Welcome to Eastman! You are here because you have been chosen from a group of talented applicants to work at the highest level of artistry and scholarship. Here are some guidelines for your studies and day-to-day life in the organ department. New students will find lots of helpful information to get started, and returning students should read them as a “refresher” and also to see what changes may have been made for this year. Please keep these guidelines for easy reference during the school year and re-read them periodically.

LESSONS
Regular lessons take place in Schmitt Hall and Christ Church, as well as Sacred Heart Cathedral, Third Presbyterian, St. Paul’s, Asbury First, Downtown United Presbyterian Church (DUPC), and Memorial Art Gallery (MAG), as well as instruments on the 4th floor of the School, and occasionally other local churches with good instruments.

You will normally have one lesson per week, usually lasting for one hour. You receive 14 lessons per semester, except in a semester when the EROI Festival occurs, and that semester you will have 13 lessons, since the EROI Festival is such a great learning experience.

Lesson schedules are emailed each week. There may be changes to the lesson schedule during the week, so please check your email a few times each day; you are responsible for the information that is sent to you, often on short notice. The TAs schedule all lessons and appointments.

You are required to record each lesson (video is preferred), and to bring a standard-sized notebook so you and your teacher can write down your assignments and number your lessons. A metronome is useful as an objective reference.

IMPORTANT: Prior to your first lesson on a particular piece, you will do some basic contextual research in Sibley Music Library, on the internet, and by speaking with colleagues and faculty on the composer, the style, the performance practices, the instruments appropriate to the music, the editions available (including facsimiles when appropriate), errata, and familiarity with current scholars’ work in the particular genre, if appropriate. You will discuss these findings with your teacher before playing the piece in the lesson for the first time. It’s a good idea to bring with you the documents you have been reading, so that you and your teacher can discuss them together.

The study of context and performance practice is not a pathway to objectivity as a final goal; rather, it is a way to free us to pursue a convincing subjectivity.

Do not bring unbound photocopied scores to a lesson unless they can fit on the music desk without page turns (usually 3-4 pages are all that will fit). For scores greater in length, please hole-punch and bind your copies.

The use of photocopied music is illegal in many cases, unless you also own the score. If you prefer to perform from a photocopy, please ease your teacher’s mind and show us that you do own the score.

Library scores are not permitted for use in lessons, as your teachers may want to mark your score.

All entering organ students take Healthy Keyboard Technique class during their first one-and-a-half years of study. This small-group class is an important component of applied organ studies at Eastman. The grade from this class is folded into the semester grade for applied organ.

PRACTICE
Practicing your instrument is the single most important thing you do at Eastman. There will be many demands on your time this year, and often it will seem difficult to get the practice you need and your teacher expects, so you should plan your practice time as if it were a class you must attend each day. It’s also a good idea to plan in advance just what you hope to accomplish in a particular session. Your teachers and your colleagues can help you with creative practice ideas. Many students find it helpful to keep a practice log, which helps you and your teacher keep track of how you spend your time from week to week. A good “average” amount of time to practice is 3-4 hours each day, 5-6 days per week; some of us need more time, some need less! You must also
learn how to plan ahead and to get a sense of the “big picture” in terms of assignments for other classes, deadlines for academic projects, church commitments, etc. We suggest that you keep a calendar in which you can write down all your responsibilities for the semester, and then allocate the requisite number of hours in your daily schedule to get the work done. Remember that projects always take longer than you think they will--allow time for broken copy machines, computer crashes, car trouble, emotional distress, etc.!

Although your teacher may not mention it at the lesson, he or she can tell when you haven’t practiced, or when you have “crammed” right before your lesson. You are expected to take complete responsibility for your practice schedule. This is a crucial part of being a professional musician.

When you practice, remember to take breaks to avoid physical and mental strain, and use the 4th floor hallway to stretch and rest. Please try to keep the noise level in the hallway to a minimum so as not to distract others when they are practicing. Be especially careful not to stand and talk too near to a practice room door when someone is working inside that room.

We expect you to use the pedal clavichord and pedal piano for some of your regular practice - not only for period-specific music, but for most of the music you play as the instruments themselves give feedback and encourage good technique. Also remember to work appropriate manual passages on the piano and harpsichord, being diligent about the quality of sound you produce from each instrument.

Remember the rule: “If it hurts, don’t do it!” If you have any pain or physical difficulties, tell your teacher about them.

It’s a very good idea to be involved in some kind of exercise program---there are physical and mental benefits to exercise. There are many options available through ESM to help you stay healthy.

Good practicing should leave you feeling energized, mentally clear, and satisfied.

**PRACTICE ROOMS**
Rooms are unassigned, except for Schmitt Hall, and sometimes Rooms 426 (Fritts), 427 (Holtkamp), and 428 (Skinner), when lessons and classes are scheduled in those rooms. The rest of the rooms are on a “first-come, first-served” basis. In very heavy use times, try to vary the room you use, so that others will have a chance to get their “favorite” instrument. As a general rule, if you leave a practice room for more than 15 minutes, another student may move into that room.

**VERY IMPORTANT: turn off the organs when you leave!** Some of them have very quiet blowers, and it’s easy to forget and leave them running all day and night. Also, remember to lock the rooms!

The practice rooms are not cleaned by the housekeeping staff daily, so it’s important that we all clean up after ourselves, and keep the rooms clean for the next person as well as visitors. Your personal belongings are to be stored in your locker, never in the hall or practice rooms.

If you spill something or have a big mess, call the maintenance hotline 273-4567 for help. Problems with lights or heat should be reported to the maintenance hotline - otherwise, they won’t know about the problem. If the heat in a room gets much too hot, it can hurt the instrument—please report it!

- Please do not wear snowy boots or shoes in Schmitt Hall—leave them in the foyer of Schmitt.
- Please do not place your street shoes on the green chairs—please leave them on the floor.

The weekly allotment for practice time in Schmitt Hall and Christ Church is one hour per venue every week for each student. The TAs are responsible for these schedules. Other major venues for practice and lessons such as Memorial Art Gallery (MAG) and the churches listed above will be scheduled separately. Try to take advantage of the instruments that are available to you!

When you are a guest practicing in a church or other institution, remember to adhere to schedules precisely, arriving on time, and most important, leaving on time. Show respect for the institution, the staff, and the volunteers who work there.

**CARE OF OUR INSTRUMENTS**
The PARSONS ORGAN COMPANY, along with our organ maintenance TAs will work diligently to keep our
instruments in excellent condition. However, they cannot make weekly routine checks of each stop on each practice organ. Instead, they depend on you to let them know if there are any problems. Please use the blue binders found in each practice room to notify them of the problem. Express the problem clearly, note the date, and sign your name in case they have a question about the problem. The Schmitt Hall organ has a drawer on the right that contains index cards on which to write down any maintenance issues. (The drawer on the left contains the list of the memory level assignments.) Remember that if you do not report a problem with an instrument, chances are it will not be fixed! If the service issue is urgent please leave a text message with an organ maintenance TA. This year, they are Ivan Bosnar, Nat Gumbs, Daniel Chang, and Alex Jones. If there is an emergency and the organ cannot be used, it’s OK to text Matt Parsons directly.

If you are practicing on the pedal clavichord and a string breaks, do not attempt to remove it, but call or email Mitch Moore, head of the Instrument Office (on the 5th floor) immediately. Removing the broken string means the repair will take much longer.

As many of you know, we are fortunate to own a vintage 19th-century French Harmonium, built by Victor Mustel in Paris, and it’s currently located in ESM 428. This is a valuable museum-quality instrument and we must all take care to protect it. Do not pump the bellows or attempt to play it unless you have had instruction on its operation. Do not place anything on the harmonium and please take extra care to keep 428 locked at all times. We are also the proud owners of two 19th-century French pianos: a French Erard for the hands, and a Belgian Derdeyn for the feet. These are valuable and delicate antiques. Please treat them accordingly.

Our harpsichords represent a major part of our collection, and harpsichord students will experience them all.

Treat all our instruments as things to be treasured: they are your “voice”.

REPERTOIRE REQUIREMENTS
Our repertoire requirements are found in detail in a handout titled “Undergraduate Repertoire Requirements.” We expect each student to learn a minimum of approximately 70 minutes of music each year, at least half of which should be memorized. Graduate students are expected to use the Undergraduate Rep Requirements as a starting point, adding minimally 70 minutes of music each year from this list. It is your responsibility to keep up with this amount of work, and it is also recommended to discuss your progress with your teacher from time to time, to be certain that you are meeting expectations.

Believe it or not, you will never have more time to practice than you have now.

COLLOQUIUM AND STUDIO CLASS
All organ majors attend the departmental colloquium and studio class each week. Colloquium is held at 7PM each Monday, in Schmitt or another local venue. Check your email on Mondays in case of changes. Often we host a guest presenter on a particular professional topic. At other sessions, we use a “workshop” format: a student plays a hymn for the class (the class functions as the congregation), and another conducts from the console and plays an accompanied anthem (the class functions as the choir). During the semester in which Sacred Music Skills 201-401 is offered, students in that class may do an unaccompanied anthem, in consultation with Prof. Kennedy. A brief vocal warm-up and rehearsal of the anthem is required, utilizing the most efficient and musical rehearsal techniques. Prepare these presentations at the highest possible professional level as if auditioning for a major church job--- the quality of this work factors into your overall grade in organ for the semester. A very brief and well-prepared presentation on the context (some information on history of the work, composer, author of the text, appropriate liturgical use) of the hymn or anthem is also expected. At the conclusion of each presentation, the class and faculty offer helpful feedback to the performer.

The purpose of the hymn-playing session is to help you increase your skills in leading congregational singing. Please keep in mind that any free accompaniments, added descants, and the like should all be geared to one essential goal: to help people to sing better.

The primary purpose of the anthem session is to help you increase your skills in conducting from the console. Your rehearsal should be focused upon preparing the singers to respond confidently to your direction from the keyboard. You want to ensure that the singers are able to sing the anthem accurately and stylishly; you can facilitate this process by choosing pieces that are not too difficult to sing well in a short amount of time.

Timing: fifteen minutes for the hymn presentation, and twenty-five minutes for the anthem, including comments from your colleagues and the faculty. Remember to set a timer for yourself when you present so that you do not run over the allotted time.

Constructive, friendly, and honest criticism from your colleagues is a valuable gift.
All organ majors attend **studio class**, also on **Mondays**. You are invited to attend studio classes other than your own if you have time, and occasionally you may play in another studio class, with permission of both teachers. Bring your **calendar** to class each week in case of changes to lesson schedules or for scheduling special organ department events. Studio class sign-up sheets are on the **faculty bulletin board** - please sign up as early in the week as possible so that other students may bring scores to follow what you are playing—this is an excellent learning opportunity! Each student must perform in a **minimum of six studio classes** per semester, and each performance is preceded by an entrance, applause, acknowledgement of applause, etc. This helps create a “real world” experience in studio class. Each performer gives **aural program notes**, and it is important that the information in the notes is thoroughly researched and concise---brevity is important here. Studio class is one of the most valuable and important experiences at Eastman.

**You are required to record all performances in studio class**, and listen to it prior to your next lesson, even if your next lesson is on Tuesday morning.

You must provide a score—original or photocopied—of the piece(s) you perform at studio class for your professor to follow while you play. In the case of photocopied scores, always hole-punch your music and put it in a binder before giving it to your teacher. **Do not play from unbound pages of photocopied compositions in studio class** unless the piece is three pages or fewer in length. The teacher will make notes on your score while you play, and you will compare your reactions to your performance at your next lesson.

Often on Thursday evenings or other times, there will be an optional **student-run performance class**, where anyone can play anything for anyone who attends. This is another wonderful opportunity to hone your performing skills; to get the most from it, be sure to record your performance and listen to it afterward.

**Believe it or not, everyone misses studio class when they leave Eastman.**

**JURY RECITALS**
Jury recitals take place in **Schmitt Hall** during **Jury Week**, when all regular classes and lessons are suspended. For jury recitals, you are responsible for the printing of your own program, and often students playing in the same day can share one printed program. Please invite family, church members and friends to these public events. Juries are scheduled by sign-up at the beginning of spring semester. We ask also that you **prepare on your own one 3-6 minute self-prepared piece** as part of your program. Please consult your teacher when choosing this piece. **YOU MUST RECORD YOUR JURIES AND DEGREE RECITALS.**

<table>
<thead>
<tr>
<th>Freshmen and Sophomores:</th>
<th>½-hour program</th>
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</thead>
<tbody>
<tr>
<td>Juniors:</td>
<td>1-hour program</td>
</tr>
<tr>
<td>1st-year MM:</td>
<td>½-hour program</td>
</tr>
<tr>
<td>DMA:</td>
<td>½-hour program (in any year in which a degree recital is not played)</td>
</tr>
</tbody>
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Each **first- and second-year student** (regardless of degree program) will also play a **7-10-minute jury** on the **pedal clavichord** in the early spring semester, and students enrolled in the **organ improvisation** class will present a **concert** at the end of each semester.

Some students find it helpful to use the first half of their planned degree recital as their spring jury program as a sort of “dress rehearsal”. In these cases, the degree recital must take place by the end of the following September; otherwise an entire new program must be learned for the degree recital. A word of warning, though: it is not always easy to find a recital date early in the Fall semester.

