HANDBOOK

FOR

PIANO MAJORS

(UNDERGRADUATE)



 SUNY Fredonia School of Music

 2023

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 ***Introduction***

Welcome to the study of piano at the Fredonia School of Music! The members of the piano faculty are excited to have you here and are dedicated to helping you meet your musical, pianistic and professional goals. Fredonia offers a first-rate program and facility that will provide you with everything you need to achieve excellence and success as a pianist in the world of music. As the Undergraduate Catalog states, the mission of the School of Music is “to provide the resources and guidance necessary to motivate students to seek excellence in their individual careers in music education, performance, composition, musical theater, music therapy and sound recording.” The program of piano study endeavors to fulfill this mission by providing abundant opportunities for practicing, performing, attending concerts and interacting with an outstanding faculty.

This handbook has been compiled in order to acquaint you with the piano program and to assist you in planning your course of study. It is intended to provide information specifically related to piano majors. Other publications, such as the Fredonia Undergraduate Catalog, the School of Music Handbook, or the Music Education Handbook, can be consulted for information dealing with broader aspects of music study at Fredonia (e.g. theory, major ensembles, FFs, etc.). After studying this handbook you will know what will be expected of you and what you can expect from the piano program. Hopefully it will remain a ready resource for any questions that may arise during your term of study.

###

### Piano Major Options

A student majoring in piano will enroll in one of the following courses of study:

* Performance
* Music Education
* Music Therapy
* Sound Recording Technology (SRT)
* Composition
* Composition with a concentration in Performance[[1]](#footnote-0)
* Bachelor of Arts (BA) in Music (General)
* Bachelor of Arts (BA) in Jazz
* Bachelor of Arts (BA) in Music Entrepreneurship, Technology or Literature

 Each of these has its own particular set of requirements. This handbook will address how piano requirements apply to each of these curricula.

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###  2. Piano Jazz Majors

Piano majors who are enrolled in the BA in Jazz program are required to take a minimum of

 two semesters of classical piano (MUS 125, 126) with a maximum of four semesters, to be determined by the director of Jazz Studies (who will be one of the jurors at the end-of-semester piano juries). Thereafter their piano study will be exclusively in jazz. Jazz piano majors in Composition, Music Therapy or SRT are normally required to take a minimum of one semester of classical piano (MUS 105) with additional classical study to be determined by the director of Jazz Studies.

 ***3. Objectives for Piano Majors***

In addition to knowledge and skills obtained from the music core curriculum courses

(theory, music history, etc.), upon graduation piano majors are expected to have acquired:

* fluency in playing scales, arpeggios and cadences in all major/minor keys;
* technical facility and ease commensurate with their level of repertoire;
* familiarity and experience with a wide range of the various styles of classical music;
* ability to perform repertoire selections on stage from memory with technical assurance and musical expression;
* skills necessary for collaborative playing (ensemble, sight-reading, familiarity with vocal/instrumental styles, etc.);
* additional skills emphasized in Class Piano such as open score reading and reading from lead sheets;
* a critical ear regarding their own and others’ performances with the ability to give constructive feedback;
* personal interaction skills necessary for success as professional pianists;
* a healthy playing technique which will help avoid future discomfort, pain or injury.

###

###  4. Piano Lessons: Requirements and Policies

Every semester students will provide their studio instructor with their daily schedule, along with other pertinent information such as phone number and email address. The completed information should be given to the studio instructor as early in the first week of the semester as possible, so that the weekly lesson time can be determined.

Performance, Music Education, Composition with Performance Concentration and BA majors will receive a one-hour lesson each week; all others (Music Therapy, regular Composition and SRT) will receive a half-hour lesson each week. Performance, Music Education, Composition with Performance Concentration and General BA majors take four years of piano lessons; Music Therapy majors take two years; regular Composition majors take three years; SRT majors take one year; other BA majors normally take two years. During the freshman year, all piano majors will receive two credit hours per semester for lessons. During the rest of the years, Performance majors will receive three credit hours per semester while everyone else will continue to receive two credit hours.

The studio instructor will try to schedule lesson times so that there will be time beforehand to “warm up.” Students should always come to their lesson warmed up, on time and ready to play. If a student needs to postpone a lesson, the teacher should be notified as much in advance as possible. Make-up lessons will be given in the case of postponement by the teacher, or in case of the student’s illness or other serious and unavoidable reasons; a lesson missed due to the negligence of the student will not be made up.

Students should come to lessons in informal yet modest attire. Gum-chewing is not allowed during lessons or studio classes.

Making audio and/or video recordings of your lessons can be very beneficial and is encouraged!

###

###  5. Juries and Grading

Piano majors are required to play a jury exam at the end of every semester of piano study. The juries are an important opportunity for the student to demonstrate on-going progress in piano technique and musicianship; at the same time, they offer the piano faculty a way to evaluate the student’s accomplishments in piano performance in relation to the particular level of study within the student’s curriculum. The juries also afford an opportunity for the faculty to offer written critiques for the benefit of the student. Factors entering into a faculty evaluation include the student’s quality of preparation, technical security, accuracy, memory and musicality. As a rule, all music must be performed from memory at juries; any exceptions must be approved beforehand by the studio teacher.

All first and second year piano students should be prepared to play scales, arpeggios and cadences appropriate to their level of study at jury time. All Performance and Music Education majors will be expected to perform three compositions from three different stylistic periods; a composition by Bach and a Classical-period sonata movement are required on at least one jury per year. All other majors are expected to perform two compositions from different periods. (Exceptions: piano concerto competition contestants will give a hearing that will suffice as a jury; students giving curricular recitals will play a hearing that will suffice as a jury).

By the time students have completed three years of study, they should have competence in performing (a) all major and minor scales in octaves, thirds, sixths and tenths in a reasonably fast tempo, (b) all major and minor arpeggios in root position and inversions in a moderately fast tempo, and (c) cadences (e.g., I-IV-I6/4-V7-I) in all major and minor keys. Scales and arpeggios are ordinarily performed in juries thus: one octave in quarter notes, two octaves in eighth notes, three octaves in triplet eighth notes, and four octaves in sixteenth notes.

Each student should fill out a jury sheet available from the piano faculty (usually distributed during the last Area recital) and make enough copies so that each faculty member at the jury will have a copy.

 Applied music grades for each semester are determined by the individual piano instructor who will consider the following criteria:

* final jury grade (average of the jury grades given by the faculty members present);
* midterm grade;
* preparation and consistency at lessons;
* evident technical and musical progress in lessons and performances;
* participation in Recital Seminar and in special piano area events.

###  6. Sophomore Barrier

Piano majors who are required to perform a recital as part of their curriculum must pass a barrier at the end of their second year in order to continue in their program. The barrier takes place at the jury that concludes the fourth semester; e.g. MUS 206, 226, or 246 level. After the jury, the piano faculty will judge whether or not the student is ready to continue into the third year of study. Denial into the third year will normally be the result of a history of poor or inadequately prepared jury performances, evident lack of technical and/or musical progress during the first two years, and/or unsatisfactory memorization skills. All of the above are considered and, cumulatively, may result in the judgment that the student is not demonstrating the potential to perform the solo recital element(s) of the curriculum within the normal time. Each student will be notified well in advance of the barrier jury in case of possible problems or deficiencies. A student who fails to pass the barrier may be allowed to repeat that level of study in order to be given a second chance. A second failure will result in dismissal from the piano major course of study.

 ***7. Graduating Recitals***

 The performance of complete solo piano recitals is required of all Performance, Music Education, Composition (with performance track) and BA in Music majors. Recitals are not required for the other majors, but can be given at the discretion of the piano instructor if the student wishes (i.e., non-curricular recitals). As a rule, all music is to be performed from memory. The performer should dress appropriately and follow traditional stage decorum.

 A draft of the printed program is to be approved by the studio instructor before subsequent copies are printed. Any additions to the program, including announcements and encores, must be approved in advance by the instructor.

 Performance majors must successfully perform a Junior Recital (length 30-45 minutes) and a Senior Recital (length 45-60 minutes). Music Education, Composition with performance track, and BA in Music majors must successfully perform a Graduation Recital (length 20-30 minutes), usually in their senior year.

The repertoire chosen for recitals should represent a diversity of style periods and a variety of moods, tempi and keys. Performance majors ordinarily present entire compositions (all movements of a sonata, both movements of a prelude and fugue, etc.). The program may consist of pieces which have been learned at any time during their college piano studies. Works cannot be repeated in subsequent recitals.

 It is the responsibility of each recital student to obtain a recital form for Rosch Recital Hall from the music office and submit it correctly. This should be done as early as possible at the beginning of the semester, as recital dates in the hall fill up quickly. The recital student must check with the studio instructor’s availability before officially requesting a date and time. Each student will also be required to schedule a hearing time, usually two or three weeks ahead of the recital date; the student must fill out a hearing form (available in the music office) and bring copies for all the piano faculty at the hearing. Normally hearings take place on Wednesdays in the 3:00 hour in Rosch Recital Hall. The hearing faculty must give a passing evaluation of the hearing performance before the scheduled recital can take place.

 All matters pertaining to publicity and printing of the programs are the responsibility of the student. (See the School of Music handbook for the required program format.) Succinct program notes may be included at the discretion of the studio professor, who must also approve a draft of the program notes.

###  8. Collaborative Piano Coursework (MUS 201, 202, and 035)

Piano Performance, Music Education, BA in Music and Composition majors are required to take two semesters of Collaborative Skills (MUS 201 & 202) as well as a minimum of two semesters of Piano Ensemble (MUS 035). These courses can fulfill the semester requirement of participation in a major ensemble. Students may choose to continue to take piano ensemble beyond the required two semesters to fulfill their major ensemble requirement. Music Therapy majors are required to take two semesters of Collaborative Skills (201/202), ideally in the sophomore year. SRT majors are encouraged, but not required, to take Collaborative Skills I and II. Students typically take MUS 201/202 in the freshman year, but may postpone to the sophomore year in consultation with their advisor.

The Piano Ensemble course is designed to give appropriate ensemble credit for the accompanying and collaborating that piano majors are asked to do. Each student enrolled in the course is normally required to work with a minimum of three non-pianist students (instrumental or vocal majors) throughout the semester. The piano instructors meet with their students as a group every Thursday at 2:30 PM in the instructor’s studio. During the first half of the semester the time of the group meeting will typically focus on topics related to the art of collaborative music-making (e.g., sight-reading skills, two-piano or four-hand experience, etc.); the second half of the semester usually consists of individual coaching in class with the pianists and their partners, help with accompaniments, etc. Each student is required to perform for the group with each collaborator at least once. In addition to the critique and suggestions of the instructor, feedback from all members of the group is encouraged.

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###  9. Other Ensemble Requirements

In addition to the requirement of Piano Ensemble Class, Performance majors are required to participate in a student chamber ensemble (or in a two-piano/four-hand collaboration, by arrangement with a piano studio professor) for a minimum of four semesters. Performance majors are encouraged to sign up for at least one semester of string chamber ensemble, the organization of which is monitored by a member of the string faculty, and for which half a credit (.5) may be gained. Other ensembles are also possible and encouraged (e.g., piano and woodwinds ensemble), by arrangement with a piano studio professor.

Supervising and grading will be done by the coach of the group. Once scheduled, the student is responsible for attending each coaching session. Absence or tardiness may result in a lowered grade. The student should also schedule weekly rehearsal sessions with the other collaborators involved. A performance of the repertoire will take place in a program with other groups or as part of a student recital.

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###  10. Recital Seminar (MUS 100, 200, 300, 400)

All piano majors are required to attend a Recital Seminar once a week. These seminars consist alternately of a studio meeting and a Piano Area Recital. Students gather in studio meetings with their own teachers in an informal master class setting. Area Recitals involve all piano majors gathered together in Rosch Recital Hall in a more formal recital situation. Within the first two weeks of the semester a weekly schedule of the alternate studio

and area recitals for that semester is posted by the head of the piano area.

Freshmen are required to perform at least once on an Area recital sometime during the year; sophomores are required to perform at least twice on Area recitals. It is expected that juniors and seniors will be performing regularly on Area recitals, especially prior to their own recitals. All piano students should take advantage of the opportunity to perform in Studio recitals on a regular basis.

  ***11. Student Guidelines for Area Recitals***

Performers should dress appropriately – not formally but nicely (no jeans, tee-shirts, tank-tops, sneakers, etc.) for Area recitals. Students should use their own good judgment to know what looks presentable and what looks slovenly. As a rule, performers will come onto the stage from the stage right door (left from the audience). The first two performers should already be backstage; the second performer should open the door for the first (pull the door). Each succeeding performer can go backstage ahead of time, at least one person ahead (push the door!). Performers should not enter or leave the door of the backstage during someone else’s performance, but should wait until the applause.

Each performer should exhibit proper stage decorum: walk briskly, make eye contact with the audience and bow appropriately at the piano before and after the performance. (A smile is always nice!)

Please make sure that you are in consultation with your teacher beforehand if you intend to play on an Area recital, so that your teacher may forward the repertoire information to the faculty member in charge of printing the program in a timely manner.

###  12. Concert Attendance (MUS 120)

All music students are required to attend a minimum of eight concerts per semester for each semester that they are enrolled in studio lessons. A list of approved on-campus concerts is provided early in the semester and is posted on the Music School website. Concert attendance is verified by one’s studio teacher. Off-campus concert attendance will be given credit at the discretion of the student’s studio teacher upon presentation of proof of attendance; outside events must be at or above the quality level of performances from the approved list. Failure to complete the requirement will result in the withholding of a student’s diploma. A wise suggestion is to plan ahead each semester; try to avoid “cramming” at the end of the semester.

###  13. Class Piano for Piano Majors (MUS 415, 416; 317, 318)

 All Performance, Music Education, Composition and BA majors are required to take two semesters of Class Piano for Keyboard Majors (MUS 415, 416); the skills covered in MUS 415 can be tested out at the discretion of the instructor, but MUS 416 is required. Music Therapy majors are required to take two semesters of Class Piano for Music Therapy Majors (MUS 317, 318); the skills covered in MUS 317 can be tested out at the discretion of the instructor, but MUS 318 is required. SRT majors are not required to take MUS 415 and 416.

 ***14. Piano Literature (MUS 420, 421); Piano Pedagogy (MUS 340)***

Piano Performance majors are required to take two courses in Piano Literature; the first covering solo keyboard literature from the Elizabethan period through 1830, and the second covering roughly 1830 to the present. Performance majors are also required to take an introductory course in Piano Pedagogy (MUS 340).

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###  15. Double Majors

Students who choose to pursue a double major must plan to complete the full requirements for both programs. For example, a student earning both Music Education and Performance will need to plan on nine semesters of college work to ensure sufficient time to complete eight semesters of piano lessons as well as a semester for student teaching.

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###  16. Honors Recital / Performer’s Certificate

All piano majors required to perform recitals may be eligible to have their graduating recital designated as an Honors Recital. Alternatively, all piano majors are eligible to apply for a Performer’s Certificate (PC) upon successful completion of two performances.

 The audition for Honors Recital normally takes place at the recital hearing prior to the recital, at which time the attendant piano faculty members will decide whether or not the recital merits the title of “Honors Recital.” The decision of the faculty will be based on the level of excellence demonstrated during the hearing (expressivity and musicality, appropriate style, technical accuracy, reliable memory, etc.). A prospective Honors Recital should be 30 – 40 minutes in length (not including intermission).

All piano majors are eligible to apply for Performer’s Certificate, the award for the highest consistent level of performance given in the School of Music. In order to qualify for a Performer’s Certificate, the student must successfully complete either (1) two recitals of Performance major length or (2) a concerto performance with orchestra (as a winner of the Concerto Competition) plus a recital of 45-60 minutes in length. Application for the PC should be submitted at the end of the semester previous to the semester of the first performance. Approval of candidacy for the award will be given by the piano faculty during a preliminary hearing; final approval for the conferral of the award will be given by a selected music faculty committee who will be in attendance at the performance.

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###  17. Concerto Competition

At the end of every spring semester the School of Music holds a Concerto Competition, the winners of which are entitled to a performance with a School of Music orchestra or the Wind Ensemble in the following school year. Preliminary auditions are held earlier in the spring semester (usually around the end of February) within each instrumental or vocal area. A piano student may prepare a concerto movement not exceeding fifteen minutes in length. (Exceptions to the concerto length can be made with pre-approval.) The conductor of the intended performing ensemble must approve the selection before the preliminary audition; the deadline for submitting a copy of the full score to the conductor is February 15th. The selection must be performed in its entirety from memory at the preliminary audition and approved by the piano faculty. Approved students will participate in the competition which takes place in King Concert Hall in May before a selected School of Music faculty committee.

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###  18. Practice Rooms

Each piano student is guaranteed a daily minimum amount of two hours in a piano practice room. At the beginning of each semester, a sign-up sheet will be posted by the Fredonia Student Keyboard Association (F.S.K.A.), (see no. 19 below); it is the student’s responsibility to sign up for a two-hour period in one of the practice rooms each day. The hours available for reserved practice time are daily from 7 AM to 6 PM. Outside of the sign-up times the practice rooms are available on a first-come-first-served basis. Students’ FredCards will provide access to the practice rooms.

Practice Room Regulations:

* If a student has not shown up for the reserved practice time by ten minutes after the indicated time, then that practice room becomes available to any piano student during that reserved time.
* The practice room must not be vacated longer than ten minutes during the reserved time; otherwise, the student forfeits the remaining time and the practice room becomes available to others.
* The time spent in a practice room should be devoted to practicing. Time spent in conversation, on cell phones, etc., should be kept to a minimum.
* Absolutely no food or drink is to be placed on top of the pianos. One’s belongings, other than piano music, should be kept off the pianos. Care should be taken to avoid scratching or otherwise damaging the pianos.
* ALWAYS MAKE SURE THAT THE WINDOWS ARE CLOSED AND THE DOOR OF THE PRACTICE ROOM IS LOCKED WHEN LEAVING!
* Failure to comply with these regulations may result in the suspension of practice room privileges.

###  19. F.S.K.A.

Fredonia Student Keyboard Association (FSKA) is an acknowledged student group that promotes advocacy and appreciation of piano music and studies. The Association helps to fund bringing guest artists to campus every year to perform and work with piano students in master classes. In addition, FSKA is responsible for coordinating piano practice room sign-outs at the beginning of every semester. Other activities have included: (1) setting up places to perform off campus around the Fredonia Area (giving students a valuable opportunity to perform in front of an appreciative and non-judgmental audience); (2) sponsoring events such as music sales, field trips, and other fun and relaxing activities; 3) staying in touch with other piano majors and alumni through the FSKA Facebook page; music book sales.

 APPENDIX A: Curriculum Sample of Four-year Degree Plan: **Bachelor of Music in PERFORMANCE**
 **Degree Evaluation:** [**https://fredonia.smartcatalogiq.com/2018-2019/Catalog/All-Programs/Music-Performance-Bachelor-of-Music**](https://fredonia.smartcatalogiq.com/2018-2019/Catalog/All-Programs/Music-Performance-Bachelor-of-Music)

 ***1ST YEAR 2ND YEAR***

| **Fall Semester** | **Spring Semester** |  **Fall Semester** | **Spring Semester** |
| --- | --- | --- | --- |
| *Course* | *Credits* | *Course* | ***Credits*** | *Course* | ***Credits*** | *Course* | ***Credits*** |
| MUS 125 Piano Lessons | 2 | MUS 126 Piano Lesson | 2 | MUS 245Piano Lessons | 3 | MUS 246Piano Lessons | 3 |
| MUS 100 Recital Seminar | 0 | MUS 100 Recital Seminar | 0 | MUS 200 Recital Seminar | 0 | MUS 200 Recital Seminar | 0 |
| MUS 120 Concert Attendance | 0 | MUS 120 Concert Attendance | 0 | MUS 120 Concert Attendance | 0 | MUS 120 Concert Attendance | 0 |
| MUS 201 Collab Piano Skills I | 2 | MUS 202Collab Piano Skills II | 2 | MUS 035 Piano Ensemble | 1 | MUS 035 Piano Ensemble | 1 |
| MUS 121 Aural Skills I | 2 | MUS 122 Aural Skills II | 2 | MUS 221 Aural Skills III | 2 | MUS 221 Aural Skills IV | 2 |
| MUS 123 Music Theory I | 3 | MUS 124 Music Theory II | 3 | MUS 223 Music theory III | 3 | MUS 223 Music theory IV | 3 |
| MUS 115 Music Appreciation | 3 | FF Course | 3 | MUS 263 Music West Civilization I | 3 | MUS 264 Music West Civilization II | 3 |
| FF Course | 3 | FF Course | 3 | FF Course | 3 | FF Course | 3 |
| MUED 291 Technology in Music | 2 |  |  |  |  |  |  |
| **Total** | **17** | **Total** | **15** | **Total** | **15** | **Total** | **15** |

***3RD YEAR 4TH YEAR***

| **Fall Semester** | **Spring Semester** | **Fall Semester** | **Spring Semester** |
| --- | --- | --- | --- |
| Course | Credits | Course | Credits | Course | Credits | Course | Credits |
| MUS 345 Piano Lessons | 3 | MUS 346 Lesson | 3 | MUS 445 Piano Lessons | 3 | MUS 446 Piano Lessons | 3 |
| MUS 300 Recital Seminar | 0 | MUS 300 Recital Seminar | 0 | MUS 400 Recital Seminar | 0 | MUS 400 Recital Seminar | 0 |
| MUS 120 Concert Attendance | 0 | MUS 120 Concert Attendance | 0 | MUS 120 Concert Attendance | 0 | MUS 120 Concert Attendance | 0 |
| Major Ensemble | 1 | Major Ensemble | 1 | Major Ensemble | 1 | Major Ensemble | 1 |
| MUS 031 Chamber Ensemble | 0.5 | MUS 031 Chamber Ensemble | 0.5 | MUS 031 Chamber Ensemble | 0.5 | MUS 0331 Chamber Ensemble | 0.5 |
| MUS 340/355 Piano Pedagogy/Practicum | 3 | MUS 347 Junior Recital | 1 | MUS 420 Piano Literature | 3 | MUS 421 Piano Literature | 1 |
| MUS 415 Piano Class | 1 | MUS 416 Piano Class | 1 | Music History Elective | 3 | MUS 447 Senior Recital  | 3 |
|  |  | Music Theory Elective | 3 | FF Course | 3 | FF Course | 3 |
| MUS 231 Conducting I | 2 | FF Course | 3 | FF Course | 3 | FF Course | 3 |
| FF Course | 3 | FF Course | 3 |  |  |  |  |
| **Total** | **13.5** | **Total**  | **15.5** | **Total** | **16.5** | **Total** | **14.5** |
|  | **Grand Total** | **122** |

* 10 FF Courses (30 Credits)
* 120-126 Credits to Graduate

 APPENDIX B(1): Sample of Four-year Degree Plan: **Bachelor of MUSIC EDUCATION (INSTRUMENTAL CONCENTRATION)**

**Please reference the online degree evaluation:** [**https://fredonia.smartcatalogiq.com/2018-2019/Catalog/All-Programs/Music-Education-Bachelor-of-Music**](https://fredonia.smartcatalogiq.com/2018-2019/Catalog/All-Programs/Music-Education-Bachelor-of-Music)

 ***1ST YEAR 2ND YEAR***

| **Fall Semester** | **Spring Semester** | **Fall Semester** | **Spring Semester** |
| --- | --- | --- | --- |
| Course | Credits | Course | Credits | Course | Credits | Course | Credits |
| MUS 125 Lessons | 2 | MUS 126 Lessons 2 | 2 | MUS 225 Lessons | 2 | MUS 226 Lessons  | 2 |
| MUS 100 Recital Seminar | 0 | MUS 100 Recital Seminar | 0 | MUS 200 Recital Seminar | 0 | MUS 200 Recital Seminar | 0 |
| MUS 120 Concert Attendance | 0 | MUS 120 Concert Attendance | 0 | MUS 120 Concert Attendance | 0 | MUS 120 Concert Attendance | 0 |
| MUS 201 Collab Piano Skills I | 2 | MUS 202Collab Piano Skills II | 2 | MUS 035 Piano Ensemble | 1 | MUS 035 Piano Ensemble | 1 |
| MUS 121 Aural Skills I | 2 | MUS 122 Aural Skills II | 2 | MUS 221 Aural Skills III | 2 | MUS 222 Aural Skills IV | 2 |
| MUS 123 Music Theory I | 3 | MUS 124 Music Theory II | 3 | MUS 223 Music Theory III | 3 | MUS 224 Theory IV | 3 |
| MUS 115 Music Appreciation | 3 |  |  | MUS 263 Music History I | 3 | MUS 264 Music History II | 3 |
| MUS 137 and MUS 138 Diction | 1 | MUS 139 and MUS 140 Diction | 1 | MUS 231 Conducting I | 2 | MUS 232 Conducting II | 2 |
| MUED 150 Intro to Music Ed | 0 | MUED 291 Technology in Music | 2 | MUED 210 Guitar | 1 | MUED Guitar | 1 |
| ENGL 100 English Composition | 3 |  |  | MUED 250 Found Music Ed | 2 | MUED 251 Found Music Ed | 2 |
| FF Course | 3 | FF Course | 3 | MUED 255 or 256 Practicum | 0 | MUED 255 or 256 Practicum | 0 |
|  |  |  |  | MUED 252 Child Abuse Reporting | 0 | MUED 253Tobacco/Drug/Alcohol Abuse Workshop | 0 |
| **Total** | **19** | **Total** | **15** | **Total** | **16** | **Total** | **16** |

***3RD YEAR 4TH YEAR***

| **Fall Semester** | **Spring Semester** | **Fall Semester** | **Spring Semester** |
| --- | --- | --- | --- |
| Course | Credits | Course | Credits | Course | Credits | Course | Credits |
| MUS 325 Piano Lessons  | 2 | MUED 326 Piano Lessons | 2 | MUS 425 Lessons\* | 2 | MUED 400 Student Teaching (or Fall Semester) | 12 |
| MUS 300 Recital Seminar | 0 | MUS 300 Recital Seminar | 0 | MUS 400 Recital Seminar\* | 0 |  |  |
| MUS 120 Concert Attendance | 0 | MUS 120 Concert Attendance | 0 | MUS 120 Concert Attendance | 0 |  |  |
| Major Ensemble | 1 | Major Ensemble | 1 | Major Ensemble | 1 |  |  |
|  |  | Recital | 0 |  |  |  |  |
|  |  | MUED 302 Teaching General Mus. | 2 | MUED 300 Found of Music Ed. III | 3 |  |  |
| MUTY 240 Music for child w Disab | 1 | MUED 355 Practicum | 0 | EDU 303 SAVE/DASA/Fire Safety | 1 |  |  |
| MUED 301 Teaching General Mus. | 2 | MUED 128 Instruments for Vocal | 1 | MUED 303 Literacy workshop | 0 |  |  |
|  |  | MUED 302 Gen. Music in Sec. Sch. | 2 | MUED 128 Instruments for Vocal | 1 |  |  |
| MUS 415 Piano Class | 1 | MUS 416 Piano Class | 1 | MUED 356 Practicum | 0 |  |  |
| FF Course | 3 | FF Course | 3 | FF Course | 3 |  |  |
| FF Course | 3 | FF Course | 3 | FF Course | 3 |  |  |
| **Total**  | **13** | **Total** | **15** | **Total** | **14** | **Total** | **12** |
|  | **Grand Total** | **120** |

Appendix B(2): Sample of Four-year Degree Plan: **Bachelor of MUSIC EDUCATION** (**CHORAL CONCENTRATION)**

**Please reference the online degree evaluation:** [**https://fredonia.smartcatalogiq.com/2018-2019/Catalog/All-Programs/Music-Education-Bachelor-of-Music**](https://fredonia.smartcatalogiq.com/2018-2019/Catalog/All-Programs/Music-Education-Bachelor-of-Music)

 ***1ST YEAR 2ND YEAR***

| **Fall Semester** | **Spring Semester** | **Fall Semester** | **Spring Semester** |
| --- | --- | --- | --- |
| Course | Credits | Course | Credits | Course | Credits | Course | Credits |
| MUS 125 Lessons | 2 | MUS 126 Lessons 2 | 2 | MUS 225 Lessons | 2 | MUS 226 Lessons  | 2 |
| MUS 100 Recital Seminar | 0 | MUS 100 Recital Seminar | 0 | MUS 200 Recital Seminar | 0 | MUS 200 Recital Seminar | 0 |
| MUS 120 Concert Attendance | 0 | MUS 120 Concert Attendance | 0 | MUS 120 Concert Attendance | 0 | MUS 120 Concert Attendance | 0 |
| MUS 201: Collab Skills I | 2 | MUS 202: Collab Skills II | 2 | Major Ensemble | 1 | Major Ensemble | 1 |
| MUS 115 Music Appreciation | 3 |  |  | MUS 263 Music History I | 3 | MUS 264 Music History II | 3 |
| MUS 121 Aural Skills I | 2 | MUS 122 Aural Skills II | 2 | MUS 221 Aural Skills III | 2 | MUS 222 Aural Skills IV | 2 |
| MUS 123 Music Theory I | 3 | MUS 124 Music Theory II | 3 | MUS 223 Music Theory III | 3 | MUS 224 Music Theory IV | 3 |
| MUS 137 and MUS 138 Diction | 1 | MUS 139 and MUS 140 Diction | 1 | MUED 252 Child Abuse Reporting | 0 | MUED 253 Tobacco/Drug/Alcohol Abuse Workshop | 0 |
|  |  |  |  | MUED 210 Guitar | 1 | MUED 211 Guitar | 1 |
|  |  |  |  | MUS 231 Conducting I | 2 | MUS 232 Conducting II | 2 |
| ENGL 100 English Composition | 3 | MUED 291 Technology in Music | 2 | MUED 250 Found Music Ed | 2 | MUED 251 Found Music Ed | 2 |
| FF Course | 3 | FF Course | 3 | MUED 255 or 256 Practicum | 0 | MUED 255 or 256 Practicum | 0 |
|  |  |  |  | MUED 203/204 Voice Class  | 1.5 |  |  |
| **Total** | **19** | **Total** | **15** | **Total** | **17.5** | **Total** | **16** |

***3RD YEAR 4TH YEAR***

| **Fall Semester** | **Spring Semester** | **Fall Semester** | **Spring Semester** |
| --- | --- | --- | --- |
| Course | Credits | Course | Credits | Course | Credits | Course | Credits |
| MUS 325 Lessons  | 2 | MUED 326 Lessons | 2 | MUS 425 Lessons | 2 | MUED 400 Student Teaching | 12 |
| MUS 300 recital Seminar | 0 | MUS 300 Recital Seminar | 0 | MUS 400 Recital Seminar | 0 | (or Fall Semester) |  |
| MUS 120 Concert Attendance | 0 | MUS 120 Concert Attendance | 0 | MUS 120 Concert Attendance | 0 |  |  |
| MUS 035 Piano Ensemble | 1 | Major Ensemble | 1 | Major Ensemble | 1 |  |  |
|  |  | Recital | 0 | MUED 300 Found of MusEd. III | 3 |  |  |
| MUS 415 Piano Class | 1 | MUS 416 Piano Class | 1 |   |  |  |  |
| MUED 301 Teaching General Mus. | 2 | MUED 302 Teaching General Mus. | 2 | MUED 128 Instruments for Vocal | 1 |  |  |
|  |  | MUED 356 Practicum | 0 | MUED 303 Literacy workshop | 0 |  |  |
| MUTY 240 Music for child w Disab | 1 | MUED 128 Instruments for Vocal | 1 | EDU 303 SAVE/DASA/Fire Safety | 1 |  |  |
| MUED 391 Elem Choral Reh. Tech. | 3 | MUED 392 Sec. Choral Reh. Tech. | 3 | FF Course | 3 |  |  |
|  |  | MUED 302 Gen. Music in Sec. Sch. | 2 | FF Course | 3 |  |  |
| FF Course | 3 | FF Course | 3 |  |  |  |  |
| FF Course | 3 | FF Course | 3 |  |  |  |  |
| **Total**  | **16** | **Total** | **18** | **Total** | **14** | **Total** | **12** |
|  | **Grand Total** | **127.5** |

Appendix C: Sample of Four-year Degree Plan: **Bachelor of Arts in Music - GENERAL TRACK**

**Important -- There are FIVE additional specializations for this degree that this chart does not reflect: Jazz, Entrepreneurship, Music Technology, History, and Literature. Please reference the online degree evaluation:** [**https://fredonia.smartcatalogiq.com/2018-2019/Catalog/All-Programs/Music-Bachelor-of-Arts**](https://fredonia.smartcatalogiq.com/2018-2019/Catalog/All-Programs/Music-Bachelor-of-Arts)

 ***1ST YEAR 2ND YEAR***

| **Fall Semester** | **Spring Semester** | **Fall Semester** | **Spring Semester** |
| --- | --- | --- | --- |
| Course | Credits | Course | Credits | Course | Credits | Course | Credits |
| MUS 125 Lessons | 2 | MUS 126 Lessons 2 | 2 | MUS 225 Lessons | 2 | MUS 226 Lessons  | 2 |
| MUS 100 Recital Seminar | 0 | MUS 100 Recital Seminar | 0 | MUS 200 Recital Seminar | 0 | MUS 200 Recital Seminar | 0 |
| MUS 120 Concert Attendance | 0 | MUS 120 Concert Attendance | 0 | MUS 120 Concert Attendance | 0 | MUS 120 Concert Attendance | 0 |
| MUS 201: Collab Skills I | 2 | MUS 202: Collab Skills II | 2 | MUS 035 Piano Ensemble | 1 | MUS 035 Piano ensemble | 1 |
| MUS 115 Music Appreciation | 3 |  |  | MUS 263 Music West Civilization I | 3 | MUS 264 Music West Civilization II | 3 |
| MUS 121 Aural Skills I | 2 | MUS 122 Aural Skills II | 2 | MUS 221 Aural Skills III | 2 | MUS 221 Aural Skills IV | 2 |
| MUS 123 Music Theory I | 3 | MUS 124 Music Theory II | 3 | MUS 223 Music Theory III | 3 | MUS 223 Music Theory IV | 3 |
|  |  |  |  | MUS 231 Conducting I | 2 | MUED 291 Technology in Music | 2 |
| FF Course | 3 | FF Course | 3 | FF Course | 3 | FF Course | 3 |
| FF Course | 3 | FF Course | 3 |  |  |  |  |
| **Total** | **18** | **Total** | **15** | **Total** | **16** | **Total**  | **16** |

***3RD YEAR 4TH YEAR***

| **Fall Semester** | **Spring Semester** | **Fall Semester** | **Spring Semester** |
| --- | --- | --- | --- |
| Course | Credits | Course | Credits | Course | Credits | Course | Credits |
| MUS 325 Lessons | 2 | MUS 326 Lessons | 2 | MUS 425 Piano Lessons | 2 | MUS 426 Piano Lessons | 2 |
| MUS 300 Recital Seminar | 0 | MUS 300 Recital Seminar | 0 | MUS 400 Recital Seminar | 0 | MUS 400 Recital Seminar | 0 |
| MUS 120 Concert Attendance | 0 | MUS 120 Concert Attendance | 0 | MUS 120 Concert Attendance | 0 | MUS 120 Concert Attendance | 0 |
| Major Ensemble | 1 | Major Ensemble | 1 | Major Ensemble | 1 | Major Ensemble | 1 |
|  |  |  |  |  |  | Graduation Recital | 0 |
| FF Course | 3 | FF Course | 3 | FF Course | 3 | FF Course | 3 |
| FF/Curricular Course | 3 | FF/Curricular Course | 3 | FF/Curricular Course | 3 | FF/Curricular Course | 3 |
| FF/Curricular Course | 3 | FF/Curricular Course | 3 | FF/Curricular Course | 3 | FF/Curricular Course | 3 |
| FF/Curricular Course | 3 | FF/Curricular Course | 3 | FF/Curricular Course | 3 | FF/Curricular Course | 3 |
| MUS 415 Piano Class | 1 | MUS 416 Piano Class | 1 |  |  |  |  |
| **Total** | **16** | **Total** | **16** | **Total** | **15** | **Total** | **15** |
|  | **Grand Total** | **127** |

 Appendix D: Sample of Four-year Degree Plan: **Bachelor of MUSIC COMPOSITION**

**Important: There are specific requirements for instrumental, voice, and keyboard students. Please reference the Online Degree Evaluation:** [**https://fredonia.smartcatalogiq.com/2018-2019/Catalog/All-Programs/Music-Composition-Bachelor-of-Music**](https://fredonia.smartcatalogiq.com/2018-2019/Catalog/All-Programs/Music-Composition-Bachelor-of-Music)

 ***1ST YEAR 2ND YEAR***

| **Fall Semester** | **Spring Semester** | **Fall Semester** | **Spring Semester** |
| --- | --- | --- | --- |
| Course | Credits | Course | Credits | Course | Credits | Course | Credits |
| MUS 105/125 piano lessons\* | 2 | MUS 106/126 Piano Lessons\* | 2 | MUS 205/225\* Piano Lessons | 2 | MUS 206/226\* Piano Lessons | 2 |
| MUS 100 Recital Seminar | 0 | MUS 100 Recital Seminar | 0 | MUS 200 Recital Seminar | 0 | MUS 200 Recital Seminar - Piano | 0 |
| MUS 120 Concert Attendance | 0 | MUS 120 Concert Attendance | 0 | MUS 120 Concert Attendance | 0 | MUS 120 Concert Attendance | 0 |
| MUS 201: Collab Skills I | 2 | MUS 202: Collab Skills II | 2 | MUS 035 Piano Ensemble | 1 | MUS 035 Piano Ensemble | 1 |
| MUS 121 Aural Skills I | 2 | MUS 122 Aural Skills II | 2 | MUS 221 Aural Skills II | 2 | MUS 222 Aural Skills IV | 2 |
| MUS 123 Theory I | 3 | MUS 124 Music Theory II | 3 | MUS 223 Music Theory III | 3 | MUS 224 Music Theory IV | 3 |
| MUS 129 Beginning Composition | 2 | MUS 130 Beginning Composition | 2 | MUS 227 Composition Lessons | 2 | MUS 228 Composition Lessons | 2 |
| FF Course | 3 | FF Course | 3 | FF Course | 3 | FF Course | 3 |
| MUS 198 Composition Forum | 0 | MUS 199 Composition Forum | 0 | MUS 298 Composition Forum | 0 | MUS 299 Composition Forum | `0 |
| MUS 310 Composition Lab | 1 | MUS 311 Composition Lab | 1 | MUS 312 Composition Lab | 1 | MUS 314 Composition Lab | 1 |
| MUS 115 Music Appreciation | 3 |  |  |  |  |  |  |
| **Total** | **18** | **Total** | **15** | **Total** | **15** | **Total** | **15** |

***\**** 105 for composition majors / 125 for composition majors with piano concentration

***3RD YEAR 4TH YEAR***

| **Fall Semester** | **Spring Semester** | **Fall Semester** | **Spring Semester** |
| --- | --- | --- | --- |
| Course | Credits | Course | Credits | Course | Credits | Course | Credits |
| MUS 305/325\* Piano Lessons | 2 | MUS 306/326\* Piano Lessons | 2 | MUS 425 Piano Lessons\* | 2 | MUS 426 Piano Lessons\* | 2 |
| MUS 300 Recital Seminar | 0 | MUS 300 Recital Seminar | 0 | MUS 400 Recital Seminar | 0 | MUS 400 Recital Seminar | 0 |
| MUS 120 Concert Attendance | 0 | MUS 120 Concert Attendance | 0 | MUS 120 Concert Attendance | 0 | MUS 120 Concert Attendance | 0 |
| MUS 415 Piano Class\* | 1 | MUS 416 Piano Class\* | 1 | Recital | 0 |  |  |
| Major Ensemble | 1 | Major Ensemble | 1 | Major Ensemble | 1 | Major Ensemble | 1 |
| MUS 321 Composition Lab | 1 | MUS 322 Composition Lab | 1 | MUS 323 Composition Lab | 1 | MUS 324 Composition Lab | 1 |
| MUS 263 Music History | 3 | MUS 264 Music History | 3 | MUS 403 Counterpoint | 3 | MUS 404 Choral Arranging | 2 |
| MUS 327 Composition Lessons | 2 | MUS 328 Composition Lessons | 2 | MUS 427 Composition Lessons | 2 | MUS 428 Composition Lessons | 2 |
| MUS 398 Composition Forum | 0 | MUS 399 Composition Forum | 0 | MUS 498 Composition Forum | 0 | MUS 499 Composition Forum | 0 |
| MUS 231 Conducting I | 2 | MUS 232 Conducting II | 2 | FF Course | 3 | MUS 491 Senior Project | 3 |
| MUS 301 Instrumentation | 2 | MUS 302 Orchestration | 2 | FF Course | 3 | FF Course | 3 |
| FF Course | 3 | FF Course | 3 |  |  |  |  |
| **Total** | **16/17\*** | **Total** | **16/17\*** | **Total** | **13/15\*** | **Total** | **12/14\*** |
|  | **Grand Total** | **120/126\*** |

 \*performance concentration

# Appendix E: Tips on Successful Practicing, Memorizing, and Performing

**Practicing**

1. Make every effort to adhere to a daily practice routine, keeping in mind that smaller amounts of practice done regularly are preferable to “cramming” long hours into less regular periods of time. Strive for a minimum of two hours per day, perhaps giving yourself one day off per week.
2. Always have a goal when you sit down to practice (“During this practice session I want to accomplish...”). Your goal should be realistic for that particular practice period. It is a good idea to divide your piece into sections and focus on one section at a time.
3. Practice scales, arpeggios and cadences every day. Work for technical ease and fluidity, clarity, a steady tempo and musicality.
4. Train yourself to concentrate and remain focused as you practice; avoid distractions. An actively engaged mind is just as important as active fingers!
5. Pay close attention to fingering, especially when learning a new piece. Try out the editor’s fingering (if provided); feel free to write in your own fingering. CONSISTENT fingering is one of the key elements of quicker learning and greater security.
6. Take a one-minute breather and stand up and stretch every now and then during your practice session. Be aware of your breathing and the comfort level of your arms, shoulders, neck and back as you play.
7. If you feel soreness, pain or fatigue at any time, change what you are working on or stop altogether. If you are not aware of the source of the problem, discuss it with your teacher at your next lesson. “No pain, no gain” does NOT apply to piano playing!
8. Keep a practice log or journal. Keep yourself on track with your assignments and take note of your progress. Jot down any problems or questions that you would like to share with your teacher.
9. Make good use of: (a) slow practice; (b) the metronome; (c) review; (d) analysis of the piece;

(e) recordings of the piece; (f) recording your own playing; (g) feeling free to try out different ideas and to engage your creativity.

1. At least ninety percent of your time at the piano will be spent alone and only about ten percent with your teacher or someone else; therefore, the greater part of your success will depend on what you do by yourself in the practice room. Consult some books and articles that have recently been published on the topic of practicing (such as Elaine Grover’s Keyboard Practice Skills, Philip Johnston’s The Practice Revolution, Margret Elson’s Passionate Practice or Philip Johnston’s Practiceopedia). Discuss your practice habits with your teacher to ensure that you are making the most of your precious time!

**Memorizing**

1. Three senses are crucial to successful memorization: (a) the visual, (b) the tactile, and (c) the aural. Determine which of these is most helpful to you, but try to keep all three engaged as you memorize.
2. Memorize bit by bit, section by section, over a reasonable period of time. Avoid “cramming” and don’t attempt to memorize too much at once.
3. As soon as you start learning a new piece, be aware of the fact that you will eventually be memorizing it. From the beginning, be alert to what is happening musically in the piece (i.e., the form, the melodic and harmonic structure, phrase lengths, etc.
4. Avoid “instant memorization”—stay in touch with the score as you learn and, even after you’ve learned and memorized the piece, consult the score frequently.
5. After you’ve learned a piece, mentally “play” through it away from the piano. Such “mental practice” can help you to know which parts of a piece you feel less sure of in your memory, so that you can focus on those parts that need the most attention during your practice time at the piano.
6. Play for your friends and peers often, and avail yourself of every opportunity to play your memorized music in front of others, whether formally or informally.
7. Problems with memorizing sometimes are rooted in negative mental states such as self-doubt, anxiety or fear. Try to conquer these by thinking positively and optimistically about yourself and your abilities.
8. Learn from your mistakes and let them guide you to the places where you can gain an even greater sense of confidence and surety.

**Performing**

1. As with effective memorizing, so with effective performing: play in front of others as often as possible! The more you do it, the better at it you become.
2. Well ahead of the performance, set up a “practice performance” in front of a tape recorder or video recorder. Imagine that you’re playing in front of a large audience, and that this is the “moment of truth.” Use the recording to critique yourself and lead you into the last stage of your preparation for the actual event.
3. Many performers find certain physical activities helpful before going on stage such as deep breathing, graceful hand and arm movements, and relaxing. Try to determine what works best for you.
4. In addition, many performers find mental or spiritual activities helpful such as meditation, prayer or “positive thinking.” Try to be in touch with the beauty and the meaning of what you do.
5. If you feel nervous, don’t try to deny it to yourself or “sweep it under the carpet.” Admit to yourself what you are feeling and direct that energy (adrenaline) into positive channels of alertness and consciousness. Remember that there is nothing “wrong” with feeling nervous – it comes with the territory! What matters is what you do with it – let it be a catalyst rather than an impediment.
6. If you’ve prepared well, there is no reason to think that you will give anything to the performance other than your best. Trust that all your preparation and diligence will work for you.
7. Walk out briskly and confidently onto the stage (even if you don’t feel it!). Take the time to bow and acknowledge the applause of the audience in an appropriate manner (some eye contact and a smile often helps).
8. If you make a mistake during a performance, don’t let it throw you – keep your focus and concentration intact. Mistakes which seem big to a performer in the heat of the moment seem small or even go unnoticed by the audience. Don’t let what Margret Elson calls the “uh-oh!” mindset keep you from making beautiful music.
9. At the end of a performance, allow yourself the pleasure of feeling good about all the moments that went well. Be ready to accept the applause and appreciation of the audience. Again, take the time to bow and acknowledge the audience’s applause before you walk off the stage.
10. Consider each performance as a learning experience, a stepping-stone in the on-going journey of your growth as a pianist and musician. Make sure your own critique of your performance is balanced – recognize what went well and what can use further improvement. Be grateful for the privilege of playing great music and for the opportunity to be able to share it with others.

## Appendix F: Tips on Developing Sight-reading Skills

1. The best way to learn how to sight-read...is to sight-read! Spend at least 10-15 minutes a day sight-reading something.
2. Hymns and Bach chorales provide the best way to equalize both the vertical and horizontal dimensions of sight-reading.
3. When preparing to read through a piece, begin by looking it over, trying to observe anything that might seem challenging and just setting up some mental expectations. The next step is to choose a tempo (usually quite slow) that you predict you can maintain during your first play-through.
4. Clap the rhythm of the piece (usually the top melody if there is one), first noting the time- signature, and try counting out loud as you clap. Go from the beginning to the end without stopping.
5. After you make sure you know what key the piece is in, start playing; keep your eyes on the score as much as possible and maintain your chosen tempo. Try not to stop; if you make a mistake just keep going. (Learning to keep going no matter what is an essential aspect of sight-reading.) Play all the way to the end and stop.
6. Evaluate your first read-through. Find the places where you might have stumbled or played incorrect notes or rhythms, and try playing these spots.
7. Play through the piece again, incorporating the insights that you gained during your first read- through.
8. Along with the rule to keep going no matter what, there should be another rule which is most important: always play as musically and expressively as you can, even during the first run-through – musicality is always paramount!
9. “Blindfolded” technical practice helps a lot with sight-reading – scales, arpeggios, chord progressions and cadences in every key – because it enables us to increase our “feel” of the keyboard and its distances without looking down – developing the tactile sense.
10. Patience is very important – evaluating your progress over the course of weeks and months – even years! – rather than within a single day. We adults, young and old, often wish that everything could get better all at once! We should remind ourselves that acquiring anything worthwhile involves patient, persistent effort over a period of time.

GOOD LUCK! – the rewards you will reap as a fluent sight-reader will be great!!

1. Approval by the head of composition as well as the piano area faculty is required. [↑](#footnote-ref-0)