Outline for Applied Lessons
Allison Wiebe Benstead
awiebe6@uwo.ca MB18

COURSE DESCRIPTION:
- Students are responsible for acquainting themselves with Jury Requirements for their instrument:
  http://music.uwo.ca/current_students/undergraduate/departments/music_performance/handbook/jury_requirements.html
- as well as information contained in the Music Performance Studies Handbook:

COURSE SYLLABUS:
- The student has elected this course of study to become a highly skilled, expressive and well-rounded musician through the voice of the piano. Each student is evaluated on his/her performance and proficiency. While everyone’s progress will be different, here are some concrete goals over the course of a semester:
  - The student will be able to technically and artistically perform 30 min of repertoire per term, and are required to perform for memory, with an accumulating jury in April.
  - The student will demonstrate basic background information of his/her performed repertoire that can include such topics as recording artists, historical/biographical background, and analysis. It is imperative to have analyzed each piece prior and during the learning process which will ease the memory of each work.
  - The student should show professionalism and a high level of personal and time commitment to his or her progress.
  - The relationship between the piano and how one uses the body is imperative, each lesson will include the introduction of technical concepts with body movements in mind, and the application of these techniques to the repertoire. Sound production, posture and technical aspects of piano playing will be addressed.

Time Commitment:
- Practice is essential for improvement. Non-performance majors are expected to practice studio instruction material for a MINIMUM of 3-4 hours daily and performance majors 4+ hours minimum as they have more material to cover.
- Students are expected to practice daily and to be well prepared for each lesson. They are required to develop an effective and healthy approach to practicing with consideration that it is a mentally and physically demanding activity, requiring fitness, a daily routine, and regular breaks to maximize efforts and to avoid risks of physical injuries.
- Practice techniques will be discussed in weekly instruction based on individual needs. Keep in mind, it is the quality of practice which determines progress, not merely the number of hours spent at the piano.
COURSE MATERIALS:
Recommended technique books for purchase:
Dohnanyi: Essential Finger Exercises: Editio Musica Budapest
Cortot: Rational principles of pianoforte technique: Salabert Editions

METHODS OF EVALUATION:

• Performance Class/Concert Attendance
  • 5% of grade is based on attendance, performance and participation in each scheduled performance class
  • 5% for the “Concert Attendance Requirement” in MPS Handbook: all students enrolled in performance classes must attend a minimum of 12 concerts per academic year (excluding concerts and performances in which the student is participating). Each student will be given a concert attendance card which will be signed by professors at the end of the various concerts. This requirement will be factored in the performance class grade (the percentage is left up to the instructor).
  • attendance is mandatory and punctuality will be marked
  • you are required to perform for memory and only when prepared enough to perform with a purpose in mind. We will make up a schedule during the first meeting
    • Never abuse this privilege by testing your memory. A more formal approach is required as well – appropriate attire, shoes, and performance etiquette (no unnecessary comments from the stage, etc.) This is all part of the package.
  • the audience will supply oral comments after each performance and hand in written comments after each master class
    • the written comments should be concise and formally written - include at least one helpful suggestion and positive reinforcement for each performance
    • grammar and spelling are considered
  • for oral comments, same rules apply, ask how to pronounce the names and aim for a balance of critiques
  • There will be studio recitals throughout the year that are mandatory, please utilize all opportunities to ensure ease in performing.

• Studio Instruction:
  • The final studio grade will be based on the amount of progress made during the course of the semester, independent learning initiative and attitude/professionalism toward the learning process
  • Based on the ability to understand and integrate concepts and the quality and quantity of work covered
  • Students’ playing relative to requirements of the level
  • Each lesson will be graded, and because the final grade for this portion is an average of all weeks, consistency is crucial.
  • A comprehensive goal for each lesson is necessary, aim to have an idea of what you would like to work on and what goal you would like to accomplish before entering the lesson
• Preparation for each weekly lesson includes sufficient daily practice to accomplish reasonable goals; attentiveness to details discussed at your prior lesson; corrections made to wrong notes, rhythms, etc.; and learning the score with accuracy.
• Half of the jury repertoire must be memorized and performed in master class prior to the end of Term I.

Attendance
• Attendance at weekly lessons and performance class is mandatory, similar to any other regularly scheduled class.
• An unexcused absence of a lesson results in a failing grade for that lesson. Unexcused tardiness will lower a previous week’s grade by an increment. An absence or tardiness is excused only if prior notice is given to the professor for a medical or personal emergency, and a week prior for an academic, school-related conflict.
• If you are aware you will be away, aim to switch with another student and let me know about the change.

Communication
• All of our communication will be via email. Every student is assigned a university email account and will be the only email used, hotmail and other addresses will not be acceptable. You will be responsible for checking your email daily for any messages concerning piano lessons and special events. Please forward your Western Mail to your preferred provider if necessary. It is the student’s responsibility to keep informed.

Physical contact
• Due to the physical nature of playing piano, physical contact will sometimes be necessary in order to correct posture and position while playing. Physical contact is inevitable if you are to properly understand the playing mechanisms and make the necessary adjustments. It is assumed that you will speak up if, at any time, you feel uncomfortable.

Revised August 2015