Course Objective: Students will learn techniques of singing through breathing, posture, phonation, and resonance with gained understanding of composers, style periods, and characteristics of the major languages: English, Italian, French, and German. Further, students will learn about artistic interpretation within a musical style of the periods. Through Studio Class, Recital, Half Recital, or Full Recital, pupils will learn how to prepare for a public performance.

Required Materials: Music in three-ring binder, pencil, water, and recording device.

Grading
Grading is divided into four major categories, each worth 25%:
- Weekly Grade
- Translation Notebook and Pedagogy Assignment
- Listening Journal
- Performances

Weekly Lesson Grade:
Since there are 15 weeks in the semester, you shall receive 15 one-hour lessons, one per week. Each lesson will be equal to 15 points, five points each. You will be graded on the following criteria for each lesson:
- Late/Absences
  Should you be late to our lesson, I’ll deduct 1 point for every minute. Communicate with me within 24 hours of your being tardy or absent. Should you not show up and/or not communicate with me, I’ll deduct all of your points. Makeup lessons are only at my discretion.
- Physically prepared
  Show up prepared with a pencil, music, and recording device. Should you choose to use your phone as a recording device, put it on airplane mode. We will not go over a song unless all of the IPA and Word for Word translations are neatly printed in your music: NO EXCEPTIONS.
- Improvement
  There should be a constant curve of improvement. It is your duty and responsibility to keep up with all vocalizes and exercises that we go over in the lesson. It is NOT my job to teach you notes, rather to teach you vocal technique and style. Should you show up without knowing the notes, points will be deducted from the Improvement section of the Weekly Lesson Grade.

Translation Notebook
Due: 10/14@5p, in my mailbox in the Music Office (paper copies only).

The purpose of the Notebook is four-fold: (1) to separate and analyze the text and music individually, (2) to correctly use IPA (the International Phonetic Alphabet) in all languages, (3) to research the story/plot behind the song, and (4) to research the composer not only broadly, but also within the context of the work at hand.

The Translation Notebook should consist of the following in this order: *See attached example.
  Translations: IPA
  Original Text
Word-for-Word Translation
Poetic Translation
Character Analysis: Who, what, when, where, and most importantly, WHY is the character singing this song. What does s/he want?
Composer Biography: Include birth/death dates. What was the composer doing in his/her life when s/he composed this song? Was it written for a specific person/occasion/performer?

Resources
IPA and Word-for-Word Translations:
www.collinsdictionary.com
Poetic Translations:
Historical resources:
http://libguides.westga.edu/music/databases.
Oxford Music Online and other databases
Do NOT use Google Translate, as it is very unreliable.

Off-Book
Due: Week of 11/6
Repertoire, word-for-word translations, characterizations, and plot must be memorized.

Pedagogy Assignment
Due: 11/6@1159p in your respective folders on the Google Drive.
The Pedagogy Assignment is a chance to explore a common problem among singers. For this, you should write out five exercises/vocalizes (posture, breathing, agility, evenness of scale, resonance, mixing, ect.) we’ve talked about in your lessons/studio class. With each exercise, define the problem and explain why that exercise is ideal to fixing the problem. Handwrite exercises on manuscript paper and type up your explanations. At least two of the five exercises should be vocalizes.

Listening Journal
Due: 10/14@1159p in your respective folders on the Google Drive
Due: 12/6@1159p in your respective folders on the Google Drive Listening is as important as practicing to gauge not only another artist’s technique, but also his/her interpretation of a song. (Please note that “artist” refers both to the vocalist and pianist/ensemble/conductor). Therefore, you will need to listen according to the guidelines below. Please note that this is not a historical journal, rather an observational/opinion one.

Total of Songs per Classification:
Listen to two examples per repertoire selection and fill in the remainder with your choice.
Freshmen: Total of ten songs.
Sophomores: Total of 14 songs.
Juniors: Total of 18 songs.
Seniors: Total of 20 songs.

Two types of papers:
a. Observational repertoire comparison paper: compare/contrast the two examples of one of your pieces. This paper should be no less than 400 words, double spaced.
b. Observational paper. This paper should be no less than 250 words, double-spaced.
Essay format for example song:
MS Word Document
12-point font Times New Roman
No abstract
No title page
Content Format: Paragraph 1, introduction: include title/composer of song. Include websites.
Paragraph 2, observation of vocal technique.
Paragraph 3, observation of interpretation/style/diction.
Paragraph 4, your opinion.
Paragraph 5, conclusion.

Performances
Performances include Studio Class, Recital Hour, and Voice Jury. Before signing up for either of these, you should be off-book- know the word for word translation and character analysis- and then confirm with me and your pianist.

It is the student’s responsibility to find and secure an accompanist for Full/Half recitals, recital hour performances, and other outside performances or rehearsals. PLAN FOR THIS EXPENSE NOW!

Mrs. Jan Adams and Mrs. Leslie Goldsmith may/will accompany some voice majors at their lessons, Studio Class, and on voice juries at the end of the semester. This accompanist is provided by the University of West Georgia when possible. Graduate and upper-class students will be scheduled first. After Mrs. Adams schedule is filled, students must find his/her own accompanist. ALL students must pay an accompanist to play for Recital Hours and Half or Full Recitals.

All Voice Students registered for lessons are required to sing for Studio Class. Studio Class will be on the following Mondays from 3pm to 4:15pm or Fridays from 2pm to 3pm, 8/26, 9/16, 10/28, 12/2. Please note that the Monday Studio Class times are different than other Music Lab classes, which are 3:30pm to 4:45pm.

Repertoire Expectations:
Freshman (1st year of study) 1 to 2 hour credit = 3 to 4 songs per semester
Sophomores (2nd year of study) = 5 songs per semester
Juniors (3rd year of study)= 6 songs
Seniors (4th year of study) = 6 to 7 songs

All voice faculty will hear voice juries at the end of the semester. These juries will be held in Cashen Hall at a later determined date and time. Repertoire, word-for-word translations, characterizations, and plot must be memorized.

**Level Change: Two weeks prior to Level Change Jury, pupils will be given an additional song to prepare and present at time of jury with no outside help from the instructor. The purpose of this is for the pupil to demonstrate proper vocal technique in terms of learning a song within a short period of time. The pupils can use his/her music. It is the pupil’s responsibility to give this music to the accompanist as well as coordinate rehearsals. Further, the pupil will also sing all of his/her repertoire from that semester during the Level Change.

*I do not accept late work.*