# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Subject</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lessons, Studio Classes</td>
<td>1</td>
</tr>
<tr>
<td>Student Representation</td>
<td>1</td>
</tr>
<tr>
<td>Special Events</td>
<td>2</td>
</tr>
<tr>
<td>Concerto Auditions</td>
<td>2</td>
</tr>
<tr>
<td>F.E.O. Competition</td>
<td>2</td>
</tr>
<tr>
<td>Kneisel Competition</td>
<td>2</td>
</tr>
<tr>
<td>Auditions for Increased Aid or a Change in Degree</td>
<td>3</td>
</tr>
<tr>
<td>Non-Degree Recitals</td>
<td>3</td>
</tr>
<tr>
<td>Required Events</td>
<td>3</td>
</tr>
<tr>
<td>Departmental Recitals</td>
<td>3</td>
</tr>
<tr>
<td>Degree Recitals</td>
<td>3</td>
</tr>
<tr>
<td>Dress Code</td>
<td>4</td>
</tr>
<tr>
<td>Recital &amp; Concert Attendance Requirements</td>
<td>5</td>
</tr>
<tr>
<td>Jury Procedures—AMU</td>
<td>6</td>
</tr>
<tr>
<td>Jury Procedures—MEV</td>
<td>9</td>
</tr>
<tr>
<td>Jury Protocol &amp; Procedures</td>
<td>12</td>
</tr>
<tr>
<td>Master’s Degree Oral Examinations</td>
<td>13</td>
</tr>
<tr>
<td>Vocal Coaching Guidelines</td>
<td>14</td>
</tr>
<tr>
<td>Opera Casting at Eastman</td>
<td>16</td>
</tr>
<tr>
<td>Student Studio Change Procedure</td>
<td>22</td>
</tr>
</tbody>
</table>
Eastman’s Voice and Opera Faculty is committed to educating the finest young singers. Healthy vocalism, freedom in production and generous communication are paramount in the development of real artistry. To this end, the faculty requires students to consult with their teachers regarding all repertoire and performance opportunities on and off campus. Without this cooperation, the faculty cannot be responsible for the ultimate condition of the student’s voice. True artistry requires excellence in foreign languages and to this end the Voice and Opera Department requires constant language classes and encourages extended study in at least one foreign language of the student’s choice, including the 200G-level courses for grad students. Excellence in musicianship is a trademark of the Eastman School of Music, and the motivated and disciplined student will have ample opportunities in each degree program to achieve the highest standard. Time management is essential to remaining healthy and successful in academic and musical pursuits. The faculty will assist in every way possible to allow students to achieve their goals.

LESSONS:
Each voice student receives a 55-minute lesson per week of a 14-week semester. Studio teachers’ schedules vary, and lesson times are established in the best way possible for all concerned including pianists. Cancellation policies for lessons due to illness or other reasons will be clearly presented by each teacher and must be adhered to or makeup lessons will not be guaranteed.

STUDIO CLASSES:
Each teacher holds a weekly studio class, which involves both performance and continued teaching. These classes are required and non-attendance will affect the student’s grade. Teachers vary in how they use studio class time. Students are welcome to audit studio classes other than their own. Pianists need clear instruction from the singers regarding time of performance and repertoire being performed.

STUDENT REPRESENTATION:
Every year, each studio in the vocal department elects a responsible and knowledgeable studio member to be their representative on the Voice Representative Committee for the school year. These representatives are usually upperclassmen, although underclassmen have been elected in the past. A studio representative is a good communicator and brings forth questions, comments, and concerns from the studio to the other studio representatives, who in turn communicate those ideas to the voice faculty at the end of each semester. Representatives are required to attend all Voice Representative Committee meetings, which are coordinated by the chair of the committee. After each meeting, every studio representative should make a concentrated effort to communicate the ideas covered in meetings with their studio, either through an email, or by an announcement at studio class. In this way, the voice department stays connected and updated throughout the school year.

Each semester, a secretary and a chair are elected within the Voice Representative Committee. The chair’s responsibilities include organizing, running, and attending all committee meetings throughout the semester. The chair should also allow each studio representative time to voice their studio’s concerns at these meetings. At the end of the semester, the chair of the committee and at least one other representative will present the comments and concerns to the voice faculty. The secretary is responsible for taking the minutes of each meeting and sharing them with the rest of the
committee. The secretary, together with the rest of the committee, may also compose letters to administration and/or faculty voicing any issues that may have surfaced over the course of the year.

**SPECIAL EVENTS:**
Eastman’s Voice & Opera Department offers opportunities for performance in the following four special events that are BY FACULTY NOMINATION ONLY. Students must be registered for voice lessons in the semester they wish to enter, and may not volunteer themselves for these events.

1. **Concerto Auditions** – Two opportunities come each year for singers to sing in orchestra concerts. Both full orchestra and chamber orchestra repertoire may be entered, but the faculty will choose the two best performances at the auditions, regardless of the size of the orchestra involved. Each voice faculty member can invite appropriate students with appropriate repertoire to these auditions. Students must be registered for voice lessons to enter. Due to the difficulty of the orchestral literature for solo voice, singers nominated by teachers for this event are usually seniors or graduate students. Each student will be heard in the Eastman Theatre and will have a ten-minute time slot into which their entire piece or a cut version of it must fit including any breaks. For song cycles, it is not necessary to include excerpts from every song, but all of the most demanding sections of the solo part must be included in the ten-minute version. The audition is typically held in April for the following year’s concerts, in Kodak Hall of Eastman Theatre. The jury consists of the voice & opera faculty and, if available, the conductor of the concert in which the singer(s) chosen will perform (usually Prof. Neil Varon). The faculty reserves the right to decline naming a winner for any particular competition if a sufficient standard of performance is not demonstrated.

2. **Friends of Eastman Opera (F.E.O.) Competition** – Each academic year, the Friends of Eastman Opera sponsor an aria competition adjudicated by an outside guest from the opera world. Participation is for seniors and graduate students only. A preliminary round will define the final list for the competition. For the preliminary round you are required to sing one aria in consultation with your voice teacher. (Language to be decided by your voice teacher.) If selected for the final round, the student will prepare three arias with two languages required. (English does not have to be one of the languages.)

3. **Kneisel Competition** – Eastman’s prestigious Lieder competition has a long tradition of representing and rewarding the finest performance artistry. It was founded by George McWhorter (Rare Books Librarian and Curator of the Burroughs Collection at the Ekstrom Library of the University of Louisville, and former member of New York City Opera, and ESM alumnus) to honor Jessie Kneisel, Professor Emerita of German who passed away in 1992. The award is given to both singer and pianist, with first, second and third prizes in both categories. Students must be invited by the voice teacher from among his/her graduating seniors and graduate students. Any departure from this, such as participation by the rare advanced junior, must be approved by the voice faculty. "Lieder" here means art songs in German only. Two jury examinations will be required of each contestant. The first is a preliminary round taking place early in the spring semester. The contestant will be required to present three Lieder, including one selection by Franz Schubert. Members of the Voice & Opera faculty, together with Prof. Beryl Garver and several guests from the Humanities Department, comprise this jury and vote to determine who advances to the finals. Finalists must prepare thirty minutes of Lieder. All selections must be for voice and (modern) piano only, with no obbligato instruments; all songs must be sung for memory. The final jury occurs in Kilbourn Hall in a recital-like atmosphere approximately one week before graduation ceremonies. The competition’s guest adjudicator will hear the singer’s choice of ten minutes of the thirty-minute program. The second ten-minute period will be selected by the faculty from the participant’s program. The voice teacher will consult on all repertoire to be presented by each
finalist. The thirty minutes must include three Lieder by Franz Schubert. It is assumed that the remaining selections will represent a variety of Lieder styles. The singer who wins first place may not compete again. The first-place singer will normally give a recital including at least one group of German Lieder on the Saturday evening of the Graduation weekend.

