

University of North Texas

College of Music

AREA HANDBOOK

for

ORGAN MAJORS

and

CONCENTRATIONS

Division of Keyboard Studies

Visit the Organ website: www.music.unt.edu/organ

Revised Fall, 2010

AREA HANDBOOK
For Majors and Concentrations in Organ

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GENERAL INFORMATION

FACULTY

	<u>Office</u>	<u>Phone</u>	<u>E-Mail Address</u>
Dr. Jesse Eschbach Chairman, Division of Keyboard Studies	213	565-4094	Jesse.Eschbach@unt.edu
Dr. Steven Harlos Coordinator of Piano	225	565-3728	Steven.Harlos@.unt.edu
Mr. Christoph Hammer	112	565-3724	Christoph.Hammer@unt.edu
Mr. Mark Scott Adjunct Instructor of Sacred Music	213		muspms@ststephen-pcusa.com
Dr. Brad Bennight Adjunct Instructor of Harpsichord/Continuo			

Teaching Fellow in Organ: Ms. Lerie Dellosa
Organ Maintenance Technician: Mr. Marvin Judy

Office hours and teaching schedule for each instructor will be posted on the departmental bulletin board located between Rooms 235-236. Office hours can also be obtained from the receptionist in the Music Office (565-2791).



AUDITIONS

ENTRANCE AUDITIONS:

Audition days for the College of Music are announced in the early fall. If a prospective student cannot audition on one of these scheduled days, arrangements can be made through Dr. Eschbach for an alternate date.

Sightreading is examined at all auditions.

Repertoire List: Please provide a comprehensive repertoire list of works studied during high school years and any university degrees completed.

Undergraduate Major Audition: At least two major works in contrasting styles from different historical periods – approximately 20 minutes.

Undergraduate Concentration Audition: Approximately ten-fifteen minutes to show the faculty some progress or potential on the instrument. If the student has no experience on the organ, the audition may be played on the piano.

Masters Audition: Thirty (30) minutes; repertoire should be in contrasting tempos and from different historical periods. A major work of Bach (Prelude and Fugue, Trio Sonata) is expected. (Please see Appendix B for more specific information.)

Doctoral Audition: Fifty (50) minutes; this audition is considered the equivalent of a Masters recital with the appropriate repertoire expected. One major work on the audition program must be from memory.

In no case will a taped audition substitute for the required live entrance/ placement audition.

SCHOLARSHIP AUDITIONS:

The entrance audition for new students will be considered an audition for scholarship if performed before the scholarship application deadline. If playing the entrance audition before the scholarship deadline is not possible, you may submit a tape for the scholarship audition. Applications received after the deadline may be considered as scholarship money is available.

SCHOLARSHIP REQUIREMENTS:

All College of Music Scholarship recipients are required to perform in two ensembles as a condition for maintaining their scholarships. In the organ and harpsichord area, this additional requirement may be fulfilled in one of the following ways:

1. A student may elect to perform in an additional lab or ensemble (for a total of two ensembles).
2. A student may elect accompanying responsibilities.
3. A student may elect to perform twice each semester in departmental recital: once to satisfy the area requirement that all performance majors appear at least once in departmental recital during any long term, and a second time to satisfy the new College of Music scholarship requirement.

Failure to meet this requirement will result in your scholarship not being renewed.

SERVICE AWARDS:

There are two Service Awards each year similar to work/study awards. While the pay is minimum wage, working hours are usually flexible. The jobs are organ technician and studio scheduling.

Students who currently hold Scholarships and Service Awards will be asked to re-audition in the Spring semester. One major work is required.

All students wishing to apply for new or renewal awards **MUST SUBMIT** the required forms online prior to the application deadline.

GRADUATE TEACHING FELLOWSHIPS:

Information on application procedures and deadlines for Graduate Teaching Fellowship Awards are available from the Office of Graduate Studies in Music. **Applications submitted after the deadline will not be considered.**

PROGRAMS OF STUDY: ORGAN

Semester-by-semester outlines of courses for undergraduate organ majors and concentrations may be obtained from the Undergraduate Advisor in Room 260, and are found in the University Catalog. By the end of the Bachelor's degree in organ performance, it is expected that the student will have completed at least the following repertoire:

J. S. Bach

Six Orgelbüchlein chorales

Two major preludes and fugues

One trio sonata

Two large chorale preludes (Leipzig, Clavierübung)

One North German Praeludium

Movements from a suite, mass or hymn by a French composer before 1750.

One chorale of César Franck

Two French symphonic movements (one fast, one slow)

One major work of Max Reger, Felix Mendelssohn, or other German 19th century composer.

Two 20th century compositions; one to be atonal or "advanced" tonality

These repertoire requirements are also expected of incoming Masters students, and must be met before graduate credit toward the Masters degree will be given.

Outlines of degree programs for MM and DMA students are to be found

in the University Graduate Catalogue. These will be discussed in detail during the graduate orientation sessions.

On the Job Training: CHURCH POSITION REQUIREMENT
All MUAC or MUAM 3502, 5502, 6502, all sections

This course is structured to provide students in applied music the practical experience necessary to prepare for a professional career in church music performance and teaching as well as secular performance and teaching. In addition to the “in school” course requirements (repertoire, studio class and departmental performance), it is required that organ students acquire a church or teaching position of 10/20 hours per week as part of their training as soon as the appropriate skill level is attained. For most students, this standard will be reached by the beginning of the junior year. Exceptions will be considered on an individual basis and must be approved by the organ faculty.

The practical work experience must continue throughout the student’s entire degree plan at the University of North Texas, including semesters when the student is registered for dissertation credit.

STUDY AND PRACTICE

Lessons must be scheduled with your teacher before Wednesday of the first class week. It is your responsibility to make lesson arrangements. Major and Concentration applied lessons are fifty (50) minutes in length.

Missed lessons: Lessons missed by the student, for whatever reason, are made up at the discretion of the professor. In general, if the student must miss a lesson, he/she must notify the professor by 8:30 a.m. by Email. If two lessons are missed without notification, the student will receive a “Notice of Unsatisfactory Progress” report. If an additional lesson is missed without notification, the student will be dropped with a WF.

CONCERT, TEACHING, AND PRACTICE INSTRUMENTS

Concert Organs and Teaching Organs

Organ Recital Hall-**Rieger**: 2 manuals, 11 stops; mechanical action.

Main Auditorium-**Möller**: 3 manuals, 61 stops, 56 ranks; electro-pneumatic action.

Main Auditorium - **Bedient**: 4 manuals, 40 stops; mechanical action

Winspear Hall –**Wolff**: 3 manuals, 59 stops; mechanical Action.

The new Richard Ardoin-Paul Voertman Concert Organ located in Winspear Hall became available late winter 2008. Organ students will access the instrument daily (M-F) 7am—12 pm. Because of the very heavy rehearsal and concert schedule in Winspear Hall, only those students preparing degree recitals (normally a semester or two before the program) will have regular lessons and practice time on this instrument.

SPECIAL NOTE: We ask your cooperation in maintaining the pedalboards by ALWAYS wiping your shoes on the carpet swatch by the organ. Additionally, please avoid putting keys and other metal objects on the consoles as they scratch the finish.

PLEASE: NEVER STAND ON THE PEDALBOARDS

Practice Organs

Room 335– **Fisk**: 7stop mechanical action.

Room 337- **Hofmann**: 9 stops with 16' reed; mechanical action.

Room 340- **Hofmann**: 9 stop tracker with 16' Pommer in the pedal; mechanical action

The power switch for the two Hofmanns is found in the closet in Room 337.

Room 349- **Fientrop**: 2 stops; mechanical action - Blower activates with light switch in the room.

KEYS: A single key opens the Organ Recital Hall and the organ practice rooms in the Music Building. Additional keys open the Main Auditorium door and the two organs. Keys will be issued during registration.

