2004

Grand lady

Janice Milek Hegman

The University of Montana

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The Grand Lady

By

Janice Milek Hegman

B.S., University of Montana – Missoula, 1978

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Presented in partial fulfillment of the

requirements for the degree of

Master of Arts

in Fine Arts, Integrated Arts, and Education

The University of Montana

August 2004

Approved by:

[karen's signature]
Chairperson

[Dean's signature]
Dean, Graduate School

8-27-04

Date
I have always kept my deepest feelings to myself. However, through my involvement in Creative Pulse, it became painfully clear to me that in order for my feelings, thoughts, and emotions to have meaning they needed to be expressed and shared. The public expression of these deep feelings would not only help me deal with the issues but also would give me the opportunity to share important parts of my life with others. I decided to use my piano as the means of expression.

Twenty-four years ago, I purchased a beautiful 1896 T. Bahnsen upright grand piano from a co-worker. I took lessons for about nine months right after purchasing the piano and then did not touch the piano again until September, 2003. My goal was to learn to play the piano and then use the piano as the means of expressing my feelings.

I started taking lessons in October, 2003 from Barbara Balias. I met with Barbara every Wednesday evening for seven months. The lessons and practicing culminated in a recital at my house on May 12, 2004.

I benefited from this project in ways I never would have imagined. Through the recital, I foot printed my development as a piano student and expressed to my friends and family how very important they are to me. I now listen to music, especially piano music, with a discriminating ear. When I am walking, I listen to the sounds of nature and imagine how I would make that same sound on the piano. I also learned how important it is as a teacher to praise students on their efforts, no matter how seemingly small.
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The Grand Lady

Intent of the Project

The intent of this project was to learn to play the piano and use it as a means of expression. I felt I possessed no musical talent. I always felt musically challenged. In Frames of Mind, Howard Gardner wrote that “musical achievement is not strictly a reflection of inborn ability but is susceptible to cultural stimulation and training” (pg. 112). I realized that I now had the courage to fulfill a childhood desire to play an instrument. With this project, I decided to become proficient enough with the piano that I could play pieces that expressed my deep feelings for my family and friends. Gardner states that “Music can serve as a way of capturing feelings, knowledge about feelings, or knowledge about the forms of feeling, communicating them from the performer or the creator to the attentive listener” (pg. 124). I discovered that, through the piano, I was able to truthfully express my deep feelings of appreciation and love to my family and friends. I also, quite unexpectedly, discovered that through music I was able to identify emotions I had hidden away.

I purchased my piano, “The Grand Lady”, from a coworker in 1980. It is a beautiful upright grand piano that was made in 1896 by T. Bahnsen Manufacturing Co. of St. Louis, Missouri. The piano has a fabulous history. It was acquired by my coworker’s great grandmother and transported up the Missouri River on a steam boat to Fort Benton, Montana. It found its way to Missoula in the back of a wagon. Fortunate for me, my coworker purchased a new piano and was selling her old one.

Twenty-four years ago, when I purchased the piano, I took lessons for approximately nine months. Life then became very busy; we started our family and the
piano set idle. It wasn't until my oldest son, Brenden, was in upper elementary school that the piano again became a musical instrument. Brenden took piano lessons for a year in the fourth grade. After his brief stint, the piano was relegated to serve as a beautiful piece of furniture until I started taking lessons in October of 2003 for this project. Today the beautiful upright grand piano that blesses my living room is once again being used as it was intended.

I explained to Mrs. Barbara Ballas, my piano teacher, that my goal was to become proficient enough that I would be able to sit down at the piano and play any piece with a minimum amount of work. I wanted to play the piano for my enjoyment only. She said this would require at least five years of lessons. I am dedicated to achieving this goal. I will play pieces that have special significance for me. My piano will not be a piece of furniture but will fill the house with music that captures and expresses my feelings.

The other intent of this project was to play music that expresses my feelings for the events and people in my life. I knew that in order to develop deep, long lasting relationships with others, I needed to share the inner me and not just the shallow facade I readily show.

"Authentic fellowship is not superficial, surface-level chit-chat. It is genuine, heart-to-heart, sometimes gut-level, sharing. It happens when people get honest about who they are and what is happening in their lives. They share their hurts, reveal their feelings, confess their failures, disclose their doubts, admit their fears, acknowledge their weaknesses, and ask for help and prayer" (Warren, pg.139).