4. Master Classes -- We are fortunate to have a variety of visiting teachers every year who give master classes in which students may participate. While we make every effort to spread the opportunities for these events evenly among the voice studios, some classes are limited by the need for certain composers or styles of music. In some cases, the funding source for the visitor helps direct the repertoire. For some guest teachers, only advanced singers are appropriate. The department also makes an effort to use as many pianists as possible while maintaining ongoing collaborative partnerships.

The Voice & Opera Department no longer uses the Performer's Certificate to reward extraordinary merit because the preceding competitions most accurately identify the highest level of voice performance.

Auditions for Increased Aid or a Change in Degree – This audition is required only for those wishing an opportunity to increase aid (graduate students only). Held on one of the regularly scheduled voice audition days, this audition re-ranks these singers with the new applicants for the coming year. Those rankings determine admission and aid. Deadline for re-auditioning is December 1. The results of this audition cannot reduce aid already awarded. Students should be aware that this process has rarely resulted in increased aid in past years.

5. Non-Degree Recitals – The department supports students performing in non-degree recitals as an important part of the singers’ development. These recitals can only be presented with approval of scheduling and programming from the studio teacher. Special consideration should be given to the timing of such recitals to avoid further loading the performance calendar during the most crowded segments of the academic year. As a general guideline, first year undergraduates should share a non-degree recital in groups of three, and second year undergraduates in groups of two. Exceptions to this guideline can only be granted by the studio teacher. The faculty encourages regular weekly times for these recitals, emphasizing weekend afternoon when parents could attend. These policies are meant to address the demands placed on coaches and pianists that exceed time commitments meant for degree recitals. Juniors and seniors are expected to focus on their degree recitals. Pianists who play for a non-degree recital must be paid a fee of $50.00.

REQUIRED EVENTS:
Departmental Recitals – There are two or more departmental recitals each semester in Kilbourn Hall and/or Hatch Recital Hall during which singers from all studios perform. The teacher determines which students sing on what date and what the repertoire will be. There is a 5-minute time limit for each singer. The timing and material for this performance should give each student the chance to be seen and heard at their best. This recital is required attendance for all voice majors. The departmental recital was originally conceived primarily for undergraduates as they have fewer performance opportunities than graduates and yearly participation is intended as a required part of their preparation for future juries and recitals. There are several departmental recitals dedicated to graduate students, usually late in each semester.

Degree Recitals – To successfully graduate in any degree in voice, the performance major must give a formal degree recital. (Doctoral students give more than one.) Dates and locations of recitals
are done by lottery through the Concert Office due to the demand for all performance halls. The first semester offers better times and venues than the second as fewer recitals occur in the fall. Those wishing to maximize their opportunity for a specific hall and a good turnout do well to choose a fall semester recital time if the teacher agrees. Information describing the lottery process used to set the date, time and location for degree recitals can be found in the Concert Office.

**DRESS CODE:**
The Voice & Opera Department has a strict dress code. What is fashionable in everyday dress is not necessarily appropriate for the stage, and the following guidelines are part of the training necessary for successful auditions, recitals, and competitions at Eastman. Your attire for every performance should be in keeping with this code, which is designed to follow professional standards. Compliance with this dress code is mandatory for both men and women. Your teacher must see your performance attire either in person or in a photo (front and back) at least two weeks before every departmental, jury, recital, audition, etc. (Studio classes are an ideal time to model potential outfits for your teacher's approval. ALL performances beyond your Studio Class require adherence to the guidelines.)

**WOMEN:**
The goal of all concert dressing should be to fit, flatter, and draw the attention up towards an expressive face. Personal style is important, as is dressing for the occasion, but the dress should not be the center of attention when you audition and perform. The women of the faculty are always willing to help you make decisions regarding appropriate dress, if you would like more specific help.

**Follow the following guidelines when choosing an outfit in which to perform:**

**Dresses:**
- Dresses and skirts must be below the knee, not at the knee or above.
- No strapless gowns allowed. If you find a flattering dress that is strapless or has thin straps, you may wear a short, fitted sweater to cover your arms. A shawl or jacket may also be appropriate.
- The dress should not be too tight to your body, but have movement and flow as you walk on and offstage. (A-line skirts often have both nice shape and movement.) Remember to consider the image an audience sees when you are exiting the stage!
- Choose a neckline that is flattering and draws attention to your face. Too much bare skin anywhere (décolletage, arms, legs) can be very distracting.
- Choose color and pattern wisely. (Again - your performance, not fashion, should be the focal point!)
- Please remember that not every performance requires a new dress. Finding one or two absolutely perfect outfits that follow these guidelines will make you feel more confident onstage.

**Hosiery and Footwear:**
- Neutral pantyhose or tights are REQUIRED, along with full or half slips.
- No extremely high heels, open-toed shoes, sandals, or flats. Heel height should be approximately two inches.
Hair and Makeup:
- Hair should be off your face, sprayed or pinned into place, so that you (and your audience) are not distracted while you sing.

MEN:
Attire:
--The department requires a jacket and tie for departmental recitals, auditions and jury performances.
If you like, you may look for a vest (check for a longer length and comfort while breathing) to wear under the jacket so that the jacket button can remain open.
--You need not only wear white shirts. Please wear a colorful tie with perhaps a pocket handkerchief to match.
--For those of you that need more collar width, be sure to try to find a fitted shirt to wear underneath so that the shirt doesn’t feel too bulky. You can also purchase collar extenders in most men’s stores. By wearing them behind your ties, you can keep the shirt button open.
--Socks must be worn, and match each other and the rest of your outfit.

Grooming:
--Please be sure you have shined your shoes and that slacks are pressed.

RECITAL & CONCERT ATTENDANCE REQUIREMENTS:
The faculty believes strongly in the value of our students observing performances with a wide range of instruments, repertoire and musical styles while at Eastman. Voice majors will be required to attend 30 such performances by the last day of finals in May. All Eastman School of Music sponsored recitals and concerts count toward the required number. This includes concerts given by the RPO, and the choral series “Cantatas” and “Voices”, but not independent concerts given at other local area churches. Mandatory department events (departmental recitals, master classes, etc…) do not count toward the required number.

Ushering for a concert counts toward the required number, if the ushering duties permit the student to actually hear the performance. For record-keeping purposes, we ask the students to identify on the signed program those concerts which they have ushered. Performances in which the student is taking part do not count toward the required number, as it is unlikely that the student can experience the event as the audience can.

