

Lessons with Peter Saleh – Spring 2005

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Required Materials (bring to every lesson):

- Mallets** and **Sticks** appropriate for any and all repertoire played during lessons (this may mean buying new implements for a particular piece)
- Notebook/Binder** for all your lesson notes
- All** required barrier materials
- Original** copies of *every* assigned solo work, purchased by the student. Photocopies are only acceptable as an interim solution.

Suggested Materials:

Mini-Disc/portable tape recorder (for lessons and practice), digital timer (for budgeting your time), practice log, sight reading - **Mallets:** *371 Bach Chorales* for Non-Jazz, the Sher Vocal/C Real Book for Jazz Studies and the Arban's trumpet book for all. **Snare:** Goldenberg's *Modern School for Snare Drum*, and the later Garwood Whaley books. (Everyone can also go to the library and check out a clarinet/trombone/accordion book for a week and trade it in when you're done. Also, don't forget the etudes in books you already own that aren't part of the barrier material)

Email:

Check your email every 1-2 days. This is my primary method of communication with you for schedule changes and assignments. I will never email time sensitive information to you less than 2 days ahead of time.

Grading:

Individual lesson grades are given based on preparation and progress throughout the week and semester. Occasionally, there will be non-practice related assignments given (harmonic analysis, performance practice research, etc.) that will be necessary to aid the performance of particular types of music. You are not just learning how to play, but why its played that way. Each lesson will clarify what expectations for the following week will be. If you are not clear on what should be done between lessons, *ask me*. The final grade will then be based on both the lesson and jury grades balanced with participation grades for concert programs and studio class attendance.

Make Ups:

Occasionally it will be necessary, due to either yours or my schedule, to reschedule lessons from their normal time. Generally, a sign-up sheet will be posted for people to choose their make-up time. Regardless of that, *it is the student's responsibility to contact or respond to me otherwise it will count as an absence.*

Practicing:

There is no such thing as 'enough' practice. The distinguishing feature of being a musician is that our work is never really done. This is both a blessing and a curse. As such, while a good guideline is to practice 3-4 hours a day, this is not to say that this enough time for you to complete your current goals. The ability to schedule your time to be able to complete your goals is quite important. See me right away if you need assistance in developing a productive practice routine.

Studio Classes:

Studio Classes will be held four times throughout the semester (MUS 132 Brass Class Room: Feb. 17: 8-10pm, Mar 10: 8-10pm, Mar 30: 8-10pm, MUS 116 Woodwind Classroom: April 12: 8-10pm) with an additionally mock jury at the end of the semester (date and time TBA) in which everyone will play. Their purpose is to provide an opportunity for students to play for, listen to, critique, and be critiqued by their peers in a positive and interactive environment. It is suggested that you perform in a studio class before you play at a departmental. *Everyone* should play *at least once* in studio class.

When playing in studio class, *several photocopies of the piece played should be provided* for reference for the rest of the attending class. If you give me enough advance notice, I will make them for you. The copies are to be destroyed following the class, thus permitting their use in an educational situation under the 'fair use' rules of copyright law.

Other Requirements:

- *Concert Attendance:* You will be responsible for turning in six (6) percussion-related programs (recitals, concerts, etc with drums or percussion included) from concerts attended during the current semester. One (1) may be from an off campus concert, and one (1) may be a piano recital. The programs should have your name written on them along with the signature of a T.A. in attendance from the concert. The programs must be from concerts in which you did not perform. *The only Wind Studies Concert that will count will be Mr. Deane's performance of the Schwantner Percussion Concerto in March.* For your own benefit, try taking notes on the program about what you like, dislike, or don't understand in each selection. Programs will be due by 5pm the day of your jury. I will return the programs to you before the end of the semester.
- *Barriers:* Barriers represent the least of what is asked of you. All students majoring in percussion and taking mallet lessons must attempt barriers until all levels have been passed. If previously attempted levels were not completely passed off, they must be attempted at every opportunity (beginning or end of semester) until passed off. Don't wait!
- See the UNT Percussion Manual for complete area requirements and attendance policy

Some advice for you in or in between lessons...

- Walk in to your lesson and *tell me what you've prepared to play.* Don't make me go fishing!
- Knock on my door when it is time for your lesson.
- If you do not have your solo music memorized, please *bring a study copy* for me (It can be reduced)
- *Take thorough notes* during and immediately following your lesson. I can write things down for you, but notes always mean more if they're in your own words.
- *Set goals* for the week and hold yourself to them. After you get out of school, that will be all you have.
- *Record yourself* in practice, studio class, and/or departmentals (with a friend's help) and critique your performance either immediately afterwards, or after a 'cool down' interval. Act as if you were your own producer. What would you change before your performance is released to the public?
- Perform solos for, sight read, or play barrier material with your peers.
- Regularly check my office door for any schedule changes and/or studio class announcements.
- Email or phone (call after 8pm if possible) with any issues or questions as soon as they come up. *Don't wait!* Also, as a courtesy, please call (not email) if any last minute emergencies come up.

Americans with Disabilities Act:

The College of Music complies with the Americans with Disabilities Act in making reasonable accommodation for qualified students with disabilities. If you have an established disability as defined in the ADA and would like to request accommodation, please see me as soon as possible.