



ROOSEVELT UNIVERSITY
CHICAGO COLLEGE
OF PERFORMING ARTS

Voice Program Book

2017–2018 General Guidelines, Syllabi,
and Season Schedule

(version 8.8.17)

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Chicago College of Performing Arts (CCPA) Administrative and Staff Directory

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CCPA Mailing Address and Website

Roosevelt University – Chicago College of Performing Arts
The Music Conservatory, AUD 926
430 S. Michigan Avenue
Chicago IL 60605
<http://www.roosevelt.edu/CCPA>

Attendance

Membership in a performing ensemble involves a responsibility to the other students in the group as well as to the instructor. It is expected that students will attend all rehearsals and performances. Please refer to the syllabi of your assigned ensembles/courses for additional specifics regarding attendance policies.

Communication

Please note that a great deal of communication will occur throughout the school year by email, phone, and the Blackboard website (blackboard.roosevelt.edu). All official email communication is to occur using Roosevelt University email accounts. It is each student's responsibility to check email and phone messages in a timely manner, respond accordingly, and maintain current and accurate contact information with the Performance Activities Office.

Grading Scale

The Music Conservatory uses the following grading scale for all applied lessons and ensembles:

A	95-100%	C	79-81%
A-	93-94%	C-	77-78%
B+	90-92%	D+	74-76%
B	87-89%	D	69-73%
B-	85-86%	F	68% and below
C+	82-84%		

Performance Attendance Policy

The faculty of the Music Conservatory strongly advocate for student attendance at a wide variety of performances. We train our students to listen actively, passionately, and with discernment, aiming to provide them with essential tools for self-education. Listening to live performances adds depth to a musical education through application of the analytical and receptive tools taught in the classroom and studio. Music does not exist without the listener; and we, as musicians, can help to build the audiences of the future by serving as contributing members of the listening public.

Recording and Photography Policy

All student degree recitals and ensemble concerts will be audio recorded by The Music Conservatory for archival and other internal purposes, and select performances will be photographed or video recorded. The Conservatory reserves the right to broadcast or distribute these recordings and images in support of its mission and goals. No other recordings or photography are authorized without permission from the Performance Activities Office. It is presumed that students who participate in these performances are aware of this policy and have consented to such recording and distribution.

Ensemble recordings should be available in the Performing Arts Library within three weeks of the performance. It is the responsibility of the students who make use of these recordings or personal recordings and photographs to obtain all necessary permissions for that use from any other performers, and from the owners of copyrights of works performed. CCPA does not assume liability for royalties or infringements of rights in such cases.

Solo Competition

All registered, degree- or diploma-seeking CCPA students are eligible to compete in The Music Conservatory's annual competition to perform a solo with a CCPA orchestra. One or more winners may be selected for performance during the following academic year (winners must be either current students in good standing or have successfully completed their degree/diploma program to be eligible to perform). Former winners are ineligible unless they have completed a degree or diploma program and entered a new program since their previous win. Instrumentalists will present a complete concerto or other solo piece with orchestra. Singers will present a solo piece with orchestra; opera arias are not allowed. The decision of

the judges will be based on the musical integrity of the performance along with programming considerations. If you have any questions regarding repertoire appropriateness, please present these inquiries to the Performance Activities Office.

The 2017-18 CCPA Solo Competition will be held in Ganz Hall on Saturday, March 31, 2018. Applications will be due before 5:00 p.m. on Thursday, February 15 along with a \$25 audition deposit (refunded after completion of audition). The schedule of auditions will be announced by Thursday, March 1.

Roosevelt University Policies

Academic Dishonesty

The university's policies on issues such as plagiarism, recycling, cheating and other forms of academic dishonesty can be found in the student handbook, which is available as a link here: <http://www.roosevelt.edu/CurrentStudents.aspx>. Guidelines for avoiding plagiarism are available here: <http://www.roosevelt.edu/Provost/Faculty/AcademicIntegrity.aspx>.

Academic Success Center

Disability Services, Peer Mentor Program, Tutoring
AUD Library 100, 312-341-3810; Senior Director: Nancy Litke, nlitke@roosevelt.edu;
Associate Director: Danielle Smith, dsmith51@roosevelt.edu

Campus Safety

Auditorium Building: 312-341-2020; Gage Building: 312-341-3111

Counseling Center

Individual counseling, as well as group and couples counseling.
Chicago campus: AUD 470, 312-341-3548

Disability

Roosevelt University complies fully with the Americans with Disabilities Act. Details about ADA and Roosevelt's policies and practices are found in the following link:
<http://www.roosevelt.edu/StudentSuccess/Disability.aspx>.

Students who have a condition or disability that requires special accommodation must alert their instructors and the University's Academic Success Center as soon as possible, before any assignment or classroom activity that requires accommodation.

Religious holidays

Roosevelt University policy requires written notification to the instructor within the first two weeks of each semester of any absence necessitated by observing a religious holiday. The complete religious holiday policy appears here:
<http://www.roosevelt.edu/Policies/ReligiousHolidays.aspx>.

Student Code of Conduct

Students enrolled in the university are expected to conduct themselves in a manner compatible with the university's function as an educational institution:
<http://www.roosevelt.edu/StudentSuccess/Conduct.aspx>.

Withdrawal date

For complete withdrawal policies including deadlines to do so:
<http://www.roosevelt.edu/Registrar/Registration/Drop.aspx>.

Writing Center

Tutors work with students on their writing, in person and online.
AUD 442 Auditorium Building; 312-341-2206; writingcenter@roosevelt.edu
<https://www.roosevelt.edu/CAS/Programs/LIT/WritingCenter.aspx>

Voice Program Requirements

I. Performance/Repertoire Classes (VOI 100/200/300/325/400)

Performance and repertoire classes for voice majors provide the opportunity to sing for a peer audience and to work on interpretive and stylistic issues through interaction with faculty and other students. Attendance is required at all levels; participants must perform at least twice. Material performed must be memorized. Work in the class moves beyond the technical matters covered in voice lessons to emphasize the student's understanding of the text, and the ability to convey its meaning, language, and style effectively. The format may also include master classes and seminars with visiting artists.

Students are encouraged to use the performance opportunities presented in the supportive atmosphere of the class for initial performances of jury or recital repertory.

II. Voice Recital Attendance

Voice majors are encouraged to attend the recitals of their student colleagues as well as those of their department faculty. Such performances broaden the student's knowledge of repertory and style.

III. Change of Teacher

Every vocal student at CCPA needs to know that all the teachers in the Voice 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.

- A student wishing to change teachers **MAY NOT** approach other teachers asking to be in their studio.
- A student wishing to change teachers **MUST** make an appointment with the Head of Voice 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. The student will be instructed how to proceed by the Head of Voice.
- The Head of Voice consults with the Associate Dean of the Music Conservatory. The teacher that is being requested is notified of the student's interest. He/she will keep that information confidential.
- A final decision about a request will occur by the end of the semester. Not all studio change requests will be granted.
- The student is then responsible for obtaining the proper form and obtaining all the pertinent signatures and turning in the completed form to the Music School office.
- Teacher changes cannot be made the semester before the Senior year or the semester of a recital.

IV. Coaching

Undergraduate students from the sophomore level on, and all graduate students, receive thirty minutes of private vocal coaching each week, for which they will register and receive a grade each semester. Students are responsible for signing up for vocal coaching sessions and for regular attendance and preparation.

V. Technique

The Voice Program faculty emphasizes a common understanding of vocalism across all studios. Their preferred approach derives from traditions of performing and pedagogy which our faculty find most effective and healthy. Individual teachers will implement their own exercise routine which is designed to be non-stressful and adequate for "warming up."

VI. Major Ensembles

Undergraduate voice majors must enroll in a university choral ensemble during each semester in residence, and must complete a minimum of 8 semesters of credit.

Undergraduate voice majors, including Music Education majors, must enroll and participate in 4 semesters of Freshman / Sophomore Showcase.

Undergraduate voice majors must enroll and participate in 4 semesters of Junior / Senior Opera. Music Education majors must participate their Junior year and, if possible, their Senior year.

Graduate students are required to participate in a performing ensemble during each semester in residence, for a minimum of 5 semesters of credit. Students may be assigned to a Choral Ensemble enroll; in that case, the student will be registered for 0 credit.

In addition, there are yearly opportunities for solo performance with large and small instrumental ensembles.

All ensemble and other performing assignments are determined by the faculty audition committee.

If a voice major wants to participate in Jazz Ensemble, except for Music Education majors and double majors, prior approval must be obtained from the voice studio teacher and voice department head. Approval must be obtained before the audition for the ensemble. First semester freshmen are not eligible. Monitoring of student's vocal condition will continue through-out the semester of participation.

VII. Repertory, Jury, and Recital Requirements

Although there are no designated requirements as to the type of repertory to be studied in any given semester, it is expected that the teacher will, in general, follow the chronological development of the art song in preparing his or her students. Suitable material consistent with the student's development will be taken from the Italian, French, and German literature, as well as from the English and American repertories.

B is the minimum passing grade in the following undergraduate semesters: 214, 311, 312, 313 (and all juries associated with these semesters) and for the junior and senior recitals. B is the minimum passing grade for all graduate voice courses, juries, and recitals.

Voice majors must be able to sing in three foreign languages, starting with Italian. German and French are usually added from the sophomore year on, although these languages may be started earlier at the discretion of the teacher. Russian and other national literatures may also be included in the original language if the student has the proper facility. Graduate students whose diction in Italian, German, or French is not at a sufficient level for advanced study will be required to take additional diction courses.

There is no language requirement for voice minors (students pursuing another major program for whom voice is the chosen area of applied study), but the student may be assigned such repertory if he or she has the proper facility.

At the discretion of the teacher, more repertory than listed below may be assigned. These additional pieces shall not be listed on the jury sheet.

For all voice department juries, the student chooses the first selection to be sung; the faculty jury will then select the remaining piece(s) to be performed.

Undergraduate Performance Major Courses

Level	Jury Requirement	Notes
PERF 300	Jury is required during the second consecutive semester of PERF 300.	
VOI 211	Four songs, memorized; two offered at the jury.	
VOI 212	Four songs, memorized; two offered at the jury	
VOI 213	Four songs, memorized; two offered at the jury.	
VOI 214	Four songs, memorized; two offered at the jury.	A Grade of A or B is required for admission to the Upper Division
VOI 311	Jury is the recital permission. Five pieces, memorized. Three will be sung at the jury.	Students must submit at this jury the complete recital program in the proposed performance order, including accurate timings for all pieces for approval by the jury.
VOI 313	Jury is the recital permission. Five pieces, memorized. Three will be sung at the jury	Students must submit at this jury the complete recital program in the proposed performance order, including accurate timings for all pieces for approval by the jury.

Undergraduate Voice Recitals

Level	Recital Requirement	Repertoire	Notes
VOI 312 Public performance in lieu of a jury. Maximum 30 minutes of music	Three languages, including English. Three stylistic period in relatively equal proportions chosen from Categories I-IV on the Representative Composers list.	Repertoire must be songs only; one or two duets may be allowed.	No arias or musical theatre allowed except for Weill or Gilbert and Sullivan. No program notes or translations are required. A precisely timed program proposal must be submitted to Mark Crayton (mcrayton@roosevelt.edu) by October 1st for all fall recitals and by December 1st for all spring recitals. The approved program must be submitted to the Music Conservatory Office 10 business days before recital.

<p>VOI 314</p> <p>Public performance of the senior recital is given in place of a jury. Maximum 45 minutes of music.</p>	<p>Four languages, including English. Four stylistic periods in relatively equal proportions chosen from Categories I-IV on the Representative Composers list.</p>	<p>One aria may be included outside of the Baroque repertoire; remainder of the repertoire should be from the song literature. No limit on oratorio arias.</p>	<p>No musical theatre pieces are allowed except for Weill or Gilbert and Sullivan. No vocal duets or ensembles are permitted, but chamber music is allowed. Students must prepare translations which are a one to three sentence synopsis of the texts. A precisely timed program proposal and program notes proposal must be submitted to Mark Crayton (mcrayton@roosevelt.edu) by October 1st for all fall recitals and by December 1st for all spring recitals. Approved program and program notes must be submitted to the Music Conservatory Office 10 business days before recital.</p>
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Undergraduate Voice Minor Courses

- VOI 201-204 Four songs will be prepared and memorized and offered at the jury. Two pieces will be chosen for performance at the jury.
- VOI 301-303 Five songs will be prepared and memorized and offered at the jury. Two pieces will be chosen for performance at the jury.

Graduate Voice Major Courses

PERF 400

No specific requirements; all material and technique studied will be at the discretion of the teacher. No jury is required unless the student is in the second consecutive semester of PERF 400.

Level	Jury Requirement	Notes
VOI 411	Six pieces, memorized. Three will be sung at the jury. One operatic aria is allowed, not including Baroque arias.	
VOI 412	Six pieces, memorized. Three will be sung at the jury. At least 5 of the 6 pieces should be from the planned recital program. One operatic aria is allowed, not including Baroque arias.	
VOI 413	Jury is the recital permission. Six pieces, memorized. Three will be sung at the jury. At least 5 of the 6 pieces should be from the planned recital program. One operatic aria is allowed, not including Baroque arias.	Students must also prepare program notes with analytical and historical information about the music, the composers and the authors of the texts, along with summarized translations. Program notes should not exceed one-page front and back. A precisely timed program proposal and program notes proposal must be submitted to Mark Crayton (mcrayton@roosevelt.edu) by October 1st for all fall recitals and by December 1st for all spring recitals. Students must submit at this jury the complete recital program in the proposed performance order, including accurate timings for all pieces for final approval by the jury.

Graduate Voice Recitals

Level	Recital Requirement	Repertoire	Notes
VOI 414 Public performance. The graded MM recital will be in pace of a jury. Maximum 55 minutes of music.	Four languages, including English. Four stylistic periods in relatively equal proportions chosen from Categories I-IV on the Representative Composers list.	Two arias outside of the Baroque are allowed (no limit on Baroque arias). No limit on oratorio arias.	No musical theatre is allowed. No vocal duets or ensembles are allowed, but vocal chamber music is permitted. Approved program and program notes must be submitted to the Music Conservatory Office (approved by teacher) 10 business days before recital.