In order to enforce this policy, any voice student who does not reach the required number of 30 concerts per year will see their applied voice grade drop by one letter grade.

PROCEDURES
• The documentation of attendance will be a program from the concert signed by the student. Students who are planning to get credit for attending a concert should arrive early to be sure they get a program. Programs will be returned to students at the end of the semester. If students need access to the information on the program beforehand, they should copy the program before turning it in.
• A student “attendance counter” is chosen by the studio teacher. This may or may not be the studio representative, and may be the teacher’s Departmental Assistant if that student belongs to their own studio.
• Each week, at some time during studio class, the attendance counter will collect from the students a signed program from any concert(s) that they attended the previous week.
• An attendance roster has been prepared by the department secretary that will allow the attendance counter to document the number of concerts each student in the studio attends, by entering the date of the concert in the grid. Each voice teacher will keep the roster for their studio.

• Each week the attendance counter brings the signed programs into the Voice & Opera office, Rm. 807Annex.

JURY PROCEDURES

The following levels are designated to reflect and support Eastman’s schedule of undergraduate study in pedagogy, diction and Italian, German and French languages. Undergraduates in Applied Voice must complete VOICE VII. Undergraduates in Music education must complete VOICE VI. Undergraduates in other disciplines (e.g. History of Music, Composition, Theory) must complete VOICE V although they may complete a higher level if they satisfy all requirements including language proficiency in performance.

Master’s candidates in Performance & Literature must complete VOICE VIII. Master’s candidates in Music Education must complete VOICE VII; Master’s candidates in other disciplines must complete VOICE VI, although they may complete VOICE VIII if they satisfy all requirements including language proficiency in performance.

Doctoral candidates in Performance & Literature must complete VOICE IX.

Candidates for the Doctor of Musical Arts in Music Education must complete VOICE VIII. In addition, they must prepare one lecture recital. All DMA candidates in other disciplines must complete VOICE VII although they may complete VOICE IX if they satisfy all requirements, including language proficiency in performance. The jury may also question the candidates on matters pertaining to history of vocal art, the important artists and pedagogues of the past and present, and the composers prominent in voice literature.

All requirements as to repertoire listed herein, either on the undergraduate or graduate level, AMU or MUE etc., are assumed to be basic minimums only. The student’s teacher has the right to ask for the completion of more material. However, no other additional songs or arias will be offered in the juries beyond those required for each level.

NOTE: The Eastman Voice Faculty does not hold pre-degree recital hearings to approve or cancel the projected program and date for seniors and graduate students. Clear guidelines and rules must be established by each studio teacher with full understanding and agreement by each student. There should be deadlines for finalizing repertoire choices and giving that music to the pianist or collaborative partner. A memorized sing-through of the entire program should be the final gateway to proceeding to performance. Some teachers require this a month before the date, others three weeks before, It is more successful if some type of “contract” is drawn up and signed by the teacher and student so that there are no misunderstandings. This clarity prevents careless treatment of pianists, mediocre performances, unnecessary cancellations and upholds the highest standards of the Voice & Opera Department.
Specific Jury Level Requirements
The continuing goals for each jury level shall include the evaluation of singers on their progress based on the principles of singing-breath control, tone production, resonance, range, flexibility, commitment to performance and mastery of language and diction. The student will present to the faculty at each jury a repertoire sheet that includes their name, pianist’s name, jury level, selections and composers. A copy of the music is not necessary.

VOICE I
For beginning students of voice, repertoire for this study can include vocalizes, vocal studies by Vaccai, Marchesi, etc. or simple art songs in English. To complete VOICE I and be promoted to VOICE II, the student shall present from memory to a jury examples as directed by the teacher.

VOICE II
Further development of vocal technique with continued emphasis on breath control, tone production and resonance. Additional repertoire can include Classical Italian ariette and English art songs. To complete VOICE II and be promoted to VOICE III, the student shall present from memory to the jury an Italian arietta and an art song in English.

VOICE III
Continuing attention to vocal technique with more advanced study of phrasing and interpretation. Learned repertoire for the semester can include Italian ariette, English songs, oratorio selections or music from the Baroque period. To complete VOICE III the student shall present from memory to a jury from the learned repertoire one Italian arietta and two art songs in English.

VOICE IV (Freshman Jury - BM AMU)
Continuing attention to vocal technique with further emphasis on interpretation and communication. The emphasis this year should be on the study of Italian repertoire in conjunction with the study of Italian grammar and diction courses. To complete VOICE IV and be promoted to VOICE V, the student shall present from memory to a jury from the learned repertoire two Italian ariette and two art songs in English. At least one of the jury selections shall be from the Baroque or Classical periods. Students may include Handel arias in their repertoire, but other opera arias and musical theater pieces cannot be programmed. No additional collaborative instruments are allowed. The student will choose the first selection, and the voice faculty will select a minimum of one additional piece from the list submitted. Students will be responsible for a word-for-word translation for any of the Italian selections on the repertory list.

VOICE V (Sophomore Jury - BM AMU)
Learned repertory requirements for this year’s study shall include an emphasis on German Lieder in conjunction with study of the German grammar and diction courses. It should also include continued work on art songs in English or Italian, oratorio and opera arias from any period. To complete VOICE V and be promoted to VOICE VI, the student shall present from memory to the jury from the learned repertory three German Lieder and two art songs in English or Italian ariette from any period. Students may include Handel arias in their repertoire, but other opera arias and musical theatre pieces cannot be programmed. No additional collaborative instruments are allowed. The student will choose the first selection, and the voice faculty will select a minimum of two additional pieces from the list submitted. Students will be responsible for a word-for-word
translation of any of the German selections on the repertory list. Passing the sophomore jury does not guarantee passing the Junior Jury the following year.

**VOICE VI (Junior Jury- BM AMU)**
Continuing attention to refinement of vocal technique, phrasing, interpretation and performance. Learned repertoire should include the continuing work on German, Italian, arias, oratorio and English song repertoire in addition to an emphasis on the French melodie in support of the coursework done this year in French grammar and diction. To allow for a more artistically and vocally viable half-recital (intended as preparation for a full recital in the senior year) the junior jury will be a program of 20 minutes of music to be selected by each student and his/her teacher. The program must include selections in French and should best reflect the skills and talents of each singer. There are no other requirements. The program may include other collaborative instrumental partners but the program cannot exceed a total of 25 minutes which includes setup, walking on and off stage, and the artistic pauses between songs. This program will be presented during Jury week in Kilbourn Hall. Students will be notified by the faculty secretary when their programs need to be submitted for printing. Song translations are not necessary. The public is invited to this class recital.

**VOICE VII (Senior Recital- BM AMU)**
To complete voice VII, the student shall present from memory a formal public recital of 45 minutes of music. If the student chooses to have an intermission, it is not to exceed 10 minutes. Singers may be allowed to use music for larger chamber works with instruments. The recital shall consist of vocal literature from distinctly different periods and styles. One group must be from the Romantic period. The student must show excellence in at least three foreign languages, two of which must come from the languages required in Eastman’s performance degree in voice. In addition, repertoire written during the previous 45 years must be included in the recital and listed on the recital program, showing the date composed.

If a student wishes to collaborate with a composer for part of the senior recital, the composer must be officially supervised by the composition faculty. The voice teacher must advise the project, and the composition must be complete no less than 3 months before the recital date. If the composer is off campus, the voice teacher must see and approve the composition no later than 3 months before the recital date. There are to be no microphones, supertitles or projections in the senior degree recital. The recital program should include texts and translations.

A quorum comprising the studio teacher and one other faculty member will be present to judge whether the student has fulfilled the recital requirements for the degree program in a satisfactory manner. There are no pre-recital hearings (See previous note) see “Procedures for determining pass/fail statue of the Senior, MM and DMA for further information. Completion of VOICE VII does not automatically imply promotion to VOICE VIII.
VOICE VIII (MM in Vocal Performance)
To complete VOICE VIII, the candidate must present: a jury examination in the spring of their first year of study, a full recital of 50 minutes of music and an MM oral examination presentation. The spring jury will require four pieces of music in three languages that include English. These selections can be from the song, opera or oratorio repertoire. This jury should not include additional collaborative instruments.

The master’s recital is expected to follow standard recital form, the language requirements consisting of two Romance languages, German and English. Other languages may be included or substituted at the discretion of the teacher. Any substantial departure from this form, such as the programming of a lengthy song cycle, must be approved by the Voice & Opera Department. A candidate must submit performance material to the teacher for approval. A two-member quorum will attend the recital and judge whether the student has fulfilled the requirements for the degree in a satisfactory manner. See “Procedure for determining pass/fail status of the Senior, MM and DMA recital” section. There are no pre-recital hearings. For information regarding the MM Oral Examination, please see “Master’s Degree Oral Examinations” section.

VOICE IX (DMA in Vocal Performance)
To complete VOICE IX, a candidate must present two full recitals of 50 to 55 minutes of music and one lecture recital. The total length of any of these recitals, including intermission, may not exceed 70 minutes.

The full recitals do not have to follow any standard recital form, but may be in the special area of the student’s interest. There are no specific language requirements for these recitals, but it is understood that the doctoral candidates will be fluent in the singing of the standard languages required for the concert and opera fields.

The lecture recital should also reflect the student’s area of interest. Vocal illustration must be an essential part of this lecture recital. The recital should be recorded on DVD for the Sibley archives and DMA Lecture Prize consideration.

A candidate must submit performance material, which has been approved by his teacher, to the graduate advisor. In addition to the advisor, a two-member jury consisting of the student’s teacher and another voice faculty member will attend the recital to judge whether the student has fulfilled the recital requirements for this degree satisfactorily. Repertoire for the DMA years of study should embrace Baroque, Classical, Romantic, 20th Century and Contemporary styles. Other ideas for advanced repertoire study include oratorio, opera roles, cycles from a various period, works of J.S. Bach, etc.

Jury levels for MEV (students majoring in music education with vocal emphasis)
Languages covered in the jury will hopefully reflect the language being studied in that academic year. This is not a NYS requirement. Please note that the MEV advisor encourages all majors to take both Italian and German grammar and diction courses. However, it is not always possible for the undergraduate MEV student to take French due to schedule conflicts with methods courses in the junior year.
VOICE III (Freshman Jury – BM MEV)
Continuing attention to vocal technique with emphasis on breath control, tone production, and resonance. Study of Italian repertoire shall be emphasized to coordinate with course work in Italian diction and grammar. To complete VOICE III and be promoted to VOICE IV, the student shall present from memory to the jury from the learned repertoire two Italian arietta and two art songs in English. One selection should be from the Baroque or Classical periods. The student will be responsible for a word-for-word translation of any of the Italian selections on their repertory list.

VOICE IV (Sophomore Jury - BM MEV)
Continuing attention to the refinement of vocal technique, diction, phrasing and interpretation and communication. To complete VOICE IV and be promoted to VOICE V, the student shall present from memory to the jury from the learned repertory three Italian arietta and two art songs in English. In addition, any student who has been enrolled in two semesters of German and German diction may jury with one additional German lied. At least one of the jury selections shall be from the Baroque or Classical periods. The student will choose the first selection, and the voice faculty will select a minimum of one additional from the list submitted. Students will be responsible for a word-for-word translation of any of the Italian or German lieder selections on their repertory list.

VOICE V (Junior Jury - BM MEV)
Continuing attention to the refinement of vocal technique, diction, phrasing and interpretation and communication. To complete VOICE V and be promoted to VOICE VI, the student shall present from memory to the jury from the learned repertory three German Lieder, two art songs in English or Italian arietta. If the student has taken French language and diction, one melodie may be included in the jury. Students may include Handel arias in their repertoire, but other opera arias and musical theatre pieces cannot be programmed. No additional collaborative instruments are allowed. The student will choose the first selection, and the voice faculty will select a minimum of two additional from the list submitted. Students will be responsible for a word for word translation of any of the foreign language selections.

VOICE VI (Senior Jury - BM MEV)
Continuing attention to refinement of vocal technique, diction, phrasing, interpretation, and communication. For this jury the senior music education major has two options.

The first option is to be a part of the Junior Jury recital held in the spring semester during Jury week in Kilbourn Hall. The student will be required to present a recital of 20 minutes of music to be selected by the student and his/her teacher. The program should best reflect the skills and talents of each singer. The repertory presented should reflect the formal language study done by the student during his/her time at Eastman. The program may include collaborative instrumental partners but the program cannot exceed a total of 25 minutes—which includes setup, walking on and off the stage, and the artistic pauses between songs. Students will be notified by the faculty secretary when their programs need to be submitted to her for printing. Song translations are not necessary. The public is invited to this class recital.

The second option is to present a recital in Kilbourn Hall or off-site. The student may enter the ESM lottery for this recital. It is strongly encouraged by both the voice faculty and the music education
advisor that this recital be held in the fall semester or during the first week in January in order to avoid conflicts with student teaching responsibilities. Recital repertoire must reflect the language study that has been done while the student is at Eastman. The program should be 25 minutes in length. This recital should include translations and may also include collaborative instrumental partners. This recital will be attended by two members of the voice faculty serving as a quorum. The recital should be designated as a Senior Music Education recital on the program which will be submitted to the Concert Office.

VOICE VII (Master’s Recital – MM MEV)
Continuing attention to the refinement of vocal technique, diction, phrasing and interpretation. Learned repertoire requirements for VOICE VII shall embrace Baroque, Classical, Romantic, 20th Century styles, including song, oratorio and opera literature. To complete VOICE VII, the student shall present a formal public recital of 40 minutes of music. The recital shall consist of vocal literature from various periods and styles in Italian, French, German and English. Spanish or Latin literature may be substituted for Italian. Any departure from this format will necessitate the approval of the Voice Faculty. In addition, an extensive piece(s) written during the previous 45 years must be included in the recital. A jury comprising the teacher and one other faculty member will be present to judge whether the student has fulfilled the recital requirements for the degree program in a satisfactory manner. See “Procedure for determining pass/fail status of the Senior, MM and DMA recital” section. Completion of VOICE VII does NOT automatically imply promotion to VOICE VIII

VOICE VIII (DMA in Music Education)
To complete VOICE VIII, the candidate must present a full recital of fifty minutes of music. The recital generally is expected to follow a standard recital form, the language requirements consisting of two Romance languages, German and English. Other languages may be included, or one other language substituted at the discretion of the teacher. Any substantial departure from this form, such as the programming of a lengthy song cycle, must be approved by the Voice Department. A candidate must submit performance material to the teacher for approval. A two-member jury including the student’s teacher shall attend the recital and judge whether the student has fulfilled the recital requirements for the degree program in a satisfactory manner. See “Procedure for determining pass/fail status of the Senior, MM and DMA recital” section. Learned repertoire requirements for VOICE VIII may include: one group of operatic arias; a group of Renaissance or Baroque songs or arias; two groups of German Lieder; two groups of French mélodies; two groups of songs in English; one song cycle from any period, which may be part of the preceding requirements. These requirements shall include vocal literature embracing Baroque, Classical, Romantic, 20th Century and contemporary repertoire.
JURY PROTOCOL & PROCEDURES:
As you prepare for Juries the following information offers a few protocol details that will hopefully make the process easier for you.

Freshman, Sophomore and First Year Graduate Students
- Before your arrival prepare a simple repertoire sheet. The sheet should contain all the selections you have prepared for the jury. Include your name and your accompanist name at the top. The selections should have the title, indication if it is from a larger collection or song cycle, composer and if available origin of text (poet’s name, anonymous, etc…). Prepare at least five copies of your repertoire sheet. To save paper you can paste additional rep. lists on one sheet of paper and cut.
- Remember to refer to the recital dress section of this handbook concerning dress code. Your ‘dress’ should be consistent with the expectations of performing in a departmental recital.
- Arrive 10 minutes before your audition time (804 Annex)
- A faculty member will greet you at the door and invite you into the room. Give the faculty members your repertoire list(s).
- Once at the piano, announce your name, your accompanist’s name and what selection you would like to offer first.
- After the first selection, the faculty will choose a second selection. The faculty may ask for part or all of an additional (third) selection.

For Freshman and Sophomore Classes ONLY
- After your singing, the faculty will ask you to translate a foreign language (which language depends on your year of study). The normal process is to recite a phrase in the original language and then translate. Continue this process until the faculty stops you.
- Wait to be dismissed by the Faculty.

Junior Juries
- Please arrive 15 minutes before your Jury.
- There are no ushers. It has been suggested that the class consider helping out your fellow students. This ‘help’ should be done after you sing not before. If class members could stay additional time after you sing to help out with any special requirements (holding the door for the entrance and exit, set-up for additional instruments, etc…) it would be greatly appreciated.
- The protocol will be the same as for any recital.
- Audience lights will be low
- The audience will be spread-out throughout the space
- If there is applause upon your entrance of the stage you and your accompanist should bow.
- Bow with your accompanist at the end of the full set.
  - Lead your accompanist out as you exit.
  - Dress requirements are the same as a Departmental Recital
- What may be a little different than a normal recital is the Junior Jury song set. Although you have different composers and styles it functions as a unit. This means that you should not expect to have applause between the numbers. If someone applauds within the set, do not acknowledge it.
- A singer may not bring water onto the stage but can go offstage once during their 20-minute program. If there are any additional questions please do not hesitate to contact your studio teacher. We want to try to anticipate any anxieties about the ‘unknowns’ to allow your concentration to be focused on the ‘art’ itself.
**Procedures for determining pass/ fail status of the Senior, MM and DMA recital:**

The Senior, MM and DMA recital(s) are the cornerstones of the curriculum and the culmination of the student’s work at Eastman. The candidate and the teacher should work closely together to ensure that the chosen program is appropriate in every aspect, including its length and degree of difficulty, allowing a margin for extenuating circumstances such as recent vocal indisposition. Due to the great demand for the available performing spaces (most notably Kilbourn Hall), every attempt must be made to perform the recital on the date decided by the lottery process, unless the teacher determines that to do so would potentially jeopardize the singer’s vocal health. The ultimate decision whether or not to allow the recital to be performed shall be made by the voice teacher. If the recital is to be performed on schedule, the exact program as it was prepared must be sung.

If the vote to approve by the voice quorum is **not** unanimous, the options are as follows:

1. If the reason for failure to pass is determined to be inadequate musical and/or vocal preparation, the candidate will be required to successfully repeat the entire recital during the same semester as the originally scheduled recital. In attendance will be the original faculty quorum and the department chair.

2. If the reason for failure to pass the recital is determined to be related to physical and/or vocal indisposition, the candidate will be required to successfully repeat the entire original recital program – preferably as soon as the indisposition is resolved. In attendance will be the original faculty quorum and the department chair. The voice teacher will have ultimate authority in determining whether or not the indisposition is adequately resolved and the conditions are safe for the student to perform the recital again. The student may opt to perform for faculty only or for an invited audience.

**MASTER’S DEGREE ORAL EXAMINATION REQUIREMENTS:**

A panel of three teachers from the Voice Department, including the student’s primary teacher, will be selected to serve as the student’s committee. One of the members who is not the primary teacher will be designated as chair of the committee. The examination will be scheduled for an hour, usually in the morning, two weeks before the recital date and will consist of two parts: a twenty-minute oral presentation by the student and a twenty-to thirty-minute question and answer session with the committee. Each student will present a twenty-minute presentation on one “song set” being presented on the recital. A topic may be created to give focus and direction to the presentation. During the twenty-minute presentation the student will present detailed research material on his or her selected “song set.”

**The twenty-minute presentation and topic should include:**

- a brief biography of the composer
- a brief biography of the lyricists (poets)
- other composers who influenced the selected composer
- an overview of the performance practices of the selected genre (Mélodie, Lied, Contemporary, etc...)
- an overview of the composer’s compositional techniques (within all of the composer’s compositions AND within the “song set”)
- a brief description of any music and art movements associated with the composer
(Romantic, Impressionistic, Expressionistic, Minimalist, etc...)

- the composer’s contribution to the art song genre
- presentation of the compositional techniques of the composer within the musical score of the “song set”

The committee encourages the student to use the musical score of the “song set” to show examples of his or her research during the twenty-minute presentation. Although students are asked to prepare their topic and presentation on the above criteria, they should use the same criteria to prepare all of their recital selections for the question and answer session with the committee. The student is encouraged to practice the pacing of his/her presentation to ensure it does not take longer than 20 minutes, as the chair will cut the student’s presentation short if it goes significantly over the 20-minute limit. During the following twenty- to thirty-minute question and answer session with the committee, the student should expect to hear questions that address the content of the twenty-minute oral presentation, as well as questions regarding the other selections being presented in the recital. The chair will moderate the questions and keep track of the time. Questions may range from those directly related to the above criteria (applied to all their recital music) to questions concerning performance practices and specific voice techniques.

**Three** weeks prior to the scheduled oral examination, the student will provide each member of the committee with:
- a copy of the recital program
- a one-page outline of the twenty-minute oral presentation (topic and areas to be discussed)
- a bibliography list for the twenty-minute presentation (citing between five and ten sources)

The result of the examination (Pass or Fail) is recorded by the chair on a sheet signed by all three committee members. This sheet is given to the Department Secretary, who in turn will see that the Registrar’s Office is notified of the outcome.

**VOCAL COACHING GUIDELINES:**
The coaches at the Eastman School strive to assist the voice teachers in preparing our students for both current performance needs and for a lifetime of thoughtful and disciplined musical and linguistic preparation. We wish that it were possible to meet with every voice major; in fact the requests for coaching from our students far exceed the hours that the coaching staff can provide. Due to the proliferation in recent years of non-degree recitals, the coaching faculty cannot guarantee coaching for these.

The purpose of coaching is NOT to substitute for the learning of notes and rhythms, which takes place in the practice room, but to help with the growth of repertoire which is at least fairly well in the voice, and for some teachers’ students, already heard once in a voice lesson. Coaching does not address any technical matters of voice production, but rather touches on diction, rhythm, interpretation and style. Coaches consult regularly with the voice teachers about their individual students’ needs, and all suggestions of tempo, interpretation, etc, made in coachings are subject to the teacher’s approval in the best vocal interest of the student. Freshmen and sophomores will have regular coaching times with Beryl Garver. The coaches describe their own system of coaching below:
**Professor Benton Hess (Senior Coach):**

As Senior Coach and Musical Director of Eastman Opera Theatre, Benton Hess coaches graduate students (MM and DMA candidates who are still engaged in course work and registered for one-hour weekly private vocal study with an Eastman instructor). A member of the voice faculty may request that Professor Hess work with an undergraduate on a special project. However, undergraduates may not coach with Prof. Hess without the teacher's knowledge and approval. Freshmen and sophomores may sign up for coachings with Beryl Garver, as can juniors as time permits. Mr. Hess’ focus in coaching is to work towards Eastman recitals and operatic ventures, audition opportunities (both academic and professional), and outside professional engagements that the graduate students’ advanced technique and mature artistry typically bring. Singers are encouraged to bring their accompanists to coaching sessions, although this is frequently not possible because of scheduling exigencies.

Coaching times every other week for each graduate student will be assigned at the beginning of the semester for the entire semester. Repertoire for these coachings will be chosen in consultation with the studio teacher.

Professor Hess coaches opera and art song in British and American English, Italian, French, German, Spanish, Russian, Czech, and Hebrew. He can also put students in contact with experts who can help with the pronunciation of repertory in the various Scandinavian languages, Polish, Portuguese, Hungarian, or specific dialects of Italian (Venetian or Neapolitan), Spanish (European, South or Central American, Ladino, etc.) or German.

**Dr. Russell Miller and Dr. Alison d’Amato:**

Juniors, seniors and graduate majors not coaching with Prof. Hess will be offered times with either Dr. d’Amato or Dr. Miller. The division of students among the three coaches is determined each year according to the numbers and needs of the students. Freshman and sophomores will not have regular coaching times, but some limited coaching time will be offered for those singing on the departmental recitals. Exceptions to these priorities may occur in consultation with the Voice Department. Due to the proliferation in recent years of non-degree recitals, the coaches cannot offer coaching for these.

Dr. Miller is qualified to coach songs and arias in English (British and American), German, French, Italian, Spanish, and to a limited extent, Russian. Those students singing in Scandinavian or other Slavic languages should seek help from native speakers (often surprisingly easy to do with the diverse international ESM student population!) Dr. Miller consults constantly with the voice teachers about their individual students’ needs, and all suggestions of tempo, interpretation, etc, made in coachings are subject to the teacher’s approval in the best vocal interest of the student. All coaching sessions will take place in Room 310 and focus mainly in song and vocal chamber repertoire, although opera arias are also welcome.

Generally regular coaching times are 45 minutes every two weeks. Any student requiring an hour per week will need to discuss an Independent Study, which requires registration and payment. At the beginning of the year he will offer open coaching slots on a schedule posted on the board until regular times can be established.
It is always preferable for the singer’s pianist to come to the coaching sessions, but this is often not possible due to both scheduling conflicts and the demands upon the pianists’ time. Dr. Miller will play for any singer who needs it; some advance notice of unusual or very difficult repertoire is always appreciated.

Dr. Miller may also supervise some of the opera scenes for the Opera Workshop or the Intro to Lyric Theater class at the beginning or end of each semester, but will not regularly play for any scenes. This system is designed to help maximize the Eastman coaches' availability for coaching.

As a matter of fairness as well as to avoid confusion, no student should expect to coach regularly with both Professor Hess and Dr. Miller on the same repertoire in the same semester (and certainly not on the same day, as has happened in the past!).

**OPERA CASTING AT EASTMAN:**

There are three major operatic productions at Eastman every academic year: the Kilbourn Hall production (typically, Thursday through Sunday, the first weekend of November), the Annex 804 production (Thursday through Sunday, the second or third week of February), and the Eastman Theatre production (Thursday through Sunday, the first week of April). Casting for these productions is "curriculum blind." By this is meant that any student, regardless of his/her course of study or degree level, has the opportunity of auditioning and being cast in an Eastman production, provided he/she is registered for individual vocal study with an Eastman instructor and has the permission of that teacher to participate. Auditions for the two spring shows take place the ends of September of the previous fall, and the auditions for the November Kilbourn Hall production are held in late April or the first week of the previous May. Casting is done by the stage directors, Steven Daigle, Stephen Carr, and the musical director, Benton Hess. Although these auditions are very important, the directors also take into consideration any knowledge of the singer’s work, gleaned from observation of that individual in class or public performance.

Further information about the students’ responsibilities in accepting opera roles will be distributed separately.

**EASTMAN OPERA THEATRE**

*Expectations and Procedures Student Contract*

The Voice and Opera Department at the Eastman School of Music has re-evaluated its policies concerning students and their participation with main stage and studio productions. These policies are to give optimum credibility to the production and all who participate to assure that the highest level of achievement is created in the limited time given to coach, rehearse and perform a production. These policies will be strictly adhered to and are fully supported by the entire voice and opera department.

**Coaching**

Students are required to have all their notes learned before the coaching process begins. Coaching times are designed to work on musical artistry, performance practice techniques and assembling of ensembles – NOT for note and rhythm recognition. If the coach (faculty or GA) makes the determination that the student is not prepared, they have the right to stop the coaching and report
this student’s progress to the entire Voice and Opera Department. **Pending formal discussion with the voice/opera faculty this may be grounds for immediate dismissal from the production.** Students are also required to have the second coaching of ANY section memorized along with all the details that were administered to the score in the first session. Lack of preparation at any time during the coaching process can result in dismissal from the cast.

**Memorized Sing-Throughs**

A scheduled memorized sing-through is a MEMORIZED sing-through. Two voice faculty representatives will attend these to evaluate the students’ level of preparation. There will be no exceptions. Memorized means memorized – no score in hand and no reference during any point of the individual’s scene. The Voice and Opera Department understands that for any singer (student or professional) occasional musical notes might be missed or inaccurate, a musical phrase in an ensemble might be weak due to a faulty entrance or there may be a few language mistakes. The ability to recover immediately without a need to reference a vocal score is critical in determining if these mistakes might be normal glitches or an on-going problem. If the mistakes seem excessive or progressively worse during the course of the sing-through, this may be grounds for dismissal. During this rehearsal if a student fails to show memorized preparation, the music director or stage director can ask the student in question to sit down and be replaced with the understudy (if available). If a student fails to achieve the expected level of preparation and memorization in a sing-through, the opera faculty will formally discuss the concerns with the voice faculty. **This may lead to immediate dismissal of the student from the production.**

What constitutes an unsuccessful sing-through for a student: When a student’s mistakes are excessive enough that the rehearsal noticeably stops because of continuous breakdowns, when a student must refer to his score on more than one occasion when these breakdowns occur, if the mistakes (even without stopping) seem to be excessive and affecting the other singers working with them in the scene. As subjective as this may be, the faculty draws upon their own professional experiences to determine the evaluation of each student.

The one exception to the memorized sing-through is the chorus (if applicable). Due to the sometimes ‘Yeomen’ service they give to the production and the schedule constraints posed early on by both the opera staff and the students’ schedules, the chorus may not be asked to have their part memorized by the time of the sing-through. However, ALL solo work within any production must be memorized – this includes solo lines within the chorus ensemble. It should be considered an honor to have this opportunity to sing as an ‘individual’ on the stage of any production.

In the case of students that request to not participate in the memorized sing-through due to illness: We strongly encourage the students to ‘mark’ or participate by way of mouthing words or with soft singing. This will ensure unity and continuity between members of the entire cast. If a student decides that they cannot in any way participate in the memorized sing-through, they must first contact their voice teacher. The voice teacher will contact the music director and/or opera director to request that the student be released from participating in the sing-through. There will be a voice faculty member (not from the opera faculty) present at the sing-through to assist in evaluating the student’s preparation. If it is determined that a student is not prepared, it will be discussed by the entire voice faculty and may result in dismissal from the production.

**Rehearsal Conflicts**

We will NO LONGER ask for weekly schedule conflicts (changes) DURING the coaching, rehearsal and performance process. During the coaching and performance preview you will be
allowed to list any ‘one-time’ conflicts on your class schedule. No additional conflicts (conflicts that may happen after the rehearsal process starts) will be allowed without a discussion with the opera faculty. If a cast member misses a rehearsal (excused or unexcused), it is the responsibility of the cast member to get the blocking that has been missed. The voice faculty has determined that three excused (sickness, auditions, concerts, etc.) or unexcused absences may warrant dismissal from the production. This policy is to secure optimum professionalism in the production as well as to make sure that the rest of the cast feels ‘artistically’ comfortable in the rehearsal process.

Auditions for competitions, summer training programs and graduate schools are an important part of your development in the academic environment. Out of town performance opportunities are also important. The experience of performing a role and being a part of the ensemble in a production is also equally important. Your involvement in a cohesive production schedule is not only important to your development, but it is essential for the development of other performers and the ensemble within the production. The voice department has determined that there will be a limit to the number of auditions that will be allowed for cast members during the staging period. The staging period usually occurs five to six weeks before the performances. The maximum number of absences from rehearsals is three. A travel plan must attempt to minimize the number of rehearsals you may miss. Missing a week of rehearsals for two auditions is not considered acceptable. If you are auditioning by way of ‘preliminary round process’ and don’t have exact dates for the audition, you must be sure to list the audition on your conflict sheet. Any attempt to schedule any of these events beyond the three absences must be presented to the opera faculty by the student’s primary voice teacher.

The deadline for informing the artistic team about any auditions for competitions, summer training programs and graduate schools will occur at the Company Meeting (which always occurs at the beginning of the music and staging process – 6 to 8 weeks before the performance dates of the production). During the Company Meeting students schedule forms will be completed. This form will include an area for one-time conflicts (such as auditions, engagements, competitions, etc...). After the Company Meeting deadline, any auditions (this includes those still being considered or ones being vetted for live audition), events, engagements or competitions cannot be added by the students. If there is an attempt to do so, your primary voice teacher must speak directly to the artistic team on your behalf. If requests are given to the production stage manager past the deadline or equivalent to more than three, he/she will require you to go to your teacher and for your teacher to discuss these excessive conflicts with the opera faculty.

A detailed rehearsal schedule (hour to hour) will be given to you during the Production Preview. Two weeks prior to the first performance, you are required to clear all conflicts with the Eastman Opera Theatre technical schedule. THERE WILL BE NO EXCEPTIONS (this includes all cast members who may be attending and observing the other cast that is rehearsing). The opera faculty will be happy to help with any conflicts that may pertain to Eastman and University of Rochester classes or events.

This schedule will also include any detailed rehearsals around the academic recesses. If you are not scheduled for a rehearsal during the last ensemble time before break or the first one after the recess you can schedule any travel arrangements – this schedule will not change. If you are scheduled for rehearsals during the last ensemble time before break or the first one after recess, you are required to be at the ENTIRE rehearsal.
Grading and registration
All undergraduate students cast in the opera must enroll in the Eastman Opera Theatre Practicum course (3 hour credit). A total of six hours of Practicum are required for undergraduate students. A graduate student may register for a one-hour version of this course and apply it to elective credit within the MM or DMA degree.

In every course, the key areas for evaluation are: how much effort you put into the work, how you work to expand your own potential, and how you challenge yourself with each task or opportunity. Your attitude toward the work, preparation, attendance, punctuality, and contributions to the ensemble, class, and group work are also vital areas. The quality of your work which is often the result of all of the above will be considered in grading. The importance of preparation, participation, punctuality and attendance cannot be emphasized enough. These elements form a major component of your final grade.

Preparation: Expectations and deadlines for your work will be clearly given. If at any time you are unsure, please ask.
Participation: You are expected to be both an active participant and an active observer in your classes. You are asked to “unplug” during class time: cell phones, tablets and computers are to be turned off and put away in the classroom.
Punctuality: It is your responsibility to sign yourself (not your classmates) into class on time. Repeated tardiness will result in an unexcused absence.

General Grading Guideline:

A(-) The grade reserved for accomplishment that is distinctive and demonstrably outstanding. Work is above acceptable standards. Student demonstrates originality, creativity and initiative. An “A” is is NOT handed out automatically. It is earned.

B(+)(-) Average grade for a student who gives the work a reasonable amount of time and effort. Everyone starts the semester with a ‘B’ -- with the expectation that you are putting forth effort to meet the standards of the class.

C(+)(-) Student shows limited understanding of subject. Work falls below acceptable standard of class. Little evidence of effort or creativity. Often unprepared. Attendance is weak.

NOTE: Any student who is in danger of receiving a ‘C’ at the midterm will be notified by the instructor. You are, of course, welcome to check in with the instructor about your progress at any time.

Eastman Opera Theatre Rehearsal Times
Monday, Wednesday, Thursday & Friday from 3:35 – 6:30*
*There will also be occasional Thursday evening rehearsals from 7:00 – 8:30 on weeks when “departmental” events conflict with opera rehearsal as suggested and approved by Voice & Opera Studio Student Representatives.
*Additional weekend, evening and daytime review rehearsals are scheduled as needed.
THERE CAN BE NO EVENTS, CLASSES, VOICE LESSONS or MISC. ONE-TIME CONFLICTS SCHEDULED AGAINST THESE TIMES WITHOUT A DISCUSSION WITH THE PRODUCTION’S ARTISTIC TEAM. We do understand that the voice faculty will at times need to make-up lessons and there may be studio classes scheduled against the ensemble time. Please do not assume that your private studio teacher and a member of the opera faculty involved with the production have discussed these possible conflicts. Because of the short rehearsal process, there will be additional rehearsal times scheduled. These times will be based on your weekly schedule. You are responsible for getting any changes in your academic schedule to stage management.

Understudies
In most professional environments an understudy never has the opportunity to physically get involved in the musical or staging process. They are asked to watch and learn from the ‘seats’ of the rehearsal room. For EOT, we will try to have you involved as much as we can within the process. Each production (size of the show, length of the show, venue for the show) will have its own parameters to determine the physical involvement of the understudies. The music director and the stage director will determine how they utilize the understudies that are cast. The understudies may or may not have a memorized sing through of their own. If there is a understudy sing through scheduled, the understudy has the same expectations given to them as any other cast members. During the music and staging rehearsals, it is expected that the ‘X & Y’ cast is given full priority in the rehearsals. Don’t expect to have the opportunity to sing in the musical or staging process, but be ready and prepared if you are called upon. Within the staging process, you are expected to have your music memorized for each specific section scheduled within the rehearsals.

Staging Rehearsal Expectations
At a first staging rehearsal, cast members should write down all of their blocking in the score. The stage directors will not only allow this, but will expect it. Develop a simple, concise and clear system of notation that will allow you to execute the general staging with very little eye contact with the score.

Stage directors and, more importantly, lyric theater works use different staging styles based on the concept, conventions and performance practices of a specific period title of a production. You should be aware that the more intimate movements (contact between lovers – physical fights) are usually staged and developed in a way where the performer is given more responsibility in the beginning staging process. The stage director may give more verbal command than initial physical demonstration or direction. These moments usually require a greater concentration to natural and spontaneous appearance rather than initial structure and concept. To find the structure that looks natural you sometimes have to allow the performers to discover what ‘fits them best!’ You can imagine the frustration of this process for the prepared performer and the director trying to coach the structure if one of the participants in the intimate moment doesn’t know his music (holding a score as they engage in physical intimacy!). In an opposite approach, choreographed sections or staging with a visual concept that extends past the performers may demand very detailed work that requires movement subdivided with the music. There may be less time dedicated to motivation or collaboration with the performer by the director at the start of the staging process. You can imagine how tedious the process might be if you asked, ‘What’s my motivation for doing a box step here?’ Instead of determining what guides the moment, try to understand the convention, performance practice and/or concept that dictates these choreographed or highly controlled staged sections. It can also be extremely frustrating for the performer (and the director) to achieve stylized or choreographed movement when performers don’t know the music. Most productions contain a
combination of the two directing styles mentioned above. Try to determine before the staging process where in the score these approaches may change. This will better prepare you for what may be asked of you in the initial staging. There are always exceptions of course. Remember that research, memorization, understanding and executing the physical demands through motivation will bring freedom – which means that the illusion of spontaneity will most likely be achieved.

**ALL staging must be memorized just like your music.** You are expected to have the initial staging learned and put to memory by the second rehearsal. The goal is for each repeated rehearsal of an excerpt to add clarity, exploration and development to your character and the overall arch of the drama (a layering process of specifics). This can only be achieved when the demands of the previous rehearsal are fully examined and memorized.

For many young singers the ability to ‘multitask’ the objectives of a character (dramatic intent, the staging, the musical style, the language, the endurance, the vocal accuracy, ensemble interaction and believability) into a unified performance of mind, body and spirit can be a challenging task for a young and developing singing-actor. One singer’s strength may be another singer’s weakness. During the musical coaching or staging, frustrations may occur when you see or hear something from one of your cast members that may seem to you to be an obvious mistake. It may seem the mistake may indicate that the student is not preparing their work. You may say to yourself: ‘That's easy for me, why can’t they get it?’ Please know that your music director and stage director’s experience is used to evaluate whether these mistakes are from neglect, lack of practice or because of learning how to multitask all these performance facets into a unified performer on the lyric theater stage. The professional world is filled with those performers who have these strengths and weaknesses. Yes, there are those who are even less than prepared. For your survival in the profession, you may have to be supportive, engaging, enthusiastic and encouraging, even when you are faced with less than favorable conditions. Your own creative output and the success of the production may depend on your ability to do this.

This experience should feel as if it is an enjoyable one and a privilege to be a part of. Support your colleagues! If at any point you are insecure about the process, please feel to talk with the Head of EOT, the music director or the stage director of the production.

We look forward to a productive, rewarding and enjoyable process with all the productions at the Eastman School of Music. Please let us know if you have any questions concerning these policies.

Thank you,
Voice and Opera Department

---

Name – Signature
Date

*By signing this document you acknowledge, understand and will abide by these procedures.*
STUDENT STUDIO CHANGE PROCEDURE:

Every vocal student at the Eastman School of Music needs to know that all the teachers in the Voice & Opera Department have the highest respect for each other. It is our collective and considered position that all the vocal students here are in safe hands and will make progress with any of the instructors. However, in the rare case that a student should desire to change studios, the following procedure must be followed. Failure to do so will jeopardize the request.

1. A student wishing to change teachers MUST NOT approach other teachers to ask to be accepted as their student.

2. A student wishing to change teachers MUST: Make an appointment with the Senior Associate Dean of Academic and Student Affairs to make the request formal, giving a first, second and possibly third choice. Confidential discussion may or may not occur at this meeting, as the student wishes.

3. This procedure protects both the student and the teacher from disrupted work. The student does not reveal to the teacher their wish to change teachers unless and until a new assignment is made.

4. The Senior Associate Dean of Academic and Student Affairs consults with the Voice & Opera Department Chair and if the request is deemed worthy of consideration, the teacher requested is notified of the student’s interest. He/she will keep that information confidential and use the Spring Jury to hear the student. “Auditioning” a student in any other fashion is strictly forbidden. A final decision about a request will be made after the Spring Jury in consultation with the Dean and the Voice & Opera Department Chair, and new assignments begin only in the fall semester. Any deviation from this is at the discretion of the chair and will be rare. It should be understood that not all studio change requests will be granted.

5. Students needing to discuss their situations have two appropriate people to turn to the Voice Department Chair and the Senior Associate Dean of Academic and Student Affairs. Faculty members can turn to the same two for support when needed in these matters.

6. The Senior Associate Dean of Academic and Student Affairs will not act alone. Students will be given a proper hearing, and the request will be considered with input from the Voice Department Chair.

7. The student’s request is kept confidential until a secure new assignment is made. Then it is the student’s responsibility to inform the teacher being left in a timely fashion.

Rev. 8/6/15