

# M.Mus. Voice Recital Guidelines

Singers in the Masters of Music in Literature and Performance degree will present two *Art Song* recitals (graduate performance *Milestones*) over the two years of their residency. Each recital must offer 50-60 minutes of singing. Through the two recitals, repertoire representing at least four languages (English, German, French and Italian are required but other languages may be presented in addition); varied styles, and historical periods (Baroque, Classical, Romantic, 20<sup>th</sup> Century, and Contemporary) must also be presented. At least one of the recitals must include a major work composed within the past fifty years. There may be rare cases where unique repertoire would not quite fit this template. These extraordinary situations should be discussed specifically to gain approval from both the Applied Instructor and the Division Coordinator no later than 2 weeks prior to the required date for submitting the recital approval form.

The [Recital Approval Form](#) must be signed by the Applied Instructor, Division Coordinator and Performance Chair in advance of 6 weeks before the recital. (The Graduate Committee then approves all M.Mus recital programmes.) Failure to submit a recital approval form before the deadline, could result in a deferred recital date; a fee of \$100 is levied for a recital deferral without medical documentation.

Masters' Level recitals are typically Art Song recitals and thus, while baroque and classical operatic arias are traditional, programmatic material (opera arias) from later periods should be programmed sparingly (*one* per recital, and only if deemed crucial or pedagogically useful). All repertoire must be chosen in close consultation with the Applied Instructor as pedagogical and vocal health priorities must be considered.

Songs learned and performed in Vocal Repertoire or Diction classes are disallowed on recitals except in the case where 1 song from a set/cycle of 4 or more songs, or 2 songs of a set/cycle of 6 or more songs were performed in the class. (Western requires that students receive credit only *once* for work submitted.)

Chamber works are encouraged, but a single chamber music work of more than thirty minutes requires approval of the Division Co-ordinator. There is some flexibility over the span of the two recitals to accommodate larger works that reflect a singer's area of specialized graduate study. A large song cycle might comprise an entire half or one whole recital in special cases (Schumann's *Dichterliebe* or Op. 39 for example).

All repertoire presented for a recital (with the exception of *Chamber Music and Oratorio* repertoire) must be memorized. In extraordinary cases (i.e. some *avant-garde* works) when it is anticipated a score may be needed on stage, approval *must* be gained from the Applied Instructor and Division Co-ordinator at least *eight weeks* preceding the recital date; therefore, two weeks in advance of recital program approval signing.

Graduate students must provide their audience with translations and programme notes. Each recital venue is equipped with PowerPoint projectors. Provide poets' names, cite translators, and credit visual artists for their work on printed programme notes and on PowerPoint Slideshows.

There is extensive information relating to [Credit Recital](#) procedures on the [MPS Handbook](#) webpage.

# Western M.Mus. Voice Students' KATA:

The [DWFoM Voice Faculty](#) recommends the following for all our Masters Voice students striving to become a professional singer, artist, and teacher:

Create a polished audition package that includes the following materials:

Bio, CV, and photos that convey professionalism, accomplishment, honesty, style, polish, and confidence

Complete Repertoire list (updating it frequently!)

Audition binders for both oratorio and opera repertoire (make it EASY for your pianists to play well for your auditions!)

Concert and audition wardrobe that conveys professionalism, style, charisma, and confidence

Perform new music, early music, oratorio, and chamber music

Read secondary source information on lyric diction, historical context and pedagogy Attend

live performances of professionals in music, dance, and theatre

Attend [Voice Fridays](#) – our weekly symposium on all things vocal (Fridays 1:30pm in TC100)

Attend all vocal masterclasses

Attend performances by colleagues, Voice Faculty, and other professional artists

Listen regularly to excellent, complete CD recordings. Avoid finding repertoire solely through unreliable online sources.

Work to gain fluency in a second language, and seek solid knowledge of a third

Practice, plan and perform; seek out and create performance opportunities

Create a specific schedule for audition planning

Request Reference Letters at least two weeks in advance, including all required information with each request

Maintain good health through good eating, sleeping and postural habits etc.

Gain experience teaching

Seek guidance from experts in the field

Join the London Opera Guild

Join [YAPTracker](#)

Keep up to date by reading industry journals such as Opera Canada, NATS Journal of Singing, Classical Singer Magazine, Opera News, Listen Magazine, etc.

*Live as an artist – embrace art!*