REPRESENTATIVE COMPOSERS (not a complete list)

Category I: Baroque/Renaissance	Category II: Classical/Bel Canto	Category III: Romantic
J. S. Bach Antonio Vivaldi George Frederic Handel Giovanni Battista Pergolesi Alessandro Scarlatti Jean-Philippe Rameau Jean-Baptiste Lully Barbara Strozzi John Dowland Claudio Monteverdi Henry Purcell Georg Telemann Reinhardt Keiser Thomas Weelkes John Dowland Thomas Morley Thomas Campian Ciprario de Rore Nicolas Gombert Constantijn Huygens Robert Jones Vincenzo Galilei Francesco Spinacino Jean-Baptiste Besard Charles Mouton	W. A. Mozart Franz Joseph Haydn Ludwig van Beethoven Gioacchino Rossini Gaetano Donizetti Vincenzo Bellini Franz Schubert Antonio Salieri Johann Friedrich Reichardt Carl Friedrich Zelter Luigi Cherubini Thomas Attwood Louise Reichardt Louis Spohr Franz Xaver Mozart Manuel Garcia I	Franz Schubert Robert Schumann Clara Schumann Johannes Brahms Felix Mendelssohn Hugo Wolf Franz Liszt Richard Strauss Georges Bizet Henri Duparc Hector Berlioz Giacomo Meyerbeer Saverio Mercadante Carl Loewe Adolphe Adam Fanny Mendelssohn Richard Wagner Giuseppe Verdi Josephine Lang Charles Gounod Jacques Offenbach Stephen Foster Jules Massenet Edvard Grieg Hubert Parry Edward Elgar Gustav Mahler Ottorino Respighi

Category IV is comprised of these two divisions, Modern and Contemporary. If time allows, more than one can be chosen.

Modern	Contemporary
Claude Debussy Edward Elgar Maurice Ravel Albert Roussel Gabriel Fauré Francis Poulenc Reynaldo Hahn Jacques Leguerney Alban Berg Leonard Bernstein Aaron Copland Charles Ives John Duke Benjamin Britten Gerald Finzi Ralph Vaughan Williams	William Bolcom Jake Heggie Ricky Ian Gordon Libby Larsen Lori Laitman Gwyneth Walker Tom Cipullo Dominick Argento Ned Rorem

VIII. Jury and Recital Grading

Students will be graded separately at the end of the semester for voice lessons and juries. Both grades will appear on the student's grade report and transcript. Of the four semester hours allotted for applied voice major lessons, the grade of the voice teacher for the semester's work in the studio will account for three hours, and the jury grade for one. The only exceptions are:

- VOI 312 (Junior Recital), in which the entire grade is given by the recital jury
- VOI 314 (Senior Recital), in which the entire grade is given by the recital jury
- VOI 414 (Graduate Recital), in which the entire grade is given by the recital jury.

Music education majors must complete one jury per year. The studio grade accounts for two hours. The jury grade is recorded but receives no credit.

IX. Language Requirements

The language requirement for undergraduates is three languages: French, German, and Italian. Students must complete one year of all three languages. Music Education/Voice double majors are required to complete one year of foreign language; Italian is highly recommended.

The language requirement for graduates is three languages: French, German, and Italian. Students must complete one year of at least one of these languages, and at least one semester of the remaining language(s).

A student may fulfill the requirement in one of the following ways:

- Enroll for the course here at RU. The undergraduate curriculum is structured accordingly. Graduate students may also take the courses at RU if there is room in their schedules.
- Enroll for the course at another two- or four-year college or university in the U.S. and submit the transcript upon completion.
- Take the equivalent of 101 at an approved non-credit language training institution and submit the certificate of completion (French, at the Alliance Française; German, at the Goethe-Institut; Italian, at Italidea). This option is not open to undergraduate students except with the written permission of the Program Head and the Associate Dean/Director of the Music Conservatory.

If a student can demonstrate that they have taken at least two years of any language in high school, the student will be excused from studying that language. In the case of undergraduates, however, these credits must be replaced by other academic electives.

Music@Grace Place
Performer Guidelines
Community Performance Initiative 2017-2018

The purpose of the Community Performance Initiative is to expand students' understanding of music as an artistic product by engaging them in its social and cultural practice. Students assigned to Community Performances will execute the planning and preparation required for concert performances; begin to develop the ability to communicate about music with individuals and target audiences; and reflect on their efforts and achievements, formulating and exploring issues relative to their future careers.

Students assigned to Community Performances will be enrolled in PERF 340/440, a zero-credit, pass-fail course. Community Performance assignments may emanate from regular coursework (e.g. Small Jazz Ensemble or Chamber Music) or they may be co-curricular.

CCPA places a high priority on being a responsible – and responsive – member of the community. All Community Performances will be attended by at least one member of the faculty or administration. As representatives of the school, students enrolled in PERF 340/440 Community Performance Initiative are expected to model exemplary professionalism at all times. Every student performer will fulfill the six requirements below in order to earn a passing grade; not fulfilling all requirements will result in a failing grade for PERF 340/440, which may also affect other course grades and scholarship support.

Schedule for the 2017-18 Music@Grace performances:

Performances begin at 7:30 p.m. at Grace Place (637 S. Dearborn St.)

September 14: Launch Party Concert (Faculty performing)

September 28: String Chamber Ensembles

October 12: Piano

October 26: Opera (OperaFest selections)

November 9: Jazz Ensembles

November 30: Woodwind Chamber Ensembles

December 7: Brass Chamber Ensembles

January 18: "Solo Sampler" (students selected by faculty based on Fall juries)

February 1: Piano

February 15: Woodwind Chamber Ensembles

March 1: Opera Diploma students

March 22: Jazz Ensembles

April 5: String Chamber Ensembles

All performers assigned to the Music@Grace Series will be responsible for the following:

Pre-performance Communication

Performance Promotion

Concerts for a Cause

Public Speaking

Audience Engagement

Reflection and Evaluation

Pre-performance Communication: Musicians will give the venue complete repertoire details, program order and short biographies for each performer. Repertoire details include title of piece, movement names, composer name, composer birth / death dates and featured guest musicians (as applicable). Since programs are small, biographies should be only 3-4 sentences long for ensembles and one paragraph including a maximum of 150 words for soloists. Each performer or the ensemble contact person should email these complete details to Dean Berna, lberna@roosevelt.edu, at least 2 weeks prior to the performance.

Performance Promotion: Though the venue will be promoting the concert within the South Loop community, concert attendance can vary greatly. Musicians are responsible for creating awareness for their performance by promotion via social media, word of mouth and using resources such as the event posters provided by CCPA.

Concerts for a Cause: Reflecting Roosevelt's commitment to social justice, musicians will highlight a nonprofit or cause they believe in that engenders positive change in our community or society. This could include a goods donation drive (winter coats for the homeless, a food drive, etc.) or a call for monetary collection in a free will offering.

Public Speaking: Students will help their audiences to make connections with the music they've worked so hard to prepare by giving a brief introduction, either to the entire program or to the individual selections. A few practiced talking points will guide the audience to listen for what is fun, meaningful and/or fascinating about the music or the experience of learning and performing it. After the concert, musicians will thank the audience for attending and invite them to the post-concert reception (hosted downstairs).

Audience Engagement: Following the performance, Grace Place has graciously agreed to host a post-concert reception. This will feature light food with refreshments and the opportunity to connect more personally with the audience members. All musicians must attend the reception.

Reflection and Evaluation: No later than one week after the performance, each musician will submit an essay (Word document or PDF, 10- or 12-point font) reflecting on their musical preparation as well as the performance itself; the collaboration among performers (if applicable) on planning and non-musical preparation; the means chosen to promote the concert and an evaluation of its effectiveness; the method of selecting and publicizing a cause, as well as the results (e.g. dollars raised, donated goods delivered). Musicians will conclude with a description of insights and knowledge gained from the experience.

Need help with your bios, public speaking or incorporating your cause? Contact Allegra Montanari, Director of the Center for Arts Leadership at amontanari@roosevelt.edu to set up an appointment.

Syllabi

Conservatory Chorus and Chorale Syllabus 2017–18

Conductors

Conservatory Chorus: Cheryl Frazes Hill, chill@roosevelt.edu; AUD 913

Conservatory Chorale: Mark Crayton, mcrayton@roosevelt.edu; AUD 912

Concert and Performance Dates

October 12 at 7:30 p.m.; Chorus, Serenade to Music with String Orchestra

October 26 at 11 a.m.; Chorus and Chorale Concert for local high schools

November 4 at 8:00 p.m.; Chorus and Chorale with Chicago Sinfonietta, Wentz Concert Hall

November 6 at 7:30 p.m.; Chorus and Chorale with Chicago Sinfonietta, Symphony Center

February 21 at 7:30 p.m.; Chorus and Chorale with Guest chorus of Providence St. Mel High School and Guest artist Roosevelt Credit

April 3 at 7:30 p.m.; Conservatory Chorus and Chorale with Wind Ensemble

Philosophy

The goal of the CCPA choral ensemble program is to provide a first-rate performance experience that has integrity, depth, variety, and opportunity. Solo opportunities, guest conductors, multiple performances, varied repertoire in varied configurations of the choral ensembles and in different performing venues, some off-campus—all of these provide students with a deeper understanding of the ensemble musician's art and craft, allowing singers to hone their musicianship skills and expand their knowledge of non-operatic repertoire.

Assignment and Membership

Assignment to CCPA choral ensembles is determined by auditions held during the school year. These auditions establish a pool of qualified singers from which the principal choral conductors select rosters.

Scheduling

Regular choral rehearsal time is **2:15-3:45** Monday, Tuesday, and Thursday.

When there are specially scheduled rehearsals or events as published in the Datebook, students are expected to clear their schedules accordingly. Students may not schedule other activities during the times they are obligated to be present in choir.

Please consult the Voice Book for details of each rehearsal. **Please note:** The final notification of rehearsal information will be posted on the call board, and you will be notified via email when a change to the handbook has been made. Changes to rehearsals will happen. Be prepared and keep informed by checking the call board and RU email regularly.

Grading

I. Rehearsal/Concert Professionalism: 10 points

II. Knowledge of Music: 25 points

III. Attendance: 65 points

I. Rehearsal and Concert Professionalism and Materials: 10 points

Professional Behaviors

The following expectations for student behavior represent the highest level of professionalism:

- Exhibit consistent progress in the level and sophistication of rehearsal and preparation techniques. This includes having the materials necessary for rehearsal, having a pencil and making notes in the music, making eye contact with the conductor, and striving for balance within your section.
- Arrive early at rehearsal, already warmed up, and ready to sing when the rehearsal begins. You should be in your seats at least 3 minutes before the actual start of rehearsal, with music and pencil out and personal items put away.

- Exhibit responsibility, cooperation, concentration, and helpfulness during rehearsals.
- Refrain from leaving the room during a rehearsal unless it is an emergency
- No cell phones, other work being done during rehearsal
- Conduct yourself respectfully to the director and to your fellow singers

Concert Attire

CCPA choral ensembles use the concert attire described below. Students are expected to purchase any items of clothing that they need. Students are expected to respect the sensitivities of others by remembering always: no perfume or cologne, no flowers, and wear deodorant. Failure to comply with requirements will be reflected in grade. Monitor personal hygiene. You are in close quarters with your fellow singers. Keep your performance attire clean and yourselves as well!

Women: CCPA choir dress required, black shoes, minimal and understated jewelry. (Women who do not already own a choir dress will need to be fitted and order one at the beginning of the school year.)

Men: Black tuxedo, white tuxedo shirt, black bow tie, black socks, and black dress shoes.

Rehearsal Protocol

During rehearsal everyone must contribute in order for the ensemble sound to be fully developed. You are expected to SING at rehearsals, and not mark or save your voice for other things. If you are unable to sing during a rehearsal because of illness or vocal problems, it is your responsibility to notify your director in writing (via email) in advance. We expect that if you are present, you are well enough to sing. Exceptions to this will be infrequent and pre-approved. Learning to pace yourself vocally in a rehearsal situation is acceptable and is part of the professional ensemble musician's art and craft.

Students may not leave in the middle of rehearsal and get water, go to the bathroom, or take care of other personal business. It disrupts the ensemble when people are going in and out of the rehearsal. Remain in the rehearsal for its entirety unless you have an emergency. If you leave, it will be counted as a tardy for the class period.

The use of cell phones for texting, checking email, and communicating with others during choir is strictly prohibited. This is disruptive to others and would automatically cause you to be removed from work in a professional situation. If a cell phone is in evidence during rehearsal, on your lap or anywhere it is visible, it will count automatically as an unexcused absence. During a concert, the presence of a cell phone on stage will result in an automatic failure.

Music and Folders

Choral students may be required to purchase music or will be provided music by CCPA. Arrangements will vary by semester. The cost of replacing lost music that is the property of CCPA will be charged to the student. In addition, at the beginning of the year, students must purchase a black folder from CCPA for performances. This folder must be used during the dress rehearsals of all performances, as well as during performances.

II. Knowledge of Music: 25 points

Learn and practice your part completely. This facilitates a more efficient choral rehearsal. If a section of music is assigned for the next rehearsal, you should be able to sing that section before it has been drilled in the ensemble rehearsal. Memorization is sometimes required. Deadlines for such requirements must be met. Students will be expected to meet at agreed upon times with their section leaders to learn their music. Attendance at these sectionals is important and will be monitored as part of your knowledge of the music. Students who struggle to learn their music will be expected to put extra time into the music learning process and may be asked to attend additional coachings to learn the material adequately.

Students will be tested regularly in rehearsal both formally and informally throughout the semester on any section of music for which they are responsible.

III. Attendance: 65 points

Absences per semester:

1-2 Excused Absences: 65 points

3 Excused Absences: 55 points

4 Excused Absences: 40 points

More than 5 excused absences: 30 points

Any unexcused absence is equal to one grade reduction.

Perfect attendance is the expectation.

Ensemble experience is the backbone of a good musical education and is irreplaceable in a musician's training. The best choral music is made with other equally committed musicians. It is important therefore that students treat their individual responsibility to the group seriously, be it a sectional or a full rehearsal. The attendance policy is established to reflect this philosophy. The policy for requesting an **excused** absence is described below.

