

Manhattan School of Music
Voice Department Faculty

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WELCOME

Dear Voice Department Student,

In keeping with the Manhattan School of Music salute to *Spectacle*, *Illumination*, *Evocation*, I would like to offer you an illuminating and enlivening welcome to the 2011-12 season! I am so excited to have each and every one of you here and am looking forward to a year of hard work, progress, success, and above all—fun! MSM's world-class voice faculty and I are thrilled to be with you as you work to become young artists and have no doubt that you will achieve this goal...YOU ARE AMAZING and do not forget that!

The Voice Department has a fantastic year planned! With master classes by some of the greatest artists to have ever graced the world's stages like Ubaldo Fabbri, Marilyn Horne, and Thomas Hampson, to performances of Mozart's gem, *Così fan Tutte*, and American composer John Corigliano's *The Ghosts of Versailles*, finale to the famed Figaro trilogy, there is sure to be something for everyone.

This handbook has been created to answer questions you may have regarding a number of issues including departmental policies, master class policies, juries, coachings, and more. Please be sure to consult this book, as it will serve as a convenient guide to the MSM Voice Department. I am looking forward to getting to know each of you personally and am excited to see the great strides that you will undoubtedly make.

Here's to a GREAT year,

Maitland Peters

Voice Department Chair
Manhattan School of Music

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Introduction to the Voice Department

A. Your Teacher

The teacher is one of the most important parts of a musician's development. Your teacher is among the most vital sources in helping you to make career decisions, both large and small. As in any relationship, issues may arise which need discussion/resolution. We encourage you to discuss problems, as they occur, directly with your teacher. Unresolved issues and/or the sense that you cannot discuss problems with your teacher need to be addressed with the chairman, the vice president of academics and performance, or the dean of students.

You are entitled to and are required to have twenty-eight one-hour private lessons with your major teacher during the course of the school year. Some teachers give these lessons each week. Others, given the nature of other performance and teacher commitments, offer lessons at differing intervals. Make certain that you understand your teacher's lesson schedule plan. If you are concerned that you are not receiving the required number of lessons, or are having a problem with the frequency of your lessons, notify the chairman.

A. Change of Teacher

Changing your major teacher is an important decision that ought to be thought over carefully and thoroughly. A student's decision to change teachers is often due to miscommunication or lack of communication with the current teacher. Therefore, you are encouraged to discuss the matter with your teacher and/or with the chairman, the Vice President of Academics and Performance, or the Dean of Students. A change of teacher request form must be obtained from and filed with the Vice President of Academics and Performance or the Dean of Students. The Change of Teacher Form must then be signed by the proposed teacher, the chairman, vice president of academics and performance, and the dean of students. The form must be filed by the date listed in the academic calendar. Requests received after this period will not be considered. School policy prohibits any action against a student by former teacher.

A. Contacting the Voice Department Chairman

If you need to contact Maitland Peters, Voice Department Chairman, you may do so in the following ways:

- Leave a voice message at 212.749.2802 ext 7785
- Send an email to Mr. Peters at mpeters@msmny.edu
- Stop by his studio, Room 605, on the hour or during scheduled office

hours

- Contact Assistant Voice Department Chair, Kathryn LaBouff at klabouff@aol.com or call 212.749.2802 ext 7723

D. Voice Department Announcements

Important interdepartmental announcements and special comp ticket offers will be sent out to your official school email address from the Voice Department's Gmail address. Please add msmvoicedepartment@gmail.com to your 'contacts/safe list' and be sure to check your school email often.

A. Bulletin Board

The Voice Department Bulletin Board is located on the second floor near the student mail folders. Check it regularly for departmental notices as well as performance announcements.

A. Singing-related Discomfort

If you experience discomfort before, during, or after singing, discuss it immediately with your major teacher. Physical pain is a sign that you are not using your body correctly. There are referral sources available to help you with this before it becomes chronic or serious. If medical or other help is needed, consult the Office of Student and Residence Life in Room 112.

