

	MON	TUES	WED	THURS	FRI	SAT
1. PERFORM						
2. SPOT						
3 A. 3X MED MM____ MM____ MM____						
3 B. Medium Hands alone __RH __LH __IN SECTIONS, EACH SECTION 3X						
4 A. Finals, no pedal __RH __LH __TOG						
4 B. 3X FINAL MM____ MM____ MM____						
5 A. SLOW WORK __RH __LH __TOG						
5 B. Slow Performing __RH __LH __TOG						

Some hints for sensible practicing:

1. Never increase practice hours suddenly. Do it by 20-minute per day increments or you'll fatigue your muscles.
2. Never cram for lessons or performances. This can damage your muscles. Practicing consistently the same amount every day achieves the best results, technically and musically.
3. Start each practice with 15 minutes of stretching and warm-up exercises.
4. If you've had to go for more than one week without practicing, ease back into normal practice hours in to avoid muscle tension.
5. When practicing long hours (2 or more), take a 15-minute break for every hour practiced.

How to use the Chart

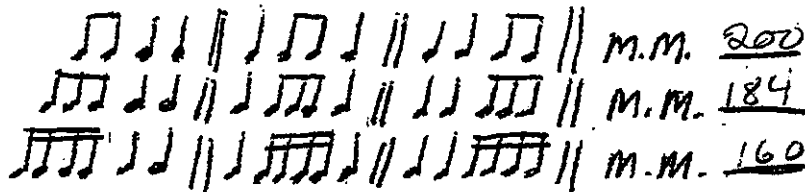
1. Perform: (Three weeks before a performance of an old piece, or four weeks before the performance of a new piece, or during the week of class performance, or for master class.)

- Give ten performances, every time you have a performance, even if you've given ten performances of the same piece in the past.
- The performances should be: 1) for people other than immediate family 2) on different pianos 3) in different places 4) in formal situations.
- Taping or videoing your performance should be done for two of the ten performances.
- Performing with stereo on so loud that you can't hear yourself is a great test for visual memory.
- On every performance, do the bows, and imagine yourself in the hall you'll be playing in.
- After every performance, evaluate personally, and go home and spot the parts that weren't perfect, using the part of the chart that will help you most.

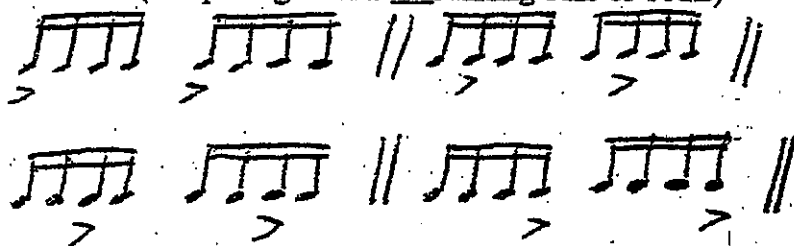
2 Spots:

- These are spots you missed in the Final Tempos or performances. After each final or performance, spot the passages that weren't perfect. Choose the practice method that helps you most in that spot.
- These also are any spots that are technically difficult, which the teacher has said to practice a particular way up until the performance.
- Here are some ways of spotting passages:

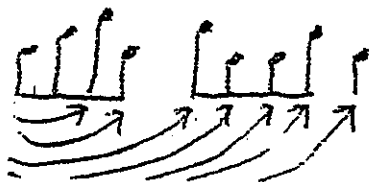
- Rhythms: (For passages with all running 8ths or 16ths)



- Accents: (For passages with all running 8ths or 16ths)



- Groups: Practice each group as fast as possible. Combine groups as you get better.



4. Different Articulations - Staccato if the passage is legato, or vice versa.
5. Chords - Approaching the chords from high above the keys, as loudly and strongly as possible.
6. Repetitions - Play the passage 50 times a day at different tempos, with different dynamics and articulations.

3A. Medium Tempos:

- a. These are any of the 5 speeds below the 3 final speeds.
- b. Do these in sections, each section until 3 times in a row perfect.
- c. Use the music for the first time only, then by memory the second and third times. Use metronome (for speed checks only), look for every detail put on the music by composer and teacher. Follow every dynamic, phrasing, nuance, gesture, pedaling, etc. Have your notebook beside you and spot every item that pertains to the section you're practicing 10 times before doing the section.
- d. Concentrate, listen and work on the musicality, and the interpretation of the piece. Listen for clarity, clean pedaling, dynamics, phrasing, etc.

3B. Medium work, Hands alone:

- a. Alternate high loud as in Section 5a, with close fingers, with all dynamics.
- b. No pedal
- c. Try by memory as you get better.

4A. Final Tempos:

- a. No pedal, either on hands alone or together.
- b. Do all interpretation, dynamics, etc.

4B. Final Tempos:

- a. These are: the tempo that you are currently perfect at, one speed above, and one speed below. These will keep increasing until the final tempo is reached.
- b. Do these without the music, remembering everything worked on in the medium tempos.
- c. Use metronome all the way through for only one of these everyday, a different one each time. 3 blanks are put on your chart so you can keep track of which speeds you use and you can put a star be the one you played with each day. This will help you keep track. On the other two speeds, simply play one page with the M.M. to set the speed, and then turn off the metronome and play at that tempo all the way through. Of course if the tempos in the piece change, you must adjust accordingly.
- d. On these 3 tempos, never stop. Keep going no matter what. Imagine yourself performing in the actual place of performance. For the one time you're using the m.m., you may stop only to change the m.m.

- e. One of the 3 times must be perfect or continue.
- f. Playing one of these with a recording is a good idea in the last weeks before a performance. It's inspiring.

5A. Slow work:

- a. Use high loud fingers on all passages that require technical facility, speed, strength, etc. All fingers straight up, all down curved, and directly into the key fortissimo, no sliding. On melodies and accompaniments, go slowly, but with appropriate technique and dynamics.
- b. Use metronome to establish the correct tempo, then turn it off. Check yourself regularly to be sure you're on the right speed. Less advanced students should use 168 to the quickest note. This can be increased up to 200 as you become better at high loud fingers. Adjust your slow work tempos to fit the need. For example: If there is a one-page passage of melody in quarter notes, play the part with the m.m. to the quarter note. If the next page is fast 16ths, transfer to high loud fingers, one note per tick.
- c. Use the music. Don't use the pedals.
- d. Do right hand alone, left hand alone, and hands together. All ways must be perfect.

5B. Slow performing:

- a. Perform the piece exactly as it goes, but at a slow tempo.
- b. Use pedal and use music, for hands alone but, do hands together by memory, with eyes closed looking up.
- c. Do all dynamics, phrasings, shaping, etc.
- d. Make the piece sound exactly how it should sound musically.

How To Increase Tempos of Pieces

1. Find the tempo you can play perfectly at. That's your current final tempo.
2. Play 5 times at that tempo.
3. Move the metronome up one speed. If you could play the passage perfectly, that's your new tempo.
4. Practice the passage slowly, high loud fingers 3 times.
5. Repeat numbers 1-4 at new tempo if passage was perfect at new tempo. If it wasn't perfect, go back to previous perfect tempo and repeat items nos. 1-4.
6. Repeat this process as many times as possible per day in order to keep increasing tempo.

As You Practice Each Part of the Chart

Seek variety and newness in each phrase. Frequently stop and evaluate what has been done, not at the end of a long section, but at the end of a figure or phrase. Prepare ten times - play once - evaluate ten times. In short, think and listen as you practice each part of the chart. Senseless repetition is useless, and you may have completed the step on the chart without progressing. It's better not to do a step than to do it thoughtlessly. Constantly question and test if you made a

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change and progressed. Pursue conscious thinking that leads to total awareness of all parts of your practice. It's possible to practice the entire chart without making any progress, if you're unaware of what you're trying to do. Avoid slipping into that awful mistake.

Mental Rehearsal

Practice playing every note in your mind, no fingers. Before a performance, play through your entire concert mentally. Imagine yourself in the clothing you'll perform in. Include all bows and entering and leaving the stage. Imagine yourself performing perfectly.

Memory Checks

1. Can you play through every note mentally , with no fingers?
2. Can you play it on a tabletop - no sound?
3. Can you play it with noise blocking the sound of the piano?
4. Can you play it with your eyes closed, looking up?
5. Can you play it slowly by memory?
6. Can you play it hands alone by memory?
7. Can you play it without pedal by memory?