You are responsible for attending all listed rehearsals, including extra rehearsals, and performances. Learning to follow the schedule is part of your professional training; manage the information properly. You are given a Voice Book with the dates of all upcoming rehearsals. Some of those rehearsals occur on a day or time that is outside of the regular chorus schedule. These dates are given to you in August. It is up to you to work out your conflicts well in advance with your job, your classes, or whatever else may coincide with these rehearsals. Many of these kinds of rehearsals are also mandatory, meaning that your absence will be doubly penalized if you miss. Obtaining an excused absence for these type of rehearsals is also much more difficult, which means you could possibly receive an unexcused absence that is **DOUBLE**, and would lower your semester grade by two letters. Look ahead for the semester, identifying potential conflicts and address them well in advance as they are part of the requirements for the course.

Some rehearsals, as mentioned above, count as two rehearsals. These are indicated with ** on the respective dates in the Voice Book. Others may be added to this list, but will be announced in advance. Missing one of these double starred rehearsals is equivalent to missing two regular rehearsals.

Missing rehearsals for outside of school rehearsals, performances, auditions, work, and doctor's appointments will not be considered excused once you have exceeded the maximum excused rehearsals for a semester. Emergency circumstances are always considered when it comes to medical issues or family emergencies and will be considered on a case by case basis. Outside work or performance obligations will not.

Students entering after the rehearsal has begun will be considered tardy during the first 10 minutes. Tardiness in excess of 10 minutes becomes an unexcused absence. Students are allowed 2 tardy arrivals per semester. 3 or more tardies will be counted as 1 unexcused absence and will result in a grade reduction of one letter. 4-5 tardies will count as 2 unexcused absences and lead to a grade reduction of two letters. 6-7 tardies will count as three unexcused absences and lead to a grade reduction of three letters.

Students are allowed two excused absences without penalty. The only mechanism for receiving an excused absence is the Syllabus Exception Form (SEF) (see explanation of SEFs below). Each unexcused absence will result in an automatic grade reduction of one letter. An unexcused absence from a performance will result in an automatic failure for the class.

Students are not excused from concert participation. Only under exceptional circumstances that are approved at the beginning of the semester will excused absence from a concert be considered. This decision will be made by the director of the chorus in combination with the performance office and the Associate Dean. Missing a concert for another performance opportunity or an audition is not an excusable activity. In cases of extreme illness, a medical

excuse from a doctor will be required. Any missed concert that is excused will lower the final grade for the semester by one letter grade. Any unexcused absence from a concert is an automatic failure for the semester.

Notes from faculty will NOT excuse absences or tardiness.

Conductors have the right to judge individual circumstances. They will be consulted on any decisions that require their input.

ATTENDANCE PROCEDURES

Sign in when you arrive. It is your responsibility to be signed in at the rehearsal 5 minutes **before** the rehearsal begins. Students entering after the rehearsal has begun will be considered tardy during the first 10 minutes. Students may request a tardy to be dismissed by submitting a Syllabus Exception Form (SEF) no later than the day of that rehearsal. The SEF is found in a folder posted on the Ensemble Bulletin Board in the hallway directly across from AUD 928 and on The Music Conservatory website.

Tardiness in excess of 10 minutes becomes an absence AND requires you to fill out an SEF.

If you miss a rehearsal because of a personal emergency (such as a death in the family) or because you are too ill to be in school, you must submit an SEF to the Ensemble Operations Manager in the Performance Activities Office (Room 932) on the first day you return to school; otherwise, the absence remains unexcused. Email your conductor before rehearsal on the day you are ill. Three excused absences because of illness may be granted; for additional requests, medical documentation is required.

On occasion, excused absences may be granted for educational or professional opportunities. Documentation is always required. In order for such requests to be considered, the SEF and required documentation must be submitted four weeks (28 calendar days) in advance of the rehearsal date(s) in question. It is not appropriate to miss a rehearsal for a scheduled lesson, coaching, or other such activity.

Students may NEVER sign in for others who are “on their way” or for any other reason. This constitutes academic dishonesty; consult the University’s Student Handbook for consequences.

SEFs that have been submitted to the Performance Activities Office will be returned to the student’s mail folder, designated excused or not excused, within five school days of submission. It is up to you to stay on top of your paperwork. Every semester, several students are given lower grades than they would have received by simply following these instructions and submitting paperwork properly. In preparation for your work in this profession, it is imperative that you follow these procedures to ensure you will be receiving the grade you deserve in chorus. PLEASE read these procedures and follow them.

PROCEDURE SUMMARY for SEF FORMS

Illness or Emergency	Email conductor Upon return, fill out SEF and submit to Performance Activities Office	Check with Performance Activities Office for status
Conflict with upcoming rehearsal	Email conductor and submit SEF a minimum of 4 weeks in advance; include documentation	
Tardiness (1-10 minutes)	Submit SEF if you want the Tardy to be removed and feel you have a good reason to submit the request.	
Tardiness (more than 10 minutes)	SEF required to make this an excused absence	
Concert Absence	SEF MUST be filled out at the beginning of the school year (first week of rehearsal)	

Freshman – Sophomore Showcase (Course 230-01, 1 credit hour) 2017–18 Syllabus

Instructor: Mark Crayton, mcrayton@roosevelt.edu, AUD 912; Office Hours: TBD
Office: 312-341-2240; Cell: 773-383-4627 (*Emergencies only, texts accepted.*)

Times: Tuesdays and Wednesday, 4:00-6:00 p.m. (**After the fall showcase performance, rehearsals continue for the combined Undergraduate Opera. Please see Addendum.**)

Location: AUD 662 (except for Tech Week – see Tech Week schedule below)

Required Materials: Music to be distributed at rehearsal. (Music for the opera to be purchased by student. John Gay's "The Beggar's Opera" Benjamin Britten, Boosey and Hawkes.)

Description: Departmental performance project for students enrolled in VOI 100 and VOI 200.

Goals:

1. To provide all Freshman and Sophomore Voice Majors onstage performing experience.
2. To learn new vocal repertoire for an ensemble of soloists.
3. To practice beginning stage movement in a supportive and friendly atmosphere.
4. To learn all aspects of singing in an ensemble made up of soloists (i.e., as opposed to choral singing).
5. To practice professional rehearsal protocol, including preparation, cooperation, and collaboration.
6. The University's three overall learning goals for both undergraduate and graduate students:
 - a. Effective communication
 - b. Knowledge of discipline-focused content
 - c. Awareness of social justice and engagement in civic life

General Rules:

1. **Rehearsals (as called) are mandatory.** Missed rehearsals may result in cancellation of that ensemble and/or lowering of grade for all members of said ensemble (see below).
2. Students must request to be excused from rehearsal by submitting a Syllabus Exception Form (SEF) to the instructor a minimum of one (1) week prior to the rehearsal in question. In case of illness, students must fill out an SEF for each rehearsal missed post absence within one week of absence. All SEF's must be turned in to the Performance Activities Office for approval.
3. Assigned music (including notes, rhythms, translations of foreign texts, etc.) must be prepared (learned) by the first rehearsal.
4. Music must be memorized and off book by the first staging rehearsal
5. Each rehearsal's blocking must be committed to memory and is expected to be performed from memory at the next rehearsal.
6. Each cast member is expected to devote additional practice/rehearsal time to solidifying/mastering concepts and corrections articulated in the rehearsal room.
7. Scores, pencils and erasers are mandatory at all rehearsals.
8. Failure to comply with the above rules will result in a lowering of the student's grade.

Grading:

1. **Rehearsal/Concert Professionalism: 20 points**
 - a. Students must arrive at rehearsal warmed up vocally and physically.
 - b. Students are expected to arrive early to rehearsal and performance calls.
 - c. No cell phones or other work are allowed during rehearsal, unless approved by instructor.
 - d. Non-compliance with professionalism standards will lower the student's grade two full points per infringement.

2. Attendance: 20 points

- Students must request to be excused from rehearsal by submitting an SEF to the instructor a minimum of one (1) week prior to the rehearsal in question. In case of illness, students must fill out an SEF for each rehearsal missed post absence.
- Non-compliance with the rehearsal schedule will lower the student's grade two full points per infringement (3 unexcused absences = 6 points off the Attendance grade).

3. Knowledge of Music: 30 points

- Music must be memorized and off book by the first rehearsal.
- Instructor will assess students' knowledge of the assigned material via memorization test. There will be one test for musical memorization, to be scheduled between the 4th and 6th week of the semester.
- Non-compliance with "General Rule" regarding memorization of music will lower the student's grade two full points per infringement.

4. Knowledge of Staging and Choreography: 30 points

- The director will assess student's knowledge of the assigned material. There will be one test for staging and choreography memorization. This test will be scheduled between the 7th and 9th week of school.
- Failure to comply with "General Rule" regarding memorization of staging, blocking, and choreography deadlines will lower the student's grade two full points per infringement.
- Written character analysis assignments will be required between the 4th and 8th week of school.

Dress:

- Comfortable clothing suitable for stage work must be worn to all rehearsals.
- Clothing for the performance (including shoes) must be available by dress rehearsal as called by the instructor.
- Appropriate footwear must be worn to at least two (2) staging rehearsals as well as the dress rehearsal.
- Women: Concert dresses (skirt length – **at or below the knee**). Colors are acceptable. Hair must not cover face. No strong fragrances.
- Men: Dark suits, dark shoes, dress shirts and ties. Hair must not cover face. No strong fragrances.

Rehearsals:

General Rehearsals (may include staging): Tuesdays and Wednesdays, 4:00-6:00 p.m. (Please see addendum below.)

Detailed schedule is posted on director's studio door (AUD 912) **24 hours in advance and is subject to change.**

Performance Weeks:

Performance week begins on Monday of the week of the Saturday performance. Be prepared for dress rehearsals every night. The schedule below is subject to change:

Fall Semester 2017

Date	Day	Time	Place
November 13, 2017	Monday	7:00-9:30 p.m.	AUD 178
November 14, 2017	Tuesday	4:00-6:00 p.m.	AUD 662
November 15, 2017	Wednesday	4:00-6:00 p.m.	AUD 662
November 16, 2017	Thursday	7:00-9:30 p.m.	Ganz Hall
November 18, 2017	Saturday	5:30 p.m. call (Dressed and seated onstage) 7:30 p.m. performance	Ganz Hall

Spring Semester 2018

Date	Day	Time	Place
April 16, 2018	Monday	7:00-9:30 p.m.	AUD 178
April 17, 2018	Tuesday	4:00-6:00 p.m.	AUD 662
April 18, 2018	Wednesday	4:00-6:00 p.m.	AUD 662
April 19, 2018	Thursday	7:00-9:30 p.m.	Ganz Hall
April 21, 2018	Saturday	5:30 p.m. call (Dressed and seated onstage) 7:30 p.m. performance	Ganz Hall

Undergraduate Opera Spring 2018 (Addendum)

- All Freshmen and Sophomores registered in Showcase will participate in the chorus of the Undergraduate Opera.
- All Freshmen and Sophomores registered in Showcase will be assigned a cover role in the Opera.
- These assigned sections of the roles will be performed complete with blocking and choreography as the repertoire for the Spring Semester Freshman & Sophomore Showcase.
- After the Fall Showcase, Wednesday's rehearsals will be spent learning the music and blocking the show.
- There may be rehearsals called earlier in the semester to start the learning process.
- Performance Week begins on Monday of the week of the Friday performance.
- The regular rehearsal schedule is suspended as we move into the theater space with props, costumes, make-up, and lights.
- Stage **Director and Stage** Management will assign students to assist in building the set, fabricating costumes, and creating properties, based on class schedules collected at the beginning of the semester. Failure to comply with assigned duties will result in student's final grade being lowered two points per infringement.
- After the final performance, the set, costumes, and dressing rooms must be struck. The production manager and stage management will create this schedule. No one is excused from this until the production manager deems all tasks have been completed.
- Beginning second semester, all Tuesday rehearsals will be cover rehearsals.
- All efforts will be made to minimize your time spent singing and rehearsing to the same amount spent on Showcase rehearsals.
- Students are responsible for buying their own score.
- Rehearsal schedule for Tech Week: Stage Management reserves the right to call students at other times based on the needs of the production. Notes will follow each rehearsal. Be prepared to stay until notes are finished. Below is the Tech/Performance Week Schedule:
 - **Monday, March 19:** 6:00-10:00 p.m. (AUD 178 – Friday Cast – Dress Rehearsal)
 - **Tuesday, March 20:** 6:00-10:00 p.m. (AUD 178 – Saturday Cast – Dress Rehearsal)
 - *After rehearsal, all sets, props and costumes must be moved to Ganz.*
 - **Wednesday, March 21:** 6:00-10:00 p.m. (Ganz Hall, Friday Cast – Final Dress Rehearsal)
 - **Thursday, March 22:** 6:00-10:00 p.m. (Ganz Hall, Saturday Cast – Final Dress Rehearsal)
 - **Friday, March 23:** 5:30 p.m. call; 7:30 p.m. Performance (Ganz Hall)
 - **Saturday, March 24:** 5:30 p.m. call; 7:30 p.m. Performance (Ganz Hall)

Undergraduate Opera (Course 330-01, 1 credit hour) 2016–17 Syllabus

Instructors: Mark Crayton, mcrayton@roosevelt.edu, AUD 912; Office Hours: TBD
Office: 312-341-2240; Cell: 773-383-4627 (*Emergencies only, texts accepted.*)
Office Hours: TBD

Dr. Shannon McGinnis, smcginnis@roosevelt.edu, AUD 948; Office Hours: TBD
Office: 312-341-3789; Cell: 660-349-9032 (*Emergencies only, texts accepted.*)

Times: Mondays, Thursdays, Fridays, 4:00-5:55 p.m. (**After Freshman/Sophomore Showcase – Wednesdays from 4:00 – 5:55 pm may be added**)

Location: AUD 662 (except for Tech Week – see Tech Week schedule below)

Required Materials: Music to be purchased by student. John Gay’s “The Beggar’s Opera” Benjamin Britten, Boosey and Hawkes.

Description: Departmental performance project for students enrolled in VOI 300 and VOI 325 (with the help of those enrolled in VOI 230).