I knew playing the piano would help me deal with some of my issues and would be an artistic and heartfelt way for me to handle problems. My Dad died in July, 2003 and I wanted to learn to play some of his favorite tunes as a means of staying connected to him.
My plan was to learn “Cool Water” by the Sons of the Pioneers (his favorite) and play that as a tribute to Dad at my recital in the spring.

And I wanted to take on the role of a student again. On the first day in the Creative Pulse in the summer of 2002, I read the following in the second section of the large binder handed out to the students.

“Teachers of the arts cannot truly understand the students’ struggle in their development as an artist and creative thinker unless they are personally confronted with the struggle of their own development as an artist. They need to understand the nature of mastering new directions, refining styles and approaches, and what risk taking means personally.”

With this in mind, I intended to pay close attention to what excites and energizes me as a learner. I also planned to pay special attention to the frustrations and hard work it takes to accomplish a task. I planned to have a beginner’s mind, “ready to accept, to doubt, and open to all possibilities” (Suzuki, pg. 14). My goal was to apply that experience and knowledge to my own teaching in hopes of motivating my students. By being in the shoes of a learner again, I would become a more empathetic and patient teacher.
The evening of May 12th arrived quickly! I was petrified. Given my perceived lack of musical talent, I never dreamed that I would be holding a piano recital in my home and I would be the one playing!

There was no going back. The scene was set. I decorated the kitchen table with a white lace tablecloth covered with sprinklings of small, brightly colored, metallic musical notes, a silver punchbowl and matching cups, and a beautiful bouquet of flowers. The computer with the PowerPoint was set up so as not to block the view of the audience, and a white bed sheet, which would serve as the screen, was hung in front of the patio doors. The camcorder stood in place on its tripod and was situated so that it would not distract the audience or me. My husband, Skip, agreed to run the PowerPoint and my son, Cailen, agreed to do the filming.

Waiting for the guests to arrive was nerve racking for me. What if no one came? What if more people came than I expected? Do I have enough sitting room? What if everything fell apart? To calm myself, I reminded myself that this is a celebration and to be in the moment. This self talk helped.

Friends and family started arriving shortly before 7:00. We sat in the living room and chatted. There was much laughter, which had a calming effect on me. It was as though I had invited people over for a get together instead of a performance.

I started the performance by welcoming everyone to the event and thanking them for sharing in this celebration with me. I explained that I play my piano in my bare feet so if no one objected that was how I planned to play that night.
I then explained how I came to own the piano and a little of its history. I also pointed out unique features of The Grand Lady. The piano has ivory and ebony keys, intricate scroll work on its legs and front, and a brass sound board. The nice thing about the brass sound board is that it does not warp but it, unfortunately, makes the piano very heavy! I told a funny story about the time we moved the piano from the basement of a house and had to use plywood planks and a come along tied around a large pine tree in order to get the heavy piano safely up the embankment to the truck.

At this point, Skip prematurely advanced the slide in PowerPoint (Appendix D) and music started playing. I was unnerved, but as I sat and listened to the music I became calm and understood that whatever happened, it would be fine.

In order to footprint my growth as a pianist, the format for the first part of the performance would be that the audience would first hear a recording of a practice, the recital at Barbara’s in February (both of these through the PowerPoint), and then I would actually play the piece for them. I started with “Allegretto” by Anton Diabelli. All I can say is that I made it through the piece. I made mistakes but just kept on going and finished it. The audience was very gracious! As they clapped, I actually knew I had accomplished something. The next piece was “Morning Has Broken”. I told the audience about my experience with this piece at the recital when my right hand started shaking so badly that it was very difficult for me to finish the piece. They found this story to be humorous. I played the piece much better this time and was very pleased with my effort.

Next, I played the recordings of my practices and the duets which Barbara and I played at the recital in February. The pieces recorded were “A Funeral of a Bird” and
“Menuet in G”. I enjoyed listening to the music and watching the expressions on my guests’ faces. They appeared to be actually enjoying listening to the progression I made from the practice pieces to the actual recital pieces.

