

University of Evansville
Department of Music
Applied Music: Organ/Harpsichord
Dr. Douglas Reed

Syllabus

I. General

- A. This is an academic course.
- B. Weekly lessons, studio classes should be viewed with the same attention/commitment as quizzes or tests in other course work.
- C. My job as your teacher is:
 - 1. to teach you how to learn, how to practice.
 - 2. to teach concepts of musicianship (musical values).
 - 3. to teach techniques required to achieve your goals.
 - 4. to help you achieve academic standards and goals.
- D. My job as your teacher is not:
 - 1. to teach you how to play the notes.
 - 2. to write in most of the fingering and pedaling.

II. Selection of Repertoire

- A. Always based on your abilities, interests, needs, and repertoire requirements of the degree.
- B. Not everything assigned will be finished or polished.
- C. Technical studies need to be a part of your daily practice.

III. Purchase of Music/Copyright

- A. Your purchase of music is not only a visible sign of your commitment to your education, it is also a legal and ethical issue. According to the Code of Ethics of the American Guild of Organists, it is unethical to use illegally copied music.
- B. Excellent Sources for printed music:
 - 1. H&H Music: 477-5339
 - 2. Schuttler Music: 474-1111
 - 3. Lois Fyfe Music, Nashville: 1-800-851-9023
 - 4. The Organ Historical Society:
 - 5. The Organ Literature Foundation

IV. Your Preparation for Lessons

- A. **Sense of discovery.** Learning how to play a musical instrument and learning how to play a piece of music can be an adventure, a journey of discovery of great ideas. It can also be a journey of self discovery as you grapple with the learning process and your own self-discipline.
- B. **Editing.** This is the beginning and foundation of the learning process. This is your responsibility. Editing assignments need to receive top priority at the beginning of the learning process.

- C. **Metronome practice.** Slow practice with the metronome during and after the editing process is one of the most effective ways to learn provided that musical values are always kept in mind. Being able to play a piece with the metronome is not a guarantee of a fine, musical performance, however. Fine musical performances are rarely, if ever, metronomic.
- D. **Consistency.** Daily practice is a key to steady progress. Challenging yourself, and being able to play a particular passage consistently in a particular way, is a key to real learning.
- E. **Discipline.** The discipline of learning and practicing has nothing to do with reward and punishment. Discovering how to play a musical instrument can be a joyful discipline. It is its own reward.
- F. **Memorization.** The memorization process begins the second time you look at a piece. This process grows out of the editing process and thoughtful practice. Memorization is not a separate process from learning.
- G. **Sight-reading** is not learning. Sight reading is a valuable skill which is too often confused with learning. Being able to read easily through a piece does not necessarily mean that the piece is learned. Indeed, a well-developed sight-reading skill can present extra challenges to true learning.

V. Studio/Performance Class; Workshop Recitals

- A. Stepping stones in the learning process
- B. Opportunities to test oneself
- C. Opportunities to learn the repertoire by listening
- D. Opportunities to support colleagues in the learning process.

VI. American Guild of Organists

- A. All organ students are expected to participate in this professional organization.

VII. Notebooks.

- A. Notebooks are to be typed on 8 1/2 X 11 paper and compiled in a 3 ring binder. The quality of notebooks is a reflection of your seriousness about the applied area of study.
- B. This semester you will be responsible for reading a book about the organ or harpsichord and presenting a brief oral report in class.
- C. Notebooks should include:
 1. syllabus
 2. notes on composers and pieces performed in classes
 3. all pertinent recital programs and service leaflets
 4. all handouts, diagrams, stop-lists
 5. notes on book reports.
 6. anything else you would like to include
 7. notes on PIPEDREAMS programs (Majors: 6; minors/elective 3)

VIII. Recital Attendance

- A. Music majors are required to attend Thursday workshop recitals.
- B. Organ majors are required to attend all keyboard recitals and masterclasses.
- C. Organ students are required to attend all organ recitals, masterclasses, workshops.

IX. Grades

- A. Grades are based on the quality of:
 - 1. weekly preparation of lessons
 - 2. studio class performances
 - 3. workshop performances
 - 4. performance juries.
 - 5. Recital attendance and quality of notebook are important parts of the grade.

X. Juries

- A. All students will perform a jury at the end of the semester. Minimum requirements, adjusted according to length and difficulty of pieces, are:
 - 1. Majors (2 or 3 hrs. credit): three pieces (at least two memorized)
 - 2. Minors or elective (1 hr. credit): two pieces (at least one memorized)
 - 3. Organists will perform at least two verses of a hymn as if leading a large and enthusiastic congregation.