

TIMELINE

Early January

Attend the mandatory Recital Meeting. In January of each year there will be a mandatory briefing session for all students scheduled to give recitals. Attendance is taken at this mandatory meeting. If you cannot attend, you must contact the Venue and Concert Coordinator to schedule an alternate meeting time.

Complete the [Recital Information Form](#) and submit it by Friday, January 17. You will be contacted with your tentative recital date soon after.

Review School of Music Recital Protocols document.

Five weeks before

Complete a Recital Application Form. Once you have your recital date/time and your confirmed recital repertoire, ask your instructor to approve and sign the Recital Application Form. *No changes to the recital program will be allowed after this time without your instructor's written consent.* Please include any tech support needed (second piano, audio gear, etc.) Once the signed form has been submitted, you can book your dress rehearsal time.

Four weeks before

Book your dress rehearsal time. Students enrolled in 345B, 445B, and all MMus students are entitled to one 110-minute dress rehearsal. Students enrolled in 440B are entitled to a 50-minute dress rehearsal.

Pre-jury. If your recital is optional under the terms of Music 440B, you may be required to play a pre-recital jury. Your pre-recital jury must be completed four weeks before your recital date. Consult with your applied instructor.

Two weeks before

Program and Program Notes. Write your program based on the School of Music Style Guide. Use a .doc or .docx only. **NO OTHER FILE TYPE WILL BE ACCEPTED.** Vocal recitals may submit song text translations. Ask your applied instructor to review and approve your program and program notes. To confirm approval, your applied instructor should email Tangiene Poholko (tpoholko@mun.ca).

Pay for your video options. Video options and associated costs are listed below.

Additional rehearsal time. Additional rehearsal time in the hall may be booked with the Venue and Concert Coordinator at this time, if there is available space.

One week before

Does your program follow the Style Guide? If so, email your approved program to Tangiene Poholko (tpoholko@mun.ca) no later than five (5) business days before your recital. The day you email your program to Tangiene is considered day 0. The next business day is considered day 1. Your recital will be considered the 5th business day. As a courtesy, Tangiene will email you a reminder 2 business days before your deadline.

EXAMPLES:

My recital is **Monday, April 15**

- Deadline to submit recital program is **Monday, April 8**
- Recital program approved by applied instructor **the week of April 1**
- You will receive reminder email on **Thursday, April 4**

My recital is **Saturday, April 20**

- Deadline to submit recital program is **Monday, April 15**
- Recital program approved by applied instructor **the week of April 8**
- You will receive reminder email on **Thursday, April 11**

REQUIREMENTS, BASED ON APPLIED STUDY COURSES

- ✓ Students are responsible for providing their own collaborative pianist for accompanied repertoire.
- ✓ Memorization of music is expected in accordance with current performance practice.
- ✓ If not performing from memory, students must perform from original scores, not unauthorized copies.
- ✓ Students may not perform with musicians who are not registered in a music program, with the exception of professional chamber musicians or collaborative pianists.

LENGTHS OF UNDERGRADUATE RECITALS:

345B – Public recital consisting of 25 to 35 minutes of music. The recital must be presented in a continuous half-hour format (i.e. not alternating with another student).

445B – Public recital consisting of 50 to 60 minutes of music, with program notes (maximum 350 words).

440B – With the permission of the instructor, students in 440B may present a public recital consisting of 25 to 30 minutes of music in place of a jury examination. The recital will normally be performed as a continuous program.

LENGTHS OF MASTER OF MUSIC RECITALS:

645B and 745B – Public recital of 50 to 60 minutes of music with program notes. Program notes may be either printed or delivered in spoken form from the stage. To present a lecture recital instead, speak with your applied instructor for requirements.

647B and 747B – Public recital of 30-50 minutes of music with program notes. Program notes may be either printed or delivered in spoken form from the stage. *NOTE: At least one of the two recitals for the degree (647B or 747B) must be a minimum of 45 minutes in length.*

BOOKING SPACE

FOR-CREDIT RECITALS

Access to D.F. Cook Recital and Suncor Energy Hall for Recitals

Access to the D.F. Cook Recital Hall or Suncor Energy Hall for student recitals is accorded only to students who are required or entitled to give a public recital as part of their applied study course.

