

**Old Dominion University**  
**Diehn School of Music**  
**Undergraduate Student Handbook**  
**Revised 2024**

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## **Preface**

On behalf of the F. Ludwig Diehn School of Music, I would like to take this opportunity to welcome you to Old Dominion University. This handbook will help you become aware of the general policies of the Diehn School of Music. Please read it carefully and follow its guidelines closely. The restrictions and requirements are intended to enable us to work smoothly together. They are necessary, and it is essential that you follow them.

Please make sure that you work closely with the Diehn School of Music's Chief Departmental Advisor and your Area Director to fulfill all degree requirements; however, if I can help you with a particular problem, please arrange an appointment to see me.

The faculty and I look forward to helping you with your education and your preparation for a career in music. Never lose sight of your personal career goals and always strive for excellence!

Sincerely,

Nancy K. Klein Ph.D.

Chair, F. Ludwig Diehn School of Music

## Attention to Music Majors

### All Music Majors

All Music Majors must take ENGL 211C and must obtain a minimum grade of C in both English 110C and ENGL 211C before declaring a major and to graduate. Students must earn a C or better in MUSC 221, 222, 223, 224, 321, and 323 to advance to the next level of theory and sight singing.

### Music Education Majors

Go to the [Music Education Resources page](#) to access information and updates for the Music Education degree. Contact your advisor for the Music Education Curriculum Sequence Guide for your specific admission year and concentration.

Music Education students registering for MUSE 151, MUSC 300, MUSC 402, MUSC 404 or MUSC 408 **must obtain a background check/clearance prior to starting the field experience.** This process may take up to eight weeks, so plan accordingly. It is highly recommended that Music Education students complete the background check process in the second semester of the freshman year. Follow the instructions for completing this process at [ODU Clearance Background Check Process](#)

Music Education majors are advised to take the Praxis Music Content Knowledge Test #5113 before or during the final music education practicum course (MUSC 402, 404 or 408). A passing score on this exam is required to pass the final practicum course taken, either MUSC 402, 404, or 408. The Praxis Music Content Knowledge Test #5113 must be passed prior to the Teacher Candidate Internship (student teaching). Contact [Dr. Owens](#) or [Dr. Raschdorf](#) for details.

Specific course requirements are listed in the Music Education Curriculum Sequence Guide and the [Music Education section of the ODU Catalog](#) for your year of admission.

## Section One: Getting In

### Applied Music Auditions

Acceptance into the F. Ludwig Diehn School of Music requires the successful completion of an audition. Anyone wishing to take Applied Music courses (private lessons) will also need to complete this audition. Only degree-seeking students are eligible to take Applied Music courses; non-degree seeking students should contact the Community Music Division. Click [here](#) to learn more about auditioning for the F. Ludwig Diehn School of Music.

### Applied Music courses:

- MUSA 151, 152, 251, etc., are for BM Performance majors: 3 credits; one full-hour lesson per week.
- MUSA 141, 142, 241, etc., are for BM Sound Recording Technology and BME majors: 2 credits; one full-hour lesson per week.
- MUSA 210, 211, 310, 311, 410, 411 are for music minors: 2 credits; one full-hour lesson per week.
- MUSA 139, 140, 239, etc., are for BA Majors in Music and are available to music majors studying a secondary instrument: 1 credit; one half-hour lesson per week. Students seeking to study a secondary instrument must have a GPA of 3.0 or higher and complete the secondary instrument request form. Without this form and all requisite signatures, a student may not register for a lesson on a secondary instrument. Studying more than two instruments or taking more than two applied lessons with different teachers per week is not permitted.
- Students who would like to enroll in half-hour applied keyboard lessons, MUSA 139, must first complete or test out of MUSC 101 and MUSC 102.
- Vocal/Choral, Guitar, and Keyboard BM in Music Education students are required to take MUSC 130, Functional Piano Skills. Vocal/Choral and Guitar, BM in Music Education students are required to take MUSE 141, Music Education Applied Piano Lesson.

### BM with an Emphasis in SRT

Majors studying in the Bachelor of Music with an Emphasis in Sound Recording Technology (SRT) may audition for applied lessons in either the Jazz or Classical area. If admitted to the Jazz applied area, students may be initially assigned to applied lessons in the Classical area to address basic technique, followed by semesters with an emphasis in Jazz style and repertoire. The applied performance jury will focus on the appropriate areas of study in any specific semester, as determined by the instructor. Those auditioning for the Jazz area should prepare the audition as directed by BA Jazz Emphasis guidelines.

### Applied Lesson Absences

When a lesson must be missed, it is the student's responsibility to notify the teacher in advance. Students must take the initiative in arranging make-up lessons. If a teacher misses a lesson, the teacher will notify the student in advance and arrange a make-up lesson.

