



**OLD DOMINION**  
UNIVERSITY

IDEA FUSION

## **Voice Area Information**

Dr. Brian Nedvin, vocal coordinator  
Dr. Nancy K. Klein, Director of Choral Activities  
Professor Agnes Fuller-Wynne, Senior Lecturer  
Dr. Kelly Montgomery, Lecturer  
Professor Katherine Lakoski, Adjunct Professor  
Professor Shirley Thompson, Adjunct Professor

The purpose of this handout is to help clarify any issues that come up in the voice area of the music department and to either make the voice area comparable with the rest of the department, in terms of policy, or highlight the differences. Since the chair of the department is in charge of the entire department, anything that may seem contradictory to what is in the *voice* area handbook, should be interpreted in accordance to 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.

### **Auditions:**

Students are expected to come in and sing two (2) pieces, in contrasting styles, from memory and with piano accompaniment. Taped accompaniment is not allowed. Students are expected to be dressed appropriately (dresses, skirts and blouses, etc., for women; slacks, dress shoes, button down shirt for men, tie and jacket is optional) Students will also be expected to sight-sing from sheets that are provided by the faculty member running auditions that day, usually the vocal coordinator unless he/she is absent.

PLEASE NOTE: All students who audition for the music department MUST take their placement examinations. Please check with them at the audition to make sure they have taken, or are going to be taking their placement exams. If they have not, please send them to the main office since the placement exams are coordinated there.

We have three options when we hear people audition, and they are:

1. Accept them into the program as a music major in either voice performance or music education.
2. If we do not think they are ready for the music education program, we can put them in MUSC 139 for one (1) semester. Repertoire assignments for this semester should be limited to the two pieces that the student will sing on their jury, with an abundance of time and attention devoted to technique. At the end of that semester we have two options:
  - a. They have made the improvement necessary to move into MUSC 141 and we assign them to that class and accept them as a music education major, or,
  - b. We inform them that they have not made enough improvement and they will have to seek a degree that does not require studio lessons.
    - i. NOTE: We cannot offer them another semester of lessons at the MUSC 140 level because we will be stringing them along and if they haven't made the required progress in one semester, we need to direct them elsewhere.

3. Inform the applicant that they do not have the required skills to be successful in a music degree program that requires studio lessons. We can suggest the B.A. Music degree or the IDS Music degree.

PLEASE NOTE: All students who audition for the music department MUST take their placement examinations. Please check with them at the audition to make sure they have taken, or are going to be taking their placement exams. If they have not, please send them to the main office since the placement exams are coordinated there.

**Student Performance Hour:** <http://ww2.odu.edu/~jhall/studentperformancehour.shtml>

From the beginning of the semester, Wednesdays from 4:00-5:00, in the Chandler Recital Hall is reserved for Student Performance Hour. Part way through the semester, a second hour, 3:00-4:00, is added so there are two (2) opportunities for students to perform. All music major students who are required to take studio lessons MUST perform on the SPH starting in their second semester. Individual professors may require students to perform on the SPH in their first semester. ***Any student not meeting this requirement will be ineligible to receive a grade higher than a C.*** If a professor is having a studio recital and a student is afforded the opportunity to perform, this may be counted as an SPH, however, it is up to the discretion of the professor. **NOTE:** It is imperative that copies of the program showing that the student performed on the studio recital is given to the main office so it can go into the students permanent file.

### **How to sign up for the Student Performance Hour**

Students need to discuss the Student Performance Hour with their teacher, who in turn is responsible for sending the following information to Dr. Mike Hall ([jhall@odu.edu](mailto:jhall@odu.edu)) It is the option of the teacher as to how the information is received; having the student gather the information and send it to the professor in an email is a great way to both reduce the professor's workload, and help the student with their education and organizational skills.

1. Name of the selection
2. Name of the larger work, when applicable
3. Name of the composer and his/her birth/death dates in parenthesis
4. Name of the performer, followed by voice type
5. Name of the accompanist(s,) followed by instrument
6. Duration of the selection

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

## **Jury Requirements:**

Applied music students taking hour lessons at the **141/151** level or higher must sing a jury examination at the end of each semester. **This is different from the instrumental side of the department who only require students at the 142/152 level and above to take a jury.** 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 with the exception of 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. The remaining 50% is based on the criteria set forth by the professor in the class syllabus. Additionally, professors may raise or lower the final grade by as much as one letter at their discretion.

To reiterate what is stated previously, any student placed in MUSC 139 for the expressed purpose of trying to be accepted into the Music Education 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 MUSC 141.

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.

Students who are pursuing a minor in voice DO NOT have to take a sophomore barrier.

## **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 sixteen (16) 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. The first week of classes usually is not terribly productive as students are still figuring out their schedules and are working on finding a time to schedule a lesson with their professor as well as with their accompanist. In the spring semester, one week is lost to spring break.

This leaves fourteen (14) weeks for lessons and our goal is to offer our students a minimum of twelve (12) 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.

### **Accompanists:**

Students **may not** use an accompanist 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 accompanists that have been approved by the piano faculty. Accompanists are **not** paid by the department, so students have to have an agreement between themselves and their accompanists. Students **may not** sing their final jury without paying their accompanist **in full**. Not paying your accompanist, which will lead to not singing your jury, will lead to an “F” in your studio grade.

### **Studio Class Requirements:**

Attendance at studio class is required for majors and should be in your syllabus as a requirement for the class. Professors *may* have to make an exception, such as for a student who is in ROTC and who has to attend events at the same time as studio class, or if a student is taking a class at another school and there is a conflict. It is the responsibility of the student to come speak to their professor about this and it is at the discretion of the professor to release the student from this responsibility.

For those students who are music majors studying with an Adjunct Professor, you are expected to attend a minimum of four (4) studio classes, all-studios count as well, throughout the semester. This requirement should be clearly stated in the professor's syllabus. Minors are encouraged to participate in studio classes, and both majors and minors must get a signed document from the professor to hand in to their adjunct professor to prove that they attended.

## **Repertoire requirements:**

The goal of each professor is to assign literature to the students so that they will have an overview of the four major periods and the four major languages. As the department is putting more emphasis on attending the NATS auditions, it is important to look at the requirements 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. Information regarding repertoire requirements is posted on the vocal area board, and the dates for NATS for the upcoming year will be posted as soon as possible.

All repertoire requirements, and all final decisions regarding repertoire requirements, are at the discretion of the studio professor. The requirements may very well change from year to year, so students should have the handbook for the year in which they start their academic career.

## **Repertoire requirements for the Performance Major:**

### **Performance Major Semester One**

At the discretion of the studio teacher

### **Performance Major Semester Two**

At the discretion of the studio teacher

### **Performance Major Semester Three**

At the discretion of the studio teacher

### **Performance Major Semester Four - Sophomore Barrier at the end of the semester**

Repertoire that will be presented on the junior recital should be assigned during this semester. This repertoire can, and should, be carried over into the next semester. Part of the full recital repertoire will be heard during juries at the end of the fourth semester, and all of the recital repertoire will be heard in semester five for the recital approval hearing and the recital.

### **The sophomore barrier:**

The sophomore barrier is an important milestone for every music. For those whose primary instrument is their voice, 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 can happen because it is not only the way that you sing and present your repertoire that is taken into consideration at your barrier, the following criteria are also taken into consideration:

- All of your grades in all of your courses
- Your attitude in all classes, especially voice lessons
- Your attendance in all classes, your blue card attendance and attendance at voice recitals, voice 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:

1. You will be given one (1) more semester to meet the criteria listed above, or
2. 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.

Students who are pursuing a minor in voice DO NOT have to take a sophomore barrier.

**Performance Major Semester Five (MUSC 351) Recital Approval needed** (see below for Recital Approval information)

Junior Recital – no less than 25 minutes of music

- Three of the following languages need to be represented: English, Italian, French, and/or German. Other languages may be presented, but not in lieu of three of the four listed.
- Three of the following time periods need to be represented: Baroque, Classical, Romantic, 20<sup>th</sup> & 21<sup>st</sup> century.
- Only one (1) aria is allowed
- Only one (1) selection from an oratorio is allowed to be presented with the score. NOTE: If an aria from an oratorio is presented, that counts as the aria for the recital.
- Musical Theatre selections are allowed, but must be kept to a maximum of two (2) selections.

**Performance Major Semester Six**

At the discretion of the studio teacher

**Performance Major Semester Seven**

**NOTE:** There are two goals for the senior recital. The first is a capstone event for the student, showing proficiency in the four major languages and the four major time periods. Students should have experienced varied repertoire throughout their academic career. The second goal is to prepare the student for their graduate school auditions. As an example: The Eastman School of Music requires the following: *Four pieces—including at least one operatic aria—in at least three different languages, one of which may be English.* Indiana University requires the following: *One German lied, One French mélodie, two arias, at least one of which is from an opera, and one art song in English.*

Repertoire that will be presented on the senior recital should be assigned during this semester. This repertoire can, and should, be carried over into the next semester. Part of the full recital repertoire will be heard during juries at the end of the seventh semester, and all of the recital repertoire will be heard in semester eight for the recital approval hearing and the recital.

**Performance Major Semester Eight Recital Approval needed** (see below for Recital Approval information)

Senior Recital – no less than 50 minutes of music

- The following languages need to be represented: English, Italian, French, and German. Other languages may be presented, but not in lieu of the four required.
- The following time periods need to be represented: Baroque, Classical, Romantic, 20<sup>th</sup> & 21<sup>st</sup> century.
- Two (2) arias may be presented, but only one (1) may fulfill a language requirement. (i.e. A student may sing an aria in Italian and French, but may not claim the fulfillment of both languages.)
- Musical Theatre selections are allowed, but must be kept to a maximum of two (2) selections.

### **The Music Education Major:**

NOTE: Because the Music Education Major will be teaching in their eighth semester, they will only be taking seven (7) semesters of voice lessons, presenting their capstone recital in semester seven

#### **Music Education Major Semester One**

At the discretion of the studio teacher

#### **Music Education Major Semester Two**

At the discretion of the studio teacher

#### **Music Education Major Semester Three**

At the discretion of the studio teacher

#### **Music Education Major Semester Four - Sophomore Barrier at the end of the semester.** (Please see above for information regarding the sophomore barrier)

At the discretion of the studio teacher

#### **Music Education Major Semester Five**

At the discretion of the studio teacher

#### **Music Education Major Semester Six**

Repertoire that will be presented on their senior recital should be assigned and can be heard during juries and again the following semester for the recital approval hearing and recital.



**Music Education Major Semester Seven Recital Approval needed** (see below for Recital Approval information)

Senior Recital – no less than 25 minutes of music

- The following languages need to be represented: English, Italian, French, and German.
- The following time periods need to be represented: Baroque, Classical, Romantic, 20<sup>th</sup> & 21<sup>st</sup> century
- Musical Theatre selections are allowed, but must be kept to a maximum of two (2) selections.

**The Music Minor:** *There is NO sophomore barrier for the music minor.*

NOTE: The music minor must take eight semesters of voice lessons, but there is no capstone experience required. For those who may wish to do a recital, faculty approval is required. As our department continues to grow, it will be a matter of finding an appropriate time to schedule the recital as well as the time of the professors.

**Music Minor Semester One**

At the discretion of the studio teacher

**Music Minor Semester Two**

At the discretion of the studio teacher

**Music Minor Semester Three**

At the discretion of the studio teacher

**Music Minor Semester Four**

At the discretion of the studio teacher

**Music Minor Semester Five**

At the discretion of the studio teacher

**Music Minor Semester Six**

At the discretion of the studio teacher

**Music Minor Semester Seven**

At the discretion of the studio teacher

**Music Minor Semester Eight**

At the discretion of the studio teacher

\*For the music minor, it is important that the student receive a solid foundation in classical technique, but if the student is more interested in pursuing musical theatre repertoire, doing so is up to the discretion of the professor.

In addition to the eight (8) semesters of voice lessons [unless the student auditions in at a higher level,] students earning the minor in music with a concentration of voice, must

also take MUSC 345 English/Italian Diction, MUSC 346 French/German Diction, must have four (4.0) credits of upper level (300+) music, and must attend twenty-four (24) Blue Card events.

### **Procedure for Changing Studios**

In the rare event that a student is not happy with their studio teacher, there is a procedure that must be followed in order to switch studios. The procedure is:

1. The student must first talk, in person, to their studio teacher. In this discussion, the student should offer their reason(s) for their desire to switch studios.
  - a. Frequently whatever problem(s) is discussed can be rectified and continuation with the same studio teacher can continue in a very productive manner.
2. If the problem cannot be rectified, the student must come talk to the vocal coordinator, 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 mid-semester.
  - a. 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 the chair of the department, Professor John Toomey.

### **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 2014  
Fall 2016  
Fall 2018  
Fall 2020

#### **MUSC 446**

Spring 2015  
Spring 2017  
Spring 2019  
Spring 2021

**Recital Approvals** – Please note that the only exception to the dates below will be due to school closure. If a student does not have their information in on time, no concession will be made.

Recital approvals will be posted at the start of each academic year. Students wishing to perform a recital must first sign up for and pass a Recital Approval. At the start of the academic year, the main office will post the dates for the Recital Approvals. Professors should talk to their students to determine the date of their recital approval so the professor can help guide the student through the process and make sure they are adequately prepared.

Students wishing to perform on a Recital Approval must submit their complete program to the office before the posted deadline. A \$100 fee is also required at

the time the approval form is turned in. These forms are handed in to the main office. Recital Approval Forms must be typed and in the correct order of the program. The form can be found on the main page of the music department (<http://al.odu.edu/music/>) and the pdf file is one where the student can type on the form and then print it out. Students not submitting acceptable programs before the deadline will not be allowed to perform on the Approval. Voice majors must submit song translations with the Recital Approval Form. They must be in poetry form, typed, and attached with a paper clip to the form.

Once submitted, changes in an approved recital program may not be made without the consent of the student's jury members.

For half-hour recitals, time limitations should be watched carefully: 25 minutes minimum performing time; 35 minutes maximum on stage. For full-hour recitals, the minimum performing time is 50 minutes, and one (1) hour on stage. The entire recital program must be memorized at the recital approval and the recital. All four main languages (Italian, English, German, French) must be represented on the program. Students have the option to use music for selections that either come from an oratorio or chamber work.

### **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
- If the composer is unknown, then the editor/arranger, etc. will do: indicate *ed.* or whatever is appropriate
- Birth and death dates of the composer
- Full name of the librettist/poet
- Birth and death dates of the librettist/poet

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.

- The items that should be turned into the professor include:
- Completed Recital Approval Form

- Correct Order of the Program
- Text and translations
- Program notes

## **Scheduling the Recital**

After successfully passing a Recital Approval, the professor should sit down with the student and the accompanist to find a date that will work for everyone. Anything that is scheduled in Chandler Recital Hall goes through Steve Latham, [llatham@odu.edu](mailto:llatham@odu.edu) No recital may be performed earlier than two weeks following the Recital Approval, unless approved by the Chair. Likewise, recitals need to be performed in the semester in which the student has been approved.

Half-hour recitals will be presented on Monday or Friday afternoons. Full-hour recitals will be presented during the evening or on Sunday afternoons. Exceptions to the half-hour recital scheduling policy are not permitted.

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.

## **Guidelines For Program Notes**

All students will research, prepare, and write program notes for their solo junior and/or senior recital. As juniors or seniors, there is an expectation for well-written notes. Students who decided not to give this assignment their full attention may be required to postpone their recital.

The first version of the program notes is due to me no later than ONE WEEK before the recital approval hearing. Please double-space your notes and send them to me as a word document file. (Note that your notes will be single-spaced for actual recital publication.) I will return the program notes with corrections and/or suggestions to the student within THREE DAYS and the student will then make the necessary changes that will be due to the music faculty at the time of the recital approval hearing. If the first version is not acceptable, the student may be required to begin the process again or move the recital to a later date. You are welcome to hand in your draft earlier than one week if you feel you might need more time.

When you submit your program notes, you must also include your actual program, which will include all pertinent opus numbers, dates, and information on poets/librettists and, for the recital approval hearing, you will also need the actual timings of each piece. Formatted examples will follow this section. You can utilize the excel spreadsheet that we use each semester for the listing of pieces and their timings.

Your program notes should provide additional information to the listener that will enhance his or her enjoyment of your performance. You might consider choosing a unique characteristic you would like for your listeners to remember in the context of your performance and then discuss only this aspect. Such characteristics might include (but not be limited to) the political or personal circumstances surrounding the composition and their influences, the form or range of the piece, or comments on the poet and/or poetry of the song. One excellent resource for good writing program notes is Richard J. Wingell's book *Writing About Music: An Introductory Guide*. The call number is: ML3797 .W54 1990. Program notes should be original writing. Plagiarism from CD booklets, the Internet, and Wikipedia is expressly prohibited and a violation of the Old Dominion University Honor Code.

Please use a professional writing style in your notes. For example, do not use informal, colloquial language expressing how much you personally love the piece. You can express your enthusiasm in warm, expressive prose without using inappropriately descriptive language. For guidance and advice on these and other matters, please consult me or utilize the writing center.

Texts in a foreign language should be provided in that language in the left column with an English translation to the right of it. "English-only" is not adequate. Unless you have done your own word-for-word translation, please remember to credit your translator beneath the translation.

Program notes are not the proper place to include acknowledgments of parents, friends, or faculty members who have guided you over the years. They are also not the proper place to discuss your personal religious experiences. Although such acknowledgements are important and even encouraged in other contexts, professional standards require that they not be included in program notes.

## **Program Format**

All music listed should include the proper opus and catalog numbers, dates of composition (or publication,) birth and death dates of the composers, and poet information.

Zueignung, Op. 10, No.1 (1885) [Gilm]  
1949)

Richard Strauss (1864-

### **If one song from a cycle is excerpted, the format is:**

Mondnacht  
from Liederkreis, Op. 39 (1840) [Eichendorff]

Robert Schumann  
(1810-1856)

### **If there are two or more songs, the format is:**

Liederkreis, Op. 39 (1840) [Eichendorff]

Robert Schumann

I. In der Fremde (1810-1856)  
II. Intermezzo  
V. Mondnacht  
VII. Auf einer Berg

**If the selection is from an opera or a musical, the format is:**

Piangerò la sorte mia George Frideric  
Handel (1685-1759)  
*from* Giulio Cesara (1724) [Haym]

How could I ever know? Lucy Simon (b. 1943)  
*from* The Secret Garden (1991) [Norman]

**Sometimes a piece is written over a span of years, so utilize the publication date. In this case, Fauré wrote these pieces between 1870-1878.**

Après un rêve Gabriel Fauré  
(1845-1924)  
*from* Trois Romances, Op. 7, No.1 (1878) [Bussine]

**If you are creating a set using selections from the same composer but different opus numbers, leave no spaces:**

The Daisies, Op.2, No.1 (1927) [Stephens] Samuel Barber  
(1910-1981)  
Sure on this shining night, Op. 13, No.3 (1938) [Agee]

**If you are creating a set using selections from different composers, leave no spaces:**

Mondnacht Robert Schumann (1810-1856)  
*from* Liederkreis, Op. 39 (1840) [Eichendorff]  
Zueignung, Op. 10, No.1 (1885) [Gilm] Richard Strauss (1864-1949)

### **Dress Code for the Recital**

The recital is the capstone experience and students should discuss with their teacher how they should present themselves in order to look their best.

# **Voice Proficiency for Music Education Students**

## **Important information:**

- Please see Dr. Brian Nedvin before starting your preparation.
- Please note that in all sections, we are looking for attention to detail. This includes rhythm, dynamics, and the modeling of proper technique.
- You will need four (4) copies of all your music – please staple the music in the top left corner.
- Your music for Sections I and II should be in a 3-ring folder
- You are expected to dress professionally

## **Section I – Accompanist needed**

Sing one solo, in your own range, that you would teach to a student in senior high school who would be competing for regional chorus. You are expected to sing this selection modeling proper technique: tall and long vowels, clear tone, consistent vibrato, solid breathing and support, precise intonation, and interpretation...all the characteristics you want your student to present at their audition. The selection does not have to be memorized, unlike your student, but you do have to know it well enough to look up from your music.

## **Section II – Accompanist needed**

Pick one junior high choral composition. While your accompanist plays the accompaniment, you will sing a voice part that is not your own. If possible, choose a gender part other than your own. If you are able to comfortably sing the music in the range written, do so, otherwise, sing it in the octave comfortable for you. As with Section I, you are expected to sing this modeling proper technique.

## **Section III**

Sing one song from an elementary series, grade 5 or 6. Play the realized accompaniment (not just chord symbols) while singing the melody. As with the preceding two sections, you are expected to sing this modeling proper technique.

## **Section IV**

Sight sing and play one song chosen by the faculty from an elementary series, level 3 or 4. Play the melody and realize the chords as written in the music. (i.e. If there is one chord per measure, then play one chord per measure, one chord for two measures, play one chord for two measures)

## **Section V**

Discuss vocal production: posture, breathing and support, resonance, articulation, and focus.

## Basic Points to know concerning Vocal Production

*Do not simply memorize the information below.*

*Please be prepared to explain your answers with great detail.*

### I. Posture

- a. Head should be aligned with the spinal column, singer should be facing forward, nose at horizon.
- b. Straight spine – no swayback.
- c. Shoulders and arms should be relaxed.
- d. Chest should be elevated into the noble position and should not drop with each exhalation.
- e. Knees should not be locked
- f. Feet are slightly to shoulder width apart with the weight evenly balanced between the feet both left and right and forward and back.

### II. Breathing and Support

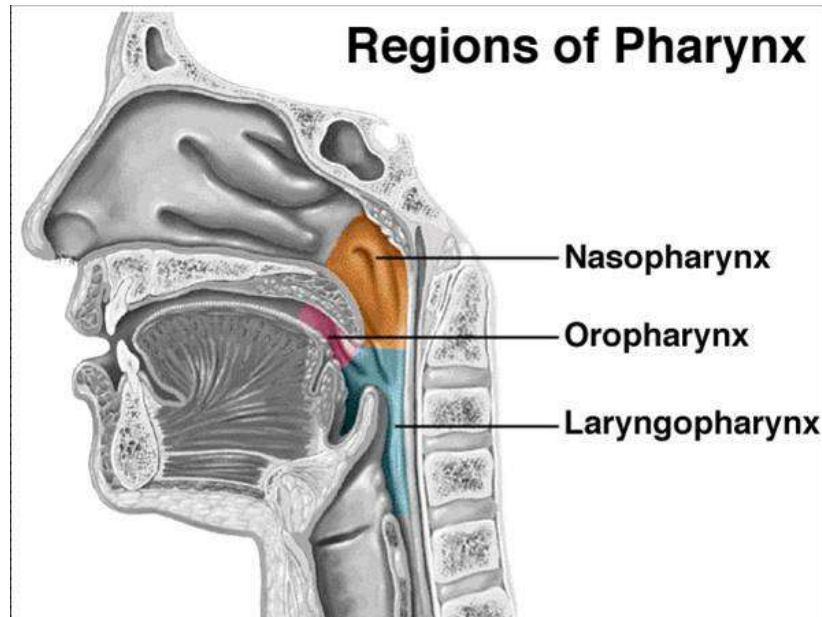
- a. Inhalation
  - i. Breathe in through the open mouth and nose - please be prepared to explain why you advocate breathing through the mouth more or the nose more, or evenly through both.
  - ii. Utilizing the **external intercostal muscles**, the ribs are lifted upward and back toward the upper part of the spine. These muscles are used to widen and lift the rib cage into the noble position.
  - iii. The diaphragm descends, pulling the lungs down – enlarging them – creating a **vacuum** that draws the air into the lungs.
- b. Exhalation
  - i. The muscles at the front and sides of the abdomen, **abdominal muscles**, and the **internal intercostal muscles** contract, working together to send the air out.
  - ii. In order to control the speed of exhalation, the **abdominal and internal intercostal muscles** work *antagonistically* with the **external intercostal muscles** and the **diaphragm**. Utilizing both the muscles of inhalation and exhalation together allows a controlled rate of exhalation.
    1. In doing so, we maintain the noble position, the raised rib cage and the descended diaphragm for as long as possible, thus creating the air pressure needed to send the air through the vocal folds.
  - iii. As the air rises through the adducted vocal folds, phonation (**a vibration or buzzing sound**) is created.

### III. Resonation

- a. The vibration or buzzing sound, created as a process of exhalation is amplified and enhanced by the resonators as the sound passes through them.
- b. The three basic areas of resonation (the three segments of the pharyngeal resonator system) are:



- i. **Laryngopharynx** – a muscular, tube-like opening extending from the top of the larynx to the posterior base of the tongue, where it becomes continuous with the oropharynx.
- ii. **Oropharynx** – the continuation of the pharynx behind the mouth plus the oral cavity itself, extending up to the soft palate. It is the most adjustable in size and shape of all the resonators.
- iii. **Nasopharynx** – that part of the pharynx immediately above the soft palate including the two nasal cavities.
  1. **NOTE:** Recent research has proven that chest resonance is not a true resonator.



#### IV. Articulation

- a. The articulators are: **LPTT**
  - i. **The lips**
  - ii. **The palate**
  - iii. **The teeth**
  - iv. **The tongue**
- b. The key is that clear articulation occurs as a result of a relaxed jaw simultaneously used with the tip of the tongue and lips.
- c. It is important that vowels be produced clearly, purely, and held for as long as possible, delaying the consonant as long as possible.

#### V. Focus

- a. Focus is when all tones produced appear to emanate from the mask of the face.
- b. A well-focused tone occurs when our resonators are properly in balance.
- c. A well-focused voice is one that passes from register to register with a noticeable “break” of appreciable change.
  - i. Registers include chest/modal voice, head voice, mix voice, falsetto, etc.