**Each time you perform, you have the opportunity to make your listeners experience something great.**

**DEGREE RECITALS**
You must register for your degree recital in the Registrar’s Office prior to the beginning of the semester in which you will play. **Also note the school-wide rule regarding a recently composed piece on your program.**

| Senior:                  | 1-hour program |
| 2nd-year MM:            | 1-hour program |
| DMA:                    | Two 1-hour programs; one lecture-recital |

**For DMA students, the lecture-recital preparation is guided from the beginning by a member of the Musicology or Theory (or other) faculty, in consultation with your major teacher. For their lecture-recital, DMA students often expand a topic already used in a “590” course. There are regulations to follow when beginning the**
It is best to decide on a date for your degree recital as early as possible in the semester, when there are more available choices. To secure your recital date and location, please follow the following procedure:

- confer with your teacher about the date and location.
- ask the TA, Nat Gumbs, to check out this date with all organ faculty for availability.
- if it is available, the TA will inform you and all organ faculty and add it to the calendar, making it official.

Although this seems complicated, doing it this way has helped to avoid miscommunication!

In order to ensure that you perform at your own highest possible level at your recital, we employ the **TWO-MONTH RULE**

This rule is in effect for all jury and degree recitals, as well as outside high-profile events such as competitions. When you set your recital date, you must plan it so that you can be completely ready to perform from memory at least two months prior to the actual recital date. For jury recitals, the two-month date usually falls in mid-February, since Jury Week is usually in mid-April. Remember that this rule exists for you to play at your best! If the two-month rule is missed, then the jury will be postponed until the fall, and an incomplete grade for the semester will be recorded.

Two months to internalize the music—it’s a luxury we can all afford...

The opportunity to hear your colleagues is one of the great advantages in attending Eastman. We require you to take advantage of these opportunities and support your colleagues by attending their performances and lecture-recitals. If you cannot attend a colleague’s performance, it is standard practice here, as in the “outside world” to inform that person as well as your teacher that you will not be there. This is done simply, by email. We also hope that you will find time to attend recitals other than in your major field -- opportunities abound to hear all kinds of wonderful music here!

**GRADING**

Everyone would like to get a grade of “A” each semester. We would be extremely happy to be able to give all “A’s” to our students. The “A” grade is given for your best possible work. However, it is indeed rare for everyone to do their absolute best all the time, so you might find yourself with an “A-minus”, “B-plus”, or a “B”. Please feel free to discuss your grade with your professor towards the middle of the semester if you suspect that you have not been working at your highest level. A grade lower than “B” indicates a significant problem.

**“ORAL” EXAMS**

The Oral Exam for the MM degree is usually scheduled near the end of the MM degree. It lasts just under an hour, and consists of two parts: a presentation by the student on one of the pieces or groups of pieces on the degree recital, and “in-depth” questions on all recital repertoire. The presentation section should last 20-30 minutes, and presented as if it were to be given at a scholarly conference or symposium. It should show your ability to do thorough research. A handout is appropriate, but there are many other creative ways to make your points. This experience will help you when you are called upon to give a presentation at a conference or for an AGO Chapter, and you will have a short lecture ready when asked! The questions will involve all the usual information about the repertoire, as well as your own thoughts and conclusions about what you have learned. **Please do not wait until the last week of the semester to schedule this.**

The DMA Oral Exam is scheduled by the Office of the Associate Dean of Graduate Studies, and usually lasts for two hours, with four faculty members from various departments, including your major teacher. The major focus of the exam is your own instrument and its repertoire, and occurs after the Comprehensive Written Exam is passed. See Deanna Phillips in the Graduate Studies Office for further details.
**REGULAR OUTREACH ACTIVITIES:**

**EROI FESTIVAL**
A major national event held every two years in the even-numbered years. This year, the EROI festival is October 26-28. All organ students are required to attend all events at the festival, and to serve as “hosts” to our visitors. All students are responsible to request excused absences from classes and other commitments for these three days (Sunday church services excluded). Please take care of this during the first week of classes. If anybody has any trouble being excused from a conflict, contact your teacher or TA.

**“EASTMAN @--------” : COMMUNITY ORGAN CONCERTS**
These recitals are presented at churches around Rochester to give students performance opportunities and to nurture the public’s interest in organ music. Also an offering is taken for a travel fund for our students. Usually 3-4 students play and talk at every concert; it is important that we have full participation from all students. You will be expected to perform in one recital each year and volunteer for one recital each year (volunteering involves going a little early with the display boards, collecting money and generally just being on hand). Details about these recitals will be posted early in the semester. Caroline Robinson is in charge of these recitals.

**“TUESDAY PIPES”**
This is a series of 25-minute organ recitals at 12:10pm on Tuesdays played by students, faculty, and occasional guests on both organs at Christ Church. This is a major part of our outreach as a department.

**“GOING FOR BAROQUE”**
Students play 25-minute “Going for Baroque” mini-recitals each Sunday (1:00pm and 3:00pm) at the Memorial Art Gallery on the Italian Baroque organ in the Fountain Court. Students are expected to play once and tread bellows once each semester. Sign-ups for Sunday recitals and weekly practice are posted in the fourth floor hallway. Practice time must be arranged by noon on Wednesdays the week prior. Wendy Yuen is the DA who works as the MAG scheduling liaison and he coordinates the weekly student recital series. There are very strict rules regarding the use of that facility, and it is important to know these before planning your practice and your lesson there. Also, each student is required to have at least one lesson at MAG several weeks prior to his/her recital. Plan ahead for these!

**“THIRD THURSDAYS” AT MAG**
On the third Thursday of each month during the school year, we present special evening concerts showcasing Eastman faculty, students, and guest performers. Students are expected to attend and also volunteer as ushers and bellows-treaders at these wonderful musical events.

Many other specific performance opportunities will be available to students as the year progresses.

**OUTSIDE PROFESSIONAL ACTIVITIES**
You represent your teacher, your colleagues, and your school when you engage in any outside professional activities. Please consult your teacher before accepting outside engagements such as recitals, competitions, masterclasses, or permanent church jobs. Feel free to consult with your teacher or other faculty members for advice when in doubt regarding appropriate professional behavior.

We strongly urge each member of the department to join the American Guild of Organists and the Organ Historical Society. Our local AGO chapter is very active, and they welcome the involvement of Eastman students. The Student Liaison this year is Nat Gumbs. Please see him for membership applications, transfers, or general AGO information. It’s important to belong to the AGO.

**A/V EQUIPMENT**
The Organ Department is fortunate to have several pieces of A/V equipment that are available for our short-term use. These include a projector, portable screen, microphone and stand, and CDR recorder. These items can be signed out from the TA office. Please contact Karl Robson to arrange to borrow any equipment.
**RECORDERS**
You are required to record your lessons, studio class performances, jury recitals, degree recitals, improvisation classes and other performances, so you must own a recording device of good quality. (You are also required to LISTEN to those recordings.) This is to help you to remember what your teacher said in the lesson, as well as to discover the difference between what you might have intended in a performance, and what might have actually happened! Remember that it is easy to forget to record a performance when you have so much else on your mind, so ask a friend to do it for you. If you are able to make a video recording, you will be richly rewarded by what you see!

*Your recording device is your most honest and trusted friend.*

**PERFORMER’S CERTIFICATE (“PC”)**
The Performer’s Certificate is awarded to students with superior ability in public performance. Specific organ department requirements: two recitals (nominating and ratifying) are performed. At least one full semester of lessons must be taken between the two recitals. Degree recitals can count towards the PC if requested and approved in advance. Both recitals must display absolute security of memory and technique, as well as creativity in interpretation and clear emotional intent. Unanimous approval by the organ faculty is required.

**ARTIST’S CERTIFICATE**
This is Eastman’s highest award for performance. Two full recitals plus the performance of a major work for organ and orchestra is required. The jury consists of five ESM faculty members from different fields. For a complete description, see Alice Kurtz in the Office of the Associate Dean for Academic Affairs.

**ONLINE CALENDAR, HANDOUTS and ARTICLES, ETC.**
To view the department calendar, visit [http://www.google.com/calendar](http://www.google.com/calendar) and sign in using the e-mail address where you receive department e-mails. On the left hand side, under "Other Calendars" you will see the department calendars organized into several categories for your viewing pleasure. When the calendar name is highlighted, the corresponding events will appear. Times and locations for Colloquium, Studio classes, masterclasses, department recitals, and other events are easily accessible from this calendar.

**DEPARTMENT WEBSITE**
The Organ Department website can be accessed at [www.esm.rochester.edu/organ](http://www.esm.rochester.edu/organ). The Department Guidelines, Repertoire Requirements, Colloquium schedule, Directory, and Schmitt memory levels can be found by clicking Students>Files for current students in the left column. The password is 2013esmorgan. In addition, a number of helpful articles are posted under “Organ Department Files”.