Each student is expected to keep off-campus commitments within a limit that will allow ample time for University work, in particular respect for Applied Music Courses. Consistent progress is expected in lessons, and this requires consistent practice time.

### Applied Lesson Teacher Assignments

Teacher assignments in Applied Music are made by the Area Director; student preference may be considered when possible. However, a change of teacher is not ordinarily made and must be approved by the Area Director upon the recommendation of the student's present teacher. The Vocal Studies area has separate policies regarding teacher changes, please see below. Students in the vocal area should speak with the Director of Vocal Studies directly if seeking a change of instructor.

### Procedure for Changing Studios within Vocal Studies

**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:

- 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.
  - 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.
  - Student and new teacher agree to work together. \*Note: A switch can only be made if the new teacher has space in their studio.
  - 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, the student will be told to talk to their studio teacher first.

If, after speaking with the studio teacher, the problem cannot be rectified, the student must come talk to Dr. Brian Nedvin ([bnedvin@odu.edu](mailto: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 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.

### Placement Examinations in Music

Students with previous study in music theory, ear training, voice class, or piano may take placement examinations in those areas in which they wish to receive credit. The requirements for successful completion of placement examinations are listed below.

Music Theory Placement Exams:

First Semester MUSC 221:

- Notation of pitch and time, staff, clefs (including C clefs), note values, construction and spelling of scales, key signatures, relative key relationships, forms of the minor scale, meter and rhythm. Intervals: spelling, identification, consonant/dissonant, interval inversion. Triads: construction, spelling, qualities in keys. Part writing: 4 voices, root position only, primary triads.

Second Semester MUSC 222:

- Non-harmonic tones, harmonic analysis. Part writing: all triads, root position and inversions. Dominant seventh chords, introduction to other seventh chords.

Third Semester MUSC 321:



- Seventh chords, secondary dominants and secondary leading-tone chords, modulation to closely related keys, binary and ternary forms.

Fourth Semester MUSC 322:

- Borrowed chords, Neapolitan chords, augmented-sixth chords, modes, twelve-tone technique.

Ear Training Placement Exams:

First Semester MUSC 223:

- Major melodies, rhythm in simple and compound meters (simple divisions of the beat only), sight sing and notate major melodies in dictation with correct pitch and rhythm.

Second Semester MUSC 224:

- Minor mode, sing and spell any form of a minor scale, minor melodies, rhythm in simple and compound meters (subdivision of the beat), sight sing and take down minor melodies in dictation with the correct pitch and rhythm.

Third and Fourth Semester MUSC 323-324:

- Chromatic melodies and more difficult rhythms, both for singing and dictation, harmonic dictation exercises including primary and secondary triads and inversions.

Voice Class Placement Exams:

- Students with a background in voice may test out of MUSC 107 Voice Class by audition. Make sure the audition committee is aware of your intention, as opposed to placement in Applied Music.

Piano Class Placement Exams:

- Piano placement examinations will only be heard during the first two weeks of each semester and during the week of final exams. Students interested in piano class placement should contact Professor Thomas Joseph for specific information. Those

who pass Class Piano MUSC 102 qualify to take a half-hour, private keyboard lesson MUSA 139 without an audition.

## **Section Two: Getting Around**

### Advising & Registration Procedure

Students **MUST** meet with their advisors each semester to plan a course of study for the following semester. An official Advising Day will be announced each semester, and all music students must participate, regardless of degree program.

**PLEASE NOTE:** Students are not permitted to register for classes until their advisor's block is removed.

All degree-status undergraduate students are required to have an academic or faculty advisor approve their courses of study prior to each registration. Advisors will make every effort to give effective guidance in academic matters and to refer students to those qualified to help them in other matters, but the final responsibility for meeting all academic requirements rests with the student.

First-semester advising is available at Monarch Orientation summer orientation for all incoming students. Monarch Orientation is required for all incoming freshman students and is strongly encouraged for all incoming transfer students. A faculty member from the F. Ludwig Diehn School of Music will be available during Monarch Orientation to advise incoming students. Students must be advised by the F. Ludwig Diehn School of Music during Monarch Orientation.

Students cannot officially declare a major until certain University requirements are met. However, students who have not yet declared their major should continue to be advised by the F. Ludwig Diehn School of Music.

Each student is assigned a faculty advisor by the Chair. Advisor assignments will be sent by email prior to Advising Day. Advisors are assigned for your benefit and should be consulted when you have questions about your music program at Old Dominion University.

Students must complete an evaluation of their Applied Music teacher each semester. Student Evaluation of Faculty forms are available in the music office and should be returned to the music office when they are complete.

### Music Student Organizations

There are several music student organizations active in the Diehn School of Music comprising service, professional and honors missions. Click [here](#) to learn more about them...

### The F. Ludwig Diehn Composers Room

The F. Ludwig Diehn Composers Room (DCR) houses the Music Library and Music Special Collections and is located in the Diehn Center for the Performing Arts. It is a specialized library space dedicated to supporting music composition studies. It offers a unique collection of scores, recordings, and resources for composers, providing a creative environment for musical exploration and research. The DCR provides services and resources related to the musical collections held by the Old Dominion University Libraries. Scores and recordings can be found here. Books about music are held in the Patricia W. and J. Douglas Perry Library, the main library on campus. The Diehn Composers Reading Room offers additional space for student, faculty, and staff meetings, gatherings, and special events. Click [here](#) to learn more about the Diehn Composers Room.

### F. Ludwig Diehn Center for the Performing Arts

Open Hours: Sunday-Friday 8:00am-10:00pm (key card access after 10 pm); Saturday 8:00am-6:00pm (key card access after 6 pm).

### Building Security and Access

The F. Ludwig Diehn School of Music contains valuable instruments, stereo equipment, recording equipment, and computers, necessitating heightened security. To ensure safety:

- **Access Hours:** Students are not permitted in the building outside of normal operating hours. Any students found remaining after hours will be required to leave by University Police. Your compliance is essential.
- **Teaching in University Facilities:** University facilities may not be used for teaching without explicit permission from the Director of the Diehn School of Music.
- **Restricted Areas:** Access to certain areas within the building is restricted and requires proper authorization. These areas include, but are not limited to:
  - Electronic Music Studios
  - Computer/Piano Labs
  - Chandler Recital Hall (including backstage areas)
  - Room 1101 (Multi-Purpose Room)
- **Proximity Card Keys:**
  - Access to certain areas is controlled through the use of a ODU ID Smart Card. To gain access to specific rooms, a student may obtain and complete a form from the music office (the completed form must include their instructor's signature) or the instructor may send an email to [music@odu.edu](mailto:music@odu.edu), attention Music Office Manager. This email needs to have the student(s) name, UIN(s) and the room number. For Room 1101, only students who have a locker or use the modules (large instruments) will be given access.

#### Lockers:

- Sign up for a locker in the Main Office. Lockers are available to music majors on a first-come, first-served basis. Large lockers are reserved for students with large instruments. Lockers are a privilege. They must be emptied at the end of each academic year. Any remaining locks will be removed during the summer, and anything in the locker will be discarded, unless the office manager approves your use of the locker for the summer semester.

#### Practice Rooms:

- Students may practice in the Wenger practice modules. Unless posted otherwise, music majors and minors have priority over others for use of the modules. Students may only practice in the building during normal building hours. No smoking or consumption of food or beverages is allowed in the practice modules or classrooms. No food or drink should ever be placed on the pianos. Violation of this rule will lead to loss of practice privileges.

#### Bulletin Boards:

- Bulletin boards are designated for official F. Ludwig Diehn School of Music use only. Official use includes - class information, Diehn School of Music and area music performances, music student organizations, graduate program and summer music festival information, official notices from the Diehn School of Music office, and other items considered to be of interest and approved by the faculty and/or office staff.
- Certain bulletin boards are designated specifically for information pertaining to Recital Attendance Credit (RAC), Juries, Student Performance Hour, Recital Approval Hearings, Voice Information, Advising and Exit Exams.
- Unauthorized postings on any board will be promptly removed.
- In accordance with university policy, any postings on surfaces such as doors, windows, or walls that are not designated bulletin boards or approved poster areas will be promptly removed. Please use only designated spaces for all flyers, announcements, and other postings.

## **Section Three: Getting Through**

### **Applied Music Requirements**

#### Accompanist Policy

The F. Ludwig Diehn School of Music does not provide accompanists to students. Students needing accompanists may either collaborate with students studying keyboard at Old Dominion University or may negotiate a fee with an accompanist from the *Approved Accompanist List*,

with anyone approved by the Director of Keyboard Studies, or with anyone approved by both the student's applied teacher and applicable Area Director. Failure to abide by this policy may result in an Applied Music grade of F for the semester.

Students needing accompanists may not negotiate directly with Diehn School of Music keyboard students. Requests for student accompanists should be made through the student's Applied Music instructor and the Director of Keyboard Studies. Students needing accompanists may not negotiate directly with Diehn School of Music keyboard students.

Students must provide their approved accompanist with scores no less than three weeks in advance of the performance. Additionally, the student must arrange at least one accompanied lesson or coaching session with their applied teacher.

Instrument Specific Information:

**Voice -**

- Each voice studio has their own requirements for when a collaborative artist needs to be at lessons, please talk to your studio teacher at your first lesson to determine what is expected. Since everything needs to be memorized by week ten (10), getting your music to your collaborative artist as early in the semester as possible is advised. Please check with your collaborative artist to determine the format in which they prefer their music (single sided hard copies, a pdf, etc.)

**Wind/Brass/Percussion/String Instruments -**

- Accompanists are required for all juries and performances for which the repertoire being performed requires accompaniment

**Keyboard –**

- All BM Keyboard Performance students are required to collaborate with an instrumentalist or vocalist at least once per semester in a Student Performance Hour or jury. This requirement applies after students have achieved the Applied Music level of MUSA 251 or higher and have completed at least one semester of keyboard study at Old Dominion University. Assignments are made exclusively through the student's respective applied teacher.

### Student Performance Hour (SPH)

Junior and senior applied music students are expected to perform at least once per term during Student Performance Hour (SPH). Freshmen and sophomores may fulfill this requirement within their area studio class, under the guidance of their applied teacher. Specific requirements are outlined below.

Performance majors may be required to perform more than once per term, at the discretion of their teacher. All students are encouraged to perform regularly to develop proficiency and comfort with the demands of solo performance. Performances must be scheduled by your applied teacher through [Dr. Mike Hall](#) via email and should reflect the literature studied in the applied studio that semester. The primary goal of this requirement is regular, solo performance. If all SPH programs are fully booked, the requirement may be fulfilled through any public, solo performance approved by the applied teacher.

Whenever possible, students should keep Wednesdays at 4:30 p.m. available for SPH. Attending SPH not only supports your peers but also counts toward Recital Attendance Credit required for graduation. Performers should dress appropriately for afternoon concert performances.

Failure to meet the SPH requirement will result in a two-letter grade reduction in the final applied music grade. Performance majors who do not fulfill the requirement will receive a final applied grade of F.

#### Instrument Specific Information:

##### **Voice -**

- Each professor decides how repertoire will be chosen, with some choosing all the repertoire for their students, and others giving that responsibility to the student (with the guidance of the professor). Everything needs to be memorized by week ten (10), and for the jury, with the exception of one (1) oratorio selection where the student can use the music. All voice students are required to attend all voice studio events. Non-attendance can affect your Applied Music grade.

### **Wind/Percussion/String Instruments -**

- All applied music students taking an hour lesson at the 142 level or above must perform at least once each semester and are encouraged to perform more than once, early and often.

### **Keyboard -**

- All applied music students taking an hour lesson at the 142 level or above must perform at least once each semester and are encouraged to perform more than once, early and often.

### **Composition -**

- All Composition majors registered at the 331 level and above, as well as all Composition Minors registered at the 439 level and above, are required to produce a performance of one of their works on an SPH or comparable venue approved by their teacher, at least once each semester.

### Jury Examinations

Applied music students taking hour lessons at the 141 level or higher must play a jury examination each semester. Failure to perform a required jury will result in a final applied grade of F. The first (MUSA 141) jury is designed to display technical progress during the first semester; a prepared solo is not required. All voice students will prepare *at least* four (4) selections each semester and the expectation is for significant technical and artistic growth. The jury grade counts as 50% of the final applied grade. The remaining 50% is based on progress in lessons and is determined by your teacher.

Students may not audit Applied Music Lessons

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. An audition is required to re-enter applied music after an absence of two consecutive semesters or more.



Juries are performed before a faculty panel, consisting of all faculty within an area (i.e. string area, woodwind area, voice area, etc.). Adjunct teachers are required to attend the jury in their area (i.e. all string faculty attend all string juries) . All recitals, undergraduate and graduate, will be performed before a representative committee of the faculty.

Students are not required to give a jury performance in any semester they perform a recital. This waiver does not include recital approval hearings or any other recitals on which they perform throughout the semester.

**Instrument Specific Information:**

**Voice -**

- Repertoire will be at least two selections assigned by the teacher. Memory is required; no music scores are allowed to be used by the singer with the exception of one (1) selection from an oratorio. Use of scores will result in the grade of F for the semester.

**Wind/Percussion/String Instruments -**

- Scales and arpeggios (selected from the student's current repertoire is required. Repertoire will consist of two selections in contrasting styles or periods. Solos with accompaniment parts must be accompanied. Sight reading is optional; individual teachers must bring sight-reading material to the jury if desired. The first (141) jury is designed to display technical progress during the first semester; a prepared solo is not required.
- BM Performance Majors will perform one (1) piece from memory each year on one jury. The memorized piece must be appropriate for the collegiate year, degree, and skill level of the student. This memory requirement can be applied in either the fall or spring semesters. The senior recital must contain one piece played from memory, which fulfills the memory requirement for the fourth year. The memory requirement is waived for all other applied music students.

**Keyboard -**

- Piano

- All students enrolled in one hour applied piano lessons are required to present 10-15 minutes of music each semester for the jury. The repertoire presented must consist of a minimum of 2 pieces in at least 2 contrasting styles, including concerti. (Pianist is responsible for his/her own accompanist.)
- All jury performances are required to be memorized. However, an exception is granted for students enrolled in the Bachelor of Music, PreK-12 Music Education degree program, who are only required to memorize one selection from their program.
- Note: A student may NOT include repertoire for any undergraduate jury or degree recital that was performed in a previous jury, degree recital or entrance audition.
- Organ
  - All organ majors in all organ degree programs are required to play one piece from memory at each jury. Please see your individual applied teacher's syllabus for more information.

### Ensemble Requirements

Each degree program has specific ensemble requirements, which can be seen in the University Catalogue. For detailed ensemble information click [here](#).

To fulfill large ensemble requirements, students may only use the ODU Wind Ensemble, ODU Symphony Orchestra, singing a major role in Opera/Musical Theatre workshop, or ODU Concert Choir.

To fulfill small ensemble requirements, students should perform on their main instrument (unless a secondary instrument option has been approved by the Area Director and DSoM Chair/Director to fulfill this requirement) and may use Madrigal Singers, Jazz Orchestra, Jazz Choir, Jazz Combo, Brass Ensemble, Percussion Ensemble, Guitar Ensemble, String Ensemble, Woodwind Ensemble, non-leading role in Opera Workshop, etc. A musical ensemble refers to a standard group of musicians performing together as a cohesive unit. Examples include, but are not limited

to, traditional formations such as a string quartet, piano trio, woodwind quintet, as well as contemporary groups like rock bands or mixed instrumentation contemporary music ensembles.

A "choir" of instruments (e.g., flute choir, saxophone choir, etc.) may not be used for more than one semester to fulfill the small ensemble requirement, unless no other small ensemble option is available for that specific instrument or group of instruments. While students may continue to participate in instrument choirs, they will not count toward the small ensemble requirement beyond one semester.

Students should be aware of the necessity for ensemble diversity and are encouraged to participate in as many different ensembles as their schedules and advisors will allow.

Students are expected to be prepared, prompt and regular for ensemble rehearsals.

#### Ensemble Auditions:

- All large ensembles and some small ensembles hold auditions during the first week of each semester, with the exception of the Monarch Marching Band. Visit the [Ensembles](#) page for more information.

#### Bachelor of Music, PreK-12 Music Education Requirements:

- Students in the Bachelor of Music, PreK-12 Music Education program are required to participate in five semesters of large ensemble and two semesters of small ensemble. The large instrumental ensemble requirement will be met through participation in ODU Wind Ensemble and ODU Symphony Orchestra; vocalists will elect Concert Choir. Those woodwind, brass, and percussion students pursuing instrumental certification are also required to participate in one semester of marching band.

#### BM Performance Requirements:

- Students in the Bachelor of Music in Performance program, with the exception of keyboard majors, are required to participate in seven semesters of large ensemble and four semesters of small ensemble. Keyboard, harpsichord, organ, and guitar majors will have a seven-semester requirement, of which at least two should be in a large ensemble.

#### BM Composition Requirements:

- Students in the Bachelor of Music in Composition program are required to participate in three semesters of large ensemble and two semesters of small ensemble.

#### BM Sound Recording Technology:

- Students in the Bachelor of Music Sound Recording Technology program are required to participate in seven semesters of ensemble. At least two semesters should be large ensemble and the remaining five semesters can be either large or small ensembles.

#### BA Music All Concentrations:

- All BA in Music majors are required to participate in two semesters of ensemble, large or small. Additional credits for participation in ensembles can be used as elective credit.

#### Piano Requirements

All courses of study leading to the Bachelor of Music degree have specific piano requirements. Unless otherwise specified by the program of study, students may fulfill piano requirements by taking MUSC 101-102 courses (piano class), enrolling in Applied Music courses at the half-hour, hour, or performance level, or by attempting to receive Advanced Placement credit. Students seeking Advanced Placement credit should refer to the *Piano Placement* section of the Handbook.

#### Recital Attendance Policy

All Bachelor of Music (BM), Bachelor of Arts (BA) Music Majors, and Music Minors are required to pass six semesters of MUSC 311+. This is a pass/fail course, with attendance requirements categorized into four main event types:

- Diehn Series Concerts: Concerts sponsored by the Diehn Endowment.

- Diehn Series Events: Master classes, lectures, clinics, and similar activities.
- Student Performance Hour (SPH): Recitals featuring student performers from across the school.
- School of Music Approved Events: Any event marked with an \*asterisk in its title on the official calendar.
- Transfer students should consult their MUSC 311+ instructor to confirm their specific recital attendance requirements.

Eligible Events for Recital Attendance Credit:

- Internal School of Music Events:
  - All student and faculty recitals, including Student Performance Hours.
  - Ensemble concerts hosted by the F. Ludwig Diehn School of Music (attendance, not participation, is required).
  - Master classes.
  - Diehn Concert Series events, including concerts and master classes.
- Off-Campus Events:
  - Off-campus events cannot be used to fulfill recital attendance requirements. Only approved events designated with an asterisk (\*) on the F. Ludwig Diehn School of Music calendar are eligible for credit.

Attendance Tracking:

Attendance is recorded using your ODU student ID card. You must "swipe" your ID card through the card reader both before and after each performance to receive credit. Please note that arriving late or leaving before the conclusion of an event will result in no credit being granted.

A list of qualifying Diehn School of Music events for recital attendance credit is posted on the F. Ludwig Diehn School of Music Performance and Event Calendar each semester. These events are clearly marked with an asterisk (\*) in their title.

### Official Records:

The official recital attendance record is maintained through the Monarch Music app and documented in your Degree Works record. The requirement can only be fulfilled by attending live performances; listening to recordings as a substitute for missed events is not permitted. Graduation is contingent upon fulfilling this requirement, with no exceptions.

The Diehn School of Music encourages students to begin fulfilling their recital attendance requirements early in their college career and to attend beyond the required number. Regular attendance will help shape your stage presence and artistic development.

### Concert Etiquette:

Students are expected to demonstrate proper concert etiquette when attending recitals and concerts. As experienced students of music, you are encouraged to set a positive example for others who may be less familiar with concert customs.

- Arrive on time: Plan to arrive a few minutes early to allow enough time to find your seat.
- Late arrivals: If you arrive late, do not enter the hall during a performance. Wait outside until there is a break, such as during applause, and then enter quietly and quickly. Sit in the nearest available seat to minimize disruption.
- During the recital: Give the performers your full attention. Talking, doing homework, or reading anything other than the program is disrespectful to the musicians. Food and drink are strictly prohibited inside the hall, and cell phones should be silenced.

### Applause Guidelines:

- When to applaud:
  - When the recitalist or conductor enters the stage.
  - At the end of a composition (instrumental) or a longer work (vocal).

- After a "set" of shorter compositions by the same composer or in the same language (vocal).
- After a solo section within a composition (jazz only).
- When not to applaud:
  - After each movement of a multi-movement work.
  - After each short song in a "set" (vocal).
  - Any time the conductor's arms or the recitalist's instrument is still raised, signaling that the performance is ongoing.

Front of House Managers:

Being a Front of House Manager is one way to meet your recital attendance credit requirement for the semester. Front of House Managers work a set amount of events that count towards their recital attendance credit. Front of House Managers arrive early to events, help pass out programs, have attendees sign into performances for non-ticketed events, and check tickets or assist attendees purchase tickets through ODUArtsTix. For more information, please contact the Office Manager.

## **Section Four: Getting Out**

### The Recital

All non-voice degree recitals at ODU are adjudicated pass/fail by a representative group of faculty. Voice students receive a pass/fail for their recital approval and receive a letter grade for their recital. Recitals are not given for credit but are required for graduation in the BM in Performance, BM in Composition, and Bachelor of Music with a Major in PreK-12 Instrumental or Vocal Music Education. The full duration of degree recitals must be performed on the student's principal instrument.

### Recital Appearance Requirements:

- During the Applied Music semester MUSA 441/MUSA 442 and prior to the Teacher Candidate Internship (student teaching), Bachelor of Music with a Major in PreK-12 Instrumental or Vocal Music Education students are required to perform a satisfactory half-hour, public, solo recital (25 minutes of music).
- In rare instances where a student exhibits severe performance anxiety or another debilitating condition that is exacerbated by public performance, the faculty may authorize a private recital as an accommodation. This policy applies specifically to Bachelor of Music with a Major in PreK-12 Instrumental or Vocal Music Education students. The student must still meet all performance requirements as outlined in their degree program. This accommodation is only granted after faculty members, through prior assessments and consultations, have determined that the student's condition significantly impacts their ability to perform in a public setting. Private recitals are considered an exception and will be used only when necessary to support student success. All other recital policies, including the Recital Approval Hearing, apply to these performances.

### **Instrumentalists and Keyboardists -**

- For BM Performance Wind/Brass/Percussion/String instruments, all degree recitals must include one piece or one movement of a larger work that is performed from memory. The memory requirement is waived for these instruments in all other programs. Keyboard Performance Majors must memorize all solo work. Keyboard education majors must memorize a minimum of 30% of the program. Specific questions should be referred to the keyboard area head.
- During the Applied Music 252 semester, non-voice BM Performance students are required to perform a satisfactory half-hour, public, solo recital (25 minutes of music). The faculty will review the progress and potential of each performance major prior to and following the sophomore recital. Results of these reviews determine acceptability for continuance in the program.
- Voice BM performance students are required to perform a sophomore barrier in their 4<sup>th</sup> semester (MUSA 252), at which time the faculty will review the progress and



potential of each performance major to determine continuation in the program. The BM performance major will perform half-hour, public, solo recital (25 minutes of music) in their 5<sup>th</sup> semester (MUSA 351) as part of their degree program requirements.

- During the Applied Music 452 semester, All BM Performance students are required to perform a satisfactory full-hour, public, solo recital (50 minutes of music).
- In no case will a half-hour sophomore performance recital be accepted in lieu of a half-hour senior BM in Music Education recital. Students in both programs are expected to study Applied Music for the number of semesters required in the program.
- Students are required to be enrolled in Applied Music during the semester the recital is given. Only students performing during the first two (2) weeks of the semester are exempt from this requirement.

#### **Vocalists -**

- If you are a music major, and voice is your major instrument, you will perform an extended jury at the end of your fourth semester of study, 242 or 252. The purpose of this jury is to assess and project the ability of the student to successfully complete the pursued degree program. This decision will be based upon your attendance record, attitude, grades in all classes, musicianship, past jury grades, progress, technique, and the recommendation of your studio teacher. If a student does not pass their sophomore barrier the first time, they do have the opportunity to attempt it later at the discretion of their applied teacher and the area director. If it is deemed that you are not making the necessary improvement to successfully complete the pursued program, you will be advised to change majors.
- During the Applied Music 351 or 352 semester, BM Voice majors are required to perform a satisfactory half-hour, public, solo recital (25 minutes of music). Three of the following four periods (Baroque, Classical, Romantic, and 20<sup>th</sup>/21<sup>st</sup> century as well as three of the four languages (English, French, German, and Italian) must be represented.

- During the Applied Music 452 semester, BM Voice majors are required to perform a satisfactory full-hour, public, solo recital (50 minutes of music). All four of the following four periods (Baroque, Classical, Romantic, and 20<sup>th</sup>/21<sup>st</sup> century as well as all four of the four languages (English, French, German, and Italian) must be represented. During the Applied Music semester 441 or 442 and prior to student teaching, BME Voice majors are required to perform a satisfactory half-hour, public, solo recital (25 minutes of music). On rare occasions, it is possible to present this senior recital in the first week of the following semester coinciding with student teaching.
- With the permission of the applied instructor, students may also sing musical theatre, commercial music, and/or jazz on their recitals.
- BM Sound Recording Technology Majors and Music Minors are not required to perform extended juries or recitals.

### **Composition -**

- BM composition majors are expected to fulfill the following recital requirements:
  - MUSA 331: at least one 10-minute lecture-performance on a SPH or equivalent program.
  - MUSA 332: at least one 10-minute lecture-performance on a SPH or equivalent program.
  - MUSA 431: one or more lecture-performances on SPHs or equivalents totaling 15 minutes.
  - MUSA 432: a half-hour lecture-recital of original works.

### Recital Approval Hearings:

All students presenting recitals, including non-degree recitals, must first pass a Recital Approval Hearing. To apply for a Recital Approval Hearing, [click here](#).

- Hearing Duration:
  - Instrumental and vocal recital approval hearings are 15 minutes long.

- Composition recital hearings are 30 minutes. Faculty will select portions of the program to be heard at their discretion and will always request to hear the memorized piece if applicable. Once a recital program is approved, changes cannot be made without faculty consent.
- Time Requirements for Recitals:
  - Half-hour recitals must include a minimum of 25 minutes of music.
  - Full-hour recitals must include a minimum of 50 minutes of music.
- BM Performance Majors: Performance majors are required to perform one piece from memory on their senior recital. This memory requirement is waived for all other applied music students.
- Composition Majors: Composition majors must pass a Recital Approval Hearing. Live performances of acoustic works are strongly recommended for approval. If logistical challenges arise, a rehearsal recording may be accepted. In emergency cases, a MIDI realization will be considered, though it is a last resort. The student is expected to discuss their work in a lecture-recital format. Recordings of acoustic works are not acceptable for the recital itself.

Additional Guidelines:

- 30-minute recitals may be paired to include two students who would perform for a full hour, 30 minutes of performance per student (including opportunities for chamber music collaborations between the two students). The students must declare intent to pair for a recital and receive faculty permission prior to booking rehearsal and performance spaces.
- Faculty members on a student's recital committee should also participate in the approval hearing.
- If students cannot assemble a committee of faculty within their area, it is preferable to reschedule the recital rather than involving faculty from outside the area.
- Degree recitals should be scheduled well in advance of midterm to ensure faculty availability for grading.

- The recital committee is responsible for submitting signed programs documenting individual pass/fail votes for both the approval hearing and the actual recital. These documents must be delivered to the music office manager for inclusion in the student's record.

#### Scheduling the Recital:

Each student is responsible for reserving rehearsal and performance dates in Chandler Recital Hall, both of which must be done prior to the approval hearing. Use the [Student Degree Recitals](#) page to direct the whole process of producing your recital.

Half-hour recitals are presented Monday and Friday afternoons; exceptions to this scheduling policy are not permitted without committee approval. Full-hour recitals are preferably presented on weekday evenings but may also be scheduled on Sunday afternoons. The Music Office will prepare the recital program based on what you submit for the Recital Approval Hearing and will duplicate printed programs for your recital. Both the student and Applied Teacher should proof-read the program copy before it is duplicated. A sound production lead and/or assistant will be backstage to assist with logistics and will record the recital.

BME students must perform their degree recital prior to student teaching. Exceptions to this policy will only be granted under the most extraordinary circumstances.

#### Piano Proficiency Exam

All BM Voice Performance majors and BME Voice, Keyboard, and Guitar majors are required to pass the Piano Proficiency Examination. BME majors are expected to pass the examination prior to student teaching. A sign-up sheet is posted in the Diehn School of Music prior to final exam week each semester for those who are ready to take the exam. The Piano Proficiency Examination is separate from piano class examinations. This exam will test the following skills:

##### Technique:

- Major keys of C, G, D, A, E, F, B-flat, E-flat, A-flat, and D-flat.
- Minor keys of c, g, d, a, e, f, and b. (harmonic minor)

- Scales: 1, 2, and 3 octaves in quarters, eighths, and triplets, respectively. Hands together, parallel motion. MM quarter = 60.
- Arpeggios: Root position tonic triads, hands together in parallel motion, 2 octaves in quarters and eighths. Also, dominant seventh and diminished seventh arpeggios on the same roots, 5-note arpeggios played one octave up and down. MM quarter = 60.
- Triads: Tonic triads block style with inversions: 1 octave in quarters and 2 octaves in eighths, ascending and descending, hands together. M.M. quarter = 60.
- Resolutions: Dominant 7th and diminished 7th chords on the same roots. 4-note block chords in root position resolving to tonic. See the [Resolutions example at this link](#).
- Cadences: Authentic cadences and Plagal cadences played in piano style resolving to tonic.
- [See information about the required progression to be played at this link.](#)

#### Functional Skills:

- Harmonization and Improvisation
  - Play by ear familiar melodies such as *Happy Birthday* and *America* while providing a simple chordal accompaniment in the left hand.
  - Harmonization with the I, IV, and V chords is minimum, using inversions as needed.
  - Transpose melodies to other keys.

#### Sight Reading:

- Folk melody with traditional harmonic accompaniment. Solo literature in homophonic texture.

#### Repertoire:

- An approved solo such as those found in Alfred's *Group Piano for Adults Book 2*, or *Easy Classics to Moderns*, and easier Clementi Sonatinas. Copies of the solo must

be provided for the examiners.

Patriotic piece: One patriotic song, using pre-approved music for *Star Spangled Banner*, *America*, or *America the Beautiful*.

- A prepared accompaniment to a vocal or instrumental composition, to be performed with a vocalist or instrumentalist. Copies of the accompaniment must be provided for the examiners.

### Vocal/Choral Proficiency

All BME Voice, Keyboard, and Guitar majors are required to pass the Voice Proficiency Examination prior to student teaching. Students are expected to pass all sections of the examination before the Diehn School of Music will approve them for graduation. A sign-up sheet is posted in the Diehn School of Music prior to final exam week each semester for those who are ready to take the exam. The Voice Proficiency Examination is separate from voice class examinations. This exam tests the following skills:

#### **Section I: HIGH SCHOOL – Honor Choir or All State Choral Piece (accompanist needed)**

- Sing the solo audition piece using proper technique
- Articulate why you believe this piece was chosen by VCDA (i.e. what makes this worthy of being an Honor's Choir audition piece?)
- Explain how this piece would be taught to students auditioning for All-State

#### **Section II: MIDDLE SCHOOL - Middle School Choral Piece (lab choir needed)**

- Teach the lab choir a section of a 3-part choral piece of music appropriate for a Middle School students
- This piece must be chosen from a list of recommended scores (see Dr. Raschdorf)
- The section you will teach will be decided upon by the faculty (i.e. you must be prepared to teach any portion of the piece)

#### **Section III: ELEMENTARY SCHOOL – Folk Song Accompaniment**

- *Sing* the melody and play accompaniment (no block chords used) of a song of your choice from an elementary music series. Your song choice must be approved by Dr. Raschdorf.
  - You must use proper vocal and piano technique
- Evaluation will be based on discussion from a panel of faculty of vocal technique; vocal quality (is it pleasing?); ability to direct (conduct, assess, and accompany) a lab choir; appropriateness of material selected for sections one and two; correct musical style, tempo, and mood; and ability to sing and play in section three.