

Big Blue Fellowship Evaluation Report | June 2021



Background

Nashville Opera in partnership with Tennessee State University (TSU) launched the Nashville Opera Big Blue Fellowship in 2020 with a cohort of 13 students from TSU and Fisk University. The fellowship is intended to provide access, promote inclusion, and expand career pathways for developing African American artists and included a series of eight conservatory-level masterclasses along with intensive mentorship. The masterclasses included roundtable discussions and the fellows were provided the opportunity to receive coaching from some of the most respected Black artists in the United States. An additional bonus graduate school masterclass was added in response to student feedback.

As a part of this work, Nashville Opera engaged ACT Research (a Minnesota-based research and evaluation consultancy) for learning and evaluation assistance. The key objectives of the evaluation included:

- Program learning and improvement
- Documenting program impact
- Reporting (e.g., to funders)

The key evaluation questions around which the evaluation tools were designed included:

- What impact is the program having?
- Is the program supporting audition readiness and how?
- Is the program supporting career development (e.g., increasing awareness of the wide array of careers within performing arts organizations, like administrative roles) and students' confidence in pursuing careers in the performing arts?

A high-level program theory of change was drafted to provide guidance in the design of the evaluation (see Appendix).

Methodology

Data collection. The evaluation tools included:

- ***Juried pre- and post-assessments.*** Facilitated by ACT Research, Nashville Opera and TSU co-designed an evaluation rubric (see Appendix).

- **Student survey.** Students completed a survey that evaluated program impact in the following areas (see Appendix):
 - Technique, Performance and Preparation
 - Audition readiness
 - Career development
- **Voice teacher survey.** Voice teachers from TSU and Fisk were asked to complete a survey for each of their students who participated in the fellowship. The survey evaluated improvement/development as a result of student participation in the fellowship in the following areas (see Appendix):
 - Lesson preparation (e.g., practice time increased)
 - Musicianship/artistry
 - Skill/technique
 - Preparation/presentation
 - Personal development
- **Qualitative student feedback via debriefs after each masterclass.** The program manager, Patrick Dailey, facilitated debriefs after each masterclass. ACT Research synthesized student reflections/feedback.

Participants. 13 fellows from TSU and Fisk participated in the Big Blue Fellowship program, and 11 fellows fully completed the program.

Reporting. Notes about reporting and results:

- Individual-level juried pre- and post-assessments results were presented separately from this report and were to be shared with each student. A cohort-level analysis of jury ratings at the start and end of the program was also conducted and is reported here.
- Results for the student and voice teacher surveys are shared in this report.
- Synthesized reflections/feedback from the masterclass debriefs were shared with key program staff from Nashville Opera and TSU during program delivery and are not included in this report. One of the goals of the debriefs was to use student feedback in real-time (as opposed to after program completion) to adjust the program to better meet student needs. For example, a bonus graduate school masterclass was added.

JURIED PRE- AND POST-ASSESSMENT RESULTS

Facilitated by ACT Research, Nashville Opera and TSU co-designed an evaluation rubric (see Appendix). A three-person Nashville Opera panel juried the assessment and included John Hoomes (CEO & Artistic Director), Anne Dickson Rogers (Director of Artistic Administration), and Dean Williamson (Music Director).

Results

Individual-level juried pre- and post-assessments results were presented separately from this report and were to be shared with each student. Teacher input is important to help students understand their results; therefore, reports were shared with the students' teachers who then reviewed the results with their students.

A cohort-level pre- and post- analysis was conducted and is reported here.

A cohort-level analysis showed statistically significant increases in ratings*, approximately 1-point (on a 5-point scale) across all categories. Categories included: interpretation, tone quality, intonation, breath management, diction, stage presence, memorization, collaboration, and repertoire.

[Notes: These comparisons include the 11 fellows who completed the program.]

Pre- Post- Comparisons

Ratings

	Mean Rating Pre (Eval 1)	Mean Rating Post (Eval 2)	Difference	p-value*
Interpretation	3	4	1	<.001
Tone Quality	3.1	3.9	0.8	<.001
Intonation	3	4	1	<.001
Breath Management	2.9	3.9	1	<.001
Diction	3	3.9	0.9	<.001
Stage Presence	3.3	4.1	0.8	<.001
Memorization	3.3	4.3	1	<.001
Collaboration	3.4	4.4	1	<.001
Repertoire	3.6	4.4	0.8	<.001

Scale: 1-Poor, 2-Below Average, 3-Good/Average, 4-Excellent, 5-Superior

* Statistically significant means the results were not likely to have occurred by chance. Paired t-tests were used.

