

# DIVISION OF KEYBOARD STUDIES HANDBOOK FOR PIANO AREA

*Fall-2007*

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**University of North Texas**  
**College of Music**  
**Handbook**  
**for**  
**Keyboard Division**  
**Fall, 2007**

*This handbook is intended to represent current policies and practices in the UNT Keyboard Division/Piano Area. It is provided as an aid to students and faculty. In the event of conflict with existing or future college or university policies, such policies will take precedence.*

**SECTION I. KEYBOARD DIVISION POLICIES**

**Teaching Fellows**

Applications for Teaching Fellows must be received by the date stipulated on the application form, normally the first Monday in March. Applications received after this date will not be considered by the Division of Keyboard Studies.

**Ethical Guidelines**

This statement is intended to address faculty and student responsibilities with reference to working relationships in major or concentration applied lessons, composition major study, and graduate thesis direction.

1. The College of Music recognizes the individual rights of all students to act independently in the pursuit of knowledge and to seek varying points of view.
2. Students have the right to change teachers for the types of study listed above, but should follow the recommended procedure, i.e., the present teacher should be notified in a timely fashion, no later than the final day of the semester before the change is to occur. A student may notify his/her teacher solely in writing, if desired. Faculty are requested to wait until this notification has taken place before promising acceptance. It is understood that students shall suffer no negative repercussions as a result of changing teachers.
3. Faculty members are expected to respect extant major-professor relationships and thus are not permitted to solicit a student directly or through any other person for the purpose of influencing a change of major professor.
4. The relationship between teacher and student should be established, maintained, and terminated in a professional manner. Faculty members should respect the personal integrity and privacy of students at all times, while recognizing their responsibility to promote principles of ethical and professional conduct throughout the College of Music community.

**Recital Attendance**

Attendance at weekly departmental recitals is mandatory for all MUAM and MUAC students. More than two unexcused absences will result in automatic lowering of the semester grade. At the beginning of each long semester, each teacher is responsible for conveying this requirement to each of his or her students. Students who have a regular conflict at this hour may be excused if their teacher provides a written excuse to the department chair (for organ/harpsichord) or the piano coordinator (piano). Semester-long excuses

must be presented to the appropriate divisional administrator **before** the second Tuesday of the semester (excluding orientation week). Excusable semester absences include: a regularly scheduled class which is crucial to the student's degree plan, a full-time job, or scheduled class piano teaching. The department chair or piano coordinator must approve other reasons.

Individual excused absences must be communicated in writing to the department chair or piano coordinator and include illness, (excuse **must** come from the Student Health Center), travel to a competition or concert, or conflict with a scheduled event in the student's major field of study.

Two absences, for any reason, are allowed before a final grade is reduced.

*1-2 additional unexcused absences shall result in a lowering of semester grade by 1/3 a letter (1 pt.). 3 or more unexcused absences shall result in a lowering of a full letter grade (3 pts).*

# PIANO AREA HANDBOOK

## SECTION II: INTRODUCTION—GENERAL INFORMATION

There are three classifications for piano study at UNT, i.e., Performance/Pedagogy (MUAM), Concentration (MUAC) and Secondary (MUAS). Performance/Pedagogy students must enroll in piano for at least 3 credit hours per semester. Concentration students enroll for 2 hours, and secondary students enroll for 1 hour of credit per semester. Majors and Concentrations receive one hour of private instruction per week. Secondary students receive one half hour of private instruction per week.

## QUALIFICATION

Before enrolling in MUAM or MUAC, a qualifying audition must first be passed. Qualifying auditions for **performance/pedagogy (MUAM)** are held on the first class day of each long semester, and during audition days in January, February and March. Currently enrolled students may also qualify during regular semester juries. Qualifying auditions for **concentration (MUAC)** are held only during audition days in January, February and March. For **secondary (MUAS)**, the Piano IV Keyboard Proficiency Examination must be successfully completed. For complete details concerning these auditions, please refer to the appropriate sections of this handbook. All Qualifying auditions are decided by a simple majority of faculty present.

