VOICE STUDENT HANDBOOK 2019-2020
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INTRODUCTION

Dear Voice Students:

Welcome to Manhattan School of Music! These are important years in your development as an artist and as a person. I wish you every success in your endeavors and I am here to assist you in any possible way. This document is designed to answer frequently asked questions about the voice department. You are responsible for knowing and following all the information contained in this handbook, along with all school policies and procedures. Should you have any questions or concerns about any details included here, please consult your major teacher or the departmental chair.

With best wishes,

Maitland Peters
Voice Department Chair
APPLIED LESSONS

Your Teacher

At Manhattan School of Music, you will be given and are entitled to twenty-eight one-hour private lessons with your major teacher in the course of one school year. Some teachers give one lesson each week. Others, given the nature of other performance and teaching commitments, offer two-hour lessons and/or lessons at differing intervals. Others still have teaching associates or substitutes to give lessons at times when they are unable to do so. Make certain that you understand your teacher’s lesson schedule plan. If you are concerned that you are not receiving the requisite number of lessons or have a problem with the frequency of your lessons, please notify the department chair.

In addition, you will be given a SYLLABUS at the beginning of each semester by your teacher. It is imperative that you read and understand what will be required of you in your lessons and preparation.

Your voice teacher is among the most vital sources in helping you make academic and career decisions, both large and small. As in any relationship, sometimes there are misunderstandings or personality conflicts that can cause difficulties. Should issues arise which require discussion and/or resolution, you are encouraged to discuss these problems directly with your teacher as they occur. In order to thrive vocally and professionally, it is necessary to have a positive and encouraging relationship with your teacher. At the same time, it is an important step to be able to develop a skill level of maturation in conflict resolution through open discussion of the problems you find untenable. Should you find the unresolved issues and/or have the sense that you cannot discuss these problems with your teacher, you are open and encouraged to discuss them with the department chair or the Provost.

Change of Teacher

Students may request a change of teacher before Add/Drop. For the fall semester of 2019/2020 year that is by September 18th, 2019. This is an important decision to be thought over carefully and thoroughly. Student decisions to change teachers are often the result of miscommunication or lack of communication with the current teacher. You are therefore encouraged to discuss the matter with your teacher and/or with the departmental chair and the Dean of Students. If you wish to change teachers, you must obtain a Change of Teacher Request Form from the
Provost’s office. Complete instructions are on the form. School policy prohibits any action against a student by a former teacher and the previous teacher is excluded from grading a jury of former students.

**Attendance Policy**

Private lessons constitute the core performance study for every student. If a student needs to cancel a studio lesson for any reason, the student should immediately inform the studio teacher. In cases of documented illness or other emergency, the teacher will attempt to make up missed lessons at a mutually convenient time. The studio teacher is not obligated to adjust lesson times or make up lessons that were canceled for non-illness/non-emergency reasons. Any student who has two consecutive unexcused absences in his or her private lessons will be required to see the Dean of Students before lessons may resume.

**Professional Leave**

No student may be absent from the school for professional engagements unless permission for such absence is granted by the Dean of Students well in advance of all such engagements. Students who wish to pursue a professional opportunity over several days must apply for a professional leave, using the form available in the Dean of Students office. Typically, the professional leave may not extend for more than two weeks.
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’.

Bulletin Board

The Voice Department Bulletin Board is located on the third floor in the hallway along with all the departmental bulletin boards. Check it regularly for departmental notices as well as performance announcements.

Opera Theater Mailing List

Important messages about ensembles, auditions and events are regularly sent to all voice students. It is imperative that you check you MSM email regularly.

VOICE DEPARTMENT ORIENTATION

All new voice students should plan to attend the voice department orientation meetings:

Undergraduate: TBA Graduates: TBA
TECHNICAL STANDARDS

Courses of Study

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

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

It is your responsibility to know the requirements of your particular course of study, jury requirements 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/Instruction-Faculty/Academic-Departments/Voice. A more thorough break down is available in the Manhattan School of Music Course Catalog.