STUDENT SURVEY RESULTS

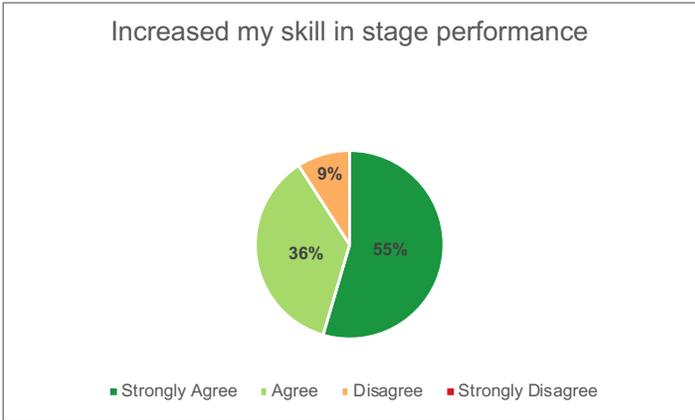
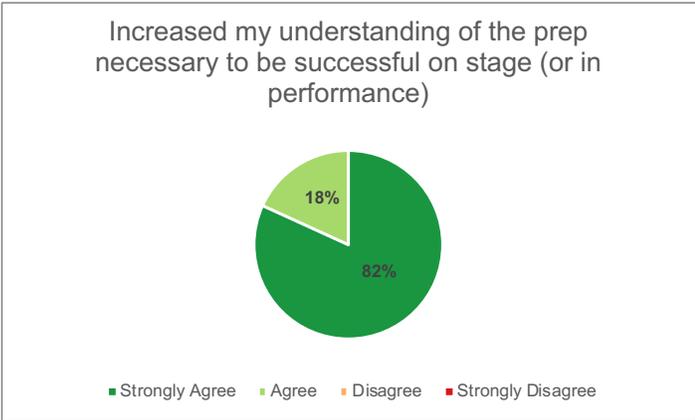
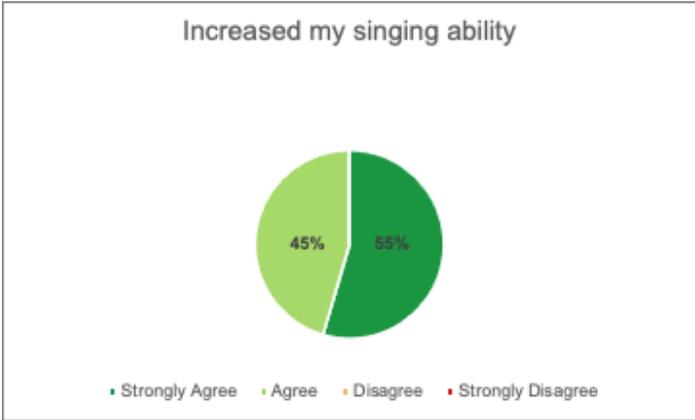
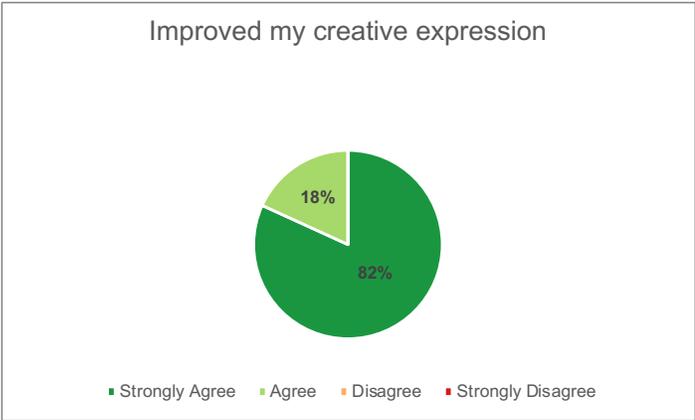
11 fellows completed a survey that evaluated program impact in the following areas:

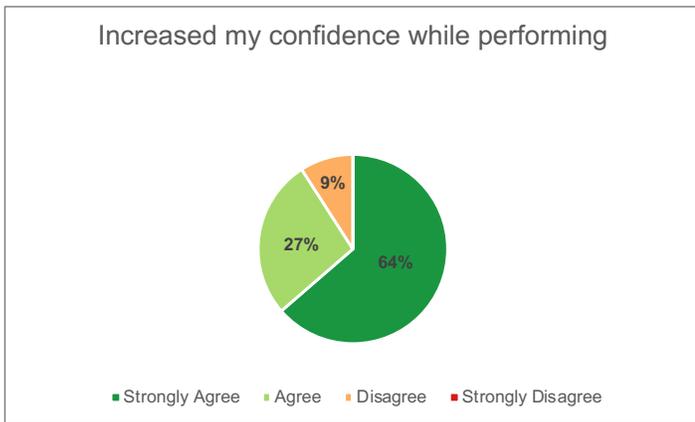
- Technique, Performance and Preparation
- Audition readiness
- Career development

Technique, Performance and Preparation Results

As a result of their participation in the Nashville Opera-Big Blue Fellowship:

- 100% of students agreed or strongly agreed that they have improved their creative expression.
- 100% of students agreed or strongly agreed that they have increased their singing ability.
- 100% of students agreed or strongly agreed that they have an increased understanding of the preparation necessary to be successful on stage (or in performance).
- 91% of students agreed or strongly agreed that they increased their skill in stage performance.
- 91% of students agreed or strongly agreed they increased their confidence while performing.





Students noted improvements in their technique, performance, and preparation as a result of participating in the fellowship including breathing (e.g., breath control and breathing deeper); singing ability; and feeling more “free and expressive”, “natural”, and confident in their performance.

- *I feel it has improved tremendously and I definitely gained valuable knowledge as I go forward with my singing ability.*
- *I used to never breath properly when singing now I am able to breath deeper and focus my notes*
- *Singing things a lot more smoothly and breath control*
- *I feel as if I am way more free and expressive.*
- *It allowed my focus from being too technical to letting it become natural. To connect the technique, internalize, but allow it to become an art and not a science.*

Students felt that having to prepare for the masterclasses and being pushed out of their comfort zone and beyond their limits helped them improve upon their technique and skills.

- *I feel that my technique has improved a lot more because whenever I am preparing for a masterclass, I have to work on executing the difficult sections of certain pieces. Which then makes my performances a lot better because I am working hard during my preparation time.*
- *It took me out of my comfort zone, but into a better place.*
- *My technique, performance, and preparation have improved phenomenally through this fellowship. It has taught me many skillful ideas and pushed me to go beyond my limits.*
- *Each clinician had something different to say whether I t be technique wise or performance wise, which I really appreciated that. This was a wonderful fellowship to be a part of and i'm excited for all the new successes that will come out of it!*

