

Practice Journal

Name _____

Parent Signature _____

Date _____

	GOALS	# of REPETITIONS
<u>SCALES or RUDIMENTS-</u> name, # of octaves, use metronome-vary the speed use variety of articulations, rudiments always begin slowly		@ least 3 perfect times in a row for each
<u>ETUDE or STUDY</u> play accurately and musically, practice at a slow, medium, and (if appropriate) quick tempo		@ least 3 perfect times in a row for each
<u>SOLO</u> pick a section or sections for intense focus each week / memorize		@ least 20 times perfectly for each I.S. @ least 3 different speeds
<u>CHAMBER MUSIC</u> pick a section or element for intense focus / memorize if a duet or trio		@ least 20 times perfectly for each I.S. @ least 3 different speeds
<u>LARGE ENSEMBLE MUSIC</u> practice small sections of a piece - multiple measures of rest are not included in individual practice time, mark music with notes during rehearsal - practice sections indicated by director, or that you know to be challenging		@ least 20 times perfectly for each I.S. @ least 3 different speeds
<u>REVIEW</u> practice at least 3 of your previously memorized solos; the greater your repertoire the longer your review sessions		each selection must be played with the finest musicianship - pretend you are performing for someone you greatly admire

PRACTICE CHART - list time of individual practice in minutes						
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY

TOTAL MINUTES _____

PRACTICE TIPS

Ideally, practice should be part of a student's daily routine -- like eating, brushing teeth and bathing. Dr. Suzuki said, "Any day a student eats, he/she should practice." When a set time is established it becomes easier to be consistent. A routine helps practice sessions to be productive. Practice should be methodic and deliberate. Playing through music at the fastest possible rate or practicing for long periods of time is not necessarily good practice. In fact, that type of practice can lead towards ingraining bad habits.

Mrs. Johnson's recommended practice routine:

Scales, arpeggios, and/or rudiments --

First slowly -- Watch technique and listening for quality tone. Use a metronome.

Next more quickly -- working towards fluidity and CONTROLLED speed

Exercises, drills, and or etudes --

These provide focused practice of techniques or skills in the context of a short "piece"

First slowly with a metronome (even if a faster tempo has been mastered)

Next repeat at a slightly faster tempo with the metronome

Solo Selection --

Each student needs to have a solo which they are perfecting. They will give studio recitals each semester. Choose something that stretches the abilities, but is feasible to bring to performance level. See teacher for ideas.

Ensemble Music --

Class time is generally not the time to practice individual parts. This increasingly becomes the duty of the students outside of class. That is what is meant by "PRACTICE." Class time is for rehearsal. REHEARSAL means putting the parts together. In rehearsals we work on tone, intonation, balance, interpreting expressive elements as a group, and FOLLOWING THE CONDUCTOR.

REVIEW --

Pieces that have been performed are still valuable for practice. Suzuki teachers, as well as their students practice "Twinkle, Twinkle, Little Star." It is said that Dr. Suzuki could tell the level of ability of a student by listening to them play "Twinkle." Easier pieces should be used for learning new techniques, such as vibrato, tone control, shifting, new rudiments, breath control. When people asked a Suzuki teacher to explain the success of his students, his reply was "review, review, review." His students would review every piece they had in their repertoire. For advanced students that could be well over 100 songs.

Practice requirement - 100 minutes a week / less than 2 hours a week

Practice goal - 30 minutes a day, or more

60 minutes or more for advanced students

PRACTICE TOOLS

Music students should begin to acquire the following tools, to help them get the most from their practice.

their own instrument, whenever possible

music stand,

metronome,

tuner (wind and string players)

tuning fork (string players)

manuscript paper

pencils and an eraser

sticky notes or flags

a recording device (one sure way to check yourself is periodically record yourself

then, listen to the recording with music and pencil in hand)

"Practice is what we do as individuals. Rehearsal is what we do as a group."

Eugene Corporon

"Some of the finest music is made in practice rooms and rehearsals."

Mrs. Johnson

"Loud and fast playing are not evidence of musical skill.

More frequently this masks a lack of musical vocabulary and control."

Mrs. Johnson

