

NYU Steinhardt Music and Performing Arts
Program in Vocal Performance
Vocal Performance Recital Instructions/Procedure for Music Theatre Recitals
Revised for Fall 2022 and subject to change throughout the semester

MPAVP-UE 1122 Recital and MPAVP-GE 2121 Colloquy
***Please contact Professor Heldman with any questions
pertaining to the completion of your recital.***

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Check List:

- 1) Contact the instructor to be registered for recital and receive your recital folder - read all materials
- 2) Choose a date (you may need to use your best guess if the dates and times have not yet been made available by the department)
- 3) Count back 10 weeks from your date - that is when your draft must be approved
- 4) Count back 4 weeks from your date - that is when your program submission must be approved
- 5) Write your draft and once finished, contact the instructor to review and approve
- 6) Once the draft is approved, write your program submission, contact the instructor to review and approve.
- 7) Pick up your completed programs and sing your recital!

Note that available dates and times for on campus recital performances are released by the department and you will be notified when they become available. Please read below for more details.

UNDERGRADUATE AND GRADUATE MUSIC THEATRE RECITAL PROTOCOLS: Content and Duration

Recital is the terminal project or capstone of the degrees offered in Vocal Performance and as such, requires the successful amalgamation and presentation of information and skills acquired over the course of study in a recital setting. Students are required to demonstrate knowledge, accuracy and proficiency in vocalism, interpretation, storytelling and character development in the presentation of vocal material as written and intended by the composer. The recital must present a balanced and comprehensive cross section of the genre in cohesive sets as per the set themes and eras listed below. Of course vocalism is not consistent in these eras so the objective is to make sure the program demonstrates the vocalism and stylistic elements most common in these eras.

Eras in Music Theatre for the completion of this requirement

- Early: Pre Golden Age -1920s & The Jazz Age (1920-1939)/Golden Age (1940-1959)
- Post-Golden Age (1960-1980)
- Pre-Contemporary/Contemporary (1980 -2010)
- Contemporary/Current (2010-Present)

Although recital is a solo event, students may include small ensembles (duet, trio, dialogue/ scene work and/or instrumental accompaniment) as part of their program and are permitted up to 5 additional ensemble artists without permission of the course instructor. When choosing to include other artists, please take into account scheduling additional rehearsals and everyone's availability, with the understanding that your colleagues may not be excused from classes in order to accommodate recital rehearsals and performances.

Recital programs are written in conjunction with the voice teacher, coach and course instructor and as such must be approved by all parties throughout the process.

All Recitals MUST be performed from memory. Exceptions are made for chamber and oratorio repertoire.

Content and Duration Requirements:

Choose a combination of the following set themes in creating your program.

Undergraduate recitals:

- No less than 45 minutes and no more than 50 minutes of sung/spoken material.
- You may choose to include one pause/intermission in the program of between 5 and 10 minutes
- The total duration of the recital with a pause and encore must not exceed 65 minutes.

Graduate recitals:

- No less than 55 minutes and more than 60 minutes of sung/spoken material.
- No less than 8 minutes and no more than 10 minutes of lecture presentation
- You may choose to include one 10 minute pause in the program
- The total duration of the recital with a pause, lecture and encore must not exceed 85 minutes.

***indicates a set theme that is required.**

***Librettist, Composer or Era Study**

- Pieces that exemplify and/or typify the scope and style of this composer, librettist or era
- Must be music of a different era than other sets
- May propose two of these provided the category and/or era is not repeated
- Should be at least ten minutes in duration or four songs

***Music Theater Set**

- Pieces based on a dramatic element that allows one to move easily from one song to the next.
- Theme (*unrequited love, strong characters, indecisiveness, looking for love - this is endless*)
- Story Line
- Other (may **propose** a cohesive element that is not listed)
- Combining eras is encouraged
- May propose two of this category provided the dramatic element or, if applicable the era, is not repeated.

***Scene/Character Sets and Character Studies.**

Choose one of the options below to be included in your program. Should you choose an option with * two sets. Please note that they cannot be from the same era/in the same vocal style.

One Character Study

A Scene *and/or Character Set

Character Set:

Presents material sung by one character illustrating the arc of the character in the show. Small ensemble material may be included as necessary. This set is to be no more than 15 minutes of material in total.

Scene Study:

Presentation of scene material that includes at least one duet or solo centered around the character. This set is to be no more than 15 minutes of material in total.

Character Study:

Presents the arc of a character by linking sung and spoken material in pursuing an objective. A character study may contain up to 10 minutes of spoken dialogue and cannot be more than 25 in duration. Please do not attempt to present all the material for this character in the form of cuts.

PLEASE NOTE: These sets/studies are for you to demonstrate your ability to live truthfully in material as per your training over the course of study. These are **minimally staged without full costumes, stage make-up or set decoration**. Necessary costume pieces and props are permitted as are in stock acting cubes. **The piano is not to be used as furniture and nothing is to be set on the piano. No food or liquid is permitted in the playing area. Real or simulated weapons of any kind are not permitted under any circumstances.**

The following are optional sets that may be included provided all prior requirements have been met.

Other Genre Set (Classical, Jazz, Contemporary Pop, R&B, Rock, etc.)

-You may choose to do a set of songs outside of the music theatre cannon but if this is contemporary, the remainder of your program must be a balance of earlier music theatre Repertoire. Classical sets do not replace early music theatre unless they are theatre based such as operetta.

Other With the assistance of the teacher and coach, and in accordance with the parameters described in the opening statements of this document, the recitalist may propose a set based on a different set of musical theatre criteria. This must be approved by the course instructor.

Longer, more complicated works such as soliloquies, monologues, through composed pieces and arias may be presented as stand alone pieces.

Graduate Research Presentation: Masters candidates must present a lecture that illustrates the influence of specific research on the preparation and performance of selected recital material. This lecture component must demonstrate a mastery of the topic and presentation as well as provide the audience with a richer and more enlightened understanding of the work when presented. Recitalists may choose from a variety of topics that speak to them and they feel would resonate with the audience. In total, the time speaking should be approximately 10 minutes and may be presented in one of the following ways -

- Choose one set from the recital and present a 8-10 minute lecture to be given before or during the presentation of the set.
- Choose a topic to speak on that interests you and provide sung elements to support your research.

- Speak briefly before each or specific sets as to the impact one element of the research had on the formulation and/or presentation of the set.
- Speak at the start of the recital as to the impact of research on the overall development and presentation of the program.

This process and the written work in developing this presentation will be done in colloquy.

Additional Information

1) Suggested Methodology: (Steps for putting together a program)

Writing a recital program can be overwhelming at first. As an exercise, start with your current repertoire list and follow these steps:

A) Add to your current repertoire list, a list of new songs you might like to do at your recital.

B) Look for common elements that exist in this combined list such as songs: from a specific era, from a cycle, by a composer, librettist, with similar texts or themes, from the same show / character etc. and begin to arrange the songs into these groups according to their similarities.

C) Once you have grouped them, look for complete sets and partial ones that you would like to add to. A complete set should include songs that, while having a common element such as those above, vary in tempo, meter and tonality and flow easily from one to another. Watch that your set isn't just a list of songs you like or you feel are impressive. If you have a show-stopping song, consider doing it at the end of the set, or if long, as a stand alone piece.

D) Determine how well what you have so far meets the repertoire requirements listed and what is missing.

E) When arranging the program order, consider the following:

- Open the recital with a piece you are very comfortable singing.
- Recitals do not need to follow a chronological order. They do however need to be arranged in an order that you can sing comfortably from start to finish.
- If you choose to sing an encore, remember that an encore is meant to thank the audience for their attention. Be careful when programming something sentimental as emotions can run at the surface during performances and it's not possible to cry and sing at the same time. Momma a Rainbow is not always the best choice.....
- Once you have a rough draft of your program, practice it as a whole. Try arranging pieces within the sets and the sets themselves – you may find a better order for your voice.

2) Assisting Artists/Pianists

Up to 5 acting/singing guest artists may be invited to participate in your recital in duet, small ensembles, or scene material. Although on stage, these artists may perform in no more than

25% of the recital material. It is recommended that when choosing a guest artist that it be someone not in your class. This is a very stressful time for everyone who is graduating so kindly consider a Jr, Soph or 1st year grad who would be delighted for the opportunity.

Recitalists may include additional accompanying instruments for those works where it is deemed appropriate. There is no time limit for additional accompanying instruments in performance.

Your pianist is your primary collaborative artist. Please make sure you choose a pianist that can play your repertoire well, attend your lessons and have the time available to work with you.

a) In onsite recitals for Spring 2022, accompanists must be masked and the singer when unmasked and singing must remain no less than 12 feet from the accompanist and all others.

b) In remote recitals, the same information pertaining to choosing an accompanist applies. You may work even closer with your pianist as they will be creating tracks for your recitals that will meet the needs as your voice settles into tempi, establishes rubato passages and cadenzas if needed. It is very important to be in communication with your pianist throughout this process.

3) Requesting a date/time/venue & equipment

The department will share available recital dates with you at the end of the semester prior to your recital or the beginning of your recital semester. Please follow the instructions given making sure you clear your requests with your teachers, family, accompanist and scene partners prior to submitting them. Please list Prof. Heldman as the approving faculty member.

On Campus Venues:

- 303 Education Building (may request acting cubes if not being used in the theatre space)
- Black Box Theatre
- Provincetown Playhouse (cannot guarantee a grand piano)
- 779 Education Building (not recommended for graduate or music theatre recitals presenting ensemble work)

Recommended Off Campus Venues:

- Opera Center National Opera Center: 330 7th Avenue
- St. John's in the Village Church 218 West 11th Street St.
- Greenwich Music House, 46 Barrow Street
- Tenri Cultural Institute 43A West 13th Street

If you are choosing an off campus venue, you must obtain approval of the date and time from the instructor PRIOR to making a commitment with the venue in the form of a deposit. This is to avoid as much as possible, having two MT recitals at the same time. Remember that the NYU Covid protocols must be adhered to in off campus venues despite differences with the location's protocols. No non NYU personnel are allowed at the recital.

COVID PROTOCOLS FOR FALL 2022 Please note that these are subject to change:

You may present your recital one of three ways but all must adhere to the NYU COVID protocols.

- 1) Live Performance in NYU Space
- 2) Remote Performance live streamed via Zoom
- 3) Live Performance in Non NYU Space

Protocols:

Statement taken from [Performing Arts Guidelines](#)

“Students will be permitted to remove their masks while actively singing, dancing, acting, or playing a musical instrument in a show/performance in which there is an audience. Students must otherwise remain masked in the classroom, studio, and rehearsals (except for final rehearsals before performances, so that performers may have an opportunity to rehearse without masks before the performance).”

- 1) Social distancing/masks:
 - a) During all rehearsals except the final one, unmasked singers must remain no less than 12 feet from any other person when singing. Wind Instruments, if used in ensembles, must follow the 12 foot distancing as well. All others (audience & collaborative artists) in the space must remain masked at all times.
 - b) When all parties are masked, there are no social distancing requirements.
 - c) During performances and rehearsals, the audience must remain masked at all times.
- 2) Audience: All non NYU audience members must be vaccinated and vetted by the university prior to entering the building. Please see [University's Visitor, Vendor, and Affiliate Policy](#) for more and updated information.

Currently investigating any restrictions on numbers of outside guests permitted.

- 3) Non NYU locations for live recitals must follow the exact same protocol as above unless the venue requires you to be masked at all times - when in doubt, follow the stricter of the protocols.
- 4) Remote recitals may be performed live streamed, unmasked with piano tracks in your residence or other space. Audience members are limited to those with whom you share your living space and may be unmasked.

Note: any person may choose to be masked at any time without question.

For updated information, please continue to check: [Performing Arts Guidelines](#)

4) Using your Recital Folder/Submitting your Program/Formatting Information

Your recital folder is where you will compose and store all variations of your program. It houses a Draft Worksheet and Program Submission document. When a document is ready for review, use the comment feature of a separate email to inform the instructor. You must receive approval from the instructor before moving to the next document and at the end, all documents must be in the folder. **No programs should be emailed or sent as attachments or reshared as the folder**

is already shared with the teacher, coach and instructor.

- a) **Draft worksheet** must contain: songs, larger works, composers, times and set justifications. Drafts must be approved about 10 weeks but no later than 8 weeks prior to your date.
- b) **Program submission:** must be formatted as the facsimile in this document, include all bios and, if applicable, translations. DO NOT use the column feature for any part of this document. Make sure your formatting is accurate. Program submissions must be approved no less than four weeks before your date.

Below is an example of an initial submission for a Graduate MT Recital. Srs. Please note that the formatting remains the same for your recitals minus the lecture.

RECITAL PROGRAM SUBMISSIONS MUST BE FORMATTED EXACTLY AS BELOW.

Florinda B. Henderson	Hans Klavier, Pianist	
May 12th 8pm, Black Box Theater		
Romance (<i>Desert Song</i>)	Sigmund Romberg	4:10
Alan Menken		
Reflection (<i>Mulan</i>)		3:30
When Will My Life Begin? (<i>Tangled</i>)	& Glenn Slater	3:40
The Colors of the Wind (<i>Pocahontas</i>)		3:15
I Won't Say It (I'm In Love) (<i>Hercules</i>)		3:10
	Marion Martin, Julie Anderson, Kristin Evershoe	
Falling In Love With Love (<i>The Boys from Syracuse</i>)	Richard Rodgers & Lorenz Hart	2:00
Will He Like Me? (She Loves Me)	Sheldon Harnick & Jerry Bock	3:40
Moments in the Woods (<i>Into The Woods</i>)	Stephen Sondheim	4:20
What Did I Have That I Don't Have? (<i>On A Clear Day....</i>)	Burton Lane & Alan J. Lerner	3:10
Inside Out (<i>A Gentleman's Guide to Love and Murder</i>)	Robert Freedman & Steven Lutvak	4:10

10 Minute Pause

Lecture Presentation: The Music Theatre Ingenue Through Time	Florinda Henderson	9:10
Julie Jordan (<i>Carousel</i>)	Richard Rodgers & Oscar Hammerstein II	
Act I, The Bench Scene/If I loved You		12:40
What's the Use of Wonderin'		2:20
	John Right, Billy Bigelow	

Rose (<i>Dogfight</i>)	Benj Pasek & Justin Paul	
Act I Scene ii/ Nothing Short of Wonderful		4:30
Before It's Over		3:30
	Tim McCarthy, Eddie	

Encor: When I Have Sung My Songs For You	Ernest Charles	2:10
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Sung/Scene Material	58:05	Intermission	10:00
Lecture	09:10	Encor	02:10
		TOTAL Time	80:25

c) Additional Formatting Information:

i) in General:

-*Italics* are used for larger works such as song cycles and shows.

-When presenting more than one song from a larger set, or librettist/poet, list the larger work or person, indent and list the selections you are presenting.

For example:

Alan J Lerner

Watin' for my Dearie (*Brigadoon*)

Mr. Right (*Love Life*)

What Did I Have That I Don't Have? (*On A Clear Day....*)

Another Life (*Dance A Little Closer*)

Fredrick Loewe

Kurt Weill

Burton Lane

Charles Strouse

ii) Character Study formatting example:

Lili (<i>Carnival</i>)	Bob Merrill	
Act I scene i		2:35
A Very Nice Man		2:05
scene ii		1:40
Mira		3:06
scene iv		0:30
Yes, My Heart		3:00
scenes vi & vii		3:45
Golden Delicious/Love Makes the World Go 'Round		2:45
Act II scene ii		2:10
I Hate Him		2:40

Paul: Stephen Stupenda, Marco the Magnificent: Jared Marcus,
Grobert,: Bryan Smith Jacquot: Marvin Denison

iii) In classical music:

-When presenting songs in a foreign language, make sure capitalizations and diacritical markings are correct. It is only in English that we capitalize verbs and adjectives in song titles.

-Note that in classical compositions, the poet or librettist is listed last name only in parentheses after the larger work or song title and not with the composer. Those without may also be listed: (Traditional) for folk songs/arrangements or (Anonymous) when unknown.

Spring *(<i>Six Elizabethan Songs</i>) (Nash)	Dominick Argento
Waterbird (Purdy)	Richard Hundley
In Fluttering Wings (Traditional)	Arr. Benjamin Britten
When Birds Do Sing (Shakespeare)	Erich Korngold

*Larger work

vi) Translations:

-Foreign Language on the left, translation on the right. If you have four songs or less in a foreign language and they are to be included in your printed program. **It is very important that you type straight across and not use the column feature as column formatting will not cut and paste.** Please note that all translations **must be cited.**

Caro mio ben

Caro mio ben, credimi almen
senza di te, languisce li mio cor
Il tuo fedel sospira ognor.
Cessa, crudel, tanto rigor!

Dear, my beloved

Dear, my beloved, believe me at least,
that without you, my heart languishes.
You, faithful one, sighs always.
Cease, cruel one, so much severity!

Translation: John Glenn Paton

vi) Biographies:

-All larger works listed in a biography need to be in italics.

-All NYU students are requested to list their voice studio

-Assisting artists' biographies should be kept to two or three sentences and may be edited for content and length.

-Statements of thanks and well wishes for the recitalist by the assisting artist and friends and family by the recitalists are fine. Statements to other people are best done in a personal note to the individual and not in the program.

d) Final programs are created by the instructor and transferred to the program template, printed, & copied. You will receive word from the MPAP office no less than 48 hours prior to your recital as to when you can pick up your programs. Please note that the office is not open on weekends so if you have a Saturday or Sunday Recital, these programs must be picked up no later than the closing time of the office on Friday (this varies with holiday schedules so please check with the office)

5) Scheduling your Dress Rehearsal:

Rehearsal times will be opened once all departmental recital date requests have been completed. At that time, you may visit the same EMS site and complete the rehearsal request form. Remember to make sure your team, including your voice teacher and coach, are available for this time. It is recommended that you do this as soon as it becomes available as space will become harder to book as the semester passes. Please be prepared for the fact that your dress rehearsal may not take place in the performance venue.

6) Recital Hearings:

A recital hearing may be requested by the voice teacher, instructor, coach or the recitalist. If it is decided that a hearing is warranted, or wanted, the student and pianist are asked to present material from their recital in front of two or more faculty members. This material is chosen by the panel and must be memorized. Hearings are scheduled no later than 3 weeks prior to the performance date. Often students use a hearing to make sure they are prepared in advance. If you or your teacher decide that a hearing is to be scheduled, one of the parties must contact the recital instructor 4 weeks prior to your performance date. If it is determined in a hearing that a student is not adequately prepared, the recital may be postponed or rescheduled at a later date. Recital Hearings may be done remotely.

7) Changing your program content after draft submission:

The content of your program may change as you continue to explore repertoire and as such, you may choose to replace some of the repertoire on your draft submission. In doing so, please pay very close attention to the requirements and the process by which you formatted and formulated the draft submission - especially the time element. All changes in content require your teacher's approval and a resubmission of the draft. If you are changing the order and there is no content change, simply re-order the program submission as no approval is needed.

Changes in content and resubmission will only be accepted up to 4 weeks before your performance date.

8) Performance: personnel, technical assistance, reserving seats

The department provides you with a support team that includes a technician to run the lights and a front of house person to hand out programs, seat guests and make sure that the recital runs smoothly without interruption. These paid personnel are also responsible for the space and its usage in accordance with theatre, departmental and building code regulations. As such, the hiring of outside technicians and personnel is not permitted. Recitalists usually ask friends, a

faculty member and or assisting artists to make opening statements, move set pieces, music stands etc. when needed throughout the performance. As you have the space for your recital for one hour prior to the start, please take this time to review your program with the technician running the lights, and all those assisting with your performance. Regarding front of house personnel, please note that **you may reserve seats for faculty, family and assisting artists only.** You must make sure that seats are marked accordingly and if you have a list of reservations, that it is given to the front of house personnel prior to opening the house. **Please note that no one will be admitted into the theater once the maximum capacity is reached - there will be no exceptions as this is a violation of the fire code. Remember that Covid restrictions prohibit anyone from entering the building who cannot display the proper NYU authorization.**

-Lighting: limited to stage at full, dimmed and dark. No spots, gels or special lighting is permitted. No technician will be at the dress rehearsal.

-Recording: All recitals on campus are audio recorded by the department and you will receive a copy.

-Limited sound cues are permitted as needed.

9) Piano Etiquette:

A piano will be provided and tuned for your performance. Small light soft sided props may be set on the piano if necessary. **You are not permitted to sit or lie on a piano and under no circumstances are heavy, sharp sided items or liquid filled containers permitted on any part of the piano.** If the piano requires dusting, please use the dry cloth provided. If you encounter a problem with a piano, please make the faculty aware of the problem.

10) Professional Etiquette, Introductions and Thank Yous:

-Your recital begins the moment you enter the theater and finishes the moment you leave and as such, you are required to conduct yourself in a professional manner in regard to assisting personnel, the audience and in the treatment of the space and its contents. Please note that this aspect of the performance is factored into your final grade.

-Recital introductions may be done by a teacher or friend and are limited to instructions regarding cell phones, photography, pause/intermission and applause etiquette. No personal or anecdotal statements are permitted.

-General thank yous may be put in your program bios and you are welcome to make a short verbal thank you to the audience at the end of your recital that is no more than 2 minutes in length. Please note that personalized thank yous to specific people should be done in private or in writing.

11) Grading:

Recital is defined as a "terminal experience" or "capstone" in a performance degree. As stated in the objective, it is a test of a singer's ability not only to utilize and display the technique, the knowledge, and the performance skills you have acquired during your time of study, but also to sustain those skills throughout the course of a single program. You are graded on your ability to fulfill this objective by your voice teacher, coach and the course instructor:

80% Execution

40% Vocal Proficiency (calculated by the voice teacher)

- Accuracy of vocalism in regard to style/era/genre
- Ability to retain practiced vocalism in a performance setting
- Pacing/self monitoring throughout the recital (able to retain vocal flexibility and stamina throughout the program)
- Preparation/Process

40% Presentation (calculated by the the coach)

- Interpretation / Communication of the composer's intention.
- Musicianship/Accuracy/Diction.
- Professional Etiquette (transition between sets, professional conduct, ability to focus through the entire recital).
- Preparation/Process

20% Recital Program (calculated by the course instructor)

- Original and final content in accordance with the requirements outlined in the course and mandated by the program.
- Prompt and accurate submissions: draft, initial and final

Grade Ranges: 100-96 A, 95-90 A-, 89-85 B+, 84-80 B, 79-75 B-, 74-70 C+, 69-65 C, 66-60 C-, 59-55 D+, 54-50 D, < 49 F

If the recital is not completed and executed as per the instructions in this document including expected vocal and performance practices as instructed in the program of study, you will receive a failing grade and will need to repeat this process. Please note that should you receive an I (Incomplete) for the course, the recital must be completed by the end of the following school term including Summer sessions. Failure to do so will result in the grade being automatically changed to F. In order to receive a grade of I, you must have submitted a completed and approved program and be unable to perform due to illness or family emergency.

If anything in this document is unclear, please contact Prof. Heldman