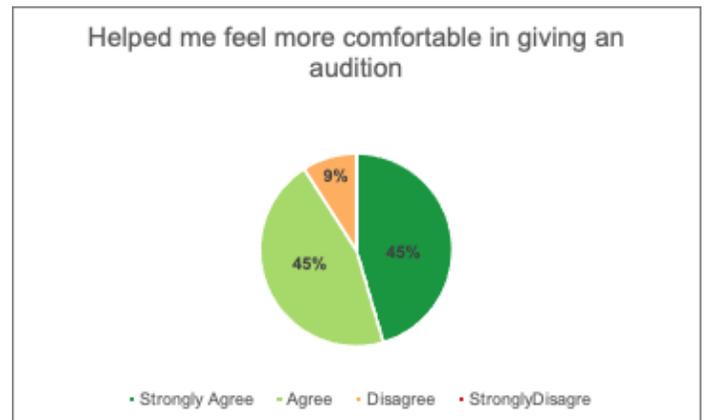
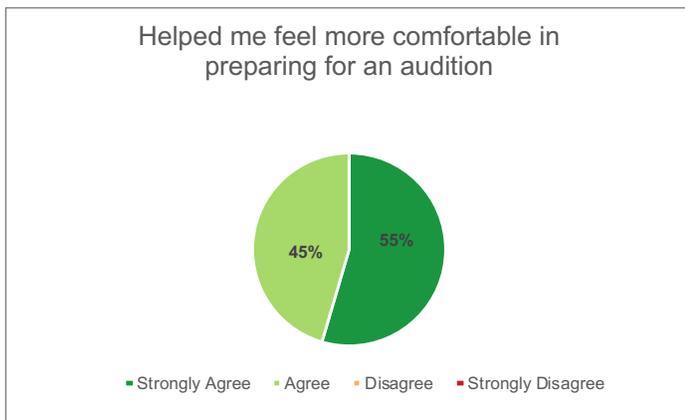
Students also noted improvements in their preparation, like the preparation necessary to be successful on stage (e.g., learning an aria as well studying each character more deeply) and the overall importance of being prepared.

- *It pushed me to have more fun with the entire process of preparation to performance.*
- *This fellowship has taught me to be more confident in my performance and that being prepared always is important when pursuing a career in opera.*
- *I feel that my technique and knowledge of preparation have improved tremendously.*
- *I learned that studying each character deeper makes an individual stand out then just learning an aria for what it is.*

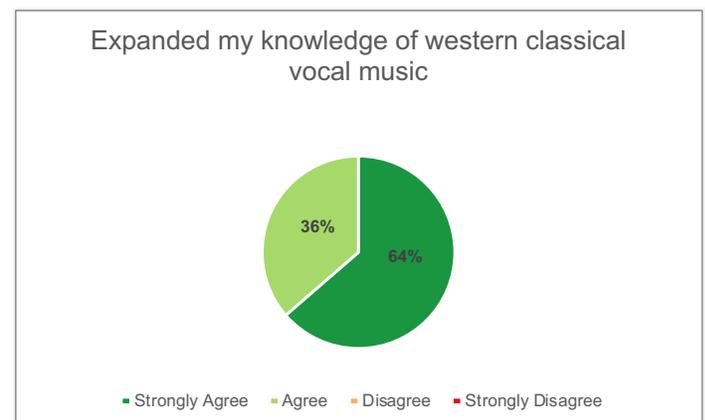
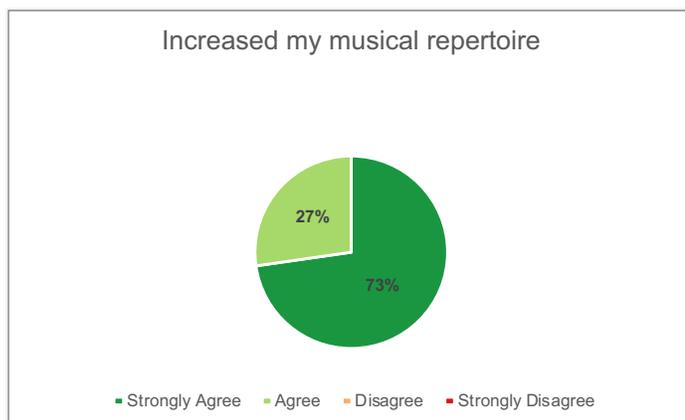
Audition Readiness

As a result of their participation in the Nashville Opera-Big Blue Fellowship:

- 100% of students agreed or strongly agreed that participation in the fellowship has helped them feel more comfortable preparing for an audition, and 90% agreed or strongly agreed it helped them feel more comfortable giving an audition.
- 100% of students agreed or strongly agreed that they have increased their musical repertoire.
- 100% of students agreed or strongly agreed that participation has expanded their knowledge of western classical vocal music



[Note: percentages do not add up to 100 due to rounding.]



When asked “Which aspects of the program were most impactful in helping you improve as a singer and how?”, the overwhelming majority of students identified the masterclasses. Students said the opportunity to talk with many artists and professionals, the “hands-on experience”, the one-on-one sessions with a “seasoned professional”, and getting feedback on technique and preparation were impactful in helping them improve as a singer.

- *The first half of the program were most impactful in helping me improve as a singer. Getting the opportunity to talk to many artist and professionals in the classical industry have given me inspiration to be persistent in my work as a musician.*

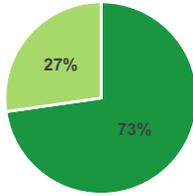
- *The aspect that was most impactful was the feedback on technique and preparation tips as well that I will take with me going forward.*
- *The master classes because you got a hands on experience with a professional in the industry*
- *The masterclass's helped my emotional projection of the pieces*
- *The masterclasses and the Q&A were very beneficial. Each of us, the students, were able to be criticized in an effective manner. The Q&A was very insightful to hear about a professional musicians experiences while in the field.*
- *The masterclasses were the best and their responses.*
- *The most impact I personally received from the fellowship was most likely participating in the masterclasses. This helped me improve as a singer because I was able to work with someone who was a seasoned professional in the career set I want to be in, so that in itself was wonderful. There feedback helped me analyze things that I could take and bring back to the practice room.*
- *The multiple one on one sessions not only helped the people that were being worked with but also helped improve on problem areas I might have had as well.*
- *The vocal masterclass in the Spring definitely made the most impact. Even if I wasn't singing, the critique given to my peers resonated with me and my progress with my own repertoire. I was able to adopt those bits of knowledge as if I were being critiqued.*

Career Development

As a result of their participation in the Nashville Opera-Big Blue Fellowship:

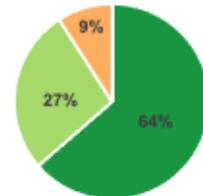
- 100% of students agreed or strongly agreed that participation has expanded their interest in opera and western classical vocal music.
- 91% of students agreed or strongly agreed that participation has helped them feel that they could be a performing artist and that if they wanted, they could be professional artists in western classical vocal music.
- 100% of students agreed or strongly agreed that as a result of their participation in the Fellowship, they know more about the different careers within performing arts organizations.
- 91% of students agreed or strongly agreed that they know what they have to do to pursue a career in the performing arts.
- 91% of students agreed or strongly agreed that they would consider an internship with a performing arts organization.
- 91% of students agreed or strongly agreed that they have an increased interest in an on-stage career in the performing arts.
- 90% of students agreed or strongly agreed that they believe they have applicable skills for an off-stage performing arts career, and 82% agreed or strongly agreed that they have an increased interest in an off-stage career.