The third section of the performance I played three new pieces I had recently learned; “Vivace” by Ferdinando Carulli, “Blue Mood”, and “Riverboat Boogie”. I enjoyed playing these pieces for my audience. I relaxed and was caught up in the moment of sharing my accomplishments. What a great feeling! Before playing “Riverboat Boogie” I told the entertaining story about how the piano was brought to my house from the previous owner’s house. I paced anxiously in my front yard awaiting the arrival of my piano. It was getting late and the group of rugby players recruited by my husband had not yet shown up with the piano. I heard music coming down the street and a pickup turned the corner. In the back of the pickup was my piano with the gruffest looking rugby player seated at it and playing his heart out. He was playing ragtime music, which resonated through the neighborhood.

I closed the evening by thanking my family and friends. I played “A Friend Like You” for my friends. I expressed how grateful I was to them for sharing in this celebration with me and how the words of the song very clearly stated what I found so hard to vocalize. I recited the words for my friends and was surprised by how emotional I became. “Perhaps the most important thing human beings have learned through music is how to deal with feelings” (Hodges, pg. 59).
A Friend Like You

A friend like you is hard to find.

You're always true, You're always kind

Where could I find a friend like you?

A friend so kind, so good, so true.

I told my family how much I appreciated and loved them and how important their support was to me. I stated that I had been unable to find a song at my skill level that adequately expressed how I felt but I thought they might enjoy what I did find. I then played the first four measures of “Jingle Bells” for them.

There has been a long standing joke at our house. Whenever I am practicing and one of the family members enters the house they always say, “Gee, that sounds good!”

My reply is, “Do you really think so?”

And then they say, “Yes, Jingle Bells is sounding so good!” no matter what I am playing.

I am thrilled I didn’t give into those early misgivings and was able to complete this extensive project. The memories of the performance and the positive feedback from my friends, family, and adviser are some of my fondest. Whenever I think of that night, a smile comes to my face. This project enriched my life!
PROJECT ACHIEVEMENTS AND ACCOMPLISHMENTS

Over the seven months of piano lessons, I had many emotional experiences. Often I found learning to play the piano frustrating. My journal entry from January 21 gives an accurate portrayal for how things went at times.

“Everything went to hell tonight!! I worked so hard all week on all the pieces. I actually felt comfortable going to the lesson because I thought I knew everything so well! First of all, “Menuet in G”, I played in the wrong octave! Then when Barbara asked me to move up on the keyboard where I was suppose to be, I was so distracted by the different sounds that I could not pull it together and play the piece!! Secondly, for “Funeral of a Bird”, my right hand needs to be louder so that it is heard over her playing in the lower range of the piano. Also I could not get the 14th and 15th sections to work for me tonight when I played a D with my right hand and D and F# with my left hand!! I need to tear things into little pieces and practice them individually instead of the whole piece all the time.

Tonight was a disaster! I am so glad it is over and now back to the drawing board and hopefully things will be better next time!”

Indeed, they were better the next time. I continued to work on the two pieces and played them in a duet with Barbara at a recital on February 21, 2004.

I intended to learn to play the piano for only my benefit so when Barbara talked about a recital with her other adult students I was petrified. I fretted about it for two months. Whenever I thought about it, my heart beat faster and I got pangs of anxiety. The dreaded day arrived, and I worked hard at finding things to do around my house to distract me until the time for the recital. There were only four people at the recital; Barbara, myself, and two other adult students. Barbara and I started by playing the two duets we had practiced. They went fine. I enjoyed playing them for the other students – they went so well. After everyone had completed their duets with Barbara, I was given the choice of whether to go first or not on the individual pieces because it was my birthday. I chose to go first. “Allegretto” was the first piece I played. It went well
except for a few minor errors. “Morning Has Broken” was my second piece. That was a different story. After the first four measures my right hand started shaking so badly I was lucky to get through it. I hit wrong notes, did not play the piece with the strength required to achieve the correct dynamics, and the tempo was way off! It was a total flop. I was so embarrassed. However, I finished it. The other people were so generous and applauded my effort. I had lived through my first recital!

With this first recital behind me, many more hours of practice, and more lessons with Barbara, I held a recital in my house for my Personal Performance. I invited Karen Kaufmann, my advisor, as well as friends and family. I kept the attendance small for two reasons; my living room is rather small and I wanted to fashion the performance after “Schubertiads”. “Schubertiads” were informal get togethers of composer Franz Schubert and his friends for the sole purpose of having fun and listening to Schubert play the piano and his friend, Vogl, sing (Gibbs). About ten people came to the performance. I think the highlight of the performance was dedicating “A Friend Like You” to my friends, which accurately expressed how I felt about them.

In learning how to play the piano, I focused on how I learn. I learn best when the new information is presented in multiple ways. When learning new piano pieces, it worked best for me if Barbara played it first, and then had me attempt it. Because she played it first, I knew how the unfamiliar piece of music was supposed to sound. After I attempted it, if I just wasn’t grasping the tempo or dynamics, she would sit down at another piano beside me and play along with me. This “duet” playing really helped me understand how the music should be played. She also explained where difficult areas might be and how to tackle them. She suggested that I learn two bars of music at a time
and then when I knew them well to put it all together. Breaking the songs into smaller sections like this really helped me learn the music and feel successful as I went along. I found that I learned best when she demonstrated the movement of fingers on the keys and then I copied her as she sat beside me. By doing this, I was able to see, hear, and feel how soft or hard I needed to push the keys down in order to create the right sound. In order to be a successful learner, I needed to use three of my senses!
**Expected and Unexpected Results**

I expected that, with hours of practice and instruction, I would be able to play the piano well enough to put on a Personal Performance. My goal with the performance was to express, through the music, that which I found difficult to express orally. This did happen. Another expected result was “learning” how I learn. I knew I was a visual and oral learner. However, it surprised me that the tactile activities with Barbara sitting next to me had such a powerful effect on how well I understood the concept being discussed. Actually practicing the softness of my touch on the keys or the speed with which to move my fingers through the eighth notes with Barbara was very effective. My journal entry of February 4 states:

“The eighth notes in “Allegretto” played with my left hand still are not up to tempo. Barbara suggested breaking the groups down to the chords and then memorizing the pattern of the notes – then I won’t need to focus on them as I play the right hand parts. It reinforces for me how important it is, as a teacher, to present the material in as many ways as possible and, as many times as possible, let the students work with the concepts.”

I knew students had different learning styles. Some are auditory, some visual, some kinesthetic, and so on. Learning the piano was a real revelation of how important it is to allow all students to learn new information and concepts in a variety of ways. “The intelligences are… processes and abilities that (like all of life) are continuous with one another” (Gardner, pg.70).

There were a number of unexpected results. Mr. Mike Milch, a professional trumpet player who lives in Missoula, visited my classroom to discuss the importance of music to him. He said that, to him, there is no such thing as noise. Every sound can be tied to a musical note. One of his favorite things is to sit on his porch and listen to the
sounds of the nearby traffic and then play them on his trumpet. He stated that his life is so much richer due to music. That is exactly what I discovered!

I was surprised at how quickly I became a discriminating listener of music. I no longer listen to music just to hear it, but I actually listen for the dynamics and shaping of the music. My acquired knowledge deepened my appreciation of both the composer and performer.

I listened to a Montana Public Radio interview with Phillip Aaberg, a Montana composer. He discussed how he took 6ths and broke them into 2nds or 3rds. By doing this, he was able to use the same notes but play them in different groupings to create variation in sound in his compositions. He also discussed how music should provide a visual for the listener that is harmonious with the title. For example, a piece of music titled Glacier Park should bring to mind images of high mountain peaks for the listener. He played parts of his music to demonstrate what he was talking about. I saw those peaks! It fascinated me.

I looked at a hymnal in Mass one Sunday and was ecstatic that I recognized the song was written in the key of F. I looked through the music and imagined how I would place my hands on The Grand Lady in order to play the piece.

When I hike, I listen to the sounds of nature and try to imagine where I would find those notes on the keyboard. I have yet to be successful recreating the natural sounds when I get home but I keep trying. Recalling Mr. Aaberg’s comment that the music should create a mental image that matches the title, I create titles for the sounds I hear. I indeed have strengthened my musical intelligence because I now have “the ability to think and interact ... in musical sound patterns” (Elliott, pg. 70).
Time flew while I was practicing. I sat at the piano with the intent of spending an hour practicing. The next thing I knew two hours had gone by! I enjoyed practicing. I felt proud of my accomplishment when I finally mastered a piece. I felt creative. Csikszentmihalyi states, “What helps to preserve and develop individuality, and hence enhance creativity, is an environment that we have built to reflect ourselves, where it is easy to forget the outside world and concentrate completely on the task at hand” (pg. 143).

Another unexpected result for me was the realization of how important positive feedback is to a learner. Barbara always praised my efforts, no matter how small the achievement. This praise gave me a new shot of enthusiasm; I was eager to get home and start practicing on a new technique or song. My journal entry of February 4 expresses the impact praise had on me. “Barbara was so complimentary about what I was able to do compared to two weeks ago. All the practice has paid off!” Because praise had such a powerful effect on me, I knew it was an important teaching technique which I needed to ensure I transfer to my classroom. I am positive with my students. But now, from my personal experience, I know the value praise has as a motivator. I will endeavor to make it an integral part of my teaching. Honest praise is the quickest way to build a person's self-esteem (Yarnell). My journal entry of March 31 states: “At every lesson she finds something positive to say – nice diminuendo, nice ritardando, nice even beat, etc. It makes me feel so good, as all of the practice is paying off, and it gives me confidence. I need to compliment each of my students every day for something they do well!”
Significance of Project

I took on a huge challenge and successfully accomplished it. I am playing the piano and using the music to help me express my feelings to others. In September, I was anxious about the decision to learn the piano and use it as a means of expression for my final project. I had a number of questions. Do I have rhythm? Can I play? Will I be able to accept anything less than perfect? Can I perform in front of others? My self doubts were overwhelming!

However, I can say that I am playing the piano, enjoying the journey, and looking forward to the next four years of lessons. I will be able to play “Cool Water”. I was stretched well beyond my comfort limits and survived. I am awestruck with how enriched my life has become.

My students now have a teacher who empathizes and knows (from experience) how frustrating and difficult it is to learn new ideas and concepts. They have a teacher whose eyes are open to a new way of teaching and understands the importance and power of praise. Their teacher will applaud each one of them every day with sincerity.

I am amazed at the effect my performance had on my friends. When a person puts themselves on the line and then succeeds, others sit up, take notice, and reflect on how it affects them. Marlene went home after the performance and told her husband she was so proud of me. She said that I did a great job of telling the story of the piano, playing the songs, and tying it all together into a very enjoyable evening. She was amazed at how calm and in control I was in front of all the people. She said that she would never be able to do something like that. I indeed am an inspiration! Kathy said that my
performance prompted her to start taking piano lessons again. She had played as a young girl but had let it slide. She thinks we should play a duet together next year at the school talent show. I am her role model! Patrice said that she felt privileged to have been part of such a special event. She was stunned that I chose to learn the piano and then put on a performance. She was sure that I would have chosen a final project that involved my students in some way. She applauded me for putting myself on the line and then performing so admirably.

Whatever you can do,

or dream you can, begin it.

Boldness has genius,

power and magic in it.

Goethe
THE GRAND LADY

Appendix A
NAME: James  TIME: 7:30  DAY: 4  DATE: 8

FLASHCARDS

BASIC TIMING

WRITTEN ASSIGNMENT

FINIDER BUILDERS

BEGIN WITH A PREPARATION LIFT OF THE WRIST AND WITH A LIFT OF THE WRIST TO RELEASE THE SOLID TRICK.

CHORD DRILLS

PLEASE TRY BARTOK'S "RACI S FOR ADULTS" PRACTICE TULAS.

SCALES

CAN CAN LEFT 1) RH LEGATO

ARPEGGIOS

2) BALANCE BETWEEN HANDBS:

( RH F, LHT MF)

REPERTOIRE

PRACTICE RECORD

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GENERAL COMMENTS

NEXT RECITAL

DAY: DATE: TIME:

APPENDIX B
FLASHCARDS

BASIC TIMING

WRITTEN ASSIGNMENT

FINGER BUILDERS
F, G, A, B - pentachords and triads

CHORD DRILLS
* sometimes practicing playing RH F, A, B

SCALES

ARPEGGIOS

REPERTOIRE

To Madame Hayman - 1st line: put in a phrase shift. Keep RH legato on 2nd phrase.

Certain of C65 lift right at phrase end.
C68 will put them next week.

PRACTICE RECORD

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GENERAL COMMENTS

NEXT RECITAL

APPENDIX B
**FLASHCARDS**

**BASIC TIMING**

**WRITTEN ASSIGNMENT**

**FINGER BUILDERS**

\[ \text{D}_b, \text{F}, \text{F}_b, \text{A}_b, \text{B}_b \text{]gutenbruder and friends} \]

**CHORD DRILLS**

**SCALES**

**ARPEGGIOS**

**REPERTOIRE**

8.75 *Little Cannon* TYPE

Between (265, proving 2nd line connect)

all the ♭minor keys.

8.69 we'll start here.

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**PRACTICE RECORD**

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**GENERAL COMMENTS**

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**NEXT RECITAL**

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APPENDIX B
FINGER BUILDERS
Change the white-key pentachords into minor pentatonic by lowering the middle note 5 steps.

ARPEGGIOS
C - D - E - F - G
Whole, half, whole, whole, step, step.

LITTLE BROWN JAY
Morning Has Broken

APPENDIX B
FLASHCARDS

BASIC TIMING

WRITTEN ASSIGNMENT

FINGER BUILDERS  Black key minor scale phrases

CHORD DRILLS

Scales

ARPEGGIOS

REPERTOIRE

Bach p. 81

Chopin pp. 76-7

Mozart

APPENDIX B
NAME: James
TIME: 4:08
DAY: S
DATE: Dec. 3

FLASHCARDS

BASIC TIMING

WRITTEN ASSIGNMENT

FINGER BUILDERS

CHORD DRILLS

PLAY all 12 minor pentatonic scales

SCALES

in order. Start with Cma

ARPEGGIOS

at the bottom of the keyboard; go up

REPERTOIRE

UP a whole step, lift and then down in

between each finger as you move up.

Bach - Toccata, Ch. 7 p. 103

Chopin -练习 a little more with the

next recital

Momen

PRACTICE RECORD

MON TUE WED THUR FRI SAT SUN

GENERAL COMMENTS

NEXT RECITAL

APPENDIX B
Circle of Fifths
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**FLASHCARDS**

**BASIC TIMING**

**WRITTEN ASSIGNMENT**

**FINGER BUILDERS**

**CHORD DRILLS**

**SCALES**

**ARPEGGIOS**

**REPERTOIRE**

- Beethoven op. 45, play the second section with a more legato touch.

- Disappearance

- Morning

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**GENERAL COMMENTS**

**NEXT RECITAL**

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APPENDIX B
FLASHCARDS

BASIC TIMING

WRITTEN ASSIGNMENT

FINGER BUILDERS

Chord Drills

Scales

ARPEGGIOS

REPERTOIRE

Britten – will pick up in January for 79 (2)
    (after Christmas).

Dibelli Allegretto p. 6-7

Christmas Songs

B. 90

PRACTICE RECORD

MON TUE WED THUR FRI SAT SUN

GENERAL COMMENTS

NEXT RECITAL

APPENDIX B
NAME: Jane
TIME: 7 pm
DAY: Wed
DATE: Jan 14

FLASHCARDS

BASIC TIMING

WRITTEN ASSIGNMENT

FINGER BUILDERS
Black-key M, m greets forward in 2-oct.

CHORD DRILLS
clap to the beat on 1st posit. (mf), lift

SCALES
wrist on 2nd posit. (mp)

ARPEGGIOS
C foot key, wrist. G foot, (use F#)

REPERTOIRE

Recital Feb 21 will conduct on two

Dibelli:
Morning Has Broken?

Beethoven B. 96

B. 90

PRACTICE RECORD

MON TUE WED THUR FRI SAT SUN

GENERAL COMMENTS

NEXT RECITAL

APPENDIX B
NAME TIME DAY DATE

FLASHCARDS

BASIC TIMING

WRITTEN ASSIGNMENT

FINGER BUILDERS C, C#, D, D#, E, Em, F, F#, G, G#

CHORD DRILLS

SCALES (play in contrary motion)

ARPEGGIOS C, I oct., hands down, in 2nd place

REPERTOIRE


date Cui '29

Mozart '21

Debussy - play the 3rd notes in Tempest on the 2nd page.

Morning Has Broken

Bach, B. 97

98 - 9

PRACTICE RECORD
MON TUE WED THUR FRI SAT SUN

GENERAL COMMENTS

NEXT RECITAL DAY DATE TIME

APPENDIX B
NAME J. | TIME | DAY | DATE

FLASHCARDS

BASIC TIMING

WRITTEN ASSIGNMENT

FINGER BUILDERS: E, F, G, G#, A, Am, B, Bm. Contrary motion.

CHORD DRILLS

Scales: C 1st A, top, and 2-note slur.

ARPEGGIOS

REPertoire

duet: Cui 6.24 play your 4th a little louder than not.

Minuet: play both hands above middle C, the 4th higher than the 2nd for the repeat.

Allegretto - 95; need to be in tempo.

Baritone: 92

95 - 9

GENERAL COMMENTS

PRACTICE RECORD

| MON | TUE | WED | THUR | FRI | SAT | SUN |

NEXT RECITAL

APPENDIX B
FLASHCARDS

BASIC TIMING

WRITTEN ASSIGNMENT

FINGER BUILDERS

CHORD DRILLS

SCALES

ARPEGGIOS

REPERTOIRE

duets - French F. Band 1 = 108
- Menuet

Allegretto - ca 80

Morningstar Concert

Cassina Song q = 98-9

PRACTICE RECORD

MON TUE WED THUR FRI SAT SUN

GENERAL COMMENTS

NEXT RECITAL

APPENDIX B
NAME: JASON

DATE: FEB 25

TIME: 7:30

DAY: WED

FLASHCARDS

BASIC TIMING

WRITTEN ASSIGNMENT

FINGER BUILDERS

CHORD DRILLS

SCALES

ARPEGGIOS

REPERTOIRE

Saturday Recital Open, here
1. (Pizzicato) Minuet Theme, Funeral
2. Allegretto, Morning Brother

C. O'K. G. O. M. 20st

PRACTICE RECORD

MON TUE WED THUR FRI SAT SUN

GENERAL COMMENTS

NEXT RECITAL

APPENDIX B


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**FLASHCARDS**

5. * flashcards and in The My position

**BASIC TIMING**

RH: 132 2432 3432 4432 1

**WRITTEN ASSIGNMENT**

HT: 5345 4234 323 4234 5

**FINGER BUILDERS**

**CHORD DRILLS**

**SALDS**

F: *oot legato: D: *ort

2-13

**ARPEGGIOS**

F: Em, D: Dom, A, Am, 2*ort

**REPETOIRE**

**PRACTICE RECORD**

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<th>MON</th>
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**GENERAL COMMENTS**


**NEXT RECITAL**

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APPENDIX B
NAME: James
DATE: March 17

FLASHCARDS

BASIC TIMING

WRITTEN ASSIGNMENT

FINGER BUILDERS

CHORD DRILLS

SCALES
E, F, G, A, B, C

ARPEGGIOS
E, E♭, B, B♭, G, G♭

REPERTOIRE

1. 112-13: Boogie: change the natural accents from beats 3 and 4 to beats 2 and 1 for a more gospelly (root) feel.

2. 114-115: put dynamic control into the RH

116, 117: push beats 2 and 4 a little like the boogie piece

Vernon 8/5-9

GENERAL COMMENTS

PRACTICE RECORD

<table>
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NEXT RECITAL

APPENDIX B
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</table>

**Flashcards**

**Basic Timing**

**Written Assignment**

**Finger Builders**

**Chord Drills**

**Scales**

| D ♭, C | A, F, C | A, F, C |

**Arpeggios**

| D, G, F | A, F, C | A, F, C |

**Repetoire**

- D minor, i = 60-72

- Practicing the 2-note slurs with the right hand. Practice the first note with a strong, precise attack.

- Keep practicing with determination.

---

**Practice Record**

<table>
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</thead>
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**General Comments**

- Next Recital: Day: __________ Date: __________ Time: __________

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APPENDIX B
NAME: Jane

TIME

DAY

DATE

FLASHCARDS

BASIC TIMING

WRITTEN ASSIGNMENT

FINGER BUILDERS

CHORD DRILLS

SCALES

A, E, F, G, B, C, D

APPEGGIOS

E, F, G, B, C, D

REPERTOIRE

Verdi

Mozart

Carl Nielsen

PRACTICE RECORD

MON TUE WED THUR FRI SAT SUN

GENERAL COMMENTS

NEXT RECITAL

DAY

DATE

TIME

APPENDIX B
NAME: Jane
TIME: 
DAY: 
DATE: April 21

FLASHCARDS
BASIC TIMING
WRITTEN ASSIGNMENT
FINGER BUILDERS
CHORD DRILLS
SCALES
ARPEGGIOS
REPERTOIRE

Cool Water

Intabula p. 133

Prerec - practice with the metronome

GENERAL COMMENTS

NEXT RECITAL
DAY: 
DATE: 
TIME: 

PRACTICE RECORD
MON | TUE | WED | THUR | FRI | SAT | SUN

APPENDIX B
FLASHCARDS

BASIC TIMING

WRITTEN ASSIGNMENT

FINGER BUILDERS

CHORD DRILLS

authentic cadence IV I in C, G, D major.

SCALES

A-flat in Four bullets = Legato, staccato.

ARPEGGIOS

REPERTOIRE

\( \begin{array}{c}
\text{Cool Water} \\
\text{Venice}
\end{array} \)

\( \begin{array}{c}
\text{PRACTICE RECORD} \\
\text{MON} \quad \text{TUE} \quad \text{WED} \quad \text{THUR} \quad \text{FRI} \quad \text{SAT} \quad \text{SUN}
\end{array} \)

\( \begin{array}{c}
\text{GENE} \text{RAL COMMENTS} \end{array} \)

\( \begin{array}{c}
\text{NEXT RECITAL} \end{array} \)
FLASHCARDS

BASIC TIMING

WRITTEN ASSIGNMENT

FINGER BUILDERS

CHORD DRILLS

I, ii, III in A, E, B and F

SCALES

E, F, G, and 2-note phrases, B flat major

ARPEGGIOS

REPERTOIRE

p. 136 bring out the left hand, softer than the right

p. 138

"Sivre don't make the RH H5th group that group up

Maltzheim p. 16-18

Cool Water

GENERAL COMMENTS

NEXT RECITAL

Saturday, June 5, 2023, my house again

APPENDIX B
<table>
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</table>

**Flashcards**

**Basic Timing**

**Written Assignment**

**Finger Builders**

**G D R D R D R D**

**Scales**

- Chromatic scale (all 5stares) C-C 00:31 31:31

**Arpeggios**

**Repertoire**

Q: 138 Scarborough and on...

Malaguena

---

**Practice Record**

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**General Comments**

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**Next Recital**

<table>
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<th>SAT</th>
<th>JUNE</th>
<th>24th</th>
<th>MY COLLEGE</th>
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**APPENDIX B**
SONGS PLAYED FOR PERSONAL PERFORMANCE

“A Friend Like You” by Palmer, Manus, and Lethco

“Allegretto” by Anton Diabelli

“Blue Mood” by Bastien

“Funeral of a Bird” by Cesar Cui

“Jingle Bells” by James S. Pierpont

“Menuet In G” by Alexander

“Morning Has Broken” Traditional

“Riverboat Boogie” by Bastien

“Vivace” by Ferdinando Carulli
Please refer to pocket folder for CD.
THE GRAND LADY PERSONAL PERFORMANCE

Please refer to pocket folder for DVD.

APPENDIX E
Bibliography

Aarberg, Philip. Radio Interview “HomeGround Radio” KUFM June 5, 2004


Bastien, Jan Smisor; Bastien, Lisa; Bastien, Lori. “Blue Mood”. Bastien Piano for Adults. Kjos Music Press, 1999


Elliott, Charles A. “Music as Intelligence: Some Implications for the Public Schools”. Ithaca Conference ’96 Music as Intelligence A Sourcebook. Ithaca, New York: Ithaca College


Bibliography


