nd-year undergraduate voice, piano, composition and guitar students are required to successfully participate in choir during their first four semesters. Incoming students will receive specific information from the Large Ensembles Manager before the start of classes about auditions during Orientation Week. The audition is very simple – no preparation is needed unless you wish to bring a prepared song.

Students will be placed in a choir according to their skill level and to maintain an appropriate balance of voices. Students are expected to fully participate in a professional manner in the choir to which they are assigned for the entire academic year. If a student earns an F grade for their work in a semester, they must make up the semester in their junior year – they cannot take two choirs in the same semester. This may impact a student's anticipated course schedule in their junior year.

Juniors and Seniors who would like to participate in a choir (for elective credit) should notify Hunter Lorelli, Large Ensembles Manager, [hlorelli@msmnyc.edu](mailto:hlorelli@msmnyc.edu) after August 21 to receive audition information.

- **MSM Chorale**—Rehearses on Tuesdays & Thursdays, 4:00PM-5:20 PM. This is the largest choir in which most students will be placed.
- **Chamber Choir**—Rehearses on Tuesdays & Thursdays from 2:00PM-3:20PM. This is a select choir for students with choral experience and excellent musical skills.
- **Vocal Ensemble Singing**—Rehearses on Tuesdays from 7:00PM-9:00PM. This is a performance class that provides students with *no singing experience* an opportunity to build basic musicianship, vocal, and ensemble skills. Classical Voice majors are not eligible to participate in this ensemble.

### 1st- & 2nd-Year Vocal Performance Class

Freshmen and sophomores are assigned to one of three sections of this class. Though each section is taught by a different instructor, the goals are the same – to build foundational skills in rehearsal preparation, stagecraft, interpretation and professionalism. Recitals are presented 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 so they broaden their experience by collaborating with a different instructor and peer colleagues.

### Undergraduate Opera Theatre (UGOT)

Juniors (3rd year) and Seniors (4th year) are required to participate in UGOT. Students will receive detailed information from the Office of Theatrical Productions (OMT) prior to the start of the new academic year. Casting auditions for the year are held during the first full week of classes in September.

### Additional Opportunities

#### *Seminar for Collaborative Pianists & Singers*

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

#### *New American Songbook*

See description in Graduate Ensembles. Spring semester only. Juniors and seniors are permitted to audition with approval of their voice teacher.

# Graduate Voice Students

## Large Ensemble Requirements

MM, PS and PPD students are required to be enrolled in one (1) large ensemble each semester (maximum of two). Auditions are held in the week prior to the first week of classes in the fall semester. All graduate students must audition for their large ensemble placement.

The following fulfill the large ensemble requirement:

- Graduate Opera Theatre (GOT) – mainstage, chamber, opera scenes, New American Songbook, and Graduate Opera Workshop.
- Vocal Chamber Music Classes—*Songs of the Romantic Period or Russian Romances & Ballads*.
- Seminar for Collaborative Pianists & Singers—taught by collaborative piano faculty.

## Graduate Opera Theatre (GOT)

GOT's daily rehearsal block is 12:30pm-3:20pm. The number of days per week depends on the production in which you are cast. Technical and dress rehearsals are on an expanded schedule that will be detailed in the opera contract.

- LP1850.10 GOT Mainstage – Daily rehearsals- 5 days per week. A fully-staged opera with orchestra performed in Neidorff-Karpati Hall. One production each semester.
- LP1850.20 GOT Chamber – Rehearsals are 3-4 days per week depending on the length of the work. Typically a smaller-cast, moderately produced, and performed with piano or small instrumental chamber ensemble in Ades Performance Space. One production each semester.
- LP1850.30 GOT Opera Scenes or Opera-In-Concert – Rehearsals are 3 days per week. Staged opera scenes (minimally produced) performed with piano in Ades Performance Space. Fall semester only.
- LP1850.41/42 GOT Opera Workshop – Classes meet 2 days per week. There are generally 2 sections and students will be assigned to one section. Basic stagecraft, aria interpretation mock auditions in the fall semester; informally-staged opera scenes in the spring semester.
- LP1850.50 New American Songbook – Rehearsals are 2 days per week. Students prepare musical theatre solos and ensembles and perform cabaret-style in Miller Hall. Spring semester only.
- LP1850.60 GOT Professional Partnership – this is a School-initiated project only. When an opportunity exists, students will be notified in advance. Students are not permitted to propose their own partnership project.