Expanded my interest in opera and western classical vocal music



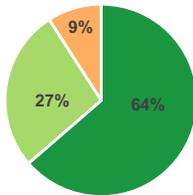
Strongly Agree Agree Disagree Strongly Disagree

Helped me feel that I could be a performing artist



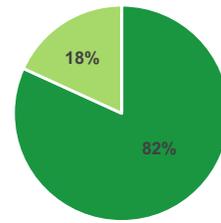
Strongly Agree Agree Disagree Strongly Disagree

Helped me to feel that if I wanted, I could be a professional artist in western classical vocal music



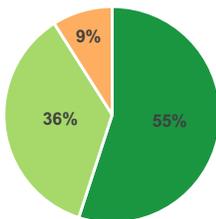
Strongly Agree Agree Disagree Strongly Disagree

I know more about the different careers within performing arts organizations



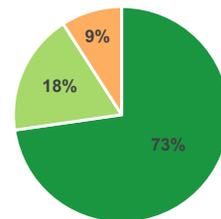
Strongly Agree Agree Disagree Strongly Disagree

I know what I have to do to pursue a career in the performing arts



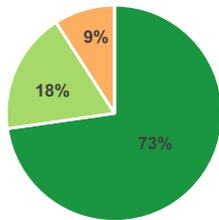
Strongly Agree Agree Disagree Strongly Disagree

I would consider an internship with a performing arts organization



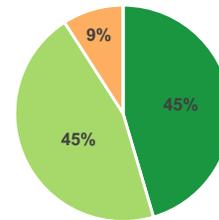
Strongly Agree Agree Disagree Strongly Disagree

I have an increased interest in an on-stage career in the performing arts



■ Strongly Agree ■ Agree ■ Disagree ■ Strongly Disagree

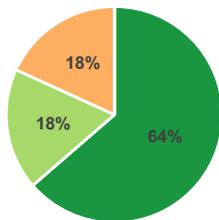
I believe I have applicable skills for an off-stage performing arts career



■ Strongly Agree ■ Agree ■ Disagree ■ Strongly Disagree

[Note: percentages do not add up to 100 due to rounding.]

I have an increased interest in an off-stage career in the performing arts



■ Strongly Agree ■ Agree ■ Disagree ■ Strongly Disagree

Eight students responded to the question, “What do you think are the next steps for you in pursuing a career in the performing arts?” The majority said continuing their studies and seeking opportunities to expand their skills including opportunities to perform, taking lessons, seeking internships and programs (e.g., for young artists), and attending graduate school. A couple students also mentioned continuing to explore, network, and work to get their foot in the door of the industry.

- Continue my studies in music as well as taking opportunities to perform.
- I need to continue expanding my repertoire and taking more lessons
- Keep writing music
- I believe my next steps will be going to graduate school and keep studying vocal performance and I also will start looking at doing young artists programs as well.
- Maybe a graduate degree in vocal performance, networking, and internship
- My goal is to go to graduate school and sing in a opera company
- Always stay prepared and stay in steady communication with different performing arts organizations.
- To continue researching for the best possible fit to get my foot in the door within the industry. But I won't stop creating within that search process.

Eight students responded to the question, “Which aspects of the program were most impactful in helping you think about careers in performing arts organizations and how?” The majority mentioned the

masterclasses in the first half of the fellowship. More specifically, students felt that the “Q&A”, the “truthful and honest” information about the different career paths, and the “advice on how to deal with the journey” in approaching professional careers in the performing arts from the clinicians in the masterclasses were especially impactful.

- *Masterclasses*
- *The masterclasses at the very very beginning*
- *During the first half of the fellowship when we had our panel discussions with all the different people with different career paths but in the same field was the most impactful in the aspect of performing arts organizations. they were able to provide us information that was truthful and honest but knowing that it would help us when we start searching for performances or jobs.*
- *The aspect that was most impactful was the different sessions we had over different careers within the performing arts field and it gave me insight into how there is many different opportunities as well*
- *The fall forums definitely helped shift my focus on where to look and how to approach professional careers in the performing arts industry. I already had a sense of information but to hear not only additional knowledge but advice on how to deal with the journey as well as your approach gave me motivation to seek more.*
- *The Q&A was very impactful. I enjoyed hearing about what to expect in the career field.*
- *I believe everything in the program was beneficial and educational*
- *Voice lessons*

Seven students responded to the question, “How can the program be improved in order to better help students like you in your career development?” The majority of students felt that the ability to be face-to-face and being able to experience the stage (and what happens behind the scenes) would better help them in their career development, but they understood the pandemic is why it was not possible. One student mentioned more time with the clinicians while another student mentioned shorter masterclasses. Another student mentioned more resources on finding different repertoires.

- *As the world opens back up, going to actual facilities and experiencing tangible resources would be a good addition.*
- *Due to the pandemic we couldn't really do anything face to face, but when the time comes it would be nice for students to actually experience the stage and what happens behind the scenes and maybe even work with Nashville Opera with Opera scenes or something like that.*
- *Having the clinician and singers in person. But I understand due to our current circumstances in the world it was not possible.*
- *Attending professional on stage opera performances*
- *I believe that we need more time with the clinics*
- *I think it's really great! Maybe if the masterclasses weren't as long?*
- *In my opinion I feel little needs to be done as my experience was very insightful and informative but more resources on finding different repertoire would be helpful.*

General Feedback About the Fellowship

Of the 11 students who responded, 100% of the students would recommend this fellowship to other students.

Of the 11 students who responded, 100% of the students would like to see this fellowship continue in the future.

Seven students responded to the question “What did you like best about the fellowship program?”

