

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, varied styles, and historical periods must 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 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 expected to be 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). **Repertoire must be chosen in close consultation with the Applied Instructor.**

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.

It is required of Graduate students to 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 projections.

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

Expectations of Western M.Mus. Students

The [DWFoM Voice Faculty](#) recommends the following for all Masters Voice students at WESTERN striving to become a professional singer and/or teacher:

Create a polished audition package that includes:

- Bio, CV, photos
- Complete Repertoire list
- Audition binders for both oratorio and opera repertoire
- Quality audition clothing

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 and Voice Faculty

Listen regularly to excellent complete CD recordings. Avoid finding repertoire solely through YouTube performances

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 week in advance, including all required information

Maintain good health through good eating, sleeping and postural habits

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, Classical Singer, Opera News, Listen Magazine, etc.

Live as an artist – embrace art