## Seminar for Collaborative Pianists & Singers

This course was developed for CP majors to learn the extensive vocal repertoire they will need to know as professional collaborative pianists. Voice majors have a great opportunity to work with our collaborative piano faculty in this Seminar. This is a highly-selective class that meets one evening per week. Students accepted into one of the Seminars are expected to participate for one academic year. Auditions are separate from opera theatre auditions and are held during orientation week before the start of the fall semester. One performance near the end of each semester in Ades or Greenfield Hall.

## Vocal Chamber Music

### *Songs of the Romantic Period and Russian Romances & Ballads*

Small class size that includes voice majors and classical piano majors working on various 19th & 20th century art songs. A recital performance during Chamber Music week concludes the semester. Each class section meets for 1 hour per week.

## Performance Techniques Courses (PT2500)

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 a elective, as space permits. Auditing is not permitted.

PS, PPD, Seniors, and Juniors are permitted to take a PT course for elective credit as space permits. Students will be waitlisted by the Office of the Registrar 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.

## Ensemble Opportunities

**Small Chamber Music Ensemble** – Voice and at least 2 instruments. Students will be notified of opportunities in August (for fall semester) & December (for spring September).

# COMPETITIONS & MASTERCLASSES

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## Eisenberg-Fried Concerto Competition

The annual concerto competition is an important opportunity for students to prepare a significant solo work to be performed with the MSM Symphony Orchestra. The competition for classical voice is held each February. The winner of each department performs their work with the orchestra in the following academic year. If a graduating student wins, they can return to MSM the following year to perform, provided that they are available when the concert is scheduled in the orchestra cycle.

Appropriate vocal works should be 10 – 40 minutes of music and are complete song cycles written to be performed with orchestra or substantial concert arias written to be performed in a concert setting. Operatic or oratorio arias are not permitted.

Juniors, Seniors, MM, PS, PPD or DMA students may audition with approval from their studio teacher and should begin preparing their repertoire in the fall semester. Students will receive complete audition information from the Dean of Performance & Production after the spring semester begins.

Students must perform their entire work from memory and bring their own pianist to the audition. Audition time slots are approximately 15-minutes in length, so singers should offer 10 minutes of music from the work that best represents their ability at an exceptionally high level. An adjudication panel (1 VACP Faculty or Artistic Staff member + 2 outside professionals) will have the opportunity to ask for an additional section from the work as time permits.

For the 2026 Concerto Competition, singers may not audition with the following recently-performed works:

- Ibert, *Trois Chansons de Don Quixotte* | Donghoon Kang, 2024
- Vaughan Williams, *Five Mystical Songs* | James Harris, 2023
- Mozart, *Vorrei spiegarvi, oh Dio*, K.418 | Shan Hai, 2022

The winning soloist is paid a small honorarium after they perform the work with the orchestra. Transportation and housing are not provided by the School.

## Fuchs Chamber Competition

The Fuchs Competition is held each semester and is sponsored by the Chamber Music department. It is open to registered chamber groups at MSM and is aimed at identifying the highest quality student chamber group ensemble each semester.

Winners of the competition are featured in a special winners' concert in Greenfield Recital Hall, typically in December and in late April. The Dean of Performance & Production will notify students via email when the competition applications open.

## Masterclasses

MSM hosts several masterclasses and workshops each year with distinguished artists, industry leaders and alumni. Auditions for singers are generally held in late September for the fall semester, and in December or early January for the spring semester. Auditions are typically adjudicated by two outside professionals and their choices are approved by the Faculty Coordinator and the Academic Division Dean.

Collaborative piano majors are assigned to play for the singers by the CP Department Chair after the voice auditions are announced. Singers and pianists are expected to rehearse the repertoire thoroughly before the masterclass. Singers must perform their repertoire for their voice teacher and coach it with their assigned coach before they perform it in the masterclass. If the masterclass has a specific language or repertoire focus, performers are strongly encouraged to coach their music with a language coach.

## **FREE & STUDENT DISCOUNTED TICKETS**

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One of the best reasons to attend school in NYC-RUSH TICKETS! Metropolitan Opera | New York Philharmonic | Broadway Shows | Carnegie Hall | Lincoln Center | and more!

The VACP Division often receives free tickets to performances, competitions and gala events in the city. Information will be sent to students by the Academic Division Dean, Office of the Provost, or the Student Engagement Office. Students will receive a link to register and all names will be entered into an online randomizer for selection. Students who have already been selected (and attended) an event in the current academic year, may be placed on the waitlist to allow other students an opportunity first.