Students shared that meeting and interacting with their peers, teachers, and the clinicians was one of the best things about the fellowship. More specifically, they liked the “camaraderie” and having discussions (debriefs) with Professor Dailey and their peers and the opportunity to perform and receive feedback from renowned singers.

- *I liked Interacting with my peers and teachers and clinics*
- *I loved our debriefs. Even though the highlight is to perform, I loved having discussion with Professor Dailey and my peers, exchanging what we learned and what we experienced.*
- *I liked the camaraderie of it all I will forever have a relationship with the team*
- *I liked the opportunity to perform in front of renowned singers and receiving feedback as well from them.*
- *The best part was doing the masterclasses because we were able to work on repertoire with different clinicians who had great feedback that I was able to take for myself.*
- *The clinicians coming in and being able to talk.*
- *Meeting new people & seeing in the industry*

Seven students responded to the question, “In general, how can the fellowship program be improved?”

Students said the fellowship could be improved once it can be in-person and with cohort bonding activities and field trips to on-stage opera performances. One student also mentioned resources on different repertoire materials.

- *I feel with the world opening back up, there will be a natural improvement of engagement and with that I would want to recommend more bonding like activities between the students within the cohort.*
- *In person.*
- *Field trips to on-stage professional opera performances*
- *For right now the fellowship is great I don't see anything that needs improvement.*
- *I think the fellowship is great the way it is*
- *Just more resources on different repertoire material.*
- *Maybe a bigger variety.*

VOICE TEACHER SURVEY RESULTS

Six voice teachers from TSU and Fisk completed one survey for each of their students who participated in the Nashville Opera Big Blue Fellowship, for a total of 13 responses. Teachers have been working with these students from 1 to 4 years, with 3 being the most frequent response.

How many years have you taught this student?	# of responses
1st year teaching this student	2
2nd year teaching this student	2
3rd year teaching this student	7
4th year teaching this student	2
Total	13

The survey evaluated improvement/development, as a result of student participation in the fellowship, in the following areas:

- Lesson preparation (e.g., practice time increased)
- Musicianship/artistry
- Skill/technique
- Preparation/presentation
- Personal development

It also evaluated whether voice teachers would recommend other opera companies partner on a fellowship like the Nashville Opera Big Blue Fellowship.

Results

100% of voice teachers said they would recommend other opera companies partner on a fellowship like the Nashville Opera Big Blue Fellowship.

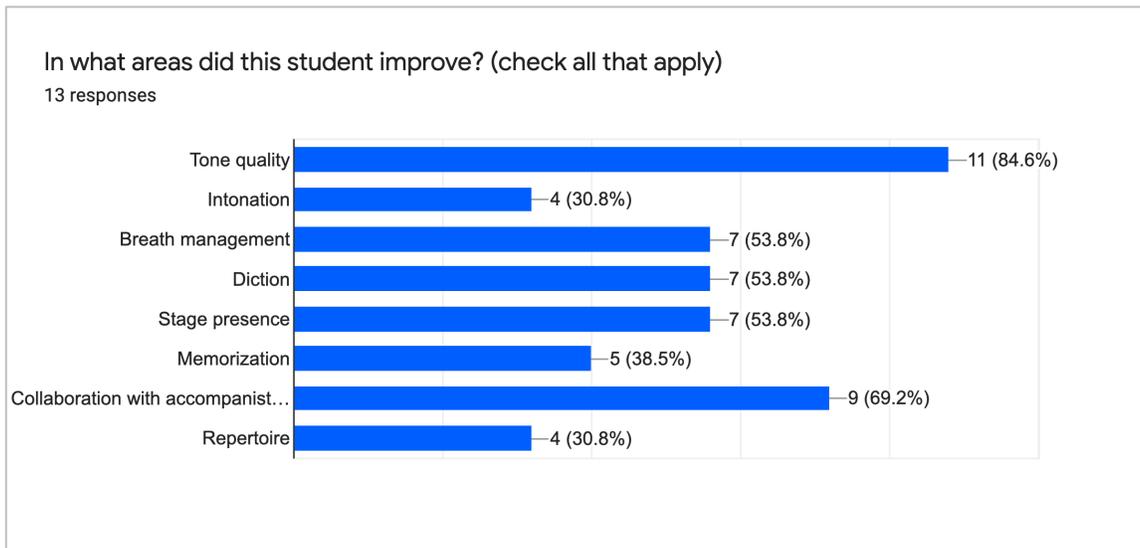
As a result of the students' participation in the Nashville Opera-Big Blue Fellowship, voice teachers have seen improvements in their lesson preparation, musician/artistry, skill/technique, and preparation/presentation.

- 92% of voice teachers said they have seen improvements in their students' lesson preparation.
- 92% of voice teachers said they have seen improvements in their students' musicianship/artistry.
- 92% of voice teachers said they have seen improvements in their students' skill/technique.
- 100% of voice teachers said they have seen improvements in their students' preparation/presentation.

Voice teachers saw improvements in the following areas:

- 85% said students improved in tone quality.
- 69% said students improved in collaboration with accompanist / adjustment to pre-recorded track.
- 54% said students improved in breath management.
- 54% said students improved diction.

- 54% said students improved stage presence.
- 39% said students improved in memorization.
- 31% said students improved in intonation.
- 31% said students improved in repertoire.



As a result of students' participation in the Nashville Opera-Big Blue Fellowship, 100% of voice teachers also said they have seen personal development in their students including increased confidence, better time management, clearer understanding of career choice and the requirements and demands of singers, improved technique, performance, and preparation.