A. Courses of Study

The Manhattan School of Music Voice Department offers the following degrees and programs:

- Bachelor of Music (BM)—Voice
- Master of Music (MM)—Voice
- Doctor of Musical Arts (DMA)—Voice
- Professional Studies Certificate—Voice
- Artist Diploma—Voice

It is your responsibility to know the requirements of your particular course of study and proceed in a timely manner towards completion. You can access the Voice Degree Sequence Plans via the Manhattan School of Music Website at <http://www.msmnyc.edu/voice/ds/>

A more thorough break down is available in the Manhattan School of Music Course Catalog.

A. Master Classes

There are numerous master classes given by visiting artists throughout the school year. **Students wishing to perform in a master class must first consult with their teacher.** If the teacher believes the master class to be a valuable experience for the student, the teacher will submit the student's

name to the dean and the chairman for consideration.

Some of the master classes will require an audition from those people whose names were submitted by the voice faculty; other master classes will be based on teacher referral solely, with no audition. This year, the Voice Department presents master classes by the below artists. Please consult the activities calendar at the end of the handbook for more information.

Paul Gemignani	September 20
Lauren Flanigan	October 5
Deen Larsen	October 26
John Fisher	November 9
Ubaldo Fabri	January 18
Marilyn Horne	February 21
Thomas Hampson	February 29
Martina Arroyo	March 28

A. Professional Leave

Students may request to be excused from school for professional engagements for periods no longer than two weeks. The appropriate form is available in the Office of the Registrar or the Office of Student and Residence Life; the form requires the signatures of all teachers, the chairman, the vice president for academics and voice performance, or the dean of students.

Departmental Programs/Performances

A. Opera Theater

Opera Theater auditions are coordinated by the Opera Theater Manager, Silas Huff. Auditions for the Opera Department will be held September 1-8. New students should email Silas Huff at shuff@msmnyc.edu for an audition time. Audition times will be emailed to all new students no later than June 30, 2011. Some new students may be assigned to audition Friday, September 2nd if additional time is needed. Returning students who did not complete an informational audition in May should also contact Silas for an audition time on Friday, September 2nd. Please note that it is the policy of the Opera Department that all scholarship students must audition for all opera auditions and accept whatever role offered at the discretion of the department. Auditions for the Manhattan School of Music Opera Theater are

open to all Masters, Professional Studies, and Doctoral vocal performance majors.

Students should prepare the following repertoire for each audition they are given:

- **General Auditions for new students** (September 1)—an aria in any foreign language, an aria in English and a musical theater song (you may substitute an English art song if needed for any audition).
- **Opera Scenes Callbacks for returning students** (September 2)—an aria in Italian, an aria in English, and a musical theater song.
- **Opera Callbacks** (September 7)—an aria in English, an aria in Italian, and a musical theater song.
- **Opera Scenes Callbacks** (September 8)—an aria in Italian, an aria in English, and a musical theater song.

At the opera auditions, students will also be considered for placement in Dona Vaughn’s Opera Lab (Advanced Professional), Dona Vaughn’s Opera Workshop (Performance Technique), and Mignon Dunn’s Opera Workshop (Opera Scenes).

2011-2012 Productions:

Opera Moments I	November 16
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Opera Moments II	December 6
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Opera Scenes: <i>Of Love and Loss</i>	November 18
	November 20

<i>Così fan tutte</i> (Mozart)	December 7
	December 9
	December 11

Opera Outreach	February 28
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Opera Moments III	April 11
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Opera Moments IV	April 13
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<i>Die Verschworenen</i> (Schubert) (Senior Opera Theater)	March 29
	March 30
	March 31
	April 1

Discover Opera!	April 1
	April 4

<i>The Ghosts of Versailles</i> (Corigliano)	April 25
	April 27
	April 29

Junior Opera Scenes	May 6
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A. American Musical Theater Ensemble (AMTE)

Carolyn Marlow, Director

Members learn the style of musical theater performance, audition technique and repertory, and scene technique. The second semester is entirely devoted to the spring production which is usually a musical revue. The performances take place in Borden Auditorium, usually in mid May. There are three performances with no double casting. Some past productions include *Side by Side* by Sondheim, *September Songs* (Kurt Weill), *Defying Gravity* (Stephen Schwartz), *An Evening with George and Lenny* (Gershwin)

and Bernstein), *Into the Woods*, and *Godspell*.

