

FALL 2022

Instructor:	Professor Elda Peralta	Office:	Cooper, Rm. 116
Phone:	(619) 985-4297, mobile	Office Hours:	By appointment. Please reach out via Canvas message, email, or text message and you should receive an answer within 24 hours.
Email:	eperalta@pointloma.edu	Final Exam (Voice Jury or Mock Jury):	
Meeting days/times/locations:	<p><i>Weekly Private Lesson:</i> Times are arranged individually with instructor. See Google Sheet for First Week lessons. One-on-one lesson: 1-Unit (25 mins.); 2-Units (50 mins.)</p> <p><i>Weekly Vocal Forums:</i> Wednesdays, 4-5:00pm. Every other week in 1st half of semester, every week after midterms. Location: Varies, please see schedule. This is a group masterclass where all students taking lessons hear conversations from Guest Artists and practice performing and receive constructive feedback from a PLNU Voice Instructor or Guest Artists. Attendance Required.</p>	<ul style="list-style-type: none"> • Music Majors with Voice emphasis AND Vocal Scholarship Recipients ⌚ TBD Week of Finals • All other students (non-music majors and music majors with non-voice emphasis) ⌚ Wednesday, Dec. 7th, 2022 during final Vocal Forum. 	

PLNU MISSION

To Teach ~ To Shape ~ To Send. Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service is an expression of faith. Being of Wesleyan heritage, we strive to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

COURSE DESCRIPTION

Private, applied instruction in a performing area is a vital part of the development of Music majors, as well as an appropriate elective for many non-majors. Each level of study has defined materials and technical masteries to be achieved. Students are assigned to a level according to their proficiency and mastery of materials listed for a given level.

COURSE LEARNING OUTCOMES

- Acquire and reinforce principles of healthy vocal function and develop an awareness and knowledge of your body's responses to singing in different environments.
- Apply principles of vocal function to the interpretation of vocal repertoire.
- Develop and polish performance skills that include memorization, diction, interpretation and communication of text, and deportment.
- Develop skills in time management, organization, self-motivation, perceptive listening and observation, giving feedback, goal setting, and research through the daily practice of singing and by watching other singers perform.
- Gain tools to cultivate habits that enhance a lifestyle as a vocal artist and that can be integrated into other academic, professional, and personal areas.

COURSE CREDIT HOUR INFORMATION

In the interest of providing sufficient time to accomplish the stated Course Learning Outcomes, this class meets the PLNU credit hour policy for a 1 or 2-unit class delivered over 15 weeks. Specific details about how the class meets the credit hour requirement can be provided upon request.

The PLNU Music Department student handbook states, "a student should practice one hour daily for each half-hour lesson per week (1 unit of registration). A student with a one-hour lesson per week (2 units of registration) should practice two hours daily. Students preparing for a junior or senior recital will need more practice time. Specific guidelines are provided in the syllabus for each instructor."

- If you are studying for 1-unit, you are expected to practice a minimum of 6 hours per week, 6 days per week. Upper division students will likely set a higher goal.
- If you are enrolled for two units of credit, you are expected to practice a minimum of 12 hours per week, 6 days per week.
- See Course's *Guidelines for Practicing* on pg. 3 for specific guidelines.

COURSE SCHEDULE, POLICIES, & ASSIGNMENTS

COURSE SCHEDULE

Private Lessons are held once per week for 25-min (1 unit) or 50-min (2 units). A synchronous lesson schedule will be assembled by the instructor at the beginning of each semester based on students' availability and maintained for the duration of the term.

Group Vocal Forums are held once per week on Wednesdays from 4:00-5:00pm. See Canvas for detailed schedule.

COURSE POLICIES

1. **PRIVATE LESSONS.** After the first week, we will set up a regular meeting time. Regular, on-time attendance is required. Tardiness will affect your grade. Missing 20% or more of your lessons may result in de-enrollment. **Students will be allowed one (1) excused absence during the semester for Weekly Lessons to be used for emergencies or illness.**
2. **VOCAL FORUMS.** Regular, on-time attendance is required. Tardiness may affect your grade. Students are expected to attend the entire forum and perform 2 times in Vocal Forum. Music may be used for the first performance; the second performance must be memorized. **Students will be allowed two (2) excused absences for Vocal Forum during the semester to be used for emergencies or illness.** Attendance will only be waived for students with an academic conflict that is cleared with me in advance. Any other conflicts will be excused at my discretion. If Zoom meetings take place for Vocal Forum, as a way to honor fellow performers and guests, please keep cameras on during this time.
3. **PRACTICING.** Regular individual, private practice is expected and is crucial for all students' vocal progress. **Students are required to keep track of and submit a weekly log of their practice time via Canvas on Mondays;** this counts toward your final grade. Your practice time is expected to include warm-ups and technique exercises, singing assigned music, mapping out assigned music, listening, researching basic information, story/plot, and history of assigned music, memorizing, and any other assignments given during your weekly lesson. Worship or gig rehearsals and choir practice do not count toward your practice time. Think of your practice time as "focused on singing only" time.

Coaching. Also, **all students taking lessons have access to 15 mins. per week of rehearsal with pianist, Melva Morrison (first come, first served).** This time can be used to learn your music, record accompaniments, receive musical suggestions from Mrs. Morrison, etc. I highly encourage you to take advantage of this opportunity (PLUS it counts toward your practice time!) Be on the lookout for an email from her as the semester starts regarding scheduling time with her.

Practice Rooms. Please contact Susan Bradley, Music Building Coordinator, for access to practice rooms and about any questions regarding their use. Regardless of practice room availability, you are still expected to practice your required hours.

🎵 **If unable to come to a lesson or Vocal Forum,** students must text/call (619) 985-4297 or email at least 4 hours before the lesson time. If you are sick or aware of an upcoming scheduling conflict for your lessons, please make every effort to switch lesson times with another student in our studio and notify me of the change (schedule located on Canvas).

🎵 **Make-up lessons** will only be considered in cases of sudden illness, emergencies, or if approved by me after every effort has been made on behalf of the student to switch lessons with another student. Lessons that occur on school holidays will not be made up. Any lessons that I cancel will be rescheduled at a mutually convenient time.

Note: If you are sick with a cold, fever, sore throat, or any contagious illness, please **DO** cancel your lesson.

🎵 **Guidelines for Practicing** (See *Assignments* section of this syllabus for more specific information pertaining to logging your practice time.)

1 Unit (1/2 hr. lesson): 4-6 hours per week.

2 Units (1 hr. lesson): 8-12 hours per week.

At least 70-75% of your practice time should be devoted to singing and the other 25-30% to other non-singing activities (described above in *Practicing* section).

COURSE ASSIGNMENTS. The following assignments are to be submitted through Canvas.

1. **WEEKLY PRACTICE LOGS & READING.** Student keeps track of and will be graded on tracking the following components: (1) timely submission, (2) rehearsal hours, (3) content reflecting relevant practice described with sufficient detail and showing evidence of thoughtful engagement (reading journal, weekly goal, highlight from lesson, and all components on days practiced have content). (See Canvas in *Assignments* section for practice log assignment format). While I am not assigning specific requirements for the exact number of hours students should practice, please follow the *Guidelines for Practicing* on pg. 2 of this syllabus. It is expected that *all* material assigned in a lesson will be prepared for the following week's lesson. Thorough tracking and evidence of purposeful and thoughtful individual practice that incorporates concepts covered in lessons will be looked for. Students are also expected to jot down 3 main takeaways in their practice log from each week's readings. The books assigned for the semester are helpful resources regarding the use of your voice (speaking or singing) or performance in any field.

Why? While students can initially grasp concepts presented in private lessons, long-lasting learning and vocal changes happen in practicing these concepts on a regular basis outside of the lesson. It is in the practice room that we get to know how own voice works, reacts, and what it is capable of. Keeping a log is helpful in making sure our practice time is effective and efficient.

🕒 **Due Date:** Every Monday. First practice log is due the Monday after the first lesson in the semester and last log is due on Monday, December 5th for non-music majors and non-voice concentration music majors, and December 12th for Music majors with voice emphasis and vocal scholarship recipients.

2. **RECORDED PERFORMANCES AND SELF-ASSESSMENTS (3).** All students are required to record 3 singing performances and complete a self-assessment quiz for each one. Two (2) of the performances should be at Vocal Forum singing an assigned piece and the third performance may be a recorded at home, in the practice room, worship leading, at a gig, singing an assigned piece (preferred) or a piece of your choice. After each performance, students will watch the video of their performance and complete a self-assessment quiz on Canvas. Students are allowed use of sheet music for the first performance, but the other two performances must be memorized. If there is an academic conflict with Vocal Forum, the student must still submit 3 videos. Students will receive helpful feedback on their performance from the instructor and will review their performance together in a lesson.

This assignment will be graded on the following components: (1) Clear and brief explanations in quiz questions with use of correct grammar and spelling.

Why? Performing is a vital part of getting to know our unique vocal instrument. Oftentimes, we have different reactions in performance that are not our "normal" in the practice room or in your weekly lesson. This exercise is an opportunity to develop, evaluate, and improve and hone our presentation skills, practice using an accompaniment track, accompanying yourself and, when working with an instrumentalist, to strengthen our collaborative skills. These skills will not only be valuable for singing, but will also help in other life experiences like interviews, public speaking, lecture teaching, etc.

🕒 **Due Date:** First self-assessment quiz is due on Monday, October 17th and the other two must be submitted by or on Monday, December 5th.

3. **SONG STUDY.** Student completes a questionnaire as a general analysis of characters, text, and musical components of all songs assigned for the semester. This is graded as a complete/incomplete assignment.

Why? Jeanie LoVetri, voice teacher and specialist, says, "In almost every song we are telling a story... in all styles, emotional depth is always a necessary ingredient of powerful musical communication." Telling the story of a song through singing is a skill. Through this exercise you will develop that skill by doing the research that will help you communicate in a truthful and genuine way.

🕒 Due Date: Monday, November 14th.

4. **SONG MAPPING.** Student selects two (2) of assigned pieces and submits a "mapped" PDF of their sheet music that includes song form, acting objectives, blocking, etc. This is graded as a complete/incomplete assignment.

Why? Singing is more than just having healthy vocal technique; a complete singer is able to communicate a message with substance. This assignment is an exercise that will aid you in adding depth to your performance both physically and emotionally.

🕒 Due Date: Monday, November 21st.

REQUIRED TEXTS, MATERIALS, AND RECOMMENDED STUDY RESOURCES

Textbook.

FOR MUA1055C - DeVore, Kate, and Starr Cookman. *The Voice Book: Caring for, Protecting, and Improving Your Voice*. Second ed., Chicago Review Press, 2020. ISBN: 978-1-64160-330-0. ** Please make sure to download the audio tracks that come with the book at <https://www.chicagoreviewpress.com/the-voice-book-pages-630.php>.

FOR MUA2055C, 3055C, and 4055C - Gallwey, W. Timothy. *The Inner Game of Tennis: The Classic Guide to the Mental Side of Peak Performance*. Pan Books, 2015.

"What do I need for my lesson?"



Assigned sheet music. Printed, whole punched in a binder, or available on an iPad, tablet, or other device. Student may borrow assigned sheet music from a local library or purchase it online. (Recommended sites: musicnotes.com, sheetmusicplus.com.) Please plan to have a binder with your music for Melva Morrison, pianist, as well.



Pencil and Eraser to make notes on your sheet music or, if using an iPad or tablet for your music, make sure you can make annotations.



Warmed-up voice, if possible (please take a look at [Google Drive Warm-Ups for 2022](#) folder.)



Device to record voice lessons.

**Digital Applications on a smartphone/tablet/laptop: Metronome, Keyboard, pitch pipe (recommended, but not required).

TECHNICAL REQUIREMENTS

Repertoire. "What will I be singing?"

Students will be assigned music that is appropriate for their voice and that will best help them accomplish the technical goals for the semester that are agreed upon by the professor and student. Please keep a repertoire list for your records that specifies all repertoire studied and dates performed in concerts and/or auditions.

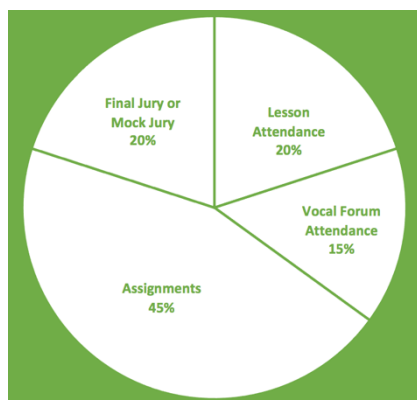
SP2021 Voice Department Repertoire Requirements for Private Voice – Commercial**			
1 st Year	4 songs minimum	1 Foreign Language	2 CCM* styles minimum
2 nd Year	5 songs minimum	1 Foreign Language	3 CCM* styles minimum
3 rd and 4 th Year	6 songs minimum	1 Foreign Language	4 CCM* styles minimum
*CCM: Contemporary commercial music. "A generic term created to cover everything including music theater, pop, rock, gospel, R&B, soul, hip-hop, rap, country, folk, experimental music, and all other styles that are not considered classical." Jeannette LoVetri, "Editorial: Contemporary Commercial Music," <i>Journal of Voice</i> 22, no. 3 (2008): 260.			
**These requirements are subject to change.			

Sheetmusic. Students are required to obtain/print music they were assigned and bring it to every lesson once pieces/songs have been assigned. Music can be purchased online, and in public domain cases, can be retrieved online free of charge or can be copied from a book at the Ryan Library. Purchasing your music is honoring of composers whose work is still under copyright, helps you build a music library, and ensures you are following the law. Some helpful online sites for purchasing music: Musicnotes.com, sheetmusicplus.com, Amazon. Also, some public domain pieces can be downloaded for free at www.imslp.com.

Accompaniment Tracks. Students are required to obtain accompaniment tracks for their assigned pieces and have them accessible for your lessons. You have options the following options:

- Ask pianist, Melva Morrison, to record accompaniment of your songs during one (or several) of your 15-minute coaching times with her.
- Create a playlist of your "karaoke tracks" on Spotify or YouTube.
- Use different websites or apps that provide tracks or links to where you can purchase them, like Appcompanionist, Pianotrax.com, Theatretrip.com backing tracks, etc.

ASSESSMENT AND GRADING



Students will be graded on the following:

- Private Lesson Attendance & Participation – 20% (See *Course Policies* for detailed information)
- Vocal Forum Attendance – 15% (See *Course Policies* for detailed information)
- Assignments – 45% (See *Assignments* for detailed information)
 - Weekly Practice Logs & Reading – 20%
 - Recorded Performances & Self-Assessments – 10%
 - Song Study – 10%
 - Song Mapping – 5%
- Final Exam (Voice Jury or Mock Jury) – 20% (See below for detailed information)

Grading Scale:

A	93%-100%	C	73%-76%
A-	90%-92%	C-	70%-72%
B+	87%-89%	D+	67%-69%
B	83%-86%	D	63%-66%
B-	80%-82%	D-	60%-62%
C+	77%-79%	F	0%-59%

INCOMPLETES AND LATE ASSIGNMENTS

Due to the nature of this class, all assignments are to be submitted/turned in by the outlined due dates –including assignments posted in Canvas. Incompletes will only be accepted in extremely unusual circumstances. Points will be deducted for late assignments.

FINAL EXAMINATION POLICY

The jury (required of some students as described above) is the final examination. Successful completion of this class requires completing a jury on its scheduled day.

- If you are a music major whose primary performing area is in this studio, you are required to take a jury at the end of each term according to the requirements in the Catalog.
- Failure to do a required jury will result in course failure.
- The final grade instructor assigns must be no more than one grade higher or lower than the jury grade.

Voice juries will be conducted in-person. See the voice jury form for grading rubric (located in Canvas Syllabus).

Jury Dates:

- Voice Juries (for Music majors with voice emphasis and vocal scholarship recipients)
 - 🕒 TBD Week of Finals
- Mock Juries (for all other students)
 - 🕒 Wednesday, December 7th during final Vocal Forum.

DEPARTMENT RECITALS AND UPPER-LEVEL DIVISION ADVANCEMENT

DEPARTMENT EXPECTATIONS (For Music Majors)

Department Assignment for Returning Students - "Review of Jury Assignment." Please complete the following before your first lesson.

1. Watch your jury video and reflect on your progress. Identify at least two strengths you want to retain and two areas that you want to continue to refine.
2. Write a short reflection on what your goals are for the semester and any strategies that we can do implement to help maximize our lessons together. Make sure to note if you are planning to perform a junior or senior recital in the next 12 months. Email this to me prior to our first lessons so we can review and collaborate on how we can make this an amazing semester.

Performances

Student Recitals - Music majors must perform on at least one student recital once per semester in their major performing area. Student recitals will be held four (4) times during the semester on Mondays from 4pm-5pm. Recital dates: 10/3, 10/24, 11/16, 12/5. **All students in my Studio will be performing on the 3rd Department Recital (November 16th).** Please plan ahead and arrange your schedule to be present for this performance.

Advancement from MUA2055C to MUA3055C

If you would like to proceed to the upper-level division of this area it is important that you communicate any plans to advance at the beginning of the semester. Students are not required to be music majors to advance to upper-level division. Any students hoping to advance to the upper-division level (MUA-3055C) are required to:

- Participate in a qualifying jury where evidence of mastery of two (2) foreign languages, 3 different CCM styles, and junior recital-level skills (stage deportment, musicality, musical accuracy) are shown.
- Compile and submit a Vocal Repertoire List.
- Submit an "Assessment for Upper-Level Division Advancement" form.
- Show Sight-Reading competency appropriate for current degree and level. Sight-reading music is an ongoing skill that will be developed through work in and outside our lessons. I will assess your level at the beginning of the semester and then before the end of the semester, prior to any jury selected for consideration of advancement, I will verify your sight-reading skills are appropriate for your current degree and level. This process will be completed through my signature on your Advancement form.

Special Events. Music majors and music scholarship recipients are required, and non-music majors are highly encouraged, to attend and participate (when appropriate) in any special events (masterclasses, competitions/auditions, concerts featuring singers, etc.) that are not held during Vocal Forum meeting times. Please keep in mind that these events will greatly enhance your knowledge and experience as a singer.

Device Use. Please silence all devices (smartphones, laptop and tablet notifications) during lessons, vocal forums, and any other recital/performances. When face-to-face lessons continue, phones may be used to record private lessons and vocal forum performances.

Music Majors. Please be aware that music majors have additional performance requirements (department recitals, junior/senior recitals, etc.). While I will assist in reminding and preparing you to meet these requirements, it is your responsibility to fulfill them. Please familiarize yourself with the Music Department Student Handbook and be on the lookout for any updates on behalf of the Music Department throughout the semester.

PLNU COPYRIGHT POLICY. Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

PLNU ACADEMIC HONESTY POLICY. Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

PLNU ACADEMIC ACCOMMODATIONS POLICY. PLNU is committed to providing equal opportunity for participation in all its programs, services, and activities. Students with disabilities may request course-related accommodations by contacting the Educational Access Center (EAC), located in the Bond Academic Center

(EAC@pointloma.edu or 619-849-2486). Once a student's eligibility for an accommodation has been determined, the EAC will issue an academic accommodation plan ("AP") to all faculty who teach courses in which the student is enrolled each semester.

PLNU highly recommends that students speak with their professors during the first two weeks of each semester/term about the implementation of their AP in that particular course and/or if they do not wish to utilize some or all of the elements of their AP in that course.

Students who need accommodations for a disability should contact the EAC as early as possible (i.e., ideally before the beginning of the semester) to assure appropriate accommodations can be provided. It is the student's responsibility to make the first contact with the EAC.

SEXUAL MISCONDUCT AND DISCRIMINATION. Point Loma Nazarene University faculty are committed to helping create a safe learning environment for all students. If you (or someone you know) have experienced any form of sexual discrimination or misconduct, including sexual assault, dating or domestic violence, or stalking, know that help and support are available through the Title IX Office at pointloma.edu/Title-IX. Please be aware that under Title IX of the Education Amendments of 1972, it is required to disclose information about such misconduct to the Title IX Office.

If you wish to speak to a confidential employee who does not have this reporting responsibility, you can contact Counseling Services at counselingservices@pointloma.edu or find a list of campus pastors at pointloma.edu/title-ix

PLNU ATTENDANCE AND PARTICIPATION POLICY. Regular and punctual attendance at all class sessions is considered essential to optimum academic achievement. If the student is absent for more than 10 percent of class sessions, the faculty member will issue a written warning of de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation.

STATE AUTHORIZATION. State authorization is a formal determination by a state that Point Loma Nazarene University is approved to conduct activities regulated by that state. In certain states outside California, Point Loma Nazarene University is not authorized to enroll online (distance education) students. If a student moves to another state after admission to the program and/or enrollment in an online course, continuation within the program and/or course will depend on whether Point Loma Nazarene University is authorized to offer distance education courses in that state. It is the student's responsibility to notify the institution of any change in his or her physical location. Refer to the map on [State Authorization](#) to view which states allow online (distance education) outside of California.

SPIRITUAL CARE. PLNU strives to be a place where students grow as whole persons. To this end, we provide resources for our students to encounter God and grow in their Christian faith. If you have questions, a desire to meet with the chaplain, or if you have prayer requests, you can contact the [Office of Student Life and Formation](#).

Dates	Readings	Assignments
	(1) for MUA1055 (2) for MUA2055 to 4055	
Week 1 8.29	(1) DeVore & Cookman - Introduction, Chapter 1 "Getting Started," Chapter 9 "Preparing the Playing Field: Warm-up and Cool-Down," pg. 103-123. (2) Gallwey - Chapter 1 "Reflections on the Mental Side of Tennis"	Due 9/6 (Tuesday): (1) Weekly Practice Logs & Reading Journal
Week 2 9.5	(1) DeVore & Cookman - Chapter 2 "Opening the Channel: Alignment," pg. 7-18. (2) Gallwey - Chapter 2 "The Discovery of the Two Selves"	Due 9/12: (1) Weekly Practice Logs & Reading Journal
Week 3 9.12	(1) DeVore & Cookman - Chapter 3 "Summoning the Power: Breath" pg. 19-33; from Chapter 12, "Breathing Basics" and "Breathing and Alignment" sections on pg. 174 to top of 177. (2) Gallwey - Chapter 3 "Quieting Self 1"	Due 9/19: (1) Weekly Practice Logs & Reading Journal
Week 4 9.19	(1) DeVore & Cookman - Chapter 4 "Bringing Sound to Life," pg. 35-46. (2) Gallwey - Chapter 4 "Trusting Self 2"	Due 9/26: (1) Weekly Practice Logs & Reading Journal
Week 5 9.26	(1) DeVore & Cookman - Chapter 5 "Tweaking the Filter Settings: Vocal Resonance," pg. 47-72 (2) Gallwey - Chapter 5 "Discovering Technique"	Due 10/3: (1) Weekly Practice Logs & Reading Journal
Week 6 10.3	(1) DeVore & Cookman - Chapter 6 "Creating Music and Flow: Easy Onset, Linking, and Emphasis," pg. 73-83. (2) Gallwey - Chapter 6 "Changing Habits"	Due 10/10: (1) Weekly Practice Logs & Reading Journal
Week 7 10.10	(1) DeVore & Cookman - Chapter 7 "Speech Training: The Lips, the Teeth, the Tip of the Tongue," pp. 85-95. (2) Gallwey - Chapter 7 "Concentration: Learning to Focus"	Due 10/17: (1) Weekly Practice Logs & Reading Journal (2) Recorded Performance & Self-Assessment #1 of 3
Week 8 10.17	(1) DeVore & Cookman - Chapter 8 "Voice as a Metaphor," pp. 97-102. (2) Gallwey - Chapter 8 "Games People Play on the Court"	Due 10/24: (1) Weekly Practice Logs & Reading Journal
Week 9 10.24	(1) DeVore & Cookman - Chapter 10 "Safeguarding the Valuables: Preventing Vocal Injury," pp. 125-148 (2) Gallwey - Chapter 9 "The Meaning of Competition"	Due 10/31: (1) Weekly Practice Logs & Reading Journal
Week 10 10.31	(1) DeVore & Cookman - Chapter 11 "Vocal Success: What to Do in Specific Situations and Environments," pp. 149-172. (2) Gallwey - No reading	Due 11/7: (1) Weekly Practice Logs & Reading Journal
Week 11 11.7	(1) DeVore & Cookman - Chapter 12 "Behind the Scenes: Additional Technical Information," pp. 177-187. (2) Gallwey - Chapter 10 "The Inner Game Off the Court"	Due 11/14: (1) Weekly Practice Logs & Reading Journal (2) Song Study
Week 12 11.14	NO READING (Focus on polishing songs for final)	Due 11/21: (1) Weekly Practice Logs & Reading Journal (2) Song Mapping
Week 13 11.21	NO READING (Focus on polishing songs for final)	Due 11/28: (1) Weekly Practice Logs & Reading Journal
Week 14 11.28	NO READING (Focus on polishing songs for final)	Due 12/5: (1) Weekly Practice Logs & Reading Journal (2) Recorded Performances & Self-Assessment #2 and #3 of 3
Week 15 12.5	NO READING (Focus on polishing songs for final)	Due 12/12: (1) Weekly Practice Logs & Reading Journal (<u>only</u> Music Majors & Scholarship recipients)
Week 16 12.12	Juries - Date TBD	