Goals:

1. To provide all undergraduate Voice Majors onstage performance experience in roles from operetta and opera.
2. To develop the skill of employing musical accuracy, appropriate performance practice, and effective diction within the context of operatic performance.
3. To learn to apply proper vocal technique in a theatrical situation.
4. To learn all aspects of theatrics as applicable to the singing actor.
5. To practice the skills needed to become effective and efficient singers and actors.
6. To practice professional rehearsal protocol, including but not limited to preparation, cooperation, and collaboration.

General Rules:

1. Rehearsals (as called) are mandatory.

2. Students must request to be excused from rehearsal by submitting a Syllabus Exception Form (SEF) to the instructors a minimum of one (1) week prior to the rehearsal in question. In case of illness, students must fill out an SEF for each rehearsal missed, post-absence, within one week of absence. All SEF’s must be submitted to the Performance Activities Office for approval.
3. Assigned music (including pitches, rhythms, translations of foreign texts, etc.) must be prepared (**learned**) by the first rehearsal.
4. Music must be memorized and off-book by the first staging rehearsal.
5. Each rehearsal’s blocking must be committed to memory and performed from memory at the next rehearsal.
6. Each cast member is expected to devote an appropriate amount of individual practice/rehearsal time to solidifying/mastering concepts and corrections articulated in the rehearsal room.
7. Scores, pencils, and erasers are *mandatory* at all rehearsals.
8. Under the supervision of the Mr. Crayton, all cast members will participate in committees that will cover sets, properties, costumes, make-up, publicity, and other duties as assigned.
9. Based on committee assignments, all cast members will be required to help in the set-up and tear-down of the set during tech week. (See below for further explanation.)
10. Failure to comply with the above rules will result in a lowering of the student’s grade (see below).

Grading:

1. Rehearsal/Performance Professionalism: 20 points

- a. Students must arrive at each rehearsal warmed up vocally and physically.
- b. Students are expected to arrive early to rehearsal and performance calls.
- c. No cell phones or other work are allowed during rehearsal, unless approved by instructor.
- d. Non-compliance with professionalism standards will lower the student's grade two full points per infringement.

2. Attendance: 20 points

- a. Students must request to be excused from rehearsal by submitting a Syllabus Exception Form (SEF) to the instructor a minimum of one (1) week prior to the rehearsal in question. In case of illness, students must fill out an SEF for each rehearsal missed post absence.
- b. Non-compliance with the rehearsal schedule will lower the student's grade two full points per infringement (3 unexcused absences = 6 points off of the Attendance grade).

3. Knowledge of Music: 30 points

- a. Music must be fully learned - with minimal errors in pitch content, rhythm, and text - by the first music rehearsal.
- b. Music must be memorized and off-book by the first staging rehearsal.
- c. Non-compliance with "General Rule" regarding memorization of music will lower the student's grade two full points per infringement.

4. Knowledge of Staging and Choreography: 30 points

- a. The director will assess student's knowledge of the assigned material.
- b. Failure to comply with "General Rule" regarding memorization of staging, blocking, and choreography deadlines will lower the student's grade two full points per infringement.

Dress:

- Rehearsal attire: Comfortable clothing suitable for stage work.
- Performance attire: To be assigned per stage director in conjunction with costume committee.
- Hair and makeup: To be assigned per stage director in conjunction with make-up and hair committee.

Requirements for Preparation

1. **Each student is required to write a short paper for each opera in which he/she is cast.** Details about this requirement are provided in a separate handout, distributed at the initial cast meeting at the end of the spring semester prior. **The completed paper will be submitted to Dr. McGinnis and is due at the first rehearsal of the fall semester; no late papers will be accepted. Failure to turn in the assignment on the due date will result in a lowering of the semester grade by one full letter grade.**
2. **Each student is required to submit a Character Analysis for each role in which he/she is cast.** Details about this requirement are provided in a separate handout, distributed at the initial cast meeting at the end of the spring semester prior. **The completed Character Analysis will be submitted to Mr. Crayton at the first rehearsal of the fall semester; no late papers will be accepted. Failure to turn in the assignment on the due date will result in a lowering of the semester grade by one full letter grade.**
3. Students are expected to prepare their roles musically over the summer. Rehearsals and coachings during the semester are for the purpose of refining and solidifying musical details, not for learning pitches and rhythms; any student deemed unprepared musically by week five, for any role in which he/she is cast, will be released from said show and will receive a failing grade for this course. A list of guidelines and suggested step-by-step process for learning a role will be provided to each cast member at the time of casting, and instructors are available via email over the summer to answer questions and address concerns as they relate to musical preparation.

4. When not in musical rehearsals, students will be studying basic make-up, basic costume design, and basic set design. A make-up textbook and basic professional make-up kit will be required. A letter with this information will be sent out midsummer.

Rehearsals:

General Rehearsals (may include staging): Mondays, Thursdays, Fridays, 4:00-5:55 p.m. (After Freshman/Sophomore Showcase - Wednesdays from 4:00 - 5:55 pm may be added)
Detailed schedule is posted on **stage** director's studio door (AUD 912) **24 hours in advance and is subject to change.**

Performance Week

Performance Week begins on Monday of the week of the Friday performance.

The regular rehearsal schedule is suspended as we move into the theater space with props, costumes, make-up, and lights.

Stage **Director and Stage** Management will assign students to assist in building the set, fabricating costumes, and creating properties, based on class schedules collected at the beginning of the semester. Failure to comply with assigned duties will result in student's final grade being lowered two points per infringement.

After the final performance, the set, costumes, and dressing rooms must be struck. The production manager and stage management will create this schedule. No one is excused from this until the production manager deems all tasks have been completed.

Rehearsal schedule for Tech Week: Stage Management reserves the right to call students at other times based on the needs of the production. Notes will follow each rehearsal. Be prepared to stay until notes are finished (Tech Week):

- **Monday, March 19:** 6:00-10:00 p.m. (AUD 178 – Friday Cast – Dress Rehearsal)
- **Tuesday, March 20:** 6:00-10:00 p.m. (AUD 178 – Saturday Cast – Dress Rehearsal)
 - After rehearsal, all sets, props and costumes must be moved to Ganz.
- **Wednesday, March 21:** 6:00-10:00 p.m. (Ganz Hall, Friday Cast – Final Dress Rehearsal)
- **Thursday, March 22:** 6:00-10:00 p.m. (Ganz Hall, Saturday Cast – Final Dress Rehearsal)
- **Friday, March 23:** 5:30 p.m. call; 7:30 p.m. Performance (Ganz Hall)
- **Saturday, March 24:** 5:30 p.m. call; 7:30 p.m. Performance (Ganz Hall)

Opera Ensemble (PERF 427) 2017–18 Syllabus

Classroom: AUD 1450, Marks Hall, AUD 178, AUD 942, AUD 945

Class schedule: Mondays 4:00-7:00, Wednesdays 4:00-6:00, Thursdays 4:00-6:00; additional rehearsals for Tech and Performance weeks will be distributed as soon as they are available.

Enrollment/Prerequisite: All first- and second-year graduate voice performance majors.

Instructors: Professor Dana Brown, dlbrown@roosevelt.edu
Professor Andrew Eggert, aeggert@roosevelt.edu
Professor Scott Gilmore, sgilmore@roosevelt.edu
Susan Payne-O'Brien, payneobrien@gmail.com

Course objective: The preparation and performances of *OperaFest X* and *The Cunning Little Vixen*, as well as OperaLab workshops and additional ensemble activities.

Course Methodology: All enrolled students will participate in all productions, both in the cast and crew as assigned.

Roosevelt University's three overall learning goals for both undergraduate and graduate students are

- Effective communication
- Knowledge of discipline-focused content
- Awareness of social justice and engagement in civic life

Required materials: Musical scores for each opera as assigned. Students must bring their scores, pencil, and eraser to all rehearsals.

Required clothing: Loose-fitting clothes allowing for movement, appropriate shoes (i.e. no heels), and hair kept out of the face.

Course requirements:

- Following attendance principles as outlined below.
- Having all assigned material thoroughly prepared (learned) before any musical call.
- Having all assigned material thoroughly memorized and off-book before any staging rehearsal.
- Failure to comply with the above may result in the removal of a role assignment.

Crew assignments:

All members of Opera Ensemble will be assigned to backstage crews for both OperaFest and the Spring Opera production, including prop and scenery assistance for rehearsals and the load-in and load-out of each opera production. These assignments will be made in consultation with the Performance Activities Office and the stage management team.

Statement of Opera Ensemble attendance policy:

Opera Ensemble is both an academic and professional commitment to the development of your craft as a singer. We operate as an opera company, publishing schedules weekly and updating them as required by all directors and coaches involved in the creation of our opera productions. Opera Ensemble is an academic course, and it is imperative that you keep your schedule clear for all meetings. The schedule is subject to change. In order to be fair to you and your colleagues, the directors cannot grant excused absences except for those reasons allowed by Roosevelt University (illness, family emergency, and religious observation). Please note that working a job in another music ensemble (including church jobs) does not count as an excused absence.

- Attendance is mandatory to all rehearsals as called.
- The rehearsal schedule is distributed on a weekly basis.
- All students must be available to rehearse during Opera Ensemble's M-W-TH time slots, and must never schedule anything else during these times.
- The schedule can shift after first posting: students are responsible for checking email for up-to-date rehearsal information.
- In the case of emergency or serious illness, all directors affected must be notified via email.
- Tardiness and leaving early from the rehearsal call will not be tolerated, and will result in the lowering of the student's grade by 2 percentage points; it is the student's responsibility to arrange a timely conclusion to any lesson or coaching preceding Opera Ensemble to ensure their readiness to begin at the scheduled call time.
- Unexcused absences will result in the lowering of a student's grade by 1/3 of a letter grade for each absence, and may also result in the removal of a role assignment. The grading scale used is the CCPA standard.

Professional Etiquette

Please note that cell phones and other electronic devices are not to be used during rehearsals. In the case of emergency, students must step outside the room (with the permission of the instructor).

No food or drink other than water is allowed in rehearsals.

Additional coursework: All students are required to submit a paper per each opera to which they have been assigned (see below for details).

Papers:

- All students are to submit a minimum 1,000-word paper (typed) in hard copy about *The Cunning Little Vixen*, and the first-year class is required to write papers on *The Homecoming* and *The Loreley* as well.
- These papers are due the first day of musical rehearsal.
- Information about the following is to be included: history of the opera's genesis and subsequent performance history; source material for its libretto; biographical information of the composer and librettist; discussion of the musical and dramatic styles of the opera; any pertinent thoughts about the student's role (not the plot, but rather, any personal reflections/ideas on the part of the student).
- Information *not* to be included: the synopsis of the opera's plot or any part thereof except how it might pertain to the above topics.
- Failure to follow the above will result in a lowering of the student's grade.

Grading Policies:

All students begin with 100 points. Deductions will be made as follows:

- Paper not turned in on time: 2 pts
- Paper never turned in: 10 pts
- Tardiness or unexcused early departure: 2 pts
- Unexcused absence: 1/3 letter grade per instance
- Eating food or drinking anything other than water: 2 pts
- Use of electronic device during rehearsal: 5 pts
- Failure to meet memorization deadline: 5 pts
- Failure to wear appropriate clothing to staging rehearsal: 5 pts

Term Overview Schedule: All Opera Ensemble meeting times are included in the 2017-18 Voice Program Book.

Freshman Performance Class (VOI 100) 2017–18 Syllabus

Instructor: Andrew Eggert, aeggert@roosevelt.edu, Location TBD, AUD 949

Description: Departmental performance class for students enrolled in VOI 100.

This class involves learning to be a professional musician/singer. In addition to gaining technical skill through voice lessons, and theoretical expertise and historical perspective in theory and music history courses, a pre-professional performer also must: regularly practice his/her developing craft; study and analyze others' performances; and seek exposure to an ever-growing body of music literature.

Freshmen Performance Class is designed to:

- Offer multiple opportunities for each enrolled student to gain performance experience by performing solo literature for peers in a supportive and nurturing environment
- Give students a place to stretch their artistic wings, and take musical and dramatic risks while they develop as performers
- Support each singer as he/she matures as a singer and storyteller of text and drama
- Develop stage presence

After each performance, the instructor will offer suggestions to students to enhance their performance of a given work. (Please note: This is not a voice technique class. It is expected that if anything the instructor suggests is thought not to be in concert with technical issues on which the student and private voice teacher are working, the student will inform the instructor immediately of the perceived conflict.)

Course expectations:

- All songs (works) performed in class will be **memorized** and each student will have **already worked on the repertoire with his/her voice teacher** before presenting it to the class.
- Each student will **present a brief history of the composer of the song/work**.
- From time to time, each student is expected to **offer positive reflections and suggestions to their peers** who are performing.
- Becoming a better musician requires change and **each student is expected to experiment and go beyond his/her own comfort or safe zones** as a singer/musician.
- Each student will attend all class sessions, arrive on time, and may not leave class early. **Please note that voice lessons may not conflict with class.**

Grading:

- 25% – Performance Participation: Students must demonstrate willingness to work with the instructor to find new heights of musical and dramatic expression, and perform at least two times per semester.
- 15% – In-class participation: Each student must routinely participate in discussion of peer performances and other issues as they arise.
- 10% – Assignments
- 50% – Attendance: The class meets 14 times per semester. Credit for attendance is as follows:
 - 14 classes – 50%
 - 13 classes – 45%
 - 12 classes – 35%
 - 11 classes – 25%
 - 10 or fewer classes – 0%
 - Two late arrivals will count as an unexcused absence; excused absences do count toward attendance requirement.

To contact the accompanist for this class: TBA

Sophomore Performance Class (VOI 200) 2017–18 Syllabus

Instructor: Judith Haddon, jhaddon@roosevelt.edu, AUD 914, Office: 312-341-2171

This class is a continuation of VOI 100 and involves learning to be a professional musician/singer. In addition to gaining technical skill through voice lessons, and theoretical expertise and historical perspective in theory and music history courses, a pre-professional performer also must: regularly practice his/her developing craft; study and analyze others' performances; and seek exposure to an ever-growing body of music literature.

Sophomore Performance Class is designed to:

- Offer multiple opportunities for each enrolled student to gain performance experience by performing solo literature for peers in a supportive and nurturing environment
- Give students a place to stretch their artistic wings, and take musical and dramatic risks while they develop as performers
- Support each singer as he/she matures as a singer and storyteller of text and drama
- Develop stage presence

After each performance, the instructor will offer suggestions to students in an effort to enhance their performance of a given work. (Please note: This is not a voice technique class. It is expected that if anything the instructor suggests is thought not to be in concert with technical issues on which the student and private voice teacher are working, the student will inform the instructor immediately of the perceived conflict.)

Course expectations:

Please note: *Although this syllabus is almost identical to the syllabus for the Freshman year, expectations for accomplishment in all areas listed below will be higher in this year-long course.*

- All songs (works) performed in class will be **memorized** and each student will have **already worked on the repertoire with his/her voice teacher** before presenting it to the class.
- Each student will **present a brief history of the composer of the song/work**.
- From time to time, each student is expected to **offer positive reflections and suggestions to their peers** who are performing.
- Becoming a better musician requires change and **each student is expected to experiment and go beyond his/her own comfort or safe zones** as a singer/musician.
- Each student will attend all class sessions, arrive on time, and may not leave class early. **Please note that voice lessons may not conflict with class.**

Note: *It is suggested that students not bring in arias or extended works*, as time most often will not allow for in-depth work on longer pieces.

Grading:

- 25% – Performance Participation: Students must demonstrate willingness to work with the instructor to find new heights of musical and dramatic expression, and perform at least two times per semester.
- 15% – In-class participation: Each student must routinely participate in discussion of peer performances and other issues as they arise.
- 10% – Assignments
- 50% – Attendance: The class meets 14 times per semester. Credit for attendance is as follows*: 14 classes – 50%, 13 classes – 45%, 12 classes – 35%, 11 classes – 25%, 10 or fewer classes – 0%
* Two late arrivals will count as an unexcused absence; excused absences do count toward attendance requirement.

To contact the accompanist for this class: TBA

Junior Performance Class (VOI 300)
Senior Performance Class (VOI 325)
2017-18 Syllabus

Instructor: Tom Studebaker, tstudebaker@roosevelt.edu, Location TBD

Course expectations:

An opera begins long before the curtain goes up and ends long after it has come down. It starts in my imagination, it becomes my life, and it stays part of my life long after I've left the opera house.

– Maria Callas

How does a young singer practice the art of performance? During vigorous vocal study, how do you keep yourself inspired and engaged as an artist? What do you, as a young operatic singing actor, have to offer that is unique and that will engage your audience?

This class is a continuation of VOI 200 and involves learning to be a professional musician/singer.

By using improvisational, theatrical, physical and vocal work we will seek to:

- unlock the authentic and interesting actor that wants to express itself through vocal performance
- hone our skills using the songs and arias to be presented in the Junior and Senior recitals.
- consider these recitals a unique opportunity to explore all the theatrical and expressive possibilities inherent in the art song repertoire.
- use this work to build an individual process that singers can rely on when developing solo art song performances.
- Achieve the goal is that each singer can walk away a more engaged, theatrical vocal artist.

Additional Expectations:

- Students will be required to do some outside reading. These texts will be provided as handouts or emailed as PDFs.
- All songs (works) performed in class will be **memorized** and each student will have **already worked on the repertoire with his/her voice teacher** before presenting it to the class.
- Each student will **present a brief history of the composer of the song/work**.
- From time to time, each student is expected to **offer positive reflections and suggestions to their peers** who are performing.
- Becoming a better musician requires change and **each student is expected to experiment and go beyond his/her own comfort or safe zones** as a singer/musician.
- Each student will attend all class sessions, arrive on time, and may not leave class early. **Please note that voice lessons may not conflict with class.**

Grading:

You will not be graded on the overall quality of your performances, rather you will be graded on the effort and enthusiasm you devote to preparation, performance and to the class exercises. All students are expected to push themselves to grow and exceed any previous bar they have set for themselves in the realm of performance.

- 25% – Performance Participation: Students must demonstrate willingness to work with the instructor to find new heights of musical and dramatic expression, and perform at least two times per semester.
- 15% – In-class participation: Each student must routinely participate in discussion of peer performances and other issues as they arise.
- 10% – Assignments

- 50% – Attendance: The class meets 14 times per semester. Credit for attendance is as follows:
 - 14 classes – 50%
 - 13 classes – 45%
 - 12 classes – 35%
 - 11 classes – 25%
 - 10 or fewer classes – 0%
 - Two late arrivals will count as an unexcused absence; excused absences do count toward attendance requirement.

To contact the accompanist for this class: TBA

First Year Graduate Performance Class (VOI 400-01) 2017–18 Syllabus

Instructor: Judith Haddon, jhaddon@roosevelt.edu, AUD 914, Office: 312-341-2171

This class involves learning to be a professional musician/singer. In addition to gaining technical skill through voice lessons, and theoretical expertise and historical perspective in theory and music history courses, a pre-professional performer also must: regularly practice his/her developing craft; study and analyze others' performances; and seek exposure to an ever-growing body of music literature.

Graduate Performance Class is designed to:

- Offer multiple opportunities for each enrolled student to gain performance experience by performing solo literature for peers in a supportive and nurturing environment
- Give students a place to stretch their artistic wings, and take musical and dramatic risks while they develop as performers
- Support each singer as he/she matures into a young professional
- Develop stage presence in song literature and audition arias

After each performance, the instructor will offer suggestions to students in an effort to enhance their performance of a given work. (Please note: This is not a voice technique class. It is expected that if anything the instructor suggests is thought not to be in concert with technical issues on which the student and private voice teacher are working, the student will inform the instructor immediately of the perceived conflict.)

Course expectations:

- All songs (works) performed in class will be **memorized** and each student will have **already worked on the repertoire with his/her voice teacher** before presenting it to the class.
- Each student will **present a brief history of the composer of the song/work**.
- From time to time, each student is expected to **offer positive reflections and suggestions to their peers** who are performing.
- Becoming a better musician requires change and **each student is expected to experiment and go beyond his/her own comfort or safe zones** as a singer/musician.
- Each student will attend all class sessions, arrive on time, and may not leave class early. **Please note that voice lessons may not conflict with class.**

Grading:

- 25% – Performance Participation: Students must demonstrate willingness to work with the instructor to find new heights of musical and dramatic expression, and perform at least two times per semester.
- 15% – In-class participation: Each student must routinely participate in discussion of peer performances and other issues as they arise.
- 10% – Assignments
- 50% – Attendance: The class meets 14 times per semester. Credit for attendance is as follows*: 14 classes – 50%, 13 classes – 45%, 12 classes – 35%, 11 classes – 25%, 10 or fewer classes – 0%
 - * Two late arrivals will count as an unexcused absence; excused absences do count toward attendance requirement.

To contact the accompanist for this class: TBA

Second Year Graduate Performance Class (VOI 400-02) 2017-18 Syllabus

Instructor: Allan Glassman, aglassman@roosevelt.edu

This course is designed to:

- Further instruct master's level voice majors with necessary tools for performance on the professional stage in concert, recital, and operatic repertoire.
- Further develop all aspects of stage business, including:
 - vocal technique,
 - proper understanding and pronunciation of foreign languages,
 - sub-text of material,
 - articulation of words,
 - expression,
 - conviction and commitment to communication of text,
 - stage deportment and posture.
- Offer multiple opportunities for each enrolled student to gain performance experience by performing solo literature for peers in a supportive and nurturing environment
- Support each singer as he/she matures into a young professional

The instructor will critique students' vocal presentation regarding the above elements of performance, and open up this critical process to the class for general discussion, thereby engaging all present in the process.

The instructor will, from time to time, include a short lecture called "Food for Thought" at beginning of class drawn from his 40+ years career on the opera and concert stages of the world.

The student who successfully completes this course will rid themselves of nerves associated with performing on stage, free up their bodies and singing technique, and demonstrate an advanced state of performance skills, enabling confident entrance into the world of the professional artist.

Course expectations:

- All songs (works) performed in class will be **memorized** and each student will have **already worked on the repertoire with his/her voice teacher** before presenting it to the class.
- Each student will **present a brief history of the composer of the song/work**.
- From time to time, each student is expected to **offer positive reflections and suggestions to their peers** who are performing.
- Becoming a better musician requires change and **each student is expected to experiment and go beyond his/her own comfort or safe zones** as a singer/musician.
- Each student will attend all class sessions, arrive on time, and may not leave class early. **Please note that voice lessons may not conflict with class.**

Grading:

- 25% – Performance Participation: Students must demonstrate willingness to work with the instructor to find new heights of musical and dramatic expression, and perform at least two times per semester.
- 15% – In-class participation: Each student must routinely participate in discussion of peer performances and other issues as they arise.
- 10% – Assignments
- 50% – Attendance: The class meets 14 times per semester.
 - Credit for attendance is as follows:
 - 14 classes – 50%; 13 classes – 45%; 12 classes – 35%; 11 classes – 25%; 10 or fewer classes – 0%
 - Two late arrivals will count as an unexcused absence; excused absences do count toward attendance requirement.

To contact the accompanist for this class: TBA

Chicago College of Performing Arts

Voice Program

2017–2018 Datebook

Abbreviation Key for Datebook

Ensemble Key

Chorus = Conservatory Chorus (Cheryl Frazes Hill, conductor)

Chorale = Conservatory Chorale (Mark Crayton, conductor)

Fresh/Soph Showcase = Freshman – Sophomore Showcase

Jr/Sr Opera = Junior – Senior Opera

Grad Opera = Graduate Student Opera (Opera Ensemble – PERF 427)

Fresh/Soph Perf Class = Freshman and Sophomore Performance Class

Jr/Sr Perf Class = Junior and Senior Performance Class

Grad Perf Class = 1st and 2nd year Graduate Student Performance Class

Location Key

178 = Auditorium Building, room 178 (near Wabash Ave entrance)

730 = Auditorium Building, room 730

925 = Auditorium Building, room 925

1080 = Auditorium Building, room 1080

1450 = Auditorium Building, room 1450

AUD Th = Auditorium Theatre (50 E. Congress Pkwy)

Curtiss = Curtiss Hall (10th floor), Fine Arts Building (410 S. Michigan Ave)

FAB 802 = Fine Arts Building, room 802 (410 S. Michigan Ave)

FAB 833 = Fine Arts Building, room 833 (410 S. Michigan Ave)

FAB 838 = Fine Arts Building, room 838 (410 S. Michigan Ave)

Ganz = Ganz Hall, Auditorium Building, room 745

Grace = Grace Place (637 S. Dearborn St.)

Library = Murray-Green Library, 10th floor Auditorium Building

Marks = Marks Hall, Auditorium Building, room 964

Mikowsky = Mikowsky Hall, Auditorium Building, room 907

NCC = North Central College (Wentz Concert Hall, 171 E Chicago Ave, Naperville 60540)

SC = Symphony Center (220 S. Michigan Ave)

ST = Studebaker Theater (Fine Arts Building, 410 S. Michigan Ave)

August 21-27, 2017 (Kick-Off Week)

Mon/21	Tues/22	Wed/23	Thurs/24	Fri/25	Sat/26	Sun/27
<p>11:00 a.m. Convocation: ATRU</p>		<p>1:00-5:30 Undergrad voice auditions: Ganz</p>	<p>12:30-3:30 Grad voice auditions: Ganz</p> <p>4:00-5:00 Professional Diploma in Opera auditions: Ganz</p>			

Notes:

August 28-September 2, 2017 (Week 1 - Classes Begin)

	Mon/28 Classes Begin	Tues/29	Wed/30	Thurs/31	Fri/1	Sat/2	Sun/3
Chorus	2:15-3:45 Combined Reh: FAB 833	2:15-3:00 Combined Reh: FAB 833 3:00-3:45 Reh: 833		2:15-3:00 Combined Sectionals: SA FAB 833/TB 802 3:00-3:45 Reh: FAB 833			
Chorale	2:15-3:45 Combined Reh: FAB 833	2:15-3:00 Combined Reh: FAB 833 3:00-3:45 Reh: 802		2:15-3:00 Combined Sectionals: SA FAB 833/TB 802 3:00-3:45 Reh: 802			
Fresh/Soph Showcase		4:00-6:00 Reh: 662	4:00-6:00 Reh: 662				
Undergrad Opera	4:00-5:55 Reh: 662			4:00-5:55 Reh: 662	4:00-5:55 Reh: 662		
Grad Opera	4:00-7:00 Reh: 1450/Marks		4:00-6:00 Reh: 1450/Marks	4:00-6:00 Reh: 1450/Marks			
Fresh/Soph Perf Class				4:15-5:15 Fresh Perf Class: FAB 802 4:00-5:00 Soph Perf Class: 730			
Jr/Sr Perf Class		4:15-5:15 Jr/Sr Perf Class: 730					
Grad Perf Class		4:00-6:00 1st Yr Perf Class: Ganz 4:30-6:00 2nd Yr Perf Class: Curtiss					

Notes:

September 4-10, 2017 (Week 2)

	Mon/4 Labor Day No Classes	Tues/5	Wed/6	Thurs/7	Fri/8	Sat/9	Sun/10
Chorus		2:15-3:45 Reh: FAB 833		2:15-3:00 Combined Reh: FAB 833 3:00-3:45 Sectional: TBD			
Chorale		2:15-3:45 Reh: FAB 802		2:15-3:00 Combined Reh: FAB 833 3:00-3:45 Sectional: TBD			
Fresh/Soph Showcase		4:00-6:00 Reh: 662	4:00-6:00 Reh: 662				
Undergrad Opera				4:00-5:55 Reh: 662	4:00-5:55 Reh: 662		
Grad Opera			4:00-6:00 Reh: 1450/Marks	4:00-6:00 Reh: 1450/Marks			
Fresh/Soph Perf Class				4:15-5:15 Fresh Perf Class: FAB 802 4:00-5:00 Soph Perf Class: 730			
Jr/Sr Perf Class		4:15-5:15 Jr/Sr Perf Class: 730					
Grad Perf Class		4:00-6:00 1st Yr Perf Class: Ganz 4:30-6:00 2nd Yr Perf Class: Curtiss					

Notes:

September 11-17, 2017 (Week 3)

	Mon/11	Tues/12	Wed/13	Thurs/14	Fri/15	Sat/16	Sun/17
Chorus	2:15-3:45 Combined Reh: FAB 833	2:15-3:00 Combined Reh: FAB 833 3:00 Sectionals: FAB 833/802		2:15-3:45 Reh: FAB 833			
Chorale	2:15-3:45 Combined Reh: FAB 833	2:15-3:00 Combined Reh: FAB 833 3:00 Reh: 730		2:15-3:45 Reh: 730			
Fresh/Soph Showcase		4:00-6:00 Reh: 662	4:00-6:00 Reh: 662				
Undergrad Opera	4:00-5:55 Reh: 662			4:00-5:55 Reh: 662	4:00-5:55 Reh: 662		
Grad Opera	4:00-7:00 Reh: 1450/Marks		4:00-6:00 Reh: 1450/Marks	4:00-6:00 Reh: 1450/Marks			
Fresh/Soph Perf Class				4:15-5:15 Fresh Perf Class: FAB 802 4:00-5:00 Soph Perf Class: 730			
Jr/Sr Perf Class		4:15-5:15 Jr/Sr Perf Class: 730					
Grad Perf Class		4:00-6:00 1st Yr Perf Class: FAB 833 4:30-6:00 2nd Yr Perf Class: Curtiss					

Notes:

September 18-24, 2017 (Week 4)

	Mon/18	Tues/19	Wed/20 Rosh Hashana (sunset)	Thurs/21 Rosh Hashana	Fri/22 Rosh Hashana	Sat/23	Sun/24
Chorus	2:15-3:00: Reh FAB 833 3:00 Combined Reh: FAB 833	2:15-3:45 Reh: FAB 833		2:15-3:45 Combined Sectionals Reh: SA FAB 833/ TB 730			
Chorale	2:15-3:45 Reh: 730 3:00 Combined Reh: FAB 833	2:15-3:45 Reh: 730		2:15-3:45 Combined Sectionals Reh: SA FAB 833/ TB 730			
Fresh/Soph Showcase		4:00-6:00 Reh: 662	4:00-6:00 Reh: 662				
Undergrad Opera	4:00-5:55 Reh: 662			4:00-5:55 Reh: 662	4:00-5:55 Reh: 662		
Grad Opera	4:00-7:00 Reh: 1450/Marks		4:00-6:00 Reh: 1450/Marks	4:00-6:00 Reh: 1450/Marks			
Fresh/Soph Perf Class				4:15-5:15 Fresh Perf Class: FAB 802 4:00-5:00 Soph Perf Class: 730			
Jr/Sr Perf Class		4:15-5:15 Jr/Sr Perf Class: 730					
Grad Perf Class		4:00-6:00 1st Yr Perf Class: FAB 833 4:30-6:00 2nd Yr Perf Class: FAB 802					

Notes:

September 25-October 1, 2017 (Week 5)

	Mon/25	Tues/26	Wed/27	Thurs/28	Fri/29 Yom Kippur (sunset)	Sat/30 Yom Kippur	Sun/1
Chorus	2:15-3:45 Combined Reh: FAB 833	2:15-3:45 Reh: FAB 833		2:15-3:45 Reh: FAB 833			
Chorale	2:15-3:45 Combined Reh: FAB 833	2:15-3:45 Reh: 730		2:15-3:45 Reh: 730			
Fresh/Soph Showcase		4:00-6:00 Reh: 662	4:00-6:00 Reh: 662				
Undergrad Opera	4:00-5:55 Reh: 662			4:00-5:55 Reh: 662	4:00-5:55 Reh: 662		
Grad Opera	4:00-7:00 Reh: 1450/Marks		4:00-6:00 Reh: 1450/Marks	4:00-6:00 Reh: 1450/Marks			
Fresh/Soph Perf Class				4:15-5:15 Fresh Perf Class: FAB 802 4:00-5:00 Soph Perf Class: 730			
Jr/Sr Perf Class		4:15-5:15 Jr/Sr Perf Class: 730					
Grad Perf Class		4:00-6:00 1st Yr Perf Class: FAB 833 4:30-6:00 2nd Yr Perf Class: Curtiss					

Notes:

October 2-8, 2017 (Week 6)

	Mon/2	Tues/3	Wed/4	Thurs/5	Fri/6	Sat/7	Sun/8 Chicago Marathon
Chorus	2:15-3:45 Combined Reh: FAB 833	2:15-3:00 Reh: FAB 833 3:00 Combined Reh: FAB 833		2:15-3:00 Reh w/ Orch: Ganz 3:00 Combined Reh: FAB 833			
Chorale	2:15-3:45 Combined Reh: FAB 833	2:15-3:00 Reh: 730 3:00 Combined Reh: FAB 833		2:15-3:00 Reh: FAB 833 3:00 Combined Reh: FAB 833			
Fresh/Soph Showcase		4:00-6:00 Reh: 662	4:00-6:00 Reh: 662				
Undergrad Opera	4:00-5:55 Reh: 662			4:00-5:55 Reh: 662	4:00-5:55 Reh: 662		
Grad Opera	4:00-7:00 Reh: 1450/Marks		4:00-6:00 Reh: 1450/Marks	4:00-6:00 Reh: 1450/Marks			
Fresh/Soph Perf Class				4:15-5:15 Fresh Perf Class: FAB 802 4:00-5:00 Soph Perf Class: 730			
Jr/Sr Perf Class		4:15-5:15 Jr/Sr Perf Class: 730					
Grad Perf Class		4:00-6:00 1st Yr Perf Class: FAB 833 4:30-6:00 2nd Yr Perf Class: Curtiss					

Notes:

October 9-15, 2017 (Week 7)

	Mon/9	Tues/10	Wed/11	Thurs/12	Fri/13	Sat/14	Sun/15
Chorus	2:15-3:00 Reh: FAB 833 3:00 Combined Reh: FAB 833	2:15-3:45 Reh: 1080	**2:15-3:45 Dress Reh w/ Orch: Ganz	**2:15-3:00 Sound Check w/ Orch: Ganz 3:00-3:45 Reh: 730 **7:30 p.m. Performance: Ganz			
Chorale	2:15-3:00 Reh: 730 3:00 Combined Reh: FAB 833	2:15-3:45 Reh: 730		2:15-3:45 Reh: FAB 833			
Fresh/Soph Showcase		4:00-6:00 Reh: 662	4:00-6:00 Reh: 662				
Undergrad Opera	4:00-5:55 Reh: 662			4:00-5:55 Reh: 662	4:00-5:55 Reh: 662		
Grad Opera	4:00-7:00 Reh: 1450/Marks		4:00-6:00 Reh: 1450/Marks	4:00-6:00 Reh: 1450/Marks			
Fresh/Soph Perf Class				4:15-5:15 Fresh Perf Class: FAB 802 4:00-5:00 Soph Perf Class: 730			
Jr/Sr Perf Class		4:15-5:15 Jr/Sr Perf Class: 730					
Grad Perf Class		4:00-6:00 1st Yr Perf Class: FAB 802 4:30-6:00 2nd Yr Perf Class: Curtiss					

Notes:

October 16-22, 2017 (Week 8)

	Mon/16	Tues/17	Wed/18	Thurs/19	Fri/20	Sat/21	Sun/22
Chorus	2:15-3:45 Combined Reh: FAB 833	2:15-3:00 Combined Reh: FAB 833 3:00 Reh: FAB 833		2:15-3:45 Combined Reh: Ganz			
Chorale	2:15-3:45 Combined Reh: FAB 833	2:15-3:00 Combined Reh: FAB 833 3:00 Reh: 730		2:15-3:45 Combined Reh: Ganz			
Fresh/Soph Showcase		4:00-6:00 Reh: 662	4:00-6:00 Reh: 662				
Undergrad Opera	4:00-5:55 Reh: 662			4:00-5:55 Reh: 662	4:00-5:55 Reh: 662		
Grad Opera	4:00-7:00 Reh: 1450/Marks		4:00-6:00 Reh: 1450/Marks	4:00-6:00 Reh: 1450/Marks			
Fresh/Soph Perf Class							
Jr/Sr Perf Class		4:15-5:15 Jr/Sr Perf Class: 730					
Grad Perf Class		4:00-6:00 1st Yr Perf Class: Ganz Hall 4:30-6:00 2nd Yr Perf Class: Curtiss					

Notes:

October 23-29, 2016 (Week 9)

	Mon/23	Tues/24	Wed/25	Thurs/26	Fri/27	Sat/28	Sun/29
Chorus	2:15-3:00 Reh: FAB 833 3:00 Combined Reh: FAB 833	**2:15-3:45 Combined Reh: FAB 833		**9:30 a.m. Call Time: Ganz 11:00 a.m. Performance Ganz			
Chorale	2:15-3:00 Reh: 730 3:00 Combined Reh: FAB 833	**2:15-3:45 Combined Reh: FAB 833		**9:30 a.m. Call Time: Ganz 11:00 a.m. Performance Ganz			
Fresh/Soph Showcase		4:00-6:00 Reh: 662	4:00-6:00 Reh: 662				
Undergrad Opera	4:00-5:55 Reh: 662			4:00-5:55 Reh: 662	4:00-5:55 Reh: 662		
Grad Opera	4:00-7:00 Reh: 1450/Marks		4:00-6:00 Reh: 1450/Marks	4:00-6:00 Reh: 1450/Ganz 7:30 Music@Grace: Grace		1:00-6:00 OperaFest X: Library/Ganz	1:00-6:00 OperaFest X: Library/Ganz
Fresh/Soph Perf Class				4:15-5:15 Fresh Perf Class: FAB 802 4:00-5:00 Soph Perf Class: 730			
Jr/Sr Perf Class		4:15-5:15 Jr/Sr Perf Class: 730					
Grad Perf Class		4:00-6:00 1st Yr Perf Class: FAB 833 4:30-6:00 2nd Yr Perf Class: Curtiss					

Notes:

October 31-November 6, 2016 (Week 10)

	Mon/30	Tues/31 Halloween	Wed/1	Thurs/2	Fri/3	Sat/4	Sun/5 Daylight Savings Ends
Chorus	2:15-3:45 Combined Reh: FAB 833	2:15-3:45 Combined Reh: 1080	5:00 Rehearsal w/ Alumni Chorus: Curtiss			** 3:00 Bus departs to NCC 4:45-6:00 Dress Reh	
Chorale	2:15-3:45 Combined Reh: FAB 833	2:15-3:45 Combined Reh: 1080	5:00 Rehearsal w/ Alumni Chorus: Curtiss			8:00 Concert w/ Sinfonietta: NCC	
Fresh/Soph Showcase		4:00-6:00 Reh: 662	4:00-6:00 Reh: 662				
Undergrad Opera	4:00-5:55 Reh: 662			4:00-5:55 Reh: 662	4:00-5:55 Reh: 662		
Grad Opera	4:00-7:00 Reh: 1450/Marks		4:00-6:00 Reh: 1450/Marks	4:00-6:00 Reh: 1450/Marks			
Fresh/Soph Perf Class				4:15-5:15 Fresh Perf Class: FAB 802 4:00-5:00 Soph Perf Class: 730	2:00-4:00 Jake Heggie Master Class: Ganz		
Jr/Sr Perf Class		4:15-5:15 Jr/Sr Perf Class: 730			2:00-4:00 Jake Heggie Master Class: Ganz		
Grad Perf Class		4:00-6:00 1st Yr Perf Class: Ganz 4:30-6:00 2nd Yr Perf Class: Curtiss			2:00-4:00 Jake Heggie Master Class: Ganz		

Notes:

November 6-12, 2017 (Week 11)

	Mon/6	Tues/7	Wed/8	Thurs/9	Fri/10	Sat/11 Veterans Day	Sun/12
Chorus	**5:00-5:30 Dress Reh: SC 7:30 Concert w/ Sinfonietta: SC			2:15-3:45 Combined Reh: 1080			
Chorale	**5:00-5:30 Dress Reh: SC 7:30 Concert w/ Sinfonietta: SC			2:15-3:45 Combined Reh: 1080			
Fresh/Soph Showcase		4:00-6:00 Reh: 662	4:00-6:00 Reh: 662				
Undergrad Opera				4:00-5:55 Reh: 662	4:00-5:55 Reh: 662		
Grad Opera	4:00-7:00 Reh: 1450/Marks		4:00-6:00 Reh: 1450/Marks	4:00-6:00 Reh: 1450/Marks			
Fresh/Soph Perf Class				4:15-5:15 Fresh Perf Class: FAB 802 4:00-5:00 Soph Perf Class: 730			
Jr/Sr Perf Class		4:15-5:15 Jr/Sr Perf Class: 730					
Grad Perf Class		4:00-6:00 1st Yr Perf Class: Ganz 4:30-6:00 2nd Yr Perf Class: Curtiss					

Notes:

November 13-19, 2017 (Week 12)

	Mon/13	Tues/14	Wed/15	Thurs/16	Fri/17	Sat/18	Sun/19
Chorus	2:15-3:00 Combined Reh: 1080 3:00-3:45 Sectionals: SA 1080/TB 730	2:15-3:00 Combined Sectionals: SA 1080 3:00-3:45 Combined Sectionals: TB 1080					
Chorale	2:15-3:00 Combined Reh: 1080 3:00-3:45 Sectionals: SA 1080/TB 730	2:15-3:00 Combined Sectionals: SA 1080 3:00-3:45 Combined Sectionals: TB 1080					
Fresh/Soph Showcase	7:00-9:30 Reh: 178	4:00-5:55 Reh: 662	4:00-5:55 Reh: 662	7:00-9:30 Dress Reh: Ganz		5:30 Call time: Ganz 7:30 Performance: Ganz	
Undergrad Opera	4:00-5:55 Reh: 662			4:00-5:55 Reh: 662	4:00-5:55 Reh: 662		
Grad Opera	4:00-7:00 Reh: 1450/Marks		4:00-6:00 Reh: 1450/Marks	4:00-6:00 Reh: 1450/Marks			
Fresh/Soph Perf Class				4:15-5:15 Fresh Perf Class: FAB 802 4:00-5:00 Soph Perf Class: 730			
Jr/Sr Perf Class		4:15-5:15 Jr/Sr Perf Class: 730					
Grad Perf Class		4:00-6:00 1st Yr Perf Class: Ganz 4:30-6:00 2nd Yr Perf Class: Curtiss					

Notes:

November 20-26, 2017 (Break beginning Tuesday)

	Mon/20	Tues/21	Wed/22	Thurs/23 Thanksgiving	Fri/24	Sat/25	Sun/26
Chorus	2:15-3:00 Combined Reh: FAB 833 3:00-3:45 Sectionals Reh: SA 833/TB 802	No classes	No classes	No classes	No classes		
Chorale	2:15-3:00 Combined Reh: FAB 833 3:00-3:45 Sectionals Reh:SA 833/TB 802						
Fresh/Soph Showcase							
Undergrad Opera	4:00-5:55 Reh: 662						
Grad Opera	4:00-7:00 Reh: 1450/Marks						
Fresh/Soph Perf Class							
Jr/Sr Perf Class							
Grad Perf Class							

Notes:

November 27-December 3, 2017 (Week 13)

	Mon/27	Tues/28	Wed/29	Thurs/30	Fri/1	Sat/2	Sun/3
Chorus	2:15-3:00 Reh: FAB 833 3:00-3:45 Combined Reh: FAB 833	2:15-3:00 Reh: FAB 833 3:00-3:45 Sectionals Reh: SA 833/TB 802		2:15-3:00 Reh: FAB 833 3:00-3:45 Sectionals Reh: SA 833/TB 802			
Chorale	2:15-3:00 Reh: 730 3:00-3:45 Combined Reh: FAB 833	2:15-3:45 Reh: 730		2:15-3:45 Reh: 730			
Fresh/Soph Showcase	4:00-5:55 Opera Reh: 662	4:00-5:55 Opera Reh: 662	4:00-5:55 Opera Reh: 662		4:00-5:55 Opera Reh: 662		
Undergrad Opera	4:00-5:55 Opera Reh: 662		4:00-5:55 Opera Reh: 662	4:00-5:55 Opera Reh: 662	4:00-5:55 Opera Reh: 662		
Grad Opera	4:00-7:00 Reh: 1450/Marks		4:00-6:00 Reh: 1450/Marks	4:00-6:00 Reh: 1450/Marks			
Fresh/Soph Perf Class				4:15-5:15 Fresh Perf Class: FAB 802 4:00-5:00 Soph Perf Class: 730			
Jr/Sr Perf Class		4:15-5:15 Jr/Sr Perf Class: 730					
Grad Perf Class		4:00-6:00 1st Yr Perf Class: Ganz 4:30-6:00 2nd Yr Perf Class: Curtiss					

Notes:

December 4-10, 2017 (Week 14)

	Mon/4	Tues/5	Wed/6	Thurs/7	Fri/8	Sat/9 Last Day of Classes	Sun/10
Chorus	2:15-3:00 Reh: FAB 833 3:00-3:45 Combined Reh: FAB 833	2:15-3:00 Combined Reh: FAB 833 3:00-3:45 Reh: FAB 833		2:15-3:45 Reh: FAB 833			
Chorale	2:15-3:00 Reh: 730 3:00-3:45 Combined Reh: FAB 833	2:15-3:00 Combined Reh: FAB 833 3:00-3:45 Reh: 730		2:15-3:45 Reh: 730			
Fresh/Soph Showcase	4:00-5:55 Opera Reh: 662	4:00-5:55 Opera Reh: 662	4:00-5:55 Opera Reh: 662		4:00-5:55 Opera Reh: 662		
Undergrad Opera	4:00-5:55 Opera Reh: 662		4:00-5:55 Opera Reh: 662	4:00-5:55 Opera Reh: 662	4:00-5:55 Opera Reh: 662		
Grad Opera	4:00-7:00 Reh: 1450/Marks		4:00-6:00 Reh: 1450/Marks	4:00-6:00 Reh: 1450/Marks			
Fresh/Soph Perf Class				4:15-5:15 Fresh Perf Class: FAB 802 4:00-5:00 Soph Perf Class: 730			
Jr/Sr Perf Class		4:15-5:15 Jr/Sr Perf Class: 730					
Grad Perf Class		4:00-6:00 1st Yr Perf Class: FAB 833 4:30-6:00 2nd Yr Perf Class: Curtiss					

Notes:

December 11-17, 2017 (Week 15) - Final Exams

	Mon/11 Final Exams Begin	Tues/12	Wed/13	Thurs/14	Fri/15 Fall Commencement	Sat/16 Final Exams End	Sun/17
Chorus							
Chorale							
Fresh/Soph Showcase							
Undergrad Opera							
Grad Opera							
Fresh/Soph Perf Class							
Jr/Sr Perf Class							
Grad Perf Class							

Notes:

December 18-24, 2017 (Interession Break)

	Mon/18	Tues/19	Wed/20	Thurs/21	Fri/22	Sat/23	Sun/24
Chorus	No classes	No classes	No classes	No classes	No classes		
Chorale							
Fresh/Soph Showcase							
Undergrad Opera							
Grad Opera							
Fresh/Soph Perf Class							
Jr/Sr Perf Class							
Grad Perf Class							

Notes:

December 25-31, 2017 (Interession Break)

	Mon/25 Christmas	Tues/26	Wed/27	Thurs/28	Fri/29	Sat/30	Sun/31
Chorus	No classes	No classes	No classes	No classes	No classes		
Chorale							
Fresh/Soph Showcase							
Undergrad Opera							
Grad Opera							
Fresh/Soph Perf Class							
Jr/Sr Perf Class							
Grad Perf Class							

Notes:

January 1-7, 2018 (Intersession Break)

	Mon/1	Tues/2	Wed/3	Thurs/4	Fri/5	Sat/6	Sun/7
Chorus	No classes	No classes	No classes	No classes	No classes		
Chorale							
Fresh/Soph Showcase							
Undergrad Opera							
Grad Opera							
Fresh/Soph Perf Class							
Jr/Sr Perf Class							
Grad Perf Class							

Notes:

January 8-14, 2018 (Intersession Break)

	Mon/8	Tues/9	Wed/10	Thurs/11	Fri/12	Sat/13	Sun/14
Chorus	No classes	No classes	No classes	No classes	No classes		
Chorale							
Fresh/Soph Showcase							
Jr/Sr Opera							
Grad Opera							
Fresh/Soph Perf Class							
Jr/Sr Perf Class							
Grad Perf Class							

Notes:

January 15-21, 2018 (Week 1)

	Mon/15 MLK, Jr Day No classes	Tues/16 Classes begin	Wed/17	Thurs/18	Fri/19	Sat/20	Sun/21
Chorus		2:15-3:00 Combined Reh: 1080 3:00-3:45 Reh: TBD		2:15-3:00 Combined Reh: 1080 3:00-3:45 Reh: TBD			
Chorale		2:15-3:00 Combined Reh: 1080 3:00-3:45 Reh: 730		2:15-3:00 Combined Reh: 1080 3:00-3:45 Reh: 730			
Fresh/Soph Showcase		4:00-6:00 Opera Reh: 662	4:00-6:00 Reh: 662		4:00-6:00 Reh: 662		
Undergrad Opera			4:00-5:55 Opera Reh: 662	4:00-5:55 Reh: 662	4:00-5:55 Reh: 662		
Grad Opera			4:00-6:00 Reh: 1450/Marks	4:00-6:00 Reh: 1450/Marks			
Fresh/Soph Perf Class				4:15-5:15 Fresh Perf Class: FAB 802 4:00-5:00 Soph Perf Class: 730			
Jr/Sr Perf Class		4:15-5:15 Jr/Sr Perf Class: 730					
Grad Perf Class		4:00-6:00 1st Yr Perf Class: Ganz 4:30-6:00 2nd Yr Perf Class: Curtiss					

Notes:

January 22-28, 2018 (Week 2)

	Mon/22	Tues/23	Wed/24	Thurs/25	Fri/26	Sat/27	Sun/28
Chorus	2:15-3:00 Combined Reh: 1080 3:00-3:45 Combined Sectionals: SA: 1080 / TB: 730	2:15-3:00 Combined Reh: 1080 3:00-3:45 Reh: 1080		2:15-3:00 Combined Reh: 1080 3:00-3:45 Sectionals: SA: 1080 / TB: 178			
Chorale	2:15-3:00 Combined Reh: 1080 3:00-3:45 Combined Sectionals: SA: 1080 / TB: 730	2:15-3:00 Combined Reh: 1080 3:00-3:45 Reh: 730		2:15-3:00 Combined Reh: 1080 3:00-3:45 Reh: 730			
Fresh/Soph Showcase	4:00-6:00 Opera Reh: 662	4:00-6:00 Opera Reh: 662	4:00-6:00 Opera Reh: 662		4:00-6:00 Opera Reh: 662		
Undergrad Opera	4:00-5:55 Opera Reh: 662		4:00-5:55 Opera Reh: 662	4:00-5:55 Opera Reh: 662	4:00-5:55 Opera Reh: 662		
Grad Opera	4:00-7:00 Reh: 1450/Marks		4:00-6:00 Reh: 1450/Marks	4:00-6:00 Reh: 1450/Marks			
Fresh/Soph Perf Class				4:15-5:15 Fresh Perf Class: FAB 802 4:00-5:00 Soph Perf Class: 730			
Jr/Sr Perf Class		4:15-5:15 Jr/Sr Perf Class: 730					
Grad Perf Class		4:00-6:00 1st Yr Perf Class: Ganz 4:30-6:00 2nd Yr Perf Class: FAB 802					

Notes:

January 29-February 4, 2018 (Week 3)

	Mon/29	Tues/30	Wed/31	Thurs/1	Fri/2	Sat/3	Sun/4
Chorus	2:15-3:00 Reh: 1080 3:00-3:45 Combined Reh: 1080	2:15-3:00 Combined Reh: 1080 3:00-3:45 Reh: 1080		2:15-3:45 Reh: 1080			
Chorale	2:15-3:00 Reh: 730 3:00-3:45 Combined Reh: 1080	2:15-3:00 Combined Reh: 1080 3:00-3:45 Reh: 730		2:15-3:45 Reh: 730			
Fresh/Soph Showcase	4:00-6:00 Opera Reh: 662	4:00-6:00 Opera Reh: 662	4:00-6:00 Opera Reh: 662		4:00-6:00 Opera Reh: 662		
Undergrad Opera	4:00-5:55 Opera Reh: 662		4:00-5:55 Opera Reh: 662	4:00-5:55 Opera Reh: 662	4:00-5:55 Opera Reh: 662		
Grad Opera	4:00-7:00 Reh: 1450/Marks		4:00-6:00 Reh: 1450/Marks	4:00-6:00 Reh: 1450/Marks			
Fresh/Soph Perf Class				4:15-5:15 Fresh Perf Class: FAB 802 4:00-5:00 Soph Perf Class: 730			
Jr/Sr Perf Class		4:15-5:15 Jr/Sr Perf Class: 730					
Grad Perf Class		4:00-6:00 1st Yr Perf Class: Ganz 4:30-6:00 2nd Yr Perf Class: FAB 802					

Notes:

February 5-11, 2018 (Week 4)

	Mon/5	Tues/6	Wed/7	Thurs/8	Fri/9	Sat/10	Sun/11
Chorus	2:15-3:00 Combined Reh: FAB 833 3:00-3:45 Sectionals: SA: 833 / TB: 802	2:15-3:45 Reh: FAB 833		2:15-3:45 Combined Reh: FAB 833			
Chorale	2:15-3:00 Combined Reh: FAB 833 3:00-3:45 Sectionals: SA: 833 / TB: 802	2:15-3:45 Reh: 730		2:15-3:45 Combined Reh: FAB 833			
Fresh/Soph Showcase	4:00-6:00 Opera Reh: 662	4:00-6:00 Opera Reh: 662	4:00-6:00 Opera Reh: 662		4:00-6:00 Opera Reh: 662		
Undergrad Opera	4:00-5:55 Opera Reh: 662		4:00-5:55 Opera Reh: 662	4:00-5:55 Opera Reh: 662	4:00-5:55 Opera Reh: 662		
Grad Opera	4:00-7:00 Reh: 1450/Marks		4:00-6:00 Reh: 1450/Marks	4:00-6:00 Reh: 1450/Marks			
Fresh/Soph Perf Class				4:15-5:15 Fresh Perf Class: FAB 802 4:00-5:00 Soph Perf Class: 730			
Jr/Sr Perf Class		4:15-5:15 Jr/Sr Perf Class: 730					
Grad Perf Class		4:00-6:00 1st Yr Perf Class: Ganz 4:30-6:00 2nd Yr Perf Class: FAB 802					

Notes:

February 12-18, 2018 (Week 5)

	Mon/12	Tues/13	Wed/14	Thurs/15 Solo Competition Applications Due	Fri/16	Sat/17	Sun/18
Chorus	2:15-3:45 Combined Reh: FAB 833	2:15-3:45 Reh: FAB 833		2:15-3:45 Combined Reh: FAB 833			
Chorale	2:15-3:45 Combined Reh: FAB 833	2:15-3:45 Reh: 730		2:15-3:45 Combined Reh: FAB 833			
Fresh/Soph Showcase	4:00-6:00 Opera Reh: 662	4:00-6:00 Opera Reh: 662	4:00-6:00 Opera Reh: 662		4:00-6:00 Opera Reh: 662		
Undergrad Opera	4:00-5:55 Opera Reh: 662		4:00-5:55 Opera Reh: 662	4:00-5:55 Opera Reh: 662	4:00-5:55 Opera Reh: 662		
Grad Opera	4:00-7:00 Reh: 1450/Marks		4:00-6:00 Reh: 1450/Marks	4:00-6:00 Reh: 1450/Marks			
Fresh/Soph Perf Class				4:15-5:15 Fresh Perf Class: FAB 802 4:00-5:00 Soph Perf Class: 730			
Jr/Sr Perf Class		4:15-5:15 Jr/Sr Perf Class: 730					
Grad Perf Class		4:00-6:00 1st Yr Perf Class: Ganz 4:30-6:00 2nd Yr Perf Class: Curtiss					

Notes:

February 19-25, 2018 (Week 6)