## ATTENDANCE REQUIREMENTS AND POLICIES

**Perfect attendance is expected from all private students. Any more than three unexcused absences will result in an automatic drop by the instructor.**

Absences on the part of the student need not be made up by the instructor. Unavoidable absences may be made up at the discretion of the instructor. As a rule, the instructor will make up only lesson that he or she must miss. If a student has a conflict with the scheduled lesson time, it is the student's responsibility to switch times with another student, or find a mutually convenient alternate time.

## **DEPARTMENTAL RECITAL (THURSDAYS at 4:00 pm in the Concert Hall)**

### **Recital Attendance**

Attendance at weekly departmental recitals is mandatory for all MUAM and MUAC students. More than two unexcused absences will result in automatic lowering of the semester grade. At the beginning of each long semester, each teacher is responsible for conveying this requirement to each of his or her students. Students who have a regular conflict at this hour may be excused for the semester if their teacher provides a written excuse to the department chair (for organ/harpsichord) or the piano coordinator (for piano). Permanent semester excuses must be presented to the appropriate divisional administrator **before** the second Tuesday of the semester (excluding orientation week). Excusable semester absences include: a regularly scheduled class which is crucial to the student's degree plan, a full-time job, or scheduled class piano teaching. The department chair or piano coordinator must approve other reasons.

Individual excused absences must be communicated in writing in a timely fashion preferably before the recital to be missed or no later than 24-48 hours after the missed recital to the appropriate administrator: divisional chair (organ/harpsichord) or piano coordinator (piano). Excused absences are routinely granted for illness (excuse must come from the Student Health Center), travel to a competition or concert, or conflict with a scheduled event in the student's major field of study.

Two absences, for any reason, are allowed before a final grade is reduced.

*1-2 additional unexcused absences shall result in a lowering of semester grade by 1/3 a letter (1 pt.). 3 or more unexcused absences shall result in a lowering of a full letter grade (3 pts).*

### **CENTER FOR CHAMBER MUSIC STUDIES**

Each academic year, one undergraduate or graduate pianist will be selected by the piano faculty to participate in the Center for Chamber Music Studies during the year.

Nominations may be submitted by any student who is interested, or by their major professor. Nominations should be submitted to the piano representative of the Chamber Music Committee and should include a one-page CV, which emphasizes the nominee's chamber music experience. Auditions for participation in the Center for Chamber Music Studies will be held at the time of regular piano juries. The nominee should be enrolled in chamber music for at least one semester during the year of the audition. The audition will consist of one movement of the chamber work that the student is preparing during the semester, and should be scheduled with the Piano Coordinator. No more than 5 auditions will be heard during each semester.

### **SCHOLARSHIPS**

1. Students who hold a College of Music Scholarship are required to adhere to the University and College of Music guidelines concerning maintenance of grade point average and all other qualifications for holding and maintaining a scholarship.
2. All pianists holding a scholarship from the piano area as well as all Teaching Fellows are required to perform during the third and fourth weeks of each semester in Piano Departmental. New entering pianists are exempt from this requirement in the semester of their first arrival on campus. Major Professors will be expected to communicate this requirement to their students and to work closely

- with Adam Wodnicki in order to plan these Departmental programs in a timely fashion.
3. Scholarships are renewable each year that a student remains in his/her degree program providing that all University and College of Music guidelines are met and providing that his/her jury and/or DMA recital or semester grade does not fall below A minus in the fall semester. In the event that a grade is below A minus in the fall semester, the student has the option to re-audition in January, at the time of the **first** College of Music Saturday audition day (usually the last Saturday in January). Repertoire for this audition is the student's choice, not to exceed ten minutes playing time. The student will then be considered along with all new scholarship candidates during the spring deliberations.
  4. Scholarships will not be carried over automatically from one degree to the next. Students expecting to finish one degree and continue at UNT for the next degree will be required to re-audition at the January audition date which immediately precedes their graduation in May or August. December graduates must re-audition in the January auditions immediately following their graduation.
  5. Students holding full-time teaching fellowships in the Piano Department will not be permitted to hold piano scholarships at the same time. In the event that a student is added by the piano department to its TF/TA list at the beginning of a long semester, they will agree to relinquish their scholarship at the beginning of the following long semester.
  6. Teaching fellowships are normally held for two years at the Masters level and three years at the Doctoral level. A TF continuing from a Masters to a Doctorate may have two additional years at the Doctoral level, provided they re-apply and successfully audition for the TF award. The piano area may extend these time limits if the need arises.
  7. Doctoral students who have exhausted their three-year limit on Teaching Fellowships will be accorded the courtesy of a maximum of two years' scholarship provided they are in musical and academic good standing and are making discernable progress through their degree. No renewal of scholarship will occur after this two-year period without the unanimous consent of the piano faculty.

### **SECTION III: MAJOR IN PERFORMANCE—Undergraduate (MUAM 1501/3501)**

#### **1. Qualifying Auditions**

Students are expected to qualify for a performance degree when they first arrive on campus, unless they have already qualified for performance in the spring auditions. If for any reason this is not possible, or if the major professor determines they may not be ready, provisional admission requires that the student should play the qualifying audition within the first long semester of enrollment and they must have qualified by the end of their second long semester.

Qualifying auditions held during the spring audition days in January, February and March are also considered as scholarship auditions if the student has applied for a scholarship. **Students already enrolled at UNT who wish to be considered for scholarship for the following academic year must audition in January. Scholarships**

**do not automatically continue from one degree to the next.** A continuing student moving from one degree to the next at UNT and wanting either a new scholarship or a continuation of an existing scholarship **MUST QUALIFY** either at the December jury, the first class day in January, or the at the first College of Music audition date in January.

**If a scholarship student qualifies for a new degree at December jury time, this shall also serve as their scholarship audition for the new degree.**

## **2. Audition Repertoire for Performance (MUAM)**

Audition repertoire requirements for the Bachelor of Music Piano Performance degree are:

- a. Prelude and Fugue from the Well Tempered Clavier or a complete Suite, Partita or Toccata by J.S. Bach (from which the faculty will choose a few movements at the time of the audition)
- b. Complete sonata of Mozart, Haydn, Beethoven or Schubert (faculty will choose one or two movements)
- c. Third piece of contrasting style.

**All pieces must be played from memory.**

Any MUAM piano student who is not enrolled in piano for 12 months must play a re-qualifying audition, unless a majority of the piano faculty agrees to waive the audition.

## **3. Regular Semester Juries**

All performance and pedagogy majors are required to play a jury each semester until recital requirements are finished. Juries are normally held during Dead week and are set specifically by Division Chairs. A successful recital hearing will substitute for a jury. Jury repertoire should be representative of the student's work during the semester, and should consist of new repertoire.

Any jury grade less than B- will result in dequalification from the Performance program. Beginning with the junior qualifying audition, performance and pedagogy majors must play a virtuoso etude as part of the jury repertoire. Additionally, the scale routine is included as part of the jury until all scale exams are passed. See "Scale Juries" below for complete information. The jury repertoire will consist of 18-20 minutes selected from the student's semester repertoire. Performance and Pedagogy majors are required to play a virtuoso etude beginning with the Upper Divisional exam and every jury thereafter.

## **4. Upper Divisional Examination**

Performance and Pedagogy majors must play an Upper Divisional Examination at the end of the sophomore year, in piano performance credits (MUAM). A virtuoso etude must be performed at this time. The student must show a high level of achievement in order to pass to the 3000 level. The Upper Divisional may be taken a maximum of two times. The Upper Divisional is graded as a regular jury, with a passing grade of B- or above.

## **5. Scale Juries**

All performance and pedagogy students must play a scale jury each semester until the routine has been passed four ways. Failure to play a scale jury will result in lowering of the jury grade by one half letter. If the student does not pass the scale jury there is no penalty, but the scales must be repeated until passed. DMA students are excused from scale juries.

Performance and pedagogy majors are required to pass a minimum of four different scale exams chosen from the list below. However, the complete set of scale juries must include:

- a) one scale jury played at an interval other than octave
- b) one scale jury played in contrary motion
- c) one scale jury consisting of chromatic scales

Scale juries, other than chromatic, consist of the following, in all keys (the actual key to be given at the time of the exam)

Major and minor scale, 4 octaves  
Major and minor arpeggio, 4 octaves  
Dominant seventh & diminished seventh arpeggio, 4 octaves  
Major and minor broken chords, 2 octaves

The chromatic scale jury will consist of scales played at 3 different intervals (eighths, sixths and tenths), each of the scales to start with a different note. The following is the list of scale jury options:

Eighths, tenths, sixths parallel motion  
Eighths, tenths, sixths contrary motion  
Chromatic scale parallel  
Chromatic scale contrary

## **6. Jury Grading**

Only full-time, tenured or tenure-track faculty shall grade juries. Lecturers and adjunct faculty may participate in grading their own students. Juries are graded on a 12 point scale, with 12 being the highest possible grade (A+). **All faculty decisions concerning jury grades are final.**

## **7. Recitals**

Undergraduate performance majors are encouraged to play yearly recitals, but the Senior Recital is required. The recital program must be at least 50 minutes in length, and the content must be approved by the piano faculty. Students may include one concerto (or other solo with orchestra) in the required Senior recital. Any proposed recital must pass a recital hearing before the entire piano faculty. **Hearings must be scheduled at least two weeks prior to the date of the recital.** All repertory to be performed in public must be included, and the faculty will hear approximately 30 minutes of the program. **The decision of the faculty in all hearings is final.**

## **8. Additional Requirements**

All BM Performance Majors must present an entire concerto (or other work with orchestra) before graduation.

## **SECTION IV: MAJOR IN PERFORMANCE (MUAM 5501)—Masters**

### **1. Qualifying Auditions**

Students are expected to qualify for a performance degree when they first arrive on campus, unless they have already qualified for performance in the spring auditions. If for any reason this is not possible, or if the major professor determines they may not be ready, provisional admission requires that the student should play the qualifying audition within the first long semester of enrollment, and they must have qualified by the end of their second long semester.

Qualifying auditions held during the spring audition days in January, February and March are also considered as scholarship auditions if the student has applied for a scholarship. **Students already enrolled at UNT who wish to be considered for scholarship for the following academic year must audition in January. Scholarships do not automatically continue from one degree to the next.** A continuing student moving from one degree to the next at UNT and wanting either a new scholarship or a continuation of an existing scholarship **MUST QUALIFY** either at the December jury, the first class day in January or the at the first College of Music audition date in January. **If a scholarship student qualifies for a new degree at December jury time, this shall also serve as their scholarship audition for the new degree.**

### **2. Audition Repertoire**

Audition repertoire requirements for the Master of Music Piano Performance degree are:

- a. Prelude and Fugue from the Well Tempered Clavier or a complete Suite, Partita or Toccata by J.S. Bach (from which the faculty will choose a few movements at the time of the audition)
- b. Complete sonata of Mozart, Haydn, Beethoven or Schubert (faculty will choose one or two movements)
- c. Third piece of contrasting style.

**All pieces must be played from memory.**

Any MUAM piano student who is not enrolled in piano for 12 months must play a re-qualifying audition, unless a majority of the piano faculty agrees to waive the audition.

### **3. Regular Semester Juries**

All MM performance majors are required to play a jury each semester until recital requirements are finished. Juries are normally held during Dead Week and are set specifically by Division Chairs. A successful recital hearing will substitute for a jury. Jury repertoire should be representative of the student's progress during the semester. Any jury grade less than B- will result in dequalification from the Performance program. The scale routine is included as part of the jury until all scale exams are passed. See "Scale Juries" on page 6 for complete information. The jury repertoire will consist of 18-20 minutes selected from the student's semester repertoire. Masters Performance Majors are required to play a virtuoso etude at every jury.

#### **4. Masters Recital**

Two recