

SHEPHERD
UNIVERSITY
School of Music

Performance Studies

PIANO PROGRAM
Area Guide

Fall 2021

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PREFACE

Welcome to the School of Music and to the piano studies program. You are part of a group of dedicated musicians who have a sincere love for making and performing the finest music. The School of Music consists of outstanding and renowned artist faculties who have committed themselves to educating their students with the highest professional musical performance standards in mind.

The faculty shares a universal desire to pass along the rich heritage of performance found in this and other cultures. With this as an understanding, the faculty endeavors to develop in each student the self-confidence, assurance and esteem that will permit him/her to embrace these honored traditions and seek new and diverse means of musical expression and communication.

To achieve these goals, the faculty seeks highly talented and motivated students. Through the discipline acquired in their university studies as musicians and scholars, our students prepare for the great challenges of life, and are provided with the artistic and academic preparation needed for their future musical careers. As musician-artists actively involved in society, we hope to encourage and foster a greater understanding and appreciation of the arts and music and their importance in the lives of all people.

We hope you will find the environment at Shepherd University stimulating and conducive to hard work, inspiration and learning. This guide will acquaint you with the curriculum and policies that the Piano Program has developed over many years. Please use it as a reference tool, which will help answer many of your questions regarding procedures and expectations. We all wish you the best during your time here at Shepherd.

Dr. Yu-Hsuan Liao

Associate Professor of Music
Coordinator of Keyboard Studies
Shepherd University

MUAP 140/340--GENERAL EXPECTATIONS

Below are some statements regarding expectations in applied piano lessons:

Missed Studio Lessons: Attendance at studio lessons is the responsibility of the students. Faculty will make every effort to make up lessons when students present a valid medical excuse or an excuse acceptable to the performance professor. *Lessons missed or cancelled due to last-minute schedule conflicts or inadequate preparation will not be made up, and excessive absences will be reflected in the final grade. In the case of specific schedule conflicts, students may trade lesson times with fellow students within the same studio ahead of time.*

Grading Procedures: Applied lesson grades are determined by the studio teacher. Grades are generally affected by several considerations, including:

- Overall progress in relation to previous study
- Quality of lesson preparation
- Jury preparation and presentation
- Other factors established by individual professors

The relative weight of each of these factors, as they affect the final grade, is left to the discretion of the individual performance professor.

See pp.16-17 for MUAP 140/340 Weekly Lesson Grade

Practice Time. Regular practice is essential to progress and success in the study of piano. Performance, pedagogy and education majors are expected to practice a minimum of two hours daily or approximately 14 hours between lessons. Piano minors or non-majors are expected to practice one hour daily or approximately 7 hours between lessons.

Practice Sight-Reading. The skill of sight-reading is an essential component of musicianship. This skill cannot be taken for granted -- it is not an automatic outcome of practicing memorized repertory. IT MUST BE PRACTICED. Students are expected to practice sight-reading on a regular basis. Spending at least 1 hour a week sight reading music would be advisable. Sources for sight-reading material include library scores, easy repertory books, hymnals, sheet music and music anthologies. Sight-reading is a component of the jury exams and must be completed successfully to graduate. **Be on time.** Students are expected to show up for their private lessons on time. When it is time for your lesson, please knock and come in. Every effort will be made to start and end lessons on time.

Practice Instrument. Students are expected to practice regularly for their classical piano lessons on an acoustic piano, preferably a grand piano. Although this may not always be convenient and since many students own digital keyboards, reported practice time should be practiced on an acoustic piano only and not a digital keyboard.

Warming up before a lesson. Students are expected to warm-up *before* lessons. At the

very least, this means spending 10-15 minutes playing some exercises, scales and slowly playing through the pieces that will be studied in the private lesson.

Accompanying. Piano Majors are encouraged to accompany at least one vocal or instrumental student each semester.

Additional Attendance Requirements for Piano Students:

It is the sincere hope of the faculty that these requirements will encourage students to explore the breadth of the piano experience available both on and off campus.

PERFORMING ENSEMBLES

Ensembles are an integral component of the performance program at Shepherd University, as they provide training in many areas important to the performer. The opportunity to strive for and perform solo assignments.

The environment to develop versatility and technical ability to move quickly and easily between ensemble and solo playing.

The occasion to develop confidence in new vocal and instrumental techniques. Good rehearsal techniques, using the same studio methods in ensemble as in solo performance.

Proper pacing.

A variety of musical styles.

The concept of working together as a team.

COMPETITIONS

Shepherd Students are encouraged to take advantage of the special opportunities offered by competitions. Students should always consult with their applied instructor(s) or ensemble coaches before entering any competitive event.

PIANO JURY EXAMINATIONS

1. Sign-up sheets with specific jury dates and times are posted on the department bulletin board in advance of juries.
2. Students should consult with their performance teacher concerning specific jury requirements for technique and repertoire (see supplements in this guide).
3. Students are excused from presenting a jury during the semester in which they have performed or will perform a solo recital.

The requirements for juries are designed to be cumulative; as you progress through your Musical study, we expect more of you. Jury repertoire requirements are intended to assist you and your instructor in setting goals. Serious applied study should NOT be limited to preparation for juries. At least three faculty members (usually more) will be present at the juries. Each will give a performance level that adheres to the guidelines in the supplement. Juries are approximately ten minutes long. Students will perform technical requirements; two contrasting works from memory and complete a required sight-reading example at the appropriate level. Failure to pass the sight-reading component will limit the student's advancement in the level system.

Excused Jury Examinations

Students are excused from presenting a jury during the semester in which they have performed or will perform a solo recital. Students who are not piano majors or music majors should consult with their teacher regarding jury examinations.

Jury Examination Make-up

A student who cannot perform for the jury at the end of the semester may make up the examination at the discretion of the instructor and the Coordinator of Keyboard Studies. The make-up examination must take place within the first two week of the next semester in which the student registers for performance study.

PIANO PRACTICE ROOMS & PIANO MAINTENANCE

The practice rooms in the Creative Arts Center (Frank Center) are primarily for the use of music majors currently enrolled at Shepherd University. There are many more people wanting to use these rooms than there are rooms available. Peak hours are generally between 1:00-4:00 p.m. and 7:00-10:00 p.m. Private teaching is allowed in the practice rooms only by those students approved for teaching through the Shepherd Community Music Program. Violators should be reported to the music administrator or department chair. In the case of after hours infractions, security should be contacted. If students are out of their room for longer than 15 minutes, that room may be forfeited. Finally, there should be no eating, drinking, or smoking in the practice rooms. Smoking is prohibited in ALL public buildings on the Shepherd University campus.

Please email any problems or pianos that need to be tuned to the Coordinator of keyboard Studies.

APPLIED PIANO

Technique requirements

**These are the basic requirements for each performance level. Students may play more difficult segments at the discretion of the instructor.*

**Students should also use Hanon, Czerny, and etudes by other composers in their daily practice.*

**Scales accented in 4; *Chromatic Scales accented in 6.*

**Four-note chords and arpeggios accented in 4.*

LEVEL I

KEYS Chosen from: C, D, E, F, G, A, B Major and minor

Single-Note Scales: Two octaves, hands together, parallel motion

Chromatic Scale: 2 octaves, hands together, parallel motion.

Broken Chords: Three-note chords in all positions, one octave

Block chords: Three-note chords in all positions, one octave

LEVEL II

KEYS Chosen from: C, D, E, F, G, A, B Major and minor;

Db & Gb Major, Bb & Eb minor.

Single-Note Scales: Four octaves, parallel motion

Chromatic Scale: 4 octaves, parallel motion.

Broken Chords: Four-note chords in all positions, two octaves

Block chords: Four-note chords in all positions, two octaves

Russian Broken Chords: Four-note chords in all positions, two octaves

Arpeggios: Two or Three octaves, parallel motion; white keys only.

LEVEL III

ALL MAJOR OR MINOR KEYS unless otherwise specified.

Single-Note Scales: Russian pattern on white-key M/m; four octaves, parallel motion on black-key majors and minors.

Chromatic Scale: Russian pattern in unison.

Broken Chords: Four-note chords in all positions, four octaves

Block chords: Four-note chords in all positions, four octaves

Russian Broken Chords: Four-note chords in all positions, four octaves

Arpeggios: Four octaves, parallel motion.

Double Octave Scales: Two octaves, parallel motion, white-keys only.

LEVEL IV

ALL MAJOR OR MINOR KEYS unless otherwise specified.

Single-Note Scales: Russian pattern.

Chromatic Scale: Russian pattern in unison.

Broken Chords: Four-note chords in all positions, two octaves, use the first six chords of the Russian Harmonic pattern on white key positions only. Four octaves on black keys.

Arpeggios: Russian Pattern.

APPLIED PIANO

Technique requirements

LEVEL IV (continued)

Block chords: Four-note chords in all positions, two octaves, use the first six chords of the Russian Harmonic pattern on white key positions only. Four octaves on black keys. Russian Broken Chords: Four-note chords in all positions, two octaves, use the first six chords of the Russian Harmonic pattern on white key positions only. Four octaves on black keys.

Double Octave Scales: Two octaves, parallel motion.

Broken Octave Scales: Two octaves; white keys only.

LEVEL V

ALL MAJOR OR MINOR KEYS unless otherwise specified.

Single-Note Scales: Russian pattern with transitions through Ab/f.

Chromatic Scale: Russian pattern in unison. Add 3rds, 6ths, and 10ths in parallel motion.

Broken Chords: Four-note chords in all positions, two octaves, use the first six chords of the Russian Harmonic pattern.

Block chords: Four-note chords in all positions, two octaves, and use the first six chords of the Russian Harmonic pattern.

Russian Broken Chords: Four-note chords in all positions, two octaves, use the first six chords of the Russian Harmonic pattern.

Arpeggios: Use the first six chords of the Russian Harmonic Pattern in parallel motion on white keys. Russian pattern starting on black keys

Double Octave Scales: Two octaves, parallel motion, with transitions through Ab/f.

Broken Octave Scales: Two octaves, parallel motion, with transitions through Ab/f.

Double Thirds: 2 octaves, parallel motion. C, G, D, A, E Major and minor.

LEVEL VI

ALL MAJOR OR MINOR KEYS unless otherwise specified.

Single-Note Scales: Russian pattern with transitions.

Chromatic Scale: Russian pattern in unison, 3rds, 6ths, and 10ths.

Broken Chords: Four-note chords in all positions, four octaves, use the first six chords of the Russian Harmonic pattern.

Block chords: Four-note chords in all positions, two octaves, and use the first six chords of the Russian Harmonic pattern.

Russian Broken Chords: Four-note chords in all positions, four octaves, use the first six chords of the Russian Harmonic pattern.

Arpeggios: Use the first six chords of the Russian Harmonic Pattern in parallel motion on white keys. Russian pattern starting on black keys

Double Octave Scales: Two octaves, parallel motion with transitions.

Broken Octave Scales: Two octaves, parallel motion, with transitions.

Double Thirds: 2 octaves, parallel motion. White key majors and minors.

SELECTED ETUDES by Moszkowski, Op. 72 (F Major, g minor, C Major)

APPLIED PIANO

Technique requirements

LEVEL VII

ALL MAJOR OR MINOR KEYS unless otherwise specified.

Single-Note Scales: Russian pattern with transitions. 3 pairs

Chromatic Scale: Russian pattern in unison, 3rds, 6ths, and 10ths.

Broken Chords: Four-note chords in all positions, two octaves, and use all eleven chords of the Russian Harmonic pattern on white keys; six chords on black keys. Block chords:

Four-note chords in all positions, two octaves, use all eleven chords of the Russian Harmonic pattern on white keys; six chords on black keys.

Russian Broken Chords: Four-note chords in all positions, two octaves, and use all eleven chords of the Russian Harmonic pattern on white keys; six chords on black keys.

Arpeggios: Use the first six chords of the Russian Harmonic Pattern in parallel motion on white keys. Russian pattern starting on black keys

Double Octave Scales: Two octaves, parallel motion with transitions.

Broken Octave Scales: Two octaves, parallel motion, with transitions.

Double Thirds: 4 octaves, parallel motion.

Double Sixths: Two octaves with transitions, through Ab/f

*ETUDE: Brilliant Etude selected from the following:

Czerny Op. 740, Clementi Gradus ad... , Moszkowski Op. 72 , Chopin Op. 10 or 25

Schumann Op. 3 or 10 , Liszt Paganini, et. al. , Scriabin Op. 8, 42, or 65 ,

Rachmaninoff Op. 23, 32, 33, or 39 ,Debussy Etudes (except No. 10)

LEVEL VIII

ALL MAJOR OR MINOR KEYS unless otherwise specified.

Single-Note Scales: Russian pattern with transitions. 6 pairs

Chromatic Scale: Russian pattern in unison, 3rds, 6ths, and 10ths.

Broken Chords: Four-note chords in all positions, four octaves, use all eleven chords of the Russian Harmonic pattern.

Block chords: Four-note chords in all positions, two octaves, use all eleven chords of the Russian Harmonic pattern.

Russian Broken Chords: Four-note chords in all positions, four octaves, use all eleven chords of the Russian Harmonic pattern.

Arpeggios: Use all eleven chords of the Russian Harmonic Pattern in Russian pattern on white keys, parallel motion on black keys.

Double Octave Scales: Two octaves, parallel motion with transitions, 6 pairs.

Broken Octave Scales: Two octaves, parallel motion, with transitions, 6 pairs.

Double Thirds: 4 octaves, parallel motion with transitions and/or in Russian Pattern.

Double Sixths: Two octaves with transitions.

*ETUDE: Brilliant Etude selected from the following:

Czerny Op. 740, Clementi Gradus ad parnassum, Moszkowski Op. 72 , Chopin Op. 10 or 25

Schumann Op. 3 or 10 , Liszt Paganini, et. al. , Scriabin Op. 8, 42, or 65 ,

Rachmaninoff Op. 23, 32, 33, or 39, Debussy Etudes (except No. 10)

Repertory Appropriate for Piano Secondary Study

*This is a guideline for suggested repertoire in the level system, it is not meant to be a comprehensive list. Please consult your applied instructor for further direction.

2 Bach Inventions (unless studied previously),
1 Bach Prelude and Fugue,
1 complete sonata by Haydn, Mozart or Beethoven, plus 1 movement from a sonata by those composers, 3-5 Chopin, 1 Chopin Nocturne, 1 Chopin Etude, Schumann piece, 1 Brahms piece, 1 Debussy Prelude or other work by Debussy,
1 20th century piece (not Rachmaninoff), 1 work by an American Composer, 1 piece written after 1990, 1 movement of a concerto.

*Other repertory will be assigned on an individual basis.

Early Beginner Level—Level 1

Bartok: First Term at the Piano
Bartok: For Children, Vol. 1
Kabalevsky: A Game, Waltz
Easier pieces by Diabelli, Czerny, Turk
*Method book material at level 1 or 2

Intermediate Beginner Level—Level 1+

Bach: Notebook for Anna Magdalena Bach (Minuets)
Bartok: First Term at the Piano
Clementi: Sonatina in C
Dello Joio: Suite for the Young
Schumann: Album for the Young (Wild Horseman, Melody)
Easier pieces, by Bertini, Burgmuller, Czerny, etc.
*Method book material at level 1 or 2

Advanced Beginner Level—Level 2-

Bach: Notebook for Anna Magdalena Bach (Polonaise) 12 Little Preludes
Bartok: Mikrokosmos, Vol. 3
Beethoven: Sonatina in G
Burgmuller: 25 Easy Studies
Clementi: Sonatina in G
Kabalevsky: 10 Children's Pieces
Schumann: Album for the Young
(Siciliano)
*Method book or graded anthology material at level 2 or 3.

Repertory Appropriate for College Level Piano Majors

LEVEL 2

Bach Inventions in C, F
Bartok: Mikrosmos, vol. 4
Beethoven: Sonatina (complete)
Chopin Preludes: A Major, B Minor, E Minor
Clementi Sonatina, Op. 36, Nos. 3-6
Copland: Young Pioneers, Sunday Afternoon Music
Grieg: Lyrical Piece, Vol. II
Haydn: Minuets, Scherzi, Sonatinas
Khatchaturian: Adventures of Ivan
Mozart: Viennese Sonatinas
Schumann: Album for the Young
Tcherepnin: Bagatelle, #1

LEVEL 3

Bach: Inventions, Nos. 13, 14, French Suite #1, Sarabande, English Suite #5, Passepied
Mikrosmos, Vols 4 & 5
Beethoven: Bagatelles, 2 Easy Sonatas Op. 49
Chopin Preludes, easier Mazurkas, Waltzes (post.)
Handel: Courante in G, Prelude in G
Haydn: easier sonata/divertimenti movements
Mendelssohn: 6 Pieces for Children, Op. 72
Schumann: Forest Scenes
Debussy: Children's Corner

LEVEL 4

Bach: Suite Movements
Beethoven: Sonata, Op. 2 No. 1, and Bagatelles
Brahms: Waltzes
Chopin: Preludes, Waltz in c#
Debussy: Golliwogg's Cake Walk, Girl with the Flaxen Hair
Field: Nocturne in Bb
Faure: Berceuse, Op. 56, #1
Handel: Suite in d minor
Haydn: Sonata movements
Ibert: Petite Suite, Histoires
Kabalevsky/Khatchaturian: Sonatina (complete)
Mendelssohn: Venetian Boat Songs: Op. 19, No. 6; Op. 30, No. 6
Scarlatti: Selected sonatas
Poulenc: Trois mouvement perpetuels
Prokofieff: Harp prelude

LEVEL 5

Bach: Well Tempered Clavier, Nos. 2, 5

Beethoven: Sonata

Debussy: Preludes

Haydn: Sonata in D

Liszt: Consolations

Mozart: Sonata, K. 283

Chopin: Mazurkas: Op. 7, #1; Op. 7, #2; Op. 33, #4; Op. 67, #4 ; Op. 68, #2

Chopin: Nocturnes: Op 55, No. 2

Mendelssohn: Songs without Words--Op 62, #3; Op 67, #6; Op 62, #1; Op 103, #3

Shostakovich: Fantastic Dances

Villa-Lobos: Polichinelle

LEVEL 6

Bach: Well Tempered Clavier, French Suites

Bartok: Mikrokosmos, vol. 6

Beethoven: Sonatas Op. 10 No. 1, Op. 13, Op. 14

Debussy: Pour le piano (prelude, sarabande)

Granados: Danzas Espanolas, Op. 37

Haydn: Sonata in F Major, No. 23

Mozart: Sonata, K. 332

Chopin: Impromptus Op. 29, 66

Liszt: Liebestraume, La Chasse

Ravel: Le Tombeau de Couperin: (Minuet), Sonatine (Minuet)

Scarlatti: Sonatas Schubert: Impromptu Op. 90 Nos. 2, 3

Schumann: Romanze in f#

*Levels 7 & 8 should consist of a well-balanced program of works that would constitute a successful junior/senior recital, competition program or graduate school audition. In general, it should encompass the following:

1. A major baroque work (complete suite; prelude & fugue).
2. A Complete sonata from the Classical period by Beethoven, Haydn or Mozart.
3. A major work or group of works from the Romantic period (works by Chopin, Schumann, Liszt, Brahms or Rachmaninoff).
4. A work or works in a contemporary idiom (this includes impressionistic music).
Representative composers include: Debussy, Ravel, Copland, Poulenc, Stravinsky, Prokofieff, Kabalevsky and others.

KEY SCHEME FOR PRACTICING

DAY 1

- Option 1 C M/m OR C# M/Mm
- Option 2 2 pairs: C/a, F/d
- Option 3 3 pairs: C/a, F/d, Bb/g
- Option 4 Chromatics: C, C#

DAY2

- Option 1 D M/m OR Eb M/m
- Option 2 2 pairs: Eb/ c, Ab/f
- Option 3 3 pairs: Eb/c, Ab/f, Db/ bb
- Option 4 Chromatics: D, D#

DAY3

- Option 1 E M/m OR F#M/m
- Option 2 2 pairs: Eb/c, Ab/f
- Option 3 3 pairs: Gb/eb, B/g#, E/c#
- Option 4 Chromatics: E, F

DAY 4

- Option 1 F M/m OR G#M/m
- Option 2 2 pairs: Db/b, Gb, eb
- Option 3 3 pairs: A/f#, D/b, G/e
- Option 4 Chromatics: F, F#

DAY 5

- Option 1 G M/m OR BbM/m
- Option 2 2 pairs: B/g#, E/c#
- Option 3 3 pairs: C/a, F/d, Bb/g
- Option 4 Chromatics: G, G#

DAY 6

- Option 1 A M/m OR C#M/m
- Option 2 2 pairs: A/f#, D/b,
- Option 3 3 pairs: Eb/c, Ab/f, Db/ bb
- Option 4 Chromatics: A, A#

DAY 7

- Option 1 B M/m OR EbM/m
- Option 2 2 pairs: G/e, C/a---continue around the circle
- Option 3 3 pairs: Gb/eb, B/g#, E/c#
- Option 4 Chromatics: B, start over

Practice Tips

Take a section, and play each hand separate until you can do it well. Then play it hands together until you can do that well.

ADVANTAGES:

Playing each hand separate is easier.

The left hand can be weaker and just fumble along without being noticed too much.

Giving it special attention will strengthen it. **WHEN TO USE IT:**

Usually you should only use this method if you are having trouble playing hands together, or having particular trouble with one hand in a certain section. In sections where you can, it is usually better to start out with both hands.

Hands separate practice works well with hymns, polyphonic pieces (for instance, fugues), and any piece where the hands are fairly independent.

Finger groups. Like Stops (see previous topic), but you group according to fingering patterns instead of rhythm. For instance, a C Major scale, right hand, could be practiced like this (notating finger numbers):

1 2 3 [STOP] 1 2 3 4 5 4 3 2 1 [STOP] 3 2 1

This is stopping at the end of each finger group. Another method is to go one note further, that is, stop on the first note of the new finger group, instead of the last note of the previous finger group. On the C Major scale, it would look like this: 1 2 3 1 [STOP] 2 3 4 5 4 3 2 1 3 [STOP] 2 1

ADVANTAGES:

The stop gives you time to evaluate, think, and plan ahead. Helps you learn fingering thoroughly. Helps you memorize (you are breaking it up into small, easily digestible chunks).

Concentrate your attention on the most difficult point of any finger passage (the point where you pass the thumb under).

Practice without the pedal. If a certain passage is usually played with the pedal, play it without the pedal.

ADVANTAGES:

You can hear things more clearly, particularly wrong notes and unevenness. If it sounds good without the pedal, maybe it will sound even better with the pedal.

WARNINGS:

If you try too hard to connect the notes when you're playing without the pedal, this can lead to tension ("holding" notes when you don't need to). "Holding" the notes too long can, paradoxically, lead to phrases that don't have the line and smoothly flowing legato you

are aiming for. Often the smoothest flowing legato (especially in passages with chords or octaves, as opposed to a single melodic line) is not achieved by using your fingers to hold

the notes to their full-notated value. It is quite common for the fingers and hand to hold the notes for, say, 1/4 to 3/4 of their written value. The pedal makes the connection the fingers don't. So, when practicing without the pedal, do not expect or try to make these kinds of passages have the kind of ultra-connected sound they will have when you add the pedal.

Visualize. Start with a piece you have memorized. Close your eyes and try to imagine yourself playing it at the piano. Imagine the piano keys, and your hands playing them. Try to make it just as vivid in your mind as it is when you actually do it. Visualizing is one of the best practice methods, but it takes a lot of thinking! Here are some ways to make it a little easier:

Visualize just one hand at a time. This is much easier than doing both hands. Visualize only a short passage at a time. Play it, then try to visualize, then play it again. Keep doing this until you can visualize it very clearly. Look at the music while you visualize. This builds up your visual image, but you don't have to have it memorized first. In fact, it will help you memorize it more easily. Try tabletop practice, that is, play your piece away from the piano. You simply imagine the sound and feel of a real piano as your fingers play on the tabletop. If you can play a piece or a passage this way, you really know it! Exercising your brain is just like exercising a muscle: with visualization, you have to start out with just a little bit, and then gradually work your way up.

ADVANTAGES:

Visualization makes a clear visual image and improves memory. Mentally practicing the music gives your hands a rest, while giving your brain a workout.

Use Variety. The main organ you are exercising when you practice the piano is not your fingers, hands, or arms. It is your brain. Any one method—no matter how good—will cause the brain to tune out if used over and over for hours on end. Practicing should be a creative and fun time, not just a dull routine. By varying your practice techniques, you can keep your mind absorbed longer. You will then retain much more of what you practice. Practicing in a variety of ways, with a variety of touches, builds and strengthens your memory. Many pianists complain of memory difficulties when they have to play on a piano with a different feel than the one they are used to. If you have practiced your piece soft, loud, staccato, legato, with and without pedal, with five different kinds of stops, hands separate, visualized it, counted it, recorded it, played it with metronome at a variety of tempos, and practiced in small and large sections until they were flawless—you probably won't have that problem. You will be used to playing your piece with a variety of touches and in a variety of situations (psychologists call this "overlearning"). Usually, when practicing, you don't need to repeat each practice method over and over; what you need to do is repeat each method until you can do it well—with no mistakes, a good sound, and good technique (SOUND, FEEL, and LOOK). Then move on to a different method. This will give more variety to your practice, as well as giving you a series of practical, small goals to aim for and achieve in your daily practice.

Plan on Working. Many pianists don't like to use practice techniques such as these because they feel their practice becomes too regimented—they want to "just play." They may become converts after trying these techniques for a few months and discovering that

they are learning their music 2-3 times faster than before and having better performances of the music they are learning. At this point they may begin to plan and regiment all of their practice time because they see how effective it is. As with everything else in practicing, pianists should keep a balance between using planned, regimented practice techniques and "just playing" ("just playing" would fall under the "whole" of whole-part-whole).

But pianists should realize that not every moment of their practicing is going to be fun and games. Learning music is a lot more fun than many things in life, but like every other worthwhile field of human endeavor, there is a lot about learning to play the piano that is simple, down and dirty, repetitive, no-fun, difficult, boring work.

For pianists, the talent for sticking with this kind of difficult, repetitive, and boring work is more important than just about any other musical talent.

Use a good reading light when practicing with music.

A light makes reading easier. You won't feel exhausted after reading for a long period of time.

MUAP 140 & 340 Weekly Lesson Grade

Semester/Year:

Student Name:

	Date	Technique 20%	Repertoire 40%	Progression 40%	Notes	Total 100%
Lesson 1						
Lesson 2						
Lesson 3						
Lesson 4						
Lesson 5						
Lesson 6						
Lesson 7						
Lesson 8						
Lesson 9						
Lesson 10						
Lesson 11						
Lesson 12						
Lesson 13						

1:10						X1
Jury						X3

The average of 11 regular lesson-grades (the highest grades of 13 lessons), 1:10 (counts 1 lesson grades) and Juries (counts 3 lesson-grades) would be your final grade for this class.