Booking and Permissions

Your tentative recital date, time and venue will be communicated to you by the Venue and Concert Coordinator by Mid-February. Once you receive this information you must complete the **Recital Application Form** including program information and ask your instructor to sign it. No reservations will be confirmed without the presentation of the written approval of the performance instructor. Such permission is dependent on the final determination of the complete recital program, including timing. No changes to the program will be admitted after submission without written permission of the instructor and director. In the case of programs which require an accompanist, the accompanist must be selected from a list of accompanists approved by the School.

One month before your recital date you may book a dress rehearsal with the Venue and Concert Coordinator. One week before your recital, you may book additional rehearsal time if time is available.

Students who have elected to perform an optional recital (Music 440B or other optional recital) may be required to play a pre-jury one month before performance date to confirm permission to give the recital. The pre-jury will be adjudicated by the performance instructor and one other faculty member. The right to give the optional recital can be canceled on

the recommendation of the pre-jury panel. If an optional recital is canceled, notice must be given to the Dean and the Venue and Concert Coordinator.

NON-CREDIT RECITALS

No student will be permitted to hold a public recital in the School of Music building without permission from his or her applied studies instructor. Approved non-credit recitals will be assigned after all other recitals have been scheduled. A \$75 charge applies for all non-credit recitals, including rental and personnel costs. Non-credit recitals will not have access to official school letterhead, promotional materials and will not be recorded

AUDIO AND VIDEO RECORDING OPTIONS

ARCHIVAL AUDIO RECORDING OF STUDENT RECITALS

Recitals required by the degree program are recorded for archival purposes. Students wishing to have a copy of the audio recordings of their recital can request them from the Music Technologist or the Music Resource Centre.

VIDEO RECORDING OF STUDENT RECITALS

The School of Music provides the following video options for Student Recitals:

Option 1 - Archival Video - \$100.00 plus HST

This is an archival High Definition video. It is a single static camera shot that is synced up with the archival audio recording in post-production. The student receives a download link of their video. This option provides a higher resolution audio/video recording. Due to the busy nature of the recital season, delivery time for the edited video could be up to three weeks after the recital date. Staff will do their best to deliver videos as quickly as possible.

Option 2 - Livestream - \$100.00 plus HST

A livestream hosted on the Music at Memorial YouTube channel. This is a single static camera shot with live audio broadcast to YouTube. The student will receive an unlisted YouTube link that they can share with their audience in advance of their recital. The student can ask for a download of the YouTube video once completed. This download is lower resolution compared to Option 1. Please Note: Your livestreamed video on the Music at Memorial YouTube page is not a long-term storage solution. You should ask for a download of the video if you want to hold on to it for future use, or for your own personal records.

Option 3 - Archival Video & Livestream - \$150.00 plus HST

This combines Options 1 and 2.

Option 4 - Public Video Recording - No fee

In order to ensure public video recording does not disrupt performances, you must follow the School's protocol if you wish to arrange your own videotaping.

A student assistant will be available prior to the start of your recital to show the camera operator to the permissible spots for recording – the wheelchair bay at the back of the seating area or the crow's nest in the sound booth for the D.F. Cook Recital Hall, and the back centre seating position in Suncor Energy Hall. Audience members must not be inconvenienced and will not be asked to move, so it is suggested that your camera operator be in place early. Camera operators are not permitted to move around the hall or provide a distraction to audience or performers in any other way. Check this option on the recital request form to indicate that you wish to video tape your recital this way.

If you wish to have any of these video options for your recital, indicate your preference on the Recital Request Form. All fees must be paid for in advance. Please see Tangiene Pohlko in the main office (MU-2000).

RECITAL PROGRAM STYLE GUIDE

adapted from *Writing About Music: A Style Sheet* 3rd edition (2014), by D. Kern Holoman and *A Style and Usage Guide to Writing About Music* by Thomas Donahue (2010)

PERFORMERS

Write your name, instrument, and day/time/location of your recital. If your pianist is playing 50% or more of the program, their name should also appear at the top of your program under your name.

Musicians who play only one piece should be listed just below the work in which they play.