REPAIR REQUESTS: Envelopes with repair forms are provided near each organ. Write a clear description of each problem you find and return the completed form to the envelope in “vertical position.” Please sign the form and date it! The problems will be corrected as soon as possible.

Please do not attempt repairs!

Under no circumstances should any student ever attempt to repair an organ on the campus of the University of North Texas. No student should ever enter the inside of any instrument on campus. Only the Schudi Organ Company and its representatives, the service award student responsible for organ servicing, and Dr. Eschbach have authorization to enter University organs. Students entering an instrument without authorization from Dr. Eschbach may become a criminal matter and referred to the University police.

CONTINUING STUDENTS:

University of North Texas performance majors, normally enrolled in a UNT degree program, who are temporarily not registered in any given semester, may practice on a university instrument when one is vacant. However, currently enrolled students have priority.

PRACTICE:

Sign-up for organ practice rooms will take place during the second Tuesday of each semester. Consult the bulletin board for the schedule.

The organ practice rooms are assigned for the semester.

Organ practice in the Main Auditorium and the Organ Recital Hall will be scheduled weekly. You may sign up for three (3) hours per week on each of the teaching instruments. On Wednesday at noon, if there is more time available, you may sign up for three (3) additional hours. Students preparing recitals are entitled to four additional hours per week (for a total of ten (10) hours) on the recital instrument for the four weeks prior to the recital. If an instrument is free, you may practice on it.

Students finding unreserved time on studio instruments may reserve it on the day of the opening itself. This unanticipated additional time is not counted towards the student's weekly limit.

Room # 253 schedule will be posted a week early.

Organ students have priority in 253. Any unused time may be claimed by other activities, including Collegium, beginning Monday morning of the current week. These additional activities must be clearly indicated on the schedule as non-organ activities.

You are expected to use the time you reserve. If your plans change, please remove your name from the schedule.

PRACTICE ROOM RULES:

General instructions for use of practice rooms will be found in the College of Music Student Handbook. Please observe these additional courtesies:

1. Students have 10 minutes at the beginning of each hour to claim their assigned practice rooms. At the end of the 10 minute period, the room will be assumed to be vacant and any student may use the room for the duration of the hour.
2. Smoking, eating, or drinking is prohibited in the practice rooms.
3. Please keep instrument surface and bench clear of any items, objects, especially keys, except music on the music rack!
4. Shoes, music and other items have been known to disappear from practice rooms. Please, remember you are in a practice room, not in a locker. Do not leave personal materials on the Bedient organ platform.
5. **LOCK YOURSELF IN**, especially in the evening. Also be sure all doors are locked when you leave. You must always – regardless of the time of day or night – latch and lock the stage door as well as all back doors from Hickory Street of the Main Auditorium. Failure to do so can compromise your security as well as that of the building. You may be asked by the police or faculty to relinquish Auditorium keys if doors are left unlocked.
6. If you are the last to leave, PLEASE TURN OFF the lights and the BLOWER!

EXCEPTIONS TO SCHEDULED TIME: There may be occasions when reserved practice time must be preempted for make-up lessons or

emergencies. The faculty will make every effort to notify the student whose time is taken, but some last minute changes may be necessary.

RECITALS

Studio Class and Departmental Recitals: Departmental organ recitals and studio class are scheduled on Tuesdays at 3:00 p.m.

All organ performance majors are required to appear in studio class recitals at least twice a semester. Concentrations must appear at least once a semester. The semester memory requirement may be fulfilled at this performance. (See “Juries” and “Checklist.”)

Solo/ Degree Recitals: Individual recitals will be scheduled by the student in consultation with his advising professor, according to the policy outlined in the Music Student Handbook. Degree recitals are performed ONLY during the fall, spring, and summer terms.

In order to maximize University instruments and to allow sufficient time for students and faculty preparing programs in Winspear, the following recital schedule will be in effect:

Junior Recital: Main Auditorium

Senior Recital: Winspear Hall

First Masters Recital: Main Auditorium

Masters Recital: Winspear Hall

One Dissertation Recital: Main Auditorium

Two Dissertation Recitals: Winspear Hall

Memory Requirements for Degree Recitals: Performance majors at the undergraduate and masters level are required to play one major work from memory on the degree recital. Church Music track students are exempt. Doctoral students are required to play a major work from memory (minimum 14') on their recitals by the College of Music Graduate Performance Committee.

Recital Attendance: Majors and concentrations are required to attend all departmental and solo recitals in their area of study which are given on campus. Deficiencies in recital attendance will lower your semester grade. See the Keyboard Division Handbook attendance policies.

JURY EXAMINATIONS

At the end of each semester of applied study, all students must perform before a faculty jury. The student may be excused from the jury examination if a full length recital has been played during the semester. Credit toward the jury examination may be given for performances in departmental recitals only if the performance is excellent.

The faculty can disqualify a performance major from further MUAM enrollment on the basis of poor jury performance.

Organ jury dates always occur on Thursdays (253) and Fridays (MA) of jury week. Please do not ask for alternate jury appointments.

Jury Requirements

1. Majors: two or three pieces of contrasting styles not to exceed 20 minutes. Concentrations play for 15 minutes.

2. All undergraduate, masters, and doctoral degree performance majors are required to play one composition from memory at the jury examination or successfully in recital during the semester. Church Music track students are exempt from this requirement.
3. Each student may be asked to sight read a brief passage of music at the jury.
4. All upper division organ majors are required to select and prepare by themselves a piece in addition to the lesson repertoire at either the fall or spring jury.

Each faculty member will give a grade based on the jury performance. The semester grade will be determined by the individual instructor based on a published syllabus stating how Final course grades are calculated.

UNDERGRADUATE UPPER DIVISIONAL EXAMINATION: PERFORMANCE MAJOR

At the end of the sophomore year, the organ major must successfully play the Upper Divisional Examination for a jury in order to advance to upper-level study (MUAM 3502). The audition will consist of the performance of the repertoire requirements for the semester. In addition, the amount of repertoire learned during the first two years of study will be considered. The Service Playing Proficiency must also be passed at this examination.

Mendelssohn (Sonata No. 2 or 6)
 Bach (Orgelbuchlein Chorales; Trio Sonatas)
 Rheinberger (Trios).
 Brahms (Choral Preludes).
 Buxtehude (Prelude, Fugue, Chaconne)
 Vierne (Pieces en Style Libre)

UNDERGRADUATE UPPER DIVISIONAL EXAMINATION: CONCENTRATION

At the conclusion of four semesters of MUAC 1502 , a concentration student must pass an upper divisional examination. The jury will pass the student into upper level applied classes or assign an additional one or two semesters of lower level courses until the examination is successfully passed. The student disqualifies from further study if the examination is not passed by the end of the 6th semester. Consult repertoire list above.

Both the repertoire and service playing juries must be passed at the same time. The upper divisional jury will be administered when all portions of the exam are performed at the same hearing.

Service Playing Proficiency – Organists

Since most organists will be working in church positions, the necessity for excellent service playing skills cannot be over emphasized. For this reason, students at various levels must pass the Service Playing Proficiency Exam. It is normally given at the Upper Divisional Examination at the end of a student's second year.

AREA COURSES

Church Music Courses: Although UNT does not offer a major in Church Music, it does offer a curriculum track for the Bachelor of Music in organ performance. One track emphasizes church music skills; the other emphasizes performance.

Service Playing: (MUAG 4910/5910) is taught by the organ faculty as a two semester class, treating various service-playing skills: hymn playing, anthem and solo accompaniment, keyboard harmony, improvisation, etc.

Prerequisite: Sophomore Theory. Completion of the course with a grade of B or better satisfies the Piano Proficiency requirement. Masters degree students must demonstrate proficiency or enroll in the course.

Seminar in Church Music: (MUAG 5285,5286,5287,5288).A new, exhaustive curriculum in Sacred Music is now offered at the University of North Texas which will eventually comprise a total of six different courses. Please visit the organ website for complete course descriptions: www.music.unt.edu/organ

Related Field: Church Music may now be elected as a related field at either the MM or DMA level.

MISCELLANEOUS INFORMATION

Bulletin Board: All information posted on the area bulletin board located between rooms 235 and 236 is considered OFFICIAL NOTICE, and you will be responsible for that information. Make it a habit to check the bulletin board daily.

Music Stores: It is expected that students will invest in scores for their permanent library. For immediate and temporary use only, scores can be checked out of the Music Library. However, you will not be allowed to use a library score for the semester. Organ scores can be purchased in Denton at Pender's or by mail through several companies. You might consider Vester's in Nashville, the Princeton University Store in New Jersey, or Pepper's Music in Fort Worth. Some stores give discounts. Your major professor can further advise you.

**IT IS ILLEGAL TO XEROX MUSIC FOR ANY PURPOSE
UNLESS THERE IS AN EMERGENCY, AND THE MUSIC IS
ON ORDER! XEROX COPIES FOR LESSONS OR JURIES
ARE ABSOLUTELY FORBIDDEN.**

Church Positions: The organ faculty makes every effort to inform all students about choral and organ vacancies in area churches. The faculty also advises them about the suitability of certain positions according to their particular needs and abilities.

Notices of available positions will be posted on the bulletin boards.

Removal of a posted notice of an available position by any student is considered unprofessional. Students should also consult the websites for the Dallas and Fort Worth chapters of the AGO.

Acquiring a position through a successful interview is an essential part of a professional posture. Students should also remember that it is extremely important to assess correctly the interests and needs of a particular congregation (the cultural, social, theological, political, and liturgical climates), and to attempt to serve those interests and meet those needs in a way that will accrue respect, honor, and good will toward you and your profession. The faculty is always available and willing to consult with any student regarding professional concerns.

The American Guild of Organists: All students are urged to join the Dallas or Fort Worth Chapters of the American Guild of Organists.

Workshops: Occasionally the UNT Organ Department hosts workshops on various aspects of the professional, most often on topics in church music. Nationally recognized leaders are brought to campus to present masterclasses, workshops, and lectures. Guests include Gillian Weir, Francis Jackson, Marie-Madeleine Duruflé, Marilyn Keiser, John Ferguson, and Marie-Claire Alain, James David Christie, and Jean Guillou. Organ majors and concentrations are required to attend ALL events.

APPENDIX A

CHECKLIST OF SEMESTER REQUIREMENTS

FALL SPRING

_____	_____	1. Performance in Studio Classes	(p. 13)
_____	_____	2. Lesson Attendance	(p. 8)
_____	_____	3. Studio Class Attendance	(p. 13)
_____	_____	4. Attendance at Degree Recitals/Events (Workshops, Master classes, etc.) sponsored by the Organ/ Harpsichord Area.	(p.14)
_____	_____	5. Attendance at six concerts outside the area. (See Division handbook, p.3)	
_____	_____	6. Jury: Semester Repertoire Requirements	(p. 15)
_____	_____	7. Jury/ Recital: Memorization requirement	(p. 15)
_____	_____	8. Jury: Self-prepared piece requirement	(p. 15)
_____	_____	9. Jury: Sight reading requirements	(p. 15)

APPENDIX B

RECITAL CHECKLIST

1. Clear the date with your professor and schedule it with the Concert Office, Room 242. Enter the date on the Events Calendar on the area Bulletin Board. If you desire to play your program in the Main Auditorium, you must also reserve the date in the Coliseum Office (565-2087).
2. Complete a Solo Recital Request Form obtained from your major professor. You must submit this form at least one month before your hearing, i.e., six weeks before your recital date.
3. Schedule a hearing two weeks in advance of the proposed recital. The purpose of the hearing is to determine whether the student is prepared to play the degree recital. If the faculty considers the student unprepared, the recital will be postponed. The student may be requested to repeat the hearing.
4. Make arrangements for the printing of programs and for the recording of the recital (required for DMA's, optional for others) at least two weeks in advance through the Concert Office.

Organ students preparing recitals are entitled to four (4) additional hours of practice time per week (for a total of six hours) on the recital instrument for the four weeks prior to the recital.

NB Degree recitals may not be performed during semester breaks, including the "Maymester."

If you postpone or cancel a recital, immediately notify the offices mentioned in item 1 above.

APPENDIX C

CHECKLIST OF LAST MINUTE PREPARATIONS FOR ORGAN DEGREE RECITALS

1. Spot tuning of Reeds: 48 hours before your recital, make a list of problem reed notes. Make arrangements with the Organ Service Award tuner to tune problem notes.

IT IS YOUR RESPONSIBILITY EITHER TO HOLD NOTES AT THE CONSOLE OR TO FIND SOMEONE TO HOLD THEM IN YOUR PLACE.

The Organ Service Award Technician will be available during your intermission if anything strays too far.

2. Recital Preparation (General).
 - a. Pick up your programs from the MU241.
 - b. Ask a friend to distribute programs at the door of hall 15 minutes before you play, or supply a music stand with programs available on it.
3. Recital Day Preparation (Main Auditorium)
 - a. 48 hours before recital, call Housekeeping at 2751 and remind them politely to clean the room before your program.
 - b. Ask a friend to remain close to the doors, so he can close them silently when latecomers enter the room.
 - c. Close doors from auditorium to "back stage."
 - d. Be sure both valance and curtain are completely open.
 - e. Remove console cover. Replace after Recital!
 - f. Before the recital, remove backstage phone from hook.
 - g. If you are playing over a weekend (Friday, Saturday, or Sunday), call University Police at 3000 and ask that the building be opened at least one-half hour before your program.

**BE SURE TO REVIEW ALL POLICIES PERTAINING TO
RECITALS IN THE HANDBOOK**

APPENDIX D

MUAM CONTINUING ENROLLMENT POLICIES

1. The faculty can disqualify a performance major from further MUAM enrollments on the basis of poor jury performance.
2. The following policy is in effect for all degree programs in organ performance, but will more than likely affect MM students as well:

All students are required to remain enrolled in MUAM credit for at least two hours each semester until repertoire requirements and recital requirements have been completely fulfilled. Please consult the catalogue for your particular degree expectations as well as supplemental pages on repertoire requirements to verify that you are in compliance with the university and area requirements.

Please bear in mind that catalogue listings of required hours on the performance instrument reflect the absolute minimum for graduation. The majority of students will need additional hours of study, especially at the MM level, to satisfy requirements.

APPENDIX E

REPERTOIRE REQUIREMENTS FOR ORGAN MAJORS STUDYING SECONDARY PIANO

1. Over the course of four semesters, study shall show proficiency in all major and minor scales, played in unison, up and down four octaves; and all major and minor arpeggios, played in unison, up and down four octaves. It is suggested that three keys be concentrated on each semester. One of these three keys will be heard at the semester jury.
2. Each of the four semesters will concentrate heavily on technical studies. Approximately half of each lesson shall be devoted to these studies, which may be chosen at the discretion of the teacher depending on the level of ability of the student. Recommendations include the Czerny Eight-Measure Studies for students with great technical deficiencies or tension problems, and continue with the assorted Czerny and Clementi Studies in Velocity, Virtuosity, etc. If the student is quite advanced technically, work can begin on the Chopin Etudes. At the jury, a number of studies should be presented.
3. Given the heavy emphasis on technical work, only one other category of repertoire will be included in the semester's work and the jury. At the discretion of the teacher, this may be either a work of Bach, a movement of a classical sonata, or a three- page work performed by memory.

Teaching Fellows who are assigned organ majors as secondary students are urged to consult closely with the student's professor and the piano coordinator and to feel free to ask questions of either at any time.



Music Building Entrance

**University of North Texas
College of Music
Division of Keyboard Studies
2010Edition**