Audition Information:

- Date—September 7, 3:00-8:00 PM (room TBA)
- Call Backs—September 10, 5:00-8:00 PM in room 607
- Repertoire—Two contrasting pieces from musical theater: one ballad (slow song) and one up-tempo (fast or lively song).
- Sign-up—With Lynne Normandia (Manager of Chamber Music & Ensembles, room 201)

2011-2012 Performances:

<i>Ragtime</i> (music by Stephen Flaherty)	May 8
	May 9
	May 10

A. Musical Theater Lab

Carolyn Marlow, Instructor

Very similar in format to the first semester of the American Musical Theater Ensemble, the main goals of the Musical Theater Lab are that students learn solid musical theater technique and build their musical theater repertory. There is a small studio performance at the end of the semester. Members of AMTE and the Musical Theater Lab are selected during the same audition in the fall.

Audition Information:

- Date—September 7, 3:00-8:00 PM (room TBA)
- Call Backs—September 10, 5:00-8:00 PM in room 607
- Repertoire—Two contrasting pieces from musical theater: one ballad (slow song) and one up-tempo (fast or lively song).
- Sign-up—With Lynne Normandia (Manager of Chamber Music & Ensembles, room 201)

2011-2012 Performance:

<i>Broadway Babies</i>	December 8
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A. Contemporary Opera Ensemble

Miriam Charney, Instructor

Fall semester—explore contemporary opera from Janacek and Britten to living composers - practice specific techniques for learning and study with instructor, guest composers, and singers. Performance of arias and duets.

Spring semester—Continue exploration and development of study and vocal techniques. Performance of scenes from contemporary opera.

Audition Information:

- Date—September 8, 6:30-11:00 PM in room 607, bring your own pianist
- Repertoire—Aria or song you love to sing (any language, any period) and one ARIA (not song please!) from an opera written in the 20th/21st century (no Menotti, please). One of the selections should be in English, but it need not be the contemporary one.
- Sign-up—With Silas Huff or Chris Layton in the Opera Studio office, room 306

2011-2012 Performances:

Winter Performance	December 15
Spring Performance	April 26

A. Baroque Aria Ensemble

Ken Cooper, Instructor

The Baroque Aria Ensemble offers MSM instrumentalists and vocalists a unique opportunity to work together, exploring the repertoire of 18th century opera, cantata, oratorio, concerto and chamber music. In addition to vocal and instrumental coaching, Dr. Cooper provides instruction in diction and acting, guidance in performance practices of the Baroque and Classical styles, improvisation, ornamentation, and ensemble skills in preparation for professional work in this field.

- Sign-up—With Lynne Normandia (Manager of Chamber Music & Ensembles, room 201)

A. Vocal Performance Ensemble

Cynthia Hoffmann, Instructor

A master class designed to enhance performance skills and communication through music, acting, and stage movement principals. The Alexander Technique is also applied. Opera arias and song repertoire will be performed.

- Sign-up—With Lynne Normandia (Manager of Chamber Music & Ensembles, room 201)

2011-2012 Performance

A. Revealing the ActorSinger Within

Catherine Malfitano, Instructor

The aim of this class is to help the singer integrate both music and drama, through imagination, creative preparation, and the transformation of nervous or fearful energy into purposeful, passionate, and potent performing energies. *Revealing the ActorSinger Within* is the pathway to embracing constant growth, eternal questioning, and abundant confidence, moment to moment in a flourishing singing-acting career.

Audition Information:

- Date—September 8th and 9th, 5:00-11:00 PM in room 606
- Repertoire—Two pieces that you love to sing; one in English and one in another language.
- Sign-up—With Lynne Normandia (Manager of Chamber Music & Ensembles, room 201)

A. Preparing the Exit

Neil Rosenshein, Instructor

This course will challenge the artist to create the ten-minute performance that may lead to the three hour professional engagement. Today's artist must be prepared not only to show their expertise, control, consistency and dependability, but also an inspired, exciting, unique, courageous and memorable experience for the listener. We will work with a varied repertoire including Opera, Music Theater, and Cabaret. Once a month, aside from the Thursday 6 PM to 8 PM class we will be "auditioning" for professionals in varied venues. Venues and times to be decided.

A. French Vocal Chamber Music

Gait Sirguy, Instructor

French vocal chamber music for 2, 3, or 4 solo voices, a cappella, as well as with instruments, encompassing the entire spectrum of the melody period from the 19th century to the present. Major emphasis is on the French performance style as well as the individual interpretation of composers. Good French diction and aptitude for contemporary music are helpful for this class.

- Sign-up—With Lynne Normandia (Manager of Chamber Music & Ensembles, room 201)

A. Songs of the Romantic Period

Raymond Beegle, Instructor

This is a performance class focusing on German, Russian, and French

songs for solo voice and piano. Songs in other languages, however, are also welcome. Rehearsal techniques, diction, style, and ensemble issues will be presented in a way to prepare both singer and pianist for future professional collaboration.

- Sign-up—With Lynne Normandia (Manager of Chamber Music & Ensembles, room 201)

A. Russian Romances and Ballades

Raymond Beegle, Instructor

A survey of the great Russian song literature with an emphasis on the romances and ballads of Tchaikovsky and Rachmaninov. Works of Glinka and Rimsky-Korsakov, etc. will be included, as well as more recent songs of Shostakovich and Prokofiev. There will be an optional opportunity to learn duets, trios, and quartets for those who are interested. A fundamental knowledge of the Russian alphabet will be presented so that the student will never again have to rely on confusing transliterations.

- Sign-up—With Lynne Normandia (Manager of Chamber Music & Ensembles, room 201)

A. Vocal Accompanying Seminar (Jones)

Warren Jones, Instructor

For the past 2 years, the class has studied/surveyed a potpourri of styles and repertory according to the needs/wishes of the singers involved. The class will NOT be doing a complete opera.

Audition Information:

- Date—September 1, 10:00 AM-4:00 PM in room 322
- Repertoire—Mr. Jones wants to hear some beautiful singing (aria or song) less than five minutes....no exceptions!
- Sign-up—With Carolyn Bronson (in Vice President Merryman's office, room 120)

2011-2012 Performances:

Winter Performance	November 10
Spring Performance	April 5

A. Vocal Accompanying Seminar (Merrill)

Kenneth Merrill, Instructor

Audition Information:

- Date—September 7, 2:00-6:00 PM in room 322

- Sign-up—With Carolyn Bronson (in Vice President Merryman's office, room 120)

2011-2012 Performances:

Winter Performance	December 12
Spring Performance	April 28

A. Opera Repertoire Ensemble

Thomas Muraco, Instructor

Mr. Muraco will select an opera based on the singers accepted into the class. Fall semester will be musical rehearsals and coachings and spring will be stagings with performances in early April done with 2 pianos.

Audition Information:

- Date—TBA
- Repertoire—Three arias in contrasting languages (no English)
- Sign-up—With Carolyn Bronson (in Vice President Merryman's office, room 120)

2011-2012 Performances:

<i>Lucia di Lammermoor</i> (Donizetti)	April 7
	April 8

A. Guitar and Voice Duo

Various chamber music coaches

In the style of a master class, two groups of singer/guitar duos will meet together with their coach for one hour per week, with each duo receiving ½ hour of coaching. This chamber music option would allow you to sing a variety of repertoire, including classical art songs, with guitar as the accompaniment.

- Sign-up—With Lynne Normandia (Manager of Chamber Music & Ensembles, room 201)

A. Eisenberg-Fried Concerto Competition

Each year, all Manhattan School of Music voice majors have the opportunity to audition for the school's Eisenberg-Fried Concerto Competition. The student will select a work for voice and orchestra and audition that piece (with piano reduction) for a faculty jury in the winter. The winner chosen from this audition will get to perform the piece with one of the Manhattan School

of Music Orchestras in the subsequent school year. Past winners have sung Strauss's *Vier letzte Lieder*, Wagner's *Wesendonck-Lieder*, and Ralph Vaughan Williams's *Songs of Travel*.

A sign-up sheet for the audition will go up a few weeks prior to auditions. Please consult your major teacher to see if this is a good opportunity for you.

Please note: Every vocal coach schedules a final class performance for voice students in the above small ensembles. Baroque Aria and Cynthia Hoffmann's Class may occur outside of the school.

Students participating in Vocal Chamber Music classes will have the opportunity to perform on the Winter/Spring Chamber Music Festivals. The Winter Chamber Music Festival will be held on December 4. The Spring Chamber Music Festival will take place on April 22.

If you have any questions, please do not hesitate to contact Lynne Normandia, Manager of Chamber Music and Ensembles (Room 201, lnormandia@msmny.edu or 917.493.4433)

Voice Juries

All voice majors must take a jury exam in order to pass, receive credit, and have a scholarship rating. Recital juries will be held for all graduation recitals.

A. Guidelines

Musical selections should represent differing styles, periods, languages, and tempi. **The school will pay for your lesson accompanist to play for your jury. If you choose to use an outside pianist, the school will not pay for this other pianist.**

A. Undergraduate Student Requirements

- Freshmen—3 selections including Italian and Classical English (no musical theater) - must begin with Italian
- Sophomores—4 selections including German, Italian, and Classical English (must begin with German)
- Juniors—5 selections including French, German, Italian, and Classical English
- Seniors—Presentation of a recital jury

A. Graduate Student Requirements

- First year—6 or 7 selections including a contemporary piece and no more than two operatic arias. All languages must be included (Classical English, French, German, and Italian).
- Second year—All graduating students must present a recital jury. If you are not graduating, you must present a standard jury.

A. Recital Juries

During recital juries, the faculty will hear 15 minutes of music from each recitalist’s program. Please make arrangements in the Office of the Registrar.

Students must arrange for their lesson (or other accompanist) to play for their jury. Please make 10 copies of your list of selections for the adjudicators. DO NOT make copies of the music.

A. Jury Dates for the 2011-2012 School Year

Make-up juries	December 12
Recital Juries	April 2, 9, & 16
Jury Week**	April 30 - May 4

**Please check your student mail folder for your jury date and time.

Graduation Recitals

A. Scheduling a Recital

All students must apply for graduation recital dates through the Scheduling Office (Room 110A). Recital application forms are available from the Scheduling Office and must be approved by the major teacher and the chairman of the department. The chairman’s signature signifies approval of the repertoire and programming. The student must be enrolled for major lessons until the recital(s) have occurred. It is the student’s responsibility to adhere to all deadlines and regulations imposed by the Scheduling Office.

A. Adjudication of Recitals

All Bachelors, Masters, and Professional Studies graduation recitals are to be adjudicated by a faculty jury during established jury dates. It is your responsibility to contact the chairman of the department as soon as you have been assigned dates for your recital(s). It is strongly recommended that you have each performance audio taped as documentation, which can be used for adjudications in case a problem arises which prohibits live adjudications. You should avoid requesting recital dates any later than May 1 of the year you intend to graduate.

It is the student’s responsibility to keep track of the required recital(s) during

the course of study at MSM. The Office of the Registrar and the department chair must have a copy of your program(s). You must inform the department chair of any changes in the date(s) for the adjudicated recital(s) in case of postponements or cancellations.

A. Doctor of Musical Arts (DMA) Recitals

Doctoral students are required to perform 3 recitals while in residence at Manhattan School of Music. The first recital should be presented in the spring semester of the first year of study. The other recitals should be performed in the second year of study. The recitals should contain works of a high level of difficulty. The length of the recitals should be a minimum of ninety minutes, including the intermission. Consult the director of doctoral studies for other specific procedures and requirements.

A. Recording of Recitals

As mentioned above, it is strongly recommended that all graduation recitals be audio recorded. The quality of these recordings is important for the adjudication process. You should consult the Recording Studio in room 234 for all pertinent information regarding recording services/policies.

If the recital is to be adjudicated by audio recording, it is your responsibility to provide two CD copies of the recital as well as four programs to the department chair within a week after the recital has occurred.

A. Recital Requirements

Junior year undergraduate voice students must present a half recital (approximately 30 minutes of music). The selected works must be contrasting in style and genre. Students are required to provide programs and translation packets for their audience. Please consult the recital packet (available at the Scheduling Office) for printing options.

Graduating undergraduate and graduate voice majors must perform a jury recital and a graduation recital (program approved by the department chair) in their final year of study. **The program for the graduation recital** must be performed from memory, and consist of a **group of songs in English (Classical, not musical theater), German, either French or Italian, and a contemporary selection** (an aria from an oratorio or opera may be included.) The selected works must be contrasting in style and genre. Along with recital programs, students are required to provide translation packets for their audience. Please consult the recital packet (available at the Scheduling Office) for printing options. Please review the time requirements below:

<u>Degree/Year</u>	<u>Approximate minutes of music</u>
Undergraduate Junior Recital	30

Undergraduate Graduation Recital	55
Graduate Graduation Recital	60
Professional Studies Recital	60
Doctoral Recital	Contact Doctoral Studies Dept.

Vocal Coaching

A. General Overview of Program

The vocal coaching program is coordinated by the Chairman of the Accompanying Department, John Forconi (ext 4499). Each classical voice major is entitled to vocal coaching in every semester for which he or she is enrolled for full time study (twelve credit hours or more) or for at least full time voice lessons if enrolled for fewer than twelve credit hours. For those who are presenting a graduation jury and recital in a particular semester, these students are entitled to specialized coaching for the duo team of singer and pianist. Therefore, there are two types of coaching available to each classical voice major: **Regular Coaching** or **Graduation Recital Coaching**. The form for Regular Coaching is available on the Student Website at www.msmstudents.com. Before filling out the information on the Coaching Request Form, please read the following descriptions of each type of coaching along with procedures and responsibilities.

A. Regular Vocal Coaching

- Program Description—All classical voice majors who are not presenting a graduation recital will receive ten sessions of private coaching each semester with a voice department staff coach. There is a list of these coaches on the coaching request form you must access on this website. The coaches on the list are comprised of current accompanying majors, graduates of the accompanying program, and coaches from outside the school. There are several pages of bios for these coaches which you can also access on the student website.

All first-year (freshman) students will receive ten one-half hour coaching sessions per semester unless you are a freshman transfer student. All others, including freshman transfer students, will receive ten, one hour coaching sessions per semester. On the Regular Vocal Coaching Request Form you will be asked to choose four coaches in order of your preference. After you have emailed your responses to John Forconi, you will be assigned to one of the staff coaches you choose. We will try to honor your first choice if possible. This will be your coach for this semester. The coach will contact you to set up a suitable schedule to ensure that ten sessions will be completed in the semester.

You will be asked to email your responses to this Regular Vocal Coaching Request each semester you are enrolled except in the semester you intend to present your graduation jury and recital.

Coaching cannot begin before the chair of the accompanying department has received the Request Form responses. Coaching sessions usually begin in the fourth week of each semester.

- **Communication**—We will be checking with your coach and your major teacher throughout the semester regarding your progress and your participation in the program. If you have any questions or difficulties, please contact the Chairman of the Accompanying Department, John Forconi (ext. 4499), immediately.
- **Responsibilities**—You will be expected to arrive at each coaching session on time and ready to work. Therefore, you should be warmed up and ready to sing. These sessions are meant to enhance your vocal progress; it is important that you use the time wisely. These sessions are not for note pounding. You should prepare as well as possible in terms of notes and rhythms. Last-minute cancellations are unprofessional and cannot be accepted. It is your responsibility to attend each scheduled session. If you are unable to attend a particular session, please give your coach at least 24 hours' notice – otherwise you will lose that session. Your coach will report frequent cancellations or absences. Please note that all ten coaching sessions must be completed before the official end of each semester. You cannot make up missed sessions in the next semester.
- **Junior Year Students**—Junior year undergraduate voice majors are required to present a half recital (30 minutes of music) in their junior year. The request for a coach is the same as above. The coach will also serve as the pianist for the recital. Make sure you inform your coach of the recital date and time as soon as you have your first coaching session. The school will pay the coach separately for playing the recital. If you decide to have a pianist other than your regular coach play for this recital, the school will not pay for this other pianist.

A. Graduation Recital Coaching

- **Program Description**—All classical voice majors who are presenting a graduation jury and recital in a particular semester will receive eight, one hour sessions of private recital coaching with a recital coach. You do not receive the ten regular coaching sessions in the same semester. This recital coaching is intended for you and your pianist. Make sure that the pianist you choose is available to attend each of the coaching sessions with you. If you choose a pianist who is currently in the accompanying program or a graduate of the program, the school pays them an honorarium of \$ 75.00.

On the Graduation Recital Coaching Request Form, there is a list of all the recital coaches available. These coaches have faculty status and their bios can be found in the school catalogue or on the school website.

On the Graduation Recital Coaching Request Form you will be asked to choose four coaches in order of your preference. After this form has been submitted, you will be assigned to one of the staff coaches you choose. We will try to honor your first choice if possible. You will receive an email and/or phone message from the chair of the accompanying department informing you of your recital coach.

Coaching cannot begin before the chair of the accompanying department has received the Request Form responses.

- **Communication**—After you have been informed of your recital coach, you must contact the coach and set up a schedule for both you and your pianist to attend the coaching sessions. If you have any questions or difficulties, please contact the Chairman of the Accompanying Department, John Forconi (ext. 4499), immediately.
- **Responsibilities**—You will be expected to arrive at each coaching session on time and ready to work. Therefore, you should be warmed up and ready to sing. These sessions are meant to prepare you and your pianist for the jury and recital; it is important that you use the time wisely. Last-minute cancellations are unprofessional and cannot be accepted. It is your responsibility to attend each scheduled session. If you are unable to attend a particular session, please give your coach at least 24 hours' notice otherwise you will lose that session. The coach will report frequent cancellations or absences.
- **Time Frame**—You should begin the coaching sessions a minimum of six weeks before your recital/jury date. Therefore, you need to complete and return the request form at the beginning of the semester in which you intend to present the jury and recital. Last-minute requests will not be honored, since no one will coach you and your pianist without sufficient time to complete the coaching sessions in a timely fashion.

Voice Department Activities Calendar (As of 9/30/11)

A. October 2011

5	Lauren Flanigan Master Class	4:00 PM	Greenfield
26	Deen Larsen Master Class	4:00 PM	Greenfield

A. November 2011

8	Amato Opera	7:30 PM	Greenfield
9	John Fisher Master Class	4:00 PM	Greenfield
9	Symphonic Choir: Die Schopfung	7:30 PM	Borden
10	Singers and Pianists Seminar	7:30 PM	Greenfield
12	Freshman Vocal Recital I	7:30 PM	Greenfield
13	Freshman Vocal Recital II	7:30 PM	Greenfield
18	Opera Scenes	7:30 PM	Borden
20	Opera Scenes	7:30 PM	Borden
22	Baroque Aria Ensemble	7:30 PM	Greenfield
29	Junior Vocal Recital	7:30 PM	Greenfield

A. December 2011

1	Hoffmann Class Recital	4:00 PM	Miller
1	Junior Vocal Recital II	7:30 PM	Greenfield
4	Vocal Chamber Music Concert	5:30 PM	Pforzheimer
6	Opera Moments II	7:30 PM	Miller
7	<i>Cosi fan tutte</i> Preview	6:00 PM	Greenfield
7	<i>Cosi fan tutte</i>	7:30 PM	Borden
8	<i>Broadway Babies</i>	7:30 PM	Miller
9	<i>Cosi fan tutte</i>	7:30 PM	Miller
10	Sophomore Vocal Recital	7:30 PM	Greenfield
11	<i>Cosi fan Tutte</i>	7:30 PM	Borden
11	Sophomore Vocal Recital	7:30 PM	Greenfield
12	Accompanying Seminar Concert	7:30 PM	Greenfield
13	British Vocal Literature Recital	7:30 PM	Greenfield
15	Contemporary Opera Ensemble	7:30 PM	Miller

A. January 2012

18	Ubaldo Fabri Master Class	4:00 PM	Greenfield
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A. February 2012

3	Symphonic Chorus/Orchestra	7:30 PM	Borden
11	Sophomore Duet Concert	7:30 PM	Greenfield
21	Marilyn Horne Master Class	7:00 PM	Borden
25	Chamber Choir	7:30 PM	Greenfield
28	Amato Opera-In-Brief	7:30 PM	Greenfield
29	Thomas Hampson Master Class	7:30 PM	Miller

A. March 2011

1	Thomas Hampson w/ MSM Chamber Sinfonia	7:30 PM	Borden
23	Sophomore Vocal Recital	7:30 PM	Greenfield
24	Sophomore Vocal Recital	7:30 PM	Greenfield
28	Martina Arroyo Master Class	4:00 PM	Greenfield
29	Die Verschworenen (Senior Opera Theater)	7:30 PM	Ades
30	Die Verschworenen (Senior Opera Theater)	7:30 PM	Ades
31	Die Verschworenen (Senior Opera Theater)	7:30 PM	Ades

A. April 2011

1	Die Verschworenen (Senior Opera Theater)	2:30 PM	Ades
1	Amato Opera-In-Brief	2:30 PM	Greenfield
3	Chamber Choir	7:30 PM	Greenfield
4	Amato Opera-In-Brief	7:30 PM	Greenfield
5	Jones Accompanying Seminar	7:30 PM	Greenfield
7	Opera Repertoire Ensemble	7:30 PM	Ades
8	Opera Repertoire Ensemble	7:30 PM	Ades
10	Symphonic Chorus	7:30 PM	Church of St. Ignatius
11	Opera Moments III	7:30 PM	Miller
13	Opera Moments IV	7:30 PM	Miller
17	Baroque Aria Ensemble	7:30 PM	Greenfield
18	Freshman Vocal Recital	7:30 PM	Greenfield
19	Hoffmann Class Recital	4:00 PM	Miller

19	Freshman Vocal Recital	7:30 PM	Greenfield
22	Vocal Chamber Music Concert	5:30 PM	Pforzheimer
25	<i>The Ghosts of Versailles</i>	6:00 PM	Greenfield
25	<i>The Ghosts of Versailles</i>	7:30 PM	Borden
26	Contemporary Opera Ensemble	7:30 PM	Greenfield
27	<i>The Ghosts of Versailles</i>	7:30 PM	Borden
28	Merrill Accompanying Seminar	7:30 PM	Greenfield
29	<i>The Ghosts of Versailles</i>	7:30 PM	Borden

A. May 2011

6	Junior Opera Scenes	7:30 PM	Greenfield
8	<i>Ragtime</i> (AMTE)	7:30 PM	Greenfield
9	<i>Ragtime</i> (AMTE)	7:30 PM	Borden
10	<i>Ragtime</i> (AMTE)	7:30 PM	Borden
11	Commencement	All day	MSM/RC