TITLES OF PIECES

Your program may include pieces that have **generic titles** or **unique titles** given by the composer, and/or pieces that are a **single movement** or **song from a larger work**. Each type of title has style conventions that must be observed.

List titles of works correctly, completely, and with proper spelling, including any necessary accents. Check library catalogue listings, which are often more accurate than the printed score. Include all of the following information that is relevant/appropriate.

Be careful! Follow the capitalization rules for the language of the piece or movement whose title you are writing.

1. **Generic classical titles** are titles like Sonata, Fantasy, Concerto. Generic classical titles capitalized and in regular font.

Additionally:

- Keys are written out (F-sharp Minor). The key is capitalized. (Do not use *b* to signify flat or *#* to signify sharp.)
- Use a hyphen to attach 'sharp' and 'flat' to the letter name of the key; 'sharp' and 'flat' begin with lower case letters.
- The abbreviation for number is capitalized when part of the title (No.) but lower case when it is within an opus (no.).
- The abbreviation for opus (op.) is lower case.

Number within a series:	Sonata No. 3
Key:	Sonata No. 3 in F-sharp Minor
Opus number:	Sonata No. 3 in F-sharp Minor, op. 23
number within an opus:	Sonata No. 3 in F-sharp Minor, op. 23, no. 3
Thematic catalogue number:	Sonata in A Minor for solo flute, BWV 1013

2. **Unique titles** given by the composer to a specific composition are italicized. List title as the composer gives it, in the original language. You may provide an English translation if you like.

Hypernova
Le sacre du printemps (The Rite of Spring)

3. If you are performing a **single movement from a larger work**, list both the movement title and the larger work on a single line. This includes arias or songs from operas or musicals.

Allegro from Sonata for Flute and Piano, op. 94
"Maria" from *West Side Story*

4. **More on song titles:** if you are performing a single song/aria, list the title of the song in quotation marks, and follow the guidelines above for listing the larger work as necessary.

"Maria" from *West Side Story*
"Trockne Blumen" from *Die schöne Müllerin*
"Frère Jacques"

5. **Optional:** If a piece on your program does not have an opus or catalogue number, you may choose to include the date of composition. This can be particularly appreciated if the work was written recently and/or the composer is still living.

Broken Glass (2001)

MOVEMENT TITLES

For multi-movement works, list movement titles as given in the score. You may list the movements in italics or regular type. You may include the movement numbers if you wish; if you do so, the movement titles should be regular type.

For movements that have both a title and a tempo indication, use a colon to separate the two (eg. Finale: Prestissimo).

You may translate movement titles if they might not be understood by audience (eg. Spýtaj sa Lesa (Ask the Forest)).

Trio in C Minor, op. 1, no. 3
Allegro con brio
Andante cantabile con variazioni Menuetto: Quasi Allegro
Finale: Prestissimo

OR

Trio in C Minor, op. 1, no. 3
i. Allegro con brio
ii. Andante cantabile con variazioni Menuetto: Quasi Allegro
iii. Finale: Prestissimo

(The option on the right is particularly helpful if you are performing selected movements from a large multi-movement work.)

CATALOGUE NUMBERS

If your program contains works by these composers, the following information should be included for each. Catalogue abbreviations are always capitalized.

Catalogues:	Examples:
Haydn: Hoboken (Hob.)	Sonata in C Minor, Hob. XVI/52
Schubert: Deutsch (D.)	Sonata in B-flat Major, D. 960
Bach, J.S.: Bachs-Werke-Verzeichnis (BWV)	Partita in B-flat Major, BWV 825
Mozart: Köchel-Verzeichnis (K.)	Sonata in B-flat Major, K. 333
Scarlatti, Domenico: Kirkpatrick (K.)	Sonata in E Major, K. 375

COMPOSER NAMES

List the full name of a composer with their birth and death dates, or birth date only for living composers:

George Frederic Handel (1685-1750)
Andrew Staniland (b. 1977)

If you are performing multiple works by the same composer in succession, list the composer's dates for first piece only:

<i>Amazonia</i> (2020)	Valerie Coleman (b. 1970)
<i>Danza de la mariposa</i> (2008)	Valerie Coleman
<i>Fanmi Imèn</i> (Human Family) (2018)	Valerie Coleman