- *A clearer understanding of what this particular career choice requires and demands from singers who wish to succeed.*
- *Increased confidence, better time management*
- *The main personal development is confidence. She's taken much of what the workshop facilitators have spoken in the Masterclasses to heart. She's more firm and focused.*
- *This student became more serious as a musician and artist in general. While she doesn't have any real intentions of pursuing classical music, she's carried the knowledge of performance and industry into her other endeavors and is more open to non-commercial music ventures. She also took more responsibility in her time management and overall focus and preparation*
- *Though she is a non-music major at that, this student is already a very serious and focused young artist. However, because she graduated in the fall this program helped to keep the momentum going in our work and reinforced the technical and professional work we have been doing.*
- *A clearer understanding of how pliable the voice can be and how to apply it when singing.*
- *Clearer articulation.*
- *Increased development of Overall presentation. Greater visceral engagement.*
- *Overall the student was able to reinforce the methods and techniques he's developed over the past 3 years of study.*
- *Passion for her repertoire and inspiration to be connected to her text, poetry, character. She is explored the concept of being musically free and artistically free and these master classes helped her open up. Both clinicians helped her theatrically and with presentation.*

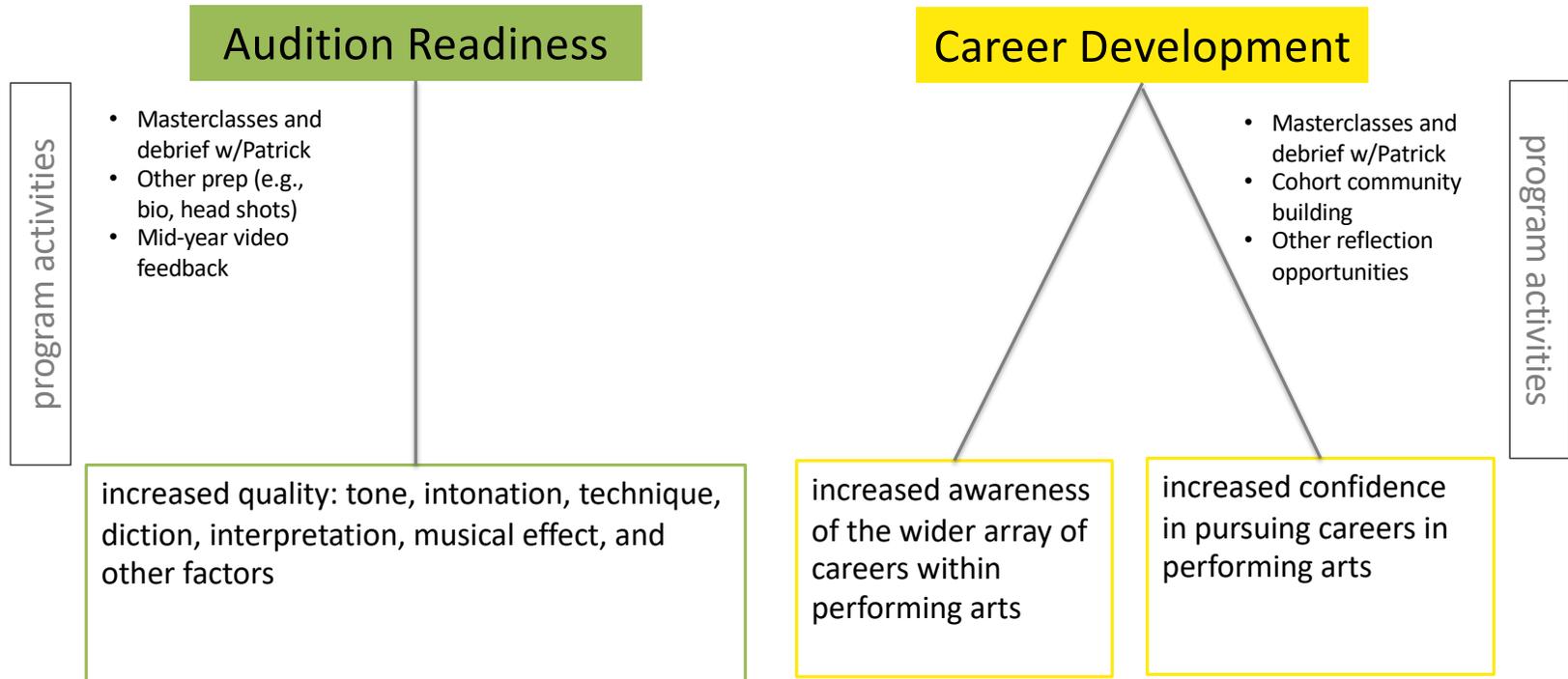
Other comments/feedback.

- *Thank you for bringing great clinicians and for exploring varied repertoire. The discussions and lectures helped the students think of the industry from many different angles and in general gave them a glimpse of the opera world outside their bubble.*
- *Thank you for providing this incredible resource to our students! It truly has been impactful!*
- *This has been a wonderful program. I'm hoping this program would continue. I hope in person interactions can also take place in the future as our field is highly interactive because of the stage itself. Times are indeed changing. Our industry is changing. Our students from our HBCUs must now be trained as top notch musicians/performers as well as scholars (something now we need to look into for our students - becoming better scholars in music so their performances are more than just what we teach being imitated on the stage). I'm encouraged and I hope this program can take place in the upcoming seasons.*

Appendix

- 1. Theory of Change**
- 2. Jury Evaluation Rubric**
- 3. Student Survey**
- 4. Voice Teacher Survey**

Theory of Change*



*This is your theory about the change you are hoping to effect (students' audition readiness and students' career development), the outcomes you expect to see (e.g., increase in tone quality and increased confidence in pursuing careers in performing arts), and the program activities that in theory will drive the desired change. A theory of change provides us with an evaluation framework for what we are measuring.

JURY EVALUATION FORM

Nashville Opera Big Blue Fellowship

Student Name: _____

Date: _____

Juror name: _____

Selection: _____

Instructions/Comment:

- ◆ Ratings should be recorded in the blue squares .
- ◆ Record comments for each row.
- ◆ The descriptions are not exhaustive or definitive but serve as a guide to understand what is expected and what students are being evaluated on.

	Poor (1)	Below Average (2)	Good/Average (3)	Excellent (4)	Superior (5)
MUSICIANSHIP/ARTISTRY					
Interpretation Comments: <input type="checkbox"/>	<ul style="list-style-type: none"> • Performance is not expressive with appropriate style, tempo, and phrasing. • Performance does not exhibit key aspects of artistry. • Performance is not fluent. 	<ul style="list-style-type: none"> • Expressive performance with appropriate style, tempo, and phrasing some of the time. • Performance is starting to exhibit key aspects of artistry. • Performance is starting to be fluent. 	<ul style="list-style-type: none"> • Expressive performance with appropriate style, tempo, and phrasing much of the time. • Performance exhibits a moderate level of artistry. • Performance is fluent much of the time. 	<ul style="list-style-type: none"> • Expressive performance with appropriate style, tempo, and phrasing almost all the time. • Performance exhibits a good level of artistry. • Performance is fluent almost all of the time. 	<ul style="list-style-type: none"> • Highly expressive performance with appropriate style, tempo, and phrasing throughout. • Performance exhibits a high level of artistry. • Performance is fluent.
SKILL/TECHNIQUE					
Tone Quality Comments: <input type="checkbox"/>	<ul style="list-style-type: none"> • A quality that is not yet free, with full support of breath in tone, height in the voice, full sound in the core. • A quality that is not yet controlled or even. • Performance does not exhibit “chiaroscuro” – the balance of height, spin, and rounded tone quality without force or air in the sound. 	<ul style="list-style-type: none"> • A quality that is some of the time free, with full support of breath in tone, height in the voice, full sound in the core. • A quality that is controlled or even some of the time. • Performance exhibits “chiaroscuro” – the balance of height, spin, and rounded tone quality without force or air in the sound some of 	<ul style="list-style-type: none"> • A quality that is much of the time free, with full support of breath in tone, height in the voice, full sound in the core. • A quality that is controlled or even much of the time. • Performance exhibits “chiaroscuro” – the balance of height, spin, and rounded tone quality without force or air in the sound much of 	<ul style="list-style-type: none"> • A quality that is almost all of the time free, with full support of breath in tone, height in the voice, full sound in the core. • A quality that is controlled or even almost all of the time. • Performance exhibits “chiaroscuro” – the balance of height, spin, and rounded tone quality without force or air in the sound almost 	<ul style="list-style-type: none"> • A quality that is free, with full support of breath in tone, height in the voice, full sound in the core throughout. • A quality that is controlled or even throughout. • Performance exhibits “chiaroscuro” – the balance of height, spin, and rounded tone quality without force or air in the sound

		the time.	the time.	all the time.	throughout.	
Intonation <u>Comments:</u>	<input type="checkbox"/>	<ul style="list-style-type: none"> Integrity and health of pitch is not yet present. Pitch consistency is not yet there. 	<ul style="list-style-type: none"> Integrity and health of pitch is somewhat present. Pitch consistency is somewhat there. 	<ul style="list-style-type: none"> Integrity and health of pitch is present much of the time. Pitch consistency is there much of the time. 	<ul style="list-style-type: none"> Integrity and health of pitch is present almost all the time. Pitch consistency is there almost all of the time. 	<ul style="list-style-type: none"> Integrity and health of pitch is present throughout. Pitch is consistent throughout.
Breath Management <u>Comments:</u>	<input type="checkbox"/>	<ul style="list-style-type: none"> Performer does not exhibit correct posture. Performer does not exhibit “appoggio” technique. Performer does not sing through complete phrase comfortably. 	<ul style="list-style-type: none"> Performer exhibits correct posture some of the time. Performer exhibits “appoggio” technique some of the time. Performer sings through complete phrase comfortably some of the time. 	<ul style="list-style-type: none"> Performer exhibits correct posture much of the time. Performer exhibits “appoggio” technique much of the time. Performer sings through complete phrase comfortably much of the time. 	<ul style="list-style-type: none"> Performer exhibits correct posture almost all of the time. Performer exhibits “appoggio” technique almost all the time. Performer sings through complete phrase comfortably almost all of the time. 	<ul style="list-style-type: none"> Performer exhibits correct posture throughout. Performer exhibits “appoggio” technique throughout. Performer sings through complete phrase comfortably throughout.
Diction <u>Comments:</u>	<input type="checkbox"/>	<ul style="list-style-type: none"> Consonants are not clear. Sung language is not yet fluid/natural. Vowels are not well-formed. Language and/or dialect are not accurate. 	<ul style="list-style-type: none"> Consonants are clear some of the time. Sung language is fluid/natural some of the time. Vowels are well-formed some of the time. Language and/or dialect are accurate some of the time. 	<ul style="list-style-type: none"> Consonants are clear much of the time. Sung language is fluid/natural much of the time. Vowels are well-formed much of the time. Language and/or dialect are accurate much of the time. 	<ul style="list-style-type: none"> Consonants are clear almost all of the time. Sung language is fluid/natural almost all of the time. Vowels are well-formed almost all of the time. Language and/or dialect are accurate almost all of the time. 	<ul style="list-style-type: none"> Consonants are clear throughout. Sung language is fluid/natural throughout. Vowels are well-formed throughout. Language and/or dialect are accurate throughout.