	Mon/19	Tues/20	Wed/21	Thurs/22	Fri/23	Sat/24	Sun/25
Chorus	2:15-3:00 Reh: Ganz 3:00-3:45 Combined Reh: Ganz	2:15-3:45 Combined Reh: Ganz	**2:00-3:45 Combined Reh: Ganz 7:30 Concert with Providence St. Mel: Ganz				
Chorale	2:15-3:00 Reh: 730 3:00-3:45 Combined Reh: Ganz	2:15-3:45 Combined Reh: Ganz	**2:15-4:00 Combined Reh: Ganz 7:30 Concert with Providence St. Mel: Ganz				
Fresh/Soph Showcase	4:10-6:00 Opera Reh: 662	4:00-6:00 Opera Reh: 662	4:15-6:00 Opera Reh: 662		4:10-6:00 Opera Reh: 662		
Undergrad Opera	4:00-5:55 Opera Reh: 662		4:00-5:55 Opera Reh: 662	4:00-5:55 Opera Reh: 662	4:00-5:55 Opera Reh: 662		
Grad Opera	4:00-7:00 Reh: 1450/Marks		4:00-6:00 Reh: 1450/Marks	4:00-6:00 Reh: 1450/Marks			
Fresh/Soph Perf Class				4:15-5:15 Fresh Perf Class: FAB 802 4:00-5:00 Soph Perf Class: 730			
Jr/Sr Perf Class		4:15-5:15 Jr/Sr Perf Class: 730					
Grad Perf Class		4:00-6:00 1st Yr Perf Class: Ganz 4:30-6:00 2nd Yr Perf Class: Curtiss					

Notes:

February 26-March 4, 2018 (Week 7)

	Mon/26	Tues/27	Wed/28	Thurs/1	Fri/2	Sat/3	Sun/4
Chorus	2:15-3:45 Combined Sectionals TB: 1080	2:15-3:45 Combined Sectionals SA: 1080		2:15-3:00 Combined Reh: 1080 3:00-3:45 Sectionals: SA 1080/TB 730		Spring Break Begins	
Chorale	2:15-3:45 Combined Sectionals TB: 1080	2:15-3:45 Combined Sectionals SA: 1080		2:15-3:00 Combined Reh: 1080 3:00-3:45 Sectionals: SA 1080/TB 730			
Fresh/Soph Showcase	4:00-6:00 Opera Reh: 662	4:00-6:00 Opera Reh: 662	4:00-6:00 Opera Reh: 662		4:00-6:00 Opera Reh: 662		
Undergrad Opera	4:00-5:55 Opera Reh: 662		4:00-5:55 Opera Reh: 662	4:00-5:55 Opera Reh: 662	4:00-5:55 Opera Reh: 662		
Grad Opera	4:00-7:00 Reh: 1450/Marks		4:00-6:00 Reh: 1450/Marks	2:10-4:40 Sitzprobe: 178 7:30 Music@Grace: Grace (diplomartists)			
Fresh/Soph Perf Class				4:15-5:15 Fresh Perf Class: FAB 802 4:00-5:00 Soph Perf Class: 730	2:00-4:00 Martin Katz Master Class: Ganz		
Jr/Sr Perf Class		4:15-5:15 Jr/Sr Perf Class: 730			2:00-4:00 Martin Katz Master Class: Ganz		
Grad Perf Class		4:00-6:00 1st Yr Perf Class: Ganz 4:30-6:00 2nd Yr Perf Class: Curtiss			2:00-4:00 Martin Katz Master Class: Ganz		

Notes:

March 5-11, 2018 (Spring Break)

	Mon/5	Tues/6	Wed/7	Thurs/8	Fri/9	Sat/10	Sun/11 Daylight Savings Time Begins
Chorus	No classes	No classes	No classes	No classes	No classes		
Chorale							
Fresh/Soph Showcase							
Undergrad Opera							
Grad Opera							
Fresh/Soph Perf Class							
Jr/Sr Perf Class							
Grad Perf Class							

Notes:

March 12-18, 2018 (Week 8)

	Mon/12	Tues/13	Wed/14	Thurs/15	Fri/16	Sat/17	Sun/18
Chorus	2:15-3:45 Combined Reh: 1080	2:15-3:45 Combined Reh: FAB 833		2:15-3:00 Combined Reh: FAB 833 3:00-3:45 Sectionals: SA 833/TB 802			
Chorale	2:15-3:45 Combined Reh: 1080	2:15-3:45 Combined Reh: FAB 833		2:15-3:00 Combined Reh: FAB 833 3:00-3:45 Sectionals: SA 833/TB 802			
Fresh/Soph Showcase	4:00-6:00 Opera Reh: 662	4:00-6:00 Opera Reh: 662	4:00-6:00 Reh: 662		4:00-6:00 Opera Reh: 662		
Undergrad Opera	4:00-5:55 Opera Reh: 662		4:00-5:55 Opera Reh: 662	4:00-5:55 Opera Reh: 662	4:00-5:55 Opera Reh: 662		
Grad Opera	3:00 Singer call time 3:30-9:30 Piano Reh: ST	3:00 Singer call time 3:30-6:00 Staging Reh 6:30-9:30 Reh w/ Orch: ST	3:00 Singer call time 3:30-6:00 Staging Reh 6:30-9:30 Reh w/ Orch: ST	3:00 Singer call time 3:30-6:00 Staging Reh 6:30-9:30 Reh w/ Orch: ST		7:30 Performance: ST	3:00 Performance: ST
Fresh/Soph Perf Class				4:15-5:15 Fresh Perf Class: FAB 802 4:00-5:00 Soph Perf Class: 730			
Jr/Sr Perf Class		4:15-5:15 Jr/Sr Perf Class: 730					
Grad Perf Class							

Notes:

March 19-25, 2018 (Week 9)

	Mon/19	Tues/20	Wed/21	Thurs/22	Fri/23	Sat/24	Sun/25
Chorus	2:15-3:45 Combined Reh: FAB 833 (Steve Squires conducts)	2:15-3:45 Combined Reh: FAB 833 (Steve Squires conducts)					
Chorale	2:15-3:45 Combined Reh: FAB 833 (Steve Squires conducts)	2:15-3:45 Combined Reh: FAB 833 (Steve Squires conducts)					
Fresh/Soph Showcase	6:00-10:00 Dress Reh (Fri. cast): 178	6:00-10:00 Dress Reh (Sat. cast): 178	6:00-10:00 Dress Reh (Fri. cast): Ganz	6:00-10:00 Dress Reh (Sat. cast): Ganz	5:30 Call time 7:30 Performance (Fri. cast): Ganz	5:30 Call time 7:30 Performance (Sat. cast): Ganz	
Undergrad Opera	6:00-10:00 Dress Reh (Fri. cast): 178	6:00-10:00 Dress Reh (Sat. cast): 178	6:00-10:00 Dress Reh (Fri. cast): Ganz	6:00-10:00 Dress Reh (Sat. cast): Ganz	5:30 Call time 7:30 Performance (Fri. cast): Ganz	5:30 Call time 7:30 Performance (Sat. cast): Ganz	
Grad Opera	4:00-6:00 Reh: 1450/Marks		4:00-6:00 Reh: 1450/Marks	4:00-6:00 Reh: 1450/Marks 7:30 Music at Grace: TBD			
Fresh/Soph Perf Class				4:15-5:15 Fresh Perf Class: FAB 802 4:00-5:00 Soph Perf Class: 730			
Jr/Sr Perf Class		4:15-5:15 Jr/Sr Perf Class: 730					
Grad Perf Class		4:00-6:00 1st Yr Perf Class: Ganz 4:30-6:00 2nd Yr Perf Class: Curtiss					

Notes:

March 26-April 1 2017 (Week 10)

	Mon/26	Tues/27	Wed/28	Thurs/29	Fri/30 Passover Begins	Sat/31	Sun/1 Easter
Chorus	2:15-3:45 Combined Reh w/ WE: 178 3:45-4:30 Soloist Reh w/ WE: 178	2:15-3:45 Combined Reh w/ WE: 178 3:45-4:30 Soloist Reh w/ WE: 178		**2:15-4:30 Combined Reh w/ WE: 178		CCPA Solo Competition Auditions: Ganz Schedule TBA	
Chorale	2:15-3:45 Combined Reh w/ WE: 178 3:45-4:30 Soloist Reh w/ WE: 178	2:15-3:45 Combined Reh w/ WE: 178 3:45-4:30 Soloist Reh w/ WE: 178		**2:15-4:30 Combined Reh w/ WE: 178			
Fresh/Soph Showcase		4:30-6:30 Reh: 662	4:00-6:00 Reh: 662				
Undergrad Opera							
Grad Opera	4:00-6:00 Reh: 1450/Marks		4:00-6:00 Reh: 1450/Marks	4:00-6:00 Reh: 1450/Marks			
Fresh/Soph Perf Class				4:15-5:15 Fresh Perf Class: FAB 802 4:00-5:00 Soph Perf Class: 730			
Jr/Sr Perf Class		4:15-5:15 Jr/Sr Perf Class: 730					
Grad Perf Class		4:00-6:00 1st Yr Perf Class: Ganz 4:30-6:00 2nd Yr Perf Class: Curtiss					

Notes:

April 2-8, 2018 (Week 11)

	Mon/2	Tues/3	Wed/4	Thurs/5	Fri/6	Sat/7	Sun/8
Chorus	**2:15-4:30 Combined Reh w/ WE: Ganz	**2:15-3:30 Dress Reh: Ganz **7:30 p.m. Performance: Ganz					
Chorale	**2:15-4:30 Combined Reh w/ WE: Ganz	**2:15-3:30 Dress Reh: Ganz **7:30 p.m. Performance: Ganz					
Fresh/Soph Showcase		4:00-6:00 Reh: 662	4:00-6:00 Reh: Ganz				
Undergrad Opera							
Grad Opera	4:00-6:00 Reh: 1450/Marks		4:00-6:00 Reh: 1450/Marks	4:00-6:00 Reh: 1450/Marks			
Fresh/Soph Perf Class				4:15-5:15 Fresh Perf Class: FAB 802 4:00-5:00 Soph Perf Class: 730			
Jr/Sr Perf Class		4:15-5:15 Jr/Sr Perf Class: 730					
Grad Perf Class		4:00-6:00 1st Yr Perf Class: FAB 833 4:30-6:00 2nd Yr Perf Class: Curtiss					

Notes:

April 9-15, 2018 (Week 12)

	Mon/9	Tues/10	Wed/11	Thurs/12	Fri/13	Sat/14	Sun/15
Chorus	2:15-3:45 Auditions for 2018-19: 730	2:15-3:45 Auditions for 2018-19: 730		2:15-3:45 Auditions for 2018-19: 730			
Chorale	2:15-3:45 Auditions for 2018-19: 730	2:15-3:45 Auditions for 2018-19: 730		2:15-3:45 Auditions for 2018-19: 730			
Fresh/Soph Showcase		4:00-5:55 Reh: 662	4:00-5:55 Reh: 662				
Undergrad Opera							
Grad Opera	4:00-6:00 Reh: 1450/Marks		4:00-6:00 Reh: 1450/Marks	4:00-6:00 Reh: 1450/Marks			
Fresh/Soph Perf Class				4:15-5:15 Fresh Perf Class: FAB 802 4:00-5:00 Soph Perf Class: 730			
Jr/Sr Perf Class		4:15-5:15 Jr/Sr Perf Class: 730					
Grad Perf Class		4:00-6:00 1st Yr Perf Class: Ganz 4:30-6:00 2nd Yr Perf Class: FAB 802					

Notes:

April 16-22, 2018 (Week 13)

	Mon/16	Tues/17	Wed/18	Thurs/19	Fri/20	Sat/21	Sun/22
Chorus							
Chorale							
Fresh/Soph Showcase	7:00-9:30 Reh: 178	4:00-5:55 Reh: 662	4:00-5:55 Reh: 662	7:00-9:30 Reh: Ganz		5:30 Call 7:30 Performance: Ganz	
Jr/Sr Opera							
Grad Opera	4:00-6:00 Reh: 1450/Marks		4:00-6:00 Reh: 1450/Marks	4:00-6:00 Reh: 1450/Marks			
Fresh/Soph Perf Class				4:15-5:15 Fresh Perf Class: FAB 802 4:00-5:00 Soph Perf Class: 730			
Jr/Sr Perf Class		4:15-5:15 Jr/Sr Perf Class: 730					
Grad Perf Class		4:00-6:00 1st Yr Perf Class: Ganz 4:30-6:00 2nd Yr Perf Class: Curtiss					

Notes:

April 23-29, 2018 (Week 14)

	Mon/23	Tues/24	Wed/25	Thurs/26	Fri/27	Sat/28	Sun/29
Chorus							
Chorale							
Fresh/Soph Showcase							
Undergrad Opera							
Grad Opera	4:00-6:00 Reh: 1450/Marks		4:00-6:00 Reh: 1450/Marks	4:00-6:00 Reh: 1450/Marks			
Fresh/Soph Perf Class				4:15-5:15 Fresh Perf Class: FAB 802 4:00-5:00 Soph Perf Class: 730			
Jr/Sr Perf Class		4:15-5:15 Jr/Sr Perf Class: 730					
Grad Perf Class		4:00-6:00 1st Yr Perf Class: Ganz 4:30-6:00 2nd Yr Perf Class: Curtiss					

Notes:

April 30-May 6, 2018- Final Exams

	Mon/30 Last Day of Classes	Tues/1 Final Exams	Wed/2 Final Exams	Thurs/3 Final Exams	Fri/4	Sat/5 Final Exams	Sun/6 Final Exams
Chorus							
Chorale							
Fresh/Soph Showcase							
Undergrad Opera							
Grad Opera	4:00-6:00 Reh: 1450/Marks						
Fresh/Soph Perf Class							
Jr/Sr Perf Class							
Grad Perf Class							

Notes:

May 7-13, 2018 - Final Exams

	Mon/7 Final Exams End	Tues/8	Wed/9	Thurs/10	Fri/11 Spring Commencement	Sat/12	Sun/13
Chorus							
Chorale							
Fresh/Soph Showcase							
Undergrad Opera							
Grad Opera							
Fresh/Soph Perf Class							
Jr/Sr Perf Class							
Grad Perf Class							

Notes: