COURSE OBJECTIVES

1) To encourage the development of musicality and expressiveness.

2) To establish helpful practice habits by reporting your practice hours.

3) To "polish" a few pieces to a high degree.

4) To "try out" several pieces to gain exposure to standard literature and to aid in sight reading development.

5) To increase knowledge of the use of the body (arm, forearm and torso) as related to technique.

6) To increase knowledge of individual composers and performance style practices as related to interpretation.

7) To gain exposure to and appreciation of a broad range of repertoire including world music, modern music and music by women composers.

8) To prepare for a junior or senior piano recital.

9) To increase sight reading skill through specific assignments.

REQUIRED MATERIALS

The Brown Scale Book - published by Frederick Harris Music
Lesson Notebook
Pencil
Metronome
Repertoire Books as assigned - photocopies are not permitted as a permanent substitute
Four Star Sight Reading and Ear Training (appropriate level).
Boris Berlin, Harris
Places to Order Music

1. i) Music Time  1-800-932-0824/musictime.com or  
   ii) Burt & Co  1-800-548-2878/burtnco.com  
      - no sales tax  
      - are shipping charges ($3-$4)

2. Hutchins and Rea  1-800-753-BACH or 770-455-3130  
   - has GA sales tax  
   - no shipping charges IF you travel to Atlanta

COURSE REQUIREMENTS

1) Repertoire  
   To be determined by the student and the professor to fit the  
   individual student's growth and interests. One piece from each of  
   the four standard periods should be learned. Assigned repertoire  
   and technique level is adjusted to fit the varying needs of  
   students.

2) Practice Requirements  
   Students registered for two credits must practice two  
   hours/day for 6 days of the week (12 hrs/wk). Students registered  
   for one credit must practice one hour per day for 6 days of the  
   week (6 hrs/wk). (similarly for 3 credits). Performance majors  
   must add to these times. The most important practice day is the  
   SAME day as your lesson so that you can remember what occurred.  
   Please feel free to stop by and see me if you have any questions  
   in between your lessons. It is very important to follow the  
   practice plan established at the lesson and recorded in your  
   lesson notebook. Remember, practice does NOT make perfect, but  
   rather "PERFECT practice makes perfect (Robert Pace)". This is a  
   recommended practice plan:  
   1. OBSERVE what was correct and incorrect.  
   2. DIAGNOSE why things were incorrect.  
   3. PRESCRIBE how to fix the problem.  
   4. EXECUTE the prescription.  
   5. EVALUATE its effectiveness.

3) Attendance Policy  
   Students must be punctual and attend all lessons. Excused  
   absences are given for documented (in writing) illnesses, extreme  
   emergencies, concert tours, and deaths. Students who miss lessons  
   for any reason, whether excused or not, or because of the  
   instructor's absence, are not automatically entitled to make-up  
   lessons. Make-up lessons may be scheduled at the instructor's  
   discretion and only when I am given 24 hour advance notice.  
   Please do NOT knock at your lesson time, I will simply open the  
   door. Attendance at ALL studio classes is required for ALL  
   students enrolled in applied piano. Written assignments which are  
   turned in late receive a grade of zero.
4) **Concert Attendance**

Studio members are expected to support other pianists by attending performances by other piano students, their instructors and guest artists.

5) **Level Change and Recital Hearing Policies**

One week prior to your scheduled date you must perform your entire program for me. You must receive a passing grade in order to be ELIGIBLE to perform your Level Change or Recital Hearing.

6) **Committee Establishment Policy**

45 days prior to your Level Change or Recital Hearing you must secure the date, time, location, and committee members. This is ENTIRELY your responsibility. In addition to myself you will need two committee members: one from piano (Adams, Bakos), and one from another area (your choice, choose someone supportive). Both your repertoire and dates must be approved by me.

**EVALUATION**

**Lessons**

Each lesson will receive a grade out of 7% and the best 10 will be kept. It is expected that ALL assigned materials will have been practiced and that you are able to play them at a STEADY tempo. It is expected that you will have followed the assigned practice plan and have made progress towards those goals whether they be technical or interpretive. Excused and teacher absences will receive a grade equivalent to the average lesson grade that you have been receiving.

**Music 1000 Performance**

This is held on specific Mondays at 3:30 in Cashen Recital Hall. You must perform one time each semester and will receive a grade simply for doing this. You may view this as a "run through" for your jury.

**Jury**

This final exam is performed in front of the piano faculty. You will play your assigned technique and at least two memorized, contrasting repertoire pieces.

**Sight Reading**

Each week you will practice assigned pages in the *Four Star Sight Reading* book, using the methodology described at your lesson. 3 times during the semester you will be tested at your lesson.
**Practice Report**
Six times, during the designated week, you will report your practice for a 7 day period (one day off). The report is due at the lesson the following week. Include:

i) date

ii) specific times practiced

iii) total hours practiced per day

iv) total hours practiced for week (be certain is required amount)

**Grading**

Lessons (10 at 7% each)  
Music 1000 Performance  
Jury  
Sight Reading (3 at 2% each)  
Practice Report (6 at 1% each)  
Studio Class Attendance (1% each)  
Big Night Reception Performance  

*Failure to complete the jury will result in an automatic grade of F unless you have an excused absence.*

**IMPORTANT DATES**

Jan 23  
Practice Report #1  
Studio Class: “Scale Fingering and Pitches”

Jan 30  
Sight Reading Test #1

Feb 6  
Practice Report #2

Feb 20  
Studio Class: “Performance Anxiety”

Feb 27  
Practice Report #3

Mar 7  
Research Day (Big Night) Auditions  
Sight Reading Test #2

Mar 13  
Practice Report #4

Apr 3  
Studio Class: “Competition/Jury Preparation”  
Practice Report #5  
Big Night Apr 6

Apr 10  
Sight Reading Test #3

Apr 17  
Practice Report #6

May 1  
Studio Class: “Jury Preparation”

Exam Week  
**Jury** (TBA)