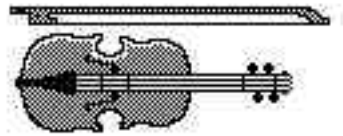


**A GUIDE FOR
VIOLIN STUDENTS
IN THE STUDIO OF
CRAIG PURDY**



PREFACE

Beginnings are important and you need to know what is expected of students in my studio.

Each of us is unique, with different strengths, talents, and perspectives, but one thing is the same for all of us--the ability to work and develop our talents to the fullest. Specifically, this means intelligent, aware, consistent practice of the highest quality you can demand from yourself. If you can consistently achieve quality practice, together we can accomplish artistic goals for you here at Boise State University.

I. Lessons

A. Equipment and music needed: (In addition to your instrument, I expect you to have:)

1. **Scale System:** Essentials for Strings or the Flesch Scale System. All students will be working from this method at some point. (Available at Dunkleys, Telford and Sons, etc.)

2. A sturdy notebook in which you will keep lesson assignments, take area and performance class notes, etc. Please make sure you leave your lesson with your notebook! I've started to build quite a collection.

3. Optional: A small portable tape recorder and tape which you can bring to your lesson. (Many students have found taping their lessons to be beneficial. One can later listen back to their own playing and procedures covered during the lesson.)

B. Preparation:

1. Intelligent, aware, quality practice. (Please see my current syllabus for guidelines as to how much you should be practicing.) This will be guided by notes written by myself in your assignment books, and for those bringing tape recorders, by your audio tapes. When I make an etude or scale assignment, it is not sufficient for you to know how to do it--you must know "why" the material is assigned and "how" it is to be practiced--what bowings, tempi, etc. If I fail to make any aspect of your assignment clear, it is your responsibility to ask!!! I will not tolerate the results of mindless, repetitive, non-productive practice.

2. Stay as organized as possible during your practice sessions. Set reasonable goals and time limits and stick to it. A typical practice session might be broken down into the following components: (1) technical work, (2) slow , rhythmic work(3) intonation-type practice (4) performance and memory type practice. Try to find the same practice hours each day and stick to it. Studies show that progress on any instrument is most apt to manifest itself if practice is done during the same periods each day.

3. The first item on your agenda of professional needs as an artist-violinist or violist is to secure for yourself the very best pianist-accompanist

that you can. If asked I can provide you with a list of names. In some cases these students are accompanying for credit and do not expect to be paid. Others do expect to be paid. Make sure you ask. If these people are unavailable it is your responsibility to find outside help. There are many pianists in Boise who regularly play for BSU students, my wife included. Because of their expertise and experience they expect to be paid. Once a pianist is secured, make sure you are fully prepared musically and technically before you get together with them. Have a goal in mind as to what you are going to accomplish during your rehearsal time. Be prepared to politely ask/discuss the tempi and interpretation you would like in your piece. Don't be afraid to lead the rehearsal. Once you feel adequately prepared with your accompanist, you are ready to bring them into a lesson.

Please do not bring an accompanist into a lesson having not rehearsed at least once beforehand. Your lesson time is not the time to be working out matters that should have been addressed in the practice room with you accompanist.

A very real part of your education will be determined by the quality pianist with whom you work and perform. It behooves you to secure the best person possible, once you know who's who.

C. The Lesson

1. You will appear at the assigned time.
2. Lessons are either 30 or 60 minutes in duration.
3. Please knock when it is your time.
4. Come in and hand me your assignment books.
5. Lessons are not the time for socializing and I'm guilty of being too folksy at times. Get out your instrument and produce!
6. Lessons are not all the same--some are performance situations, others are lessons where definite technical advice is needed. If you have definite and specific questions that need addressing please have these clearly in mind; better yet, write them in your assignment book as they occur--for example--
 - a) I need help with the spiccato passage in measure 100-116 in the Beethoven.
 - b) Difficulty in fingering in the Prokofiev measures 11-15.
7. My current difficulty is keeping on schedule. Please help me in this respect. It will make everyone more sane.
8. Because of commitments with recitals, tours, etc., your lesson time may change periodically, but I will do the utmost to avoid change.

9. At your first lesson I will need your phone # and the name and phone # of your accompanist--this is important. Get this information to me as soon as possible.
10. When I assign a piece, I may temporarily or briefly give you my copy for bowings or fingerings. You are to respect this gesture significantly and to take care of my music. You are to secure immediately your own copy and to transfer the necessary markings as soon as possible. Music is becoming increasingly costly and I cannot afford to replace lost or semi-destroyed copies. More importantly, you need your own copy from which to learn and study and to make your own markings.
11. Teaching involves working with the "total" you--coming to know how you think and feel. You must realize that everything affects your art--your diet, your rest, your mental attitude, your exercise--all these areas in your life are important in themselves and in direct relation to your productivity and performance. If you need advice or help, ask me. I will listen and help if I can or point you in the direction of help.
12. Please, only in extreme circumstances call me at home--my time there is limited enough and important to me, so please leave a message on my school phone machine (x3360), in my box in the music office, on my door, or with Willa (x1596) in the music office.
13. Make a daily habit to check my bulletin board for messages or announcements. It is, for now, the only effective way of reaching you during the day. I have to assume that you will see any messages put there or posted for my class.
14. Your grade for violin or lessons will be comprised of the average of the grades for your weekly lesson (a grade will be given at the end of each lesson and placed in your file). My grading philosophy is based on whether or not, in my opinion, you are working to the top of your capacity. Tempering this is the final result--your performances--in lessons, in studio class area class, concert class, in forums, in recitals, etc.
15. Regular attendance at lessons is certainly expected. If you cannot keep your appointment, I should be notified as soon as possible--the day before or earlier if you can. In like manner, I will post any alteration of your lesson time as soon as I can. (Please look at my syllabus)
16. Make-up lessons will be given, as is humanly possible, when the missed lesson is my problem; when the missed assignment is your problem there must be a valid reason, such as illness, etc. Do not let this become a problem. I will only excuse valid reasons! (Again, look at my syllabus)

II. Concert Class

A. Students, who in my estimation are ready to perform, will be asked to

perform in Concert Class. Please do not take this lightly-Concert class is just that--a concert. You are representing your teacher, your studio, the Department of Music, and Boise State.

III. Area and Studio Class

A. There will be approximately 5-7 area and studio classes each semester. "Area Class" meets during concert class time and consists mainly of string performances by string majors. Studio class will be held at least once each month. It is your responsibility to remember them and be in attendance. I will now post studio class times at the beginning of the semester. Please be sure to check! You will be required to attend at least 3 out of 4 classes. Studio class attendance will be a factor in ascertaining your final grade.

B. Verbal evaluations of both musical and pedagogical nature are of the utmost importance in concert and studio classes. I expect your insightful and supportive comments to your colleagues. Never doubt that you may learn more from your peers than from any other source. This can only happen if you are vitally concerned with one another and with music making.

C. Needless to say, the more you perform, and perform well, the better performer you become. Works normally performed from memory during lessons will be done from memory in class.

D. You should perform as often as you can but when you are ready. At least two (2) appearances a semester is minimal for string majors. At least once for non-majors.

E. It is your responsibility to have your pianist ready and in class the day you are to perform. Your participation in these classes will be determined at your lesson and posted on my bulletin board, preferably two weeks in advance.

IV. Orchestra

A. I expect a totally professional attitude, responsibility, and high level of performance from each of you in this organization. Orchestra is a team effort in which each of you is important in producing the final result. Please take the time you need to practice your orchestra music. Yes, I am willing to work on difficult passages in lessons if need be. **You stand to learn more in this organization than in almost any other "class".**

V. Chamber Ensembles

A. This course is also one of your most important responsibilities. Personal and musical maturity are expected here to make the ensembles work. You must learn to work with our colleagues, have your individual part prepared, measures numbered if necessary, score studied, the work

listened to if possible.

B. The personal maturity necessary to be on time for rehearsals, setting of rehearsals, etc. is of paramount importance.

VI. String and Chamber Music Master Classes

A. There will be many opportunities through the year to participate in master classes given by visiting solo artists and ensembles. Consider it an honor to be chosen to perform for one of these events. This is a learning experience that many students are unable to have. Please be considerate, ask questions when appropriate, and enjoy the experience. You are receiving training from those who make performing their livelihood. Please take advantage of this!

VII. Recitals and Performances

A. All performance majors in my studio will give a full junior as well as senior recital. Most will probably give a one-half (1/2) recital in the sophomore.

B. No recital may be given unless the works to be performed are played for the String Faculty at least one month prior to the recital. I will make no exception to this rule. It is for your protection, your artistry, and our sanity.

C. All arrangements for recitals: programs, securing the hall, the time, the date, the pianist, ushers, will be handled by both of us. Obviously the date must be cleared with me in advance.

D. Seniors: You will discuss with me in advance of asking faculty to be on your pre-recital jury. Policy dictates you ask at least three faculty members in addition to myself to serve on this jury. One of these must be a string faculty member.

E. Please inform me of any solo or chamber performances that you are involved in outside of school. I like to be given any opportunity to hear my students perform.

VIII. Attitude

A. Last but not least, like most studio teachers I am concerned with attitude and "esprit de corps". My studio--our studio--is important to each of us and we are important to each other. In studio classes we learn to make constructive comments, not comments designed to tear and destroy a person. We learn from each other. I know I learn a great deal from each of you; hopefully you will strive to learn as much from me and from each other as you can. Each of us is unique in our artistry and music making. We must work to improve our performance, our communication and our giving. Performance is not an ego trip. Though it requires a healthy ego to perform, performance is a sharing and giving experience.

IX. Comments

I am looking forward to our time together. Let's work to make our time together as productive as possible, full of musical growth and maturity on your instrument.