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 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.

Each master class will have specific repertoire requirements. If selected for a master class, students must present the same repertoire as presented in the audition.

For daytime master classes, juries, and auditions, there is a standard dress code that is important to follow:

Men: Dark suit or jacket, dress slacks with shirt and tie, or dress shirt and tie and dress slacks with or without a tie. Be sure the jacket and slacks fit you well, not too tight. You need room to breathe. Polished dress shoes and your hair styled to be out of your eyes.

Women: Audition-type dress – length at the knee or below. Never above the knee. Or a knee length or longer skirt and blouse. Please wear hose/nylons and shoes at a comfortable height (no more than 2”) to keep your posture balanced. Style your hair so that it is off your face and and out of eyes. Hair that is on the face, casts a shadow and hides your face. When singing a “pants role” aria, pants are acceptable.
When planning your clothing, it is preferable to have dresses with sleeves. The light reflects on your skin and distracts from your face. Your arms will receive the light and take away from your facial and expressive presentation.

**Opera Theater**

Headed by Dona D. Vaughn, Artistic Director, the program is internationally known for its excellence. Each year two fully staged productions are presented, which span the classical and contemporary repertoire. Students have an opportunity to work with leading professional directors and participate in a comprehensive outreach training program.

Other important elements of the opera program are the Opera Workshop and Opera Lab, which provide appropriate venues for singers to develop stagecraft and dramatic interpretation as well as gain additional performance experience.

The Manhattan School of Music Opera Theater produces two fully staged operas with orchestra, one scenes program, two educational outreach programs and one contemporary opera workshop each academic year. The Manhattan School of Music Opera Theater are open to all Masters, Professional Studies, and Doctoral vocal performance majors.

The Opera Theater’s performances for the 2019-20 academic year will include:

- **Fall Mainstage Opera** I DUE FIGARO, Saverio Mercadante
- **Spring Mainstage Opera** MARTHA, Friedrich von Flowtow
- **Senior Opera Theater** MOSCOW, CHERYOMUSHKI, Op 105, D. Shostakovich
- **Opera Outreach** TBA

**Opera Scenes**

Jonathan Brandani, Conductor
Laura Alley, Director
The Riverside Theatre

Fall Opera Scenes include:

- **CENDRILLON**, Jules Massenet
  Act I, Scenes 3, 5, 6
- **DIE ENTFÜHRUNG AUS DEM SERAIL**, W. A. Mozart
  Act II Quartet
UN BALLO IN MASCHERA, Giuseppe Verdi

AKHNTEN, Philip Glass
  Act II, Scene 4
  Act III, Scene 1

Opera Scenes repertoire is subject to change following Fall 2019 Opera Theater audition results.

Discover Opera!
Mark Janas, Music Director Gordon Ostrowski, Director TBA

Amato Opera-In-Brief: LeAnn Overton, Music Director Gordon Ostrowski, Director TBA

Spring Cabaret Shane Schag, music director Andy Gale, director April 22, 2019. Miller Recital Hall

You will be notified about specific materials needed for auditions and callbacks. Official dates and times for said auditions and callbacks will be provided at a later date.

Scholarship students: please note it is the policy of the department that all scholarship students are encouraged to audition for all opera productions and accept whatever role offered.

Auditions for the spring semester productions will be held later in the first semester. You must remain in town for the duration of this week to be considered for the spring semester productions.

All singers have the opportunity to participate in various Performing Ensembles and Performance Technique Courses. These offerings, for which you may audition or sign up, are listed below. Please follow the instructions for each individual offering. Please note these offerings are subject to change and any updates will be sent by email.
MM singers are required to complete two semesters of Performance Technique classes in their first year. First year MM students and second year MM students who have not fulfilled this requirement will be given priority for enrollment in Performance Technique courses. Second year MM students, PS students, and undergraduates may participate in Performance Technique courses as class capacity allows. Please note that students are not permitted to audit Performance Technique classes.

<table>
<thead>
<tr>
<th>Performance Technique Course</th>
<th>Instructor</th>
<th>Offering Available</th>
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</thead>
<tbody>
<tr>
<td>Opera Workshop</td>
<td>Dona D. Vaughn</td>
<td>Fall and Spring</td>
</tr>
<tr>
<td>Opera Workshop (ESL)</td>
<td>Dona D. Vaughn</td>
<td>Fall and Spring</td>
</tr>
<tr>
<td>Performance and Audition Skills</td>
<td>Neil Rosenshein</td>
<td>Fall and Spring</td>
</tr>
<tr>
<td>Preparing an Operatic Role</td>
<td>Mignon Dunn</td>
<td>Fall and Spring</td>
</tr>
<tr>
<td>Revealing the Actor-Singer Within</td>
<td>Catherine Malfitano</td>
<td>Fall and Spring</td>
</tr>
<tr>
<td>Stagecraft for Opera and Song</td>
<td>Ashley Putnam</td>
<td>Fall and Spring</td>
</tr>
<tr>
<td>Vocal Performance Class</td>
<td>Cynthia Hoffmann</td>
<td>Fall and Spring</td>
</tr>
</tbody>
</table>
Fall 2019 Performing Ensembles Plan:

All MM voice majors are required to take at least one Performing Ensemble per semester. Students may not enroll in more than two Performing Ensembles per semester. Please note that students are not permitted to audit Performing Ensembles.

The Mainstage Opera, Opera Scenes, and Opera Repertoire Ensemble casting will be determined by the Opera theater auditions.

Contemporary Opera Ensemble, Singers and Collaborative Pianists Seminar, Singers’ and Pianists’ Seminar, and Baroque Aria Ensemble will have separate auditions.

Songs of the Romantic Period, Russian Romances and Ballads, and rosters will be determined by auditions and preferences in December/January.

<table>
<thead>
<tr>
<th>Performing Ensembles</th>
<th>Instructor</th>
<th>Offering Available</th>
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<tbody>
<tr>
<td>Mainstage Opera</td>
<td>Dona D. Vaughn</td>
<td>Fall and Spring</td>
</tr>
<tr>
<td>Opera Scenes</td>
<td>Dona D. Vaughn</td>
<td>Fall</td>
</tr>
<tr>
<td>Opera Repertoire Ensemble</td>
<td>Tom Muraco</td>
<td>Full Year</td>
</tr>
<tr>
<td>Contemporary Opera Ensemble</td>
<td>Miriam Charney</td>
<td>Full Year</td>
</tr>
<tr>
<td>Opera Outreach</td>
<td>Various</td>
<td>Spring</td>
</tr>
<tr>
<td>Baroque Aria Ensemble</td>
<td>Ken Cooper</td>
<td>Fall and Spring</td>
</tr>
<tr>
<td>Musical Theater Lab</td>
<td>Carolyn Marlow</td>
<td>Spring</td>
</tr>
</tbody>
</table>

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<tr>
<th>Additional Performing Ensembles</th>
<th>Instructor</th>
<th>Offering Available</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singers and Collaborative Pianists Seminar</td>
<td>Ken Merrill</td>
<td>Full Year</td>
</tr>
<tr>
<td>Singers and Pianists Seminar</td>
<td>Warren Jones</td>
<td>Full Year</td>
</tr>
<tr>
<td>Songs of the Romantic Period</td>
<td>Raymond Beegle</td>
<td>Fall and Spring</td>
</tr>
<tr>
<td>Russian Romances and Ballads</td>
<td>Raymond Beegle</td>
<td>Fall and Spring</td>
</tr>
<tr>
<td>Instrument and Voice Duo or Trio</td>
<td>Various</td>
<td>Fall and Spring</td>
</tr>
</tbody>
</table>
Vocal Ensembles for Undergraduate Singers

Undergraduate singers are permitted to take Performance Technique Courses and Performing Ensembles only if they have credit room, and so long as they do not conflict with required coursework.

These courses are 1 credit each; fulfillment details will be resolved by the Office of the Registrar. These offerings, for which you may audition or sign up, are listed below. Please follow the instructions for each individual offering. Please note these offerings are subject to change and any updates will be sent by email.

Complementing the Performance Technique classes are Performing Ensembles that place students on the stage.

Performance Technique Offerings for the 2018-19 academic year include:

SP1070.M2 Revealing the Actor/Singer within Instructor: Catherine Malfitano

SP1070.H1 Vocal Performance Class Instructor: Cynthia Hoffmann

SP1070.R2 Performance and Audition Skills - Instructor: Neil Rosenshein

SP 1070.P2 Stagecraft for Opera and Song Instructor: Ashley Putnam

SP1071.M1 Performing Ensemble Offerings Musical Theater Lab Instructor: Carolyn Marlow

VX1090.11 Opera Repertoire Ensemble Instructor: Thomas Muraco

VX1090.13 Singers’ and Pianists’ Seminar Instructor: Warren Jones

Vocal Ensembles for Graduate Singers

The following group of Performance Technique Courses is designed to prepare students for on stage performances. Matriculating MM voice majors are required to take one course from this list each semester during their first year.

Complementing the Performance Technique classes are Performing Ensembles that place students on the stage. All MM voice majors are required to take at least one course from the following list. See curriculum grid for specific degree requirements and credit limitations.

If you are a first year MM Voice student: you must enroll in a minimum of one and a MAXIMUM OF TWO Performing Ensembles. You must enroll in one Performance Technique course per semester.
If you are a returning MM Voice student: your curricular grid will stay the same. You can audition for and enroll in up to three of these courses (Performing Ensembles or Performance Technique Courses) if you have room in your schedule. A MAXIMUM OF THREE IS PERMITTED. If you are not placed in an ensemble through audition and do not sign up for a small ensemble, you will be assigned one.

Chamber music assignments are based on student requests. Information can be found in this document and request forms can be picked up outside room 441, beginning September 4.

**Performance Technique Courses:**
LP 1876.V2 Graduate Performance Technique Courses Opera Workshop (ESL)  
Instructor: Dona D. Vaughn

LP1876.V1 Opera Workshop Instructor: Dona D. Vaughn

LP1877.V1 Opera Lab (Advanced Professional) Instructor: Dona D. Vaughn

SP1070.M2 Revealing the Actor/Singer Within Instructor: Catherine Malfitano

SP1070.H1 Vocal Performance Class Instructor: Cynthia Hoffmann

SP1070.R2 Performance and Audition Skills Instructor: Neil Rosenshein

SP 1072 P2 Stagecraft for Opera and Song Instructor: Ashley Putnam

**Performance Ensemble Offerings:**

LP1871.O1 Mainstage Opera (by semester)  
LP1872.O1 Opera Scenes (fall only) Instructor: Dona D. Vaughn

LP1872.O1 Discover Opera! Instructors: Mark Janas and Gordon Ostrowski

LP1872.S1 Spring Cabaret Instructors: Shane Schag and Andy Gale

LP1872.B1 Amato Opera-In-Brief Instructors: LeAnn Overton and Gordon Ostrowski

SP1071.M1 Musical Theater Lab Instructor: Carolyn Marlow

CM1070.C5 Baroque Aria Ensemble Instructor: Dr. Kenneth Cooper

LP1870 Contemporary Opera Ensemble Instructor: Miriam Charney
VX1090.11 Opera Repertoire Ensemble Instructor: Thomas Muraco
VX1090.13 Singers’ and Pianists’ Seminar Instructor: Warren Jones
VX1090.15 Accompanying Singers Seminar Instructor: Ken Merrill
Guitar and Voice Duo – Chamber Music Instructor: Coaches and times vary
Instrument and Voice Duo or Trio – Chamber Music Instructor: Coaches and times vary
CM1070 Russian Romances and Ballads – Chamber Music Instructor: Raymond Beegle
CM1071 Songs of the Romantic Period – Chamber Music Instructor: Raymond Beegle

CONCERTO COMPETITION
The Fried-Eisenberg Concerto Competition takes place in the spring semester. Information and audition requirements will be distributed in December.

ADES VOCAL COMPETITION
The Ades Vocal Competition is held each spring and is open to graduating singers who are completing their formal studies and plan to begin building their careers following graduation. Information regarding the Competition will be distributed in January. Singers must be recommended by their voice teacher.
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.

Jury 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.

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 (must begin with French).

Seniors—Presentation of a recital jury. The Recital Jury must consist of 50-55 minutes of music consisting of groups of Italian, German, French and Classical English songs and not more than one aria. It must be completely memorized. You may include a group of musical theater songs as long as you meet the Classical English Songs Requirement.

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. The Recital Jury must consist of 55-60 minutes of music consisting of groups of Italian, German, French and Contemporary English songs and not more than two arias. It must be completely memorized. Should chamber music be included on the program, it must be memorized if there are less than 2 instruments (piano not included) playing.

If you are not graduating, you must present a standard first year jury.
Professional Studies Requirements

Professional Studies students must present a recital. The recital must be at least an hour in length, and it must contain repertoire in at least three of the four Lyric Languages including an English piece from the standard classical concert repertoire (arias from an opera or oratorio, art song, etc). Recital may also have a theme.

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 another accompanist) to play for their jury. Please make 12 copies of your list of selections for the adjudicators. DO NOT make copies of the music.

Jury Dates and times for the 2019-2020 School Year will be announced by the Registrar. *Please check your student email for your specific jury date and time.

Jury for Non-Graduating Students

Sophomore Continuation Jury

Advanced Standing Jury

In rare cases, undergraduate students may accelerate their program in performance by means of an Advanced Standing jury. 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 Registrar’s office. This petition must indicate the approval of both the major teacher and the department chair and must be turned in no later than March 1 of the academic year in which the advanced standing jury is to take place.

Professional Studies or Doctor of Musical Arts

Contact Doctoral Studies Department

Jury Comments

Students have a right to see their jury comments and scores. They may elect to allow their teacher to see them.
Grading System

All juries are graded on a 10-point scale. The student’s jury grade is the average of all scores received at the jury (excluding those of the primary teacher and any teacher who has previously taught the student at MSM).

Jury Postponement

The Provost’s office 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 sing a scheduled jury will receive an F for that jury. A failed jury may result in academic probation or dismissal from MSM. A postponed jury must be successfully completed not later than the first two weeks of the subsequent semester.
RECITALS

Scheduling Recitals

A graduation recital and/or jury, if required, must take place within the last two semesters of major lessons. A date for the recital must be applied for with the Scheduling Office. The recital program must be approved by the major teacher and the department chair, and a copy of this program must be submitted to the Office of the Registrar as part of the student’s graduation requirement.

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 recorded 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.

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.

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 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. 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.

Please review the time requirements below:

**Undergraduate Junior Recital must be at least 25-30 minutes of music memorized.**
   - At least 3 of the 4 Lyric Languages

**Graduating Senior Recital must be 50-55 minutes of music memorized.**
   - Groups of all 4 of the Lyric Languages

**Masters Graduation Recital must be 55-60 minutes of music memorized.**
   - Groups of all 4 of the Lyric Languages

**Professional Studies Recital must be 60 minutes of music memorized.**
   - At least 3 of the 4 Lyric Languages
General Program Overview

The vocal coaching program is coordinated by the Chairman of the Accompanying Department, John Forconi. 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.

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 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-hour 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.

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. If you use a private accompanist, you should discuss their recital fee early in your rehearsal period.

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.

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, immediately. 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.
CONTACT INFORMATION

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

1. Leave a voice message at 212.749.2802
2. Send an email to Mr. Peters at mpeters@msmny.edu
3. Stop by his studio, Room 701, on the hour or during scheduled office hours.

Questions about technique courses and ensembles can be directed to Christina Teichroew, Managing Director of Opera Theater and Musical Theatre at CTeichroew@msmny.edu or 917-493-4833.