C. Day 3: music
1. Goals
   a. Study the work as a piece of music apart from the text or rhythm
   b. Study the work’s *haupteffekt* – the overall effect of the piece
   c. Memorize the melody
   d. Begin to form definite ideas of how you want to affect your audience
2. Tasks
   a. Divorce yourself entirely from the text and rhythm for the time being
   b. Concentrate solely on musical considerations:
      (1) Melody
      (2) Dynamics
      (3) Phrasing and shape of line
      (4) Tempos and expression markings
      (5) Pay close attention to the interplay of the melodic and the accompaniment
   c. Continue to memorize the text

D. Day 4: melody, rhythm, and text
1. Goals
   a. Artistically fuse together the melody, rhythm and text
   b. Begin approaching complete memorization
   c. Make a concerted effort to artistically “own” the piece
2. Tasks
   a. Study all elements within the framework of the accompaniment
   b. Memorize all elements
   c. Interpret the piece artistically
      (1) Ask what you can do to make this work yours personally
      (2) Consider those strong points and capitalize on those aspects of your delivery
      (3) Consider your weak points and seek to improve in those areas
   d. Listen to as many other renditions of the piece as you can find

How to Prepare Solo Vocal Literature

A. Day 1: text
1. Goals:
   a. Come to a complete understanding of your piece’s text
   b. Be able to read through the text at a fairly rapid pace with all nuances of diction intact
   c. Begin memorization of text
2. Tasks
   a. Translation (if your work is in a foreign language)
      (1) Make a literal, word-by-word translation of the text, and write that translation in your music above or below the vocal line; do not depend on an preexisting rhymed translation!
      (2) Understand what your text is about in general: the story line or the general sentiment
   b. Diction
      (1) Get help from someone who can pronounce the diction correctly (perhaps a diction tape from your teacher)
      (2) Work to become completely secure with pronunciation and nuance
   c. Memorization
      (1) Write out the text of the piece in poem form on a 4x6 card.
      (2) Write the original text on one side
      (3) Write a transliterated pronunciation on the other side (use a method that makes sense to you; if you don’t know IPA, come up with your own method)
      (4) Carry the 4x6 card with you *everywhere* as you memorize your piece

B. Day 2: rhythm and text
1. Goals
   a. Be able to correctly execute all rhythmic aspects of your piece
   b. Be able to unify the diction from day 1 with the rhythm
2. Tasks
   a. Take rhythmically difficult portions of the music apart
   b. Carefully couple the diction with the rhythm
   c. Continue to memorize the text

C. Day 3: music
1. Goals
How to Prepare Solo Vocal Literature

A. Day 1: text
   1. Goals:
      a. Come to a complete understanding of your piece’s text
      b. Be able to read through the text at a fairly rapid pace with all nuances of diction intact
      c. Begin memorization of text
   2. Tasks
      a. Translation (if your work is in a foreign language)
         (1) Make a literal, word-by-word translation of the text, and write that translation in your music above or below the vocal line; do not depend on an preexisting rhymed translation!
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B. Day 2: rhythm and text
   1. Goals
      a. Be able to correctly execute all rhythmic aspects of your piece
      b. Be able to unify the diction from day 1 with the rhythm
   2. Tasks
      a. Take rhythmically difficult portions of the music apart
      b. Carefully couple the diction with the rhythm
      c. Continue to memorize the text

C. Day 3: melody
   1. Goals
      a. Study the work as a piece of music apart from the text or rhythm
      b. Study the work’s *haupteffekt* – the overall effect of the piece
      c. Memorize the melody
      d. Begin to form definite ideas of how you want to affect your audience
   2. Tasks
      a. Divorce yourself entirely from the text and rhythm for the time being
      b. Concentrate solely on musical considerations:
         (1) Melody
         (2) Dynamics
         (3) Phrasing and shape of line
         (4) Tempos and expression markings
         (5) Pay close attention to the interplay of the melodic and the accompaniment
      c. Continue to memorize the text

D. Day 4: melody, rhythm, and text
   1. Goals
      a. Artistically fuse together the melody, rhythm and text
      b. Begin approaching complete memorization
      c. Make a concerted effort to artistically “own” the piece
   2. Tasks
      a. Study all elements within the framework of the accompaniment
      b. Memorize all elements
      c. Interpret the piece artistically
         (1) Ask what you can do to make this work yours personally
         (2) Consider those strong points and capitalize on those aspects of your delivery
         (3) Consider your weak points and seek to improve in those areas
      d. Listen to as many other renditions of the piece as you can find

E. Day 5: polish and continue memorization
F. Day 6: polish and complete memorization
G. Day 7: present your polished performance at your lesson
H. Week 2: incorporate those suggestions from your lesson into your performance