PREPARATION/PRESENTATION

Stage Presence <u>Comments:</u>	<input type="checkbox"/>	<ul style="list-style-type: none"> Initial presentation is not yet poised. Characterization of piece is not yet appropriate. Business/performance attire is inappropriate. 	<ul style="list-style-type: none"> Initial presentation is starting to be poised. Characterization of piece is starting to be appropriate. Business/performance attire is somewhat appropriate. 	<ul style="list-style-type: none"> Initial presentation is somewhat poised. Characterization of piece is somewhat appropriate. Business/performance attire is mostly appropriate. 	<ul style="list-style-type: none"> Initial presentation is mostly poised. Characterization of piece is mostly appropriate. Business/performance attire is appropriate. 	<ul style="list-style-type: none"> Initial presentation is poised. Characterization of piece is appropriate. Business/performance attire is appropriate and polished.
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Memorization <input type="checkbox"/> <u>Comments:</u>	<ul style="list-style-type: none"> Notes are not yet accurate. Pitch and lyrics are not memorized. Dynamics and other specific “musical directions” are not memorized. 	<ul style="list-style-type: none"> Notes are accurate some of the time. Pitch and lyrics are somewhat memorized. Dynamics and other specific “musical directions” are somewhat memorized. 	<ul style="list-style-type: none"> Notes are accurate much of the time. Pitch and lyrics are mostly memorized. Dynamics and other specific “musical directions” are mostly memorized. 	<ul style="list-style-type: none"> Notes are accurate almost all of the time. Pitch and lyrics are almost completely memorized. Dynamics and other specific “musical directions” are almost completely memorized. 	<ul style="list-style-type: none"> Notes are accurate throughout. Pitch and lyrics are completely memorized. Dynamics and other specific “musical directions” are completely memorized.
Collaboration <input type="checkbox"/> <u>Comments:</u>	<ul style="list-style-type: none"> Did not adjust well to pre-recorded track. <p>OR</p> <ul style="list-style-type: none"> Good rapport with accompanist not established. 	<ul style="list-style-type: none"> Is starting to adjust well to pre-recorded track. <p>OR</p> <ul style="list-style-type: none"> Is starting to establish rapport with accompanist. 	<ul style="list-style-type: none"> Has somewhat adjusted well to pre-recorded track. <p>OR</p> <ul style="list-style-type: none"> Rapport with accompanist is somewhat established. 	<ul style="list-style-type: none"> Has mostly adjusted well to pre-recorded track. <p>OR</p> <ul style="list-style-type: none"> Rapport with accompanist is mostly established. 	<ul style="list-style-type: none"> Has adjusted well to pre-recorded track. <p>OR</p> <ul style="list-style-type: none"> Good rapport with accompanist is established.
Repertoire <input type="checkbox"/> <u>Comments:</u>	<ul style="list-style-type: none"> Selected repertoire is not appropriate for student’s current level of development. Selected repertoire is not appropriate for voice type. 	<ul style="list-style-type: none"> Selected repertoire is somewhat appropriate for student’s current level of development. Selected repertoire is somewhat appropriate for voice type. 	<ul style="list-style-type: none"> Selected repertoire is moderately appropriate for student’s current level of development. Selected repertoire is moderately appropriate for voice type. 	<ul style="list-style-type: none"> Selected repertoire is mostly appropriate for student’s current level of development. Selected repertoire is mostly appropriate for voice type. 	<ul style="list-style-type: none"> Selected repertoire is appropriate for student’s current level of development. Selected repertoire is appropriate for voice type.

OTHER COMMENTS/FEEDBACK:

Survey Questions

Nashville Opera-Big Blue Fellowship

Key Questions

- Is the program supporting audition readiness and how?
- How is the program supporting students' career development (e.g., increasing student awareness of the wider array of careers within performing arts organizations – like admin roles)
- What impact is the program having?

Please indicate how much you agree or disagree with the following statements:

Strongly disagree (1) Disagree (2) Agree (3) Strongly agree (4)

As a result of my participation in the Nashville Opera-Big Blue Fellowship, I have ...

1. Increased my confidence while performing
2. Increased my singing ability
3. Improved my creative expression
4. Increased my skill in stage performance
5. Increased my understanding of the preparation necessary to be successful on stage (or in performance)

How do you feel your technique, performance and preparation have improved as a result of this fellowship?

Please indicate how much you agree or disagree with the following statements:

Strongly disagree (1) Disagree (2) Agree (3) Strongly agree (4)

Participation in the Nashville Opera-Big Blue Fellowship has ...

6. Helped me feel more comfortable in preparing for an audition
7. Helped me feel more comfortable in giving an audition
8. Helped me feel that I could be a performing artist
9. Increased my musical repertoire
10. Expanded my knowledge of western classical vocal music
11. Expanded my interest in opera and western classical vocal music
12. Helped me to feel that if I wanted, I could be a professional artist in western classical vocal music

Which aspects of the program were most impactful in helping you improve as a singer and HOW?

Please indicate how much you agree or disagree with the following statements:

Strongly disagree (1) Disagree (2) Agree (3) Strongly agree (4)

As a result of my participation in the Nashville Opera-Big Blue Fellowship ...

13. I know more about the different careers within performing arts organizations
14. I have an increased interest in an on-stage career in the performing arts
15. I have an increased interest in an off-stage career in the performing arts
16. I would consider an internship with a performing arts organization
17. I believe I have applicable skills for an off-stage performing arts career
18. I know what I have to do to pursue a career in the performing arts

What do you think are the next steps for you in pursuing a career in the performing arts?

Which aspects of the program were most impactful in helping you think about careers in performing arts organizations and HOW?

How can the program be improved in order to better help students like you in your career development?

Wrap-up

What did you like best about the fellowship program?

In general, how can the fellowship program be improved?

Would you recommend this fellowship to other students?

Yes No

Would you like to see this fellowship continue in the future?

Yes No

Voice Teacher Survey

Nashville Opera-Big Blue Fellowship

Questions

Thank you for taking the time to share your observations/feedback as a voice teacher of a student(s) taking part in the Nashville Opera-Big Blue Fellowship.

Please submit one survey per student that participated in the Big Blue Fellowship. Once you complete the survey for a student, you will have the option to submit another response.

Voice Teacher Name: (drop-down)

Student's Name: (drop-down)

How many years have you taught this student?

- 1st year teaching this student
- 2nd year teaching this student
- 3rd year teaching this student
- 4th year teaching this student
- 4+ years teaching this student

1. As a result of the student's participation in the Nashville Opera-Big Blue Fellowship, I have seen improvements in his/her lesson preparation (e.g., practice time increased). YES/NO
2. As a result of the student's participation in the Nashville Opera-Big Blue Fellowship, I have seen improvements in his/her musicianship/artistry. YES/NO
3. As a result of the student's participation in the Nashville Opera-Big Blue Fellowship, I have seen improvements in his/her skill/technique. YES/NO
4. As a result of the student's participation in the Nashville Opera-Big Blue Fellowship, I have seen improvements in his/her preparation/presentation. YES/NO
5. In what areas did this student improve? (check all that apply)
 - Tone quality
 - Intonation
 - Breath management
 - Diction
 - Stage presence
 - Memorization
 - Collaboration with accompanist / adjustment to pre-recorded track
 - Repertoire

6. As a result of the student's participation in the Nashville Opera-Big Blue Fellowship, I have seen personal development.
YES/NO (If NO, skip to #7)

What types of personal development have you observed (e.g., increased confidence, better time management, clearer articulation of career interest/planning)?

7. Would you recommend other opera companies partner on a fellowship like this one?

Yes No

8. Other comments/feedback: