



Voice Area Handbook

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The purpose of this handbook is to help clarify any issues that come up in the voice area of the Diehn School of Music. Since the chair of the department oversees the entire department, anything that may seem contradictory to what is in the *voice* area handbook, should be interpreted in accordance with the handbook for which the chair of the department is responsible.

Please Note: It is the responsibility of the student to double-check the catalog under which they enter their academic career at Old Dominion University. Please understand that you are held to the requirements of the catalog in the year that you begin your academic career. Your advisor is there to advise, but the ultimate responsibility for your academic career is yours.

You are also responsible for keeping track of the courses that are offered every other year. The information for Vocal Pedagogy and Song Literature, two classes that are taught in alternating year, can be found in this handbook, and on the vocal area board.

Student Performance Hour: <https://www.odu.edu/music/students/sph>

The Student Performance Hour (SPH) is a performance opportunity designed for all ODU students currently enrolled in applied music courses. Those enrolled at the 142 level and higher are required to perform at least once each semester. All music students may earn Recital Attendance Credit for attending SPH as an audience member.

Please note: *Your teacher may require you to participate in the student performance hour as early as your first semester (141/151).*

The applied teacher must email Dr. Hall with program information to reserve a place for students on a SPH: jhall@odu.edu. Next semester (Spring 2025), you will email Professor Cristina Loyola (cloyola@odu.edu)

- Title (including movements or from a larger work), Composer (year of birth-year of death)
- Performer(s), Instrument(s)
- Timing (this is most important)

Example:

Avete torto... Firenze è come un albero fiorito, from *Gianni Schicchi*

Giacomo Puccini (1858-1924)

Nicolai Gedda, tenor

Alfred Brendel, piano

Duration: 3.15

Note:

Some studios may have a studio recital during the semester. If this recital is open to the public and advertised – to secure an audience – this performance can count for your SPH requirement, at your professor's discretion.

Lessons:

It is the responsibility of the student to contact their teacher to determine their lesson time. It is the responsibility of the professor to determine how this is to be done and to post that information on their door or email that information to their students. ONLY OLD DOMINION UNIVERSITY email should be used for communicating with the students.

There are fifteen (15) weeks in each semester, however in the fall Monday and Tuesday of Fall break combined with Wednesday-Friday of Thanksgiving break removes one week from the schedule. This leaves fourteen (14) weeks for lessons and our goal is to offer our students fourteen (14) lessons each semester. It is up to the professor to clearly state their policy for attendance and make-up lessons in their syllabus.

Professors should do everything they can to make up lessons for a student who has missed a lesson for health reasons, and who has a *legitimate doctor's note*, as well as for a student who has a university excused absence. Depending on how many lessons have been missed, and during what portion of the semester these lessons have been missed, making up all missed lessons may simply not be feasible.

There will be days other than the ones listed above when we will not have school, such as Labor Day in the fall, or Martin Luther King, Jr. Day in the spring semester. These days are holidays for everyone, including professors.

Any student missing five or more lessons in one semester will fail applied music that semester. Any student who fails two consecutive semesters of applied music is required to re-audition for applied music placement and may be advised to choose another degree program that does not require applied music.

Collaborative Artists:

Students may not use a collaborative artist who has not been vetted by the music department. At the start of the semester, a list will be posted in various places – including the voice board – that lists the individuals that have been approved. Collaborators are not paid by the department, so students must have an agreement between themselves and their collaborative artist. Students may not sing their final jury without paying this individual in full. Not paying, which will lead to not singing your jury, will lead to an “F” in your studio grade.

Jury Requirements:

Juries: December December 10th and 11th, and in the spring, they will be April 30th and May 1st.

Applied music students taking hour lessons at the 141/151 level or higher must sing a jury examination at the end of each semester.

The only exception is for a student who has performed a recital approval or a recital in that semester. Failure to perform a required jury will result in a final applied grade of “F,” there are no exceptions other than health reasons accompanied by a doctor's note.

During the jury, the student will pick their first selection. The professors will pick at least one other selection and can require further selections. All music must be memorized except for one oratorio, which should be limited to one selection per semester. Selections that are normally performed with scores, such as chamber works, can be presented with the score.

The jury grade counts as 50% of the final applied grade. Your professor will not grade your jury but will give you a grade based on the criteria set forth in the class syllabus. The jury grade and the studio grade are averaged for your final grade.

NOTE: Any student placed in MUSC 139 for the expressed purpose of trying to be accepted into the Bachelor of Music degree program MUST take a jury at the end of their first semester, at which time, the professors will determine if suitable progress has been made to move the student into the desired major.

Students taking MUSC 139, 140, 239, 240, etc. DO NOT take a jury. The grade for the semester is determined by the professor according to the criteria set forth in the syllabus.

What to expect in terms of sophomore barrier and recitals:

- Performance majors – sophomore barrier, ½-hour junior recital, 1-hour senior recital
- Education majors – sophomore barrier, ½-hour senior recital in semester 7
- SRT majors – no sophomore barrier and no senior recital
- Minors – no sophomore barrier and no senior recital

The sophomore barrier:

The sophomore barrier is an important milestone for every musician for it is at this time that the faculty will determine whether the student is prepared to enter the upper-level lessons and courses. The sophomore barrier is given at the same time as your jury, so please be aware that you can receive a passing grade for your jury and at the same time, you can fail your barrier. This is a rare occurrence, but it can happen because it is not only the way that you sing and present your repertoire that is taken into consideration at your barrier, but the following criteria are also taken into consideration:

- All your grades in all of your courses
- Your attitude in all classes, especially voice lessons
- Your attendance in all classes, your recital attendance, studio class, and master classes.
- Your ability to model a healthy vocal production
- Your ability to model proper diction in English, Italian, French, and German
 - If you do not pass the sophomore barrier, you will be given two options:
 - You will be given one (1) more semester to meet the criteria listed above, or
 - You will be informed that the faculty does not believe you have the skill set to be successful in your chosen degree program, and you will have to choose a degree program that does not include studio lessons, such as the BA in music.

Studio Class Requirements:

When you sign up for your voice lessons you will have a time that is shared by everyone else in your studio. Usually, studio class is Monday from 3:00-3:50 or Wednesday from 3:30-4:20 in one of the larger rooms (Chandler Recital Hall, the Choir Room, the Organ Room, etc.) The voice area also shares Chandler Recital Hall on Thursdays from 12:30-1:30 (activity hour) and studio teachers may elect to have extra studio classes in the recital hall to give students the opportunity to experience that space.

Attendance at studio class is required unless it conflicts with a required course for your degree program.

Repertoire requirements: This is covered in your syllabus.

The National Association of Teachers of Singing (NATS)

As the voice area is putting more emphasis on attending the NATS auditions, it is important to look at the requirements (<https://tinyurl.com/2n9krs8e>) for these auditions and make sure that students have the required repertoire to participate. It is also the responsibility of the student to make sure they are prepared to participate.

Virginia NATS Conference and Student Auditions will be on February 23-24, 2024, details to be announced.

Mid-Atlantic NATS Conference and Student Auditions will March 7-8, 2025 at UNC School of the Arts with Musical Theatre and Commercial Music In-person and Classical will be virtual.

All repertoire requirements, and all final decisions regarding repertoire requirements, are at the discretion of the studio professor.

Procedure for Changing Studios

Studio Switch Without Challenge (SSWC) – Vocal Applied Studio

Students may request a one-time switch per academic year from one vocal studio to another vocal studio before their junior year/fifth semester of vocal study, without question or comment. No judgement, bias, or negative ramifications towards either student or faculty member will be made or permitted for a SSWC request.

Any request for a vocal studio switch after reaching Junior year/fifth semester will require justification through the Problem-Based Studio Switch (PBSW).

Procedure for requesting a SSWC:

- o Student must not have taken more than four (4) semesters of studio classes with current teacher. (Freshman/Sophomore)
 - Students are advised to consider changes BEFORE the sophomore barrier.
 - Students are advised to have sample lessons/discussions with other vocal faculty prior to making the decision to request a studio change.
- o Notify the area Director in a written email of the intent to use the SSWC and identify the studio to which the switch will be made.
- o Student and new teacher agree to work together. *Note: A switch can only be made if the new teacher has space in their studio.
- o The area Director will notify the teacher of the student's intent to use the SSWC.

Problem-Based Studio Switch (PBSW)

If a student is having issues with their studio professor, it is incumbent upon the student to communicate their concerns directly to their professor. It is understandable that this may be a difficult first step for the student, however in the professional world, this is mandatory. Professors should create an atmosphere where their students feel empowered to have open communication. Frequently whatever problem(s) is discussed can be rectified, and continuation with the same studio teacher can continue in a very

productive manner. Learning to talk truth to power is difficult, scary, but necessary and it is part of our responsibility as your teacher to create an atmosphere where you feel comfortable doing so.

If a student comes to talk to Dr. Nedvin (Director of Vocal Studies), prior to talking to their studio teacher, you will be told to talk to your studio teacher first.

If, after speaking with your studio teacher, the problem cannot be rectified, the student must come talk to Dr. Brian Nedvin (bnedvin@odu.edu - 757-683-4069) in person. The email and/or phone number is available to set up an appointment.

Dr. Nedvin will discuss the situation and determine if there is another studio to which the student can transfer. No transfers can happen during the semester except in extenuating circumstances. If the solution is not amenable to the student, the student, after talking to the studio teacher, and Dr. Nedvin, is welcome to talk to Dr. Nancy Klein, Director of the School of Music.

If you are a student of Dr. Nedvin, first you must talk to him. If, at that time, you feel the situation has not been rectified, you will talk to Dr. Nancy Klein, Director of the School of Music.

Music Pedagogy and Song Literature

MUSC 445 and MUSC 446 is required for performance majors only, and are NOT taught every year, so it is important to plan out your academic career accordingly.

MUSC 445

Fall 2024

Fall 2026

Fall 2028

MUSC 446

Spring 2025

Spring 2027

Spring 202

Recital Approvals for voice students (<https://tinyurl.com/2p92w2xa>)

- Download the Recital Approval Form. The Recital Approval Form is due 14 days prior to the recital approval date. Submit your completed Recital Approval Form with a \$200 check payable to Old Dominion University to the F. Ludwig Diehn School of Music Office Manager in Diehn Center for the Performing Arts room 2123. Missing this deadline will incur an additional \$25 late fee. The form and fee are required before approval hearing and recital will be scheduled.
- Secure a recital date BEFORE playing your recital approval hearing.
- Choose a date that corresponds to the degree you are pursuing; half hour recitals cannot be scheduled in the evening.
- Schedule your recital date via email with the office manager in the main office. The Recital Approval Form and fee are required before approval hearing and recital will be scheduled.

* All events below will take place in Wilson G. Chandler Recital Hall unless otherwise specified.

- BM junior vocal performance and BME senior recitals: Half hour recitals; must be scheduled at 3:45-4:15pm or 4:30-5:00pm Mondays and Fridays
- BM performance senior and graduate recitals: Full hour recitals; 7:30pm Monday-Thursday or 3:00pm Sundays
 - Note: Dress rehearsals must be reserved separately through Susan Vosler in the Music Office and are subject to the availability of the venue.

Submitting a Program

Students must submit their program using the appropriate form. For each selection, the student must include:

- Actual time in minutes and seconds
- Complete title of composition (in the original language) If an excerpt (such as an operatic aria, or one movement from a song cycle, etc.), the complete title of the larger work
- Full name of the composer as well as the year of their birth/death
- If the composer is unknown, then the editor/arranger, etc. will suffice.
- Full name of the librettist/poet as well as the year of their birth/death

Translations must be submitted at the same time as the recital approval program. Translations must be typed, and translations of the original text must include the name of the person who did the translation.

The correct order of the program must be submitted with the Recital Approval Form on or before the scheduled due date. If a program order is not received by that date, the order on the recital approval program will be assumed to be correct. Absolutely no changes in the printed program will be possible after 10 days before the recital.

Students are not responsible for duplicating programs or arranging for audio recording services for their recitals. University personnel are employed for these purposes.

Students in the Music Education degree program may not schedule their recital during the student teaching semester unless approved by the applied teacher and the department chairman. This requirement should be met prior to student teaching.

Dress Code for Performing

The recital is the capstone experience for vocal performers. Students should discuss with their teacher how they should present themselves to look their best and connect with their audience in a positive manner. A performer's wardrobe should enhance, not detract from, the experience of their singing and presentation of the material. Anxiety over wardrobe malfunctions, disheveled attire, and clothing that inhibits performance movement can cause distractions during the performance and should be avoided. This goes for singing on recitals, your jury, and any other time you get to choose what to wear for a performance.

Voice Proficiency, Music Education Majors Only

At the end of your 7th semester, you will have a voice proficiency. The point of this is to make sure that you are prepared to go out and be successful in the classroom and in front of a choir. To that end, you will have to show proficiency in several areas, including articulating your understanding of the vocal mechanism, how it works, and how to teach, diagnose, and correct different aspects of singing.

Questions you may need to be able to answer include, but are not limited to:

1. I can articulate how to take the singer's breath and breathing muscles
 - a. Show the preset
 - b. Prove the direction that the breath moves
2. I can articulate the phonation process to a middle and high school choir
 - a. Vowel shaping
 - b. How the jaw functions
 - c. "Sound is produced when aerodynamic phenomena cause vocal cords to vibrate rapidly"
3. I can articulate the primary muscles of singing and breathing.
 - a. Benefits of Low Breath
 - b. Resonators: throat, mouth, nose

Be ready to show exercises that show the vocalizing mechanisms and explain what is going on.

Be able to talk about Breathing - posture, basic anatomy and what happens

Be able to talk about the basic anatomy of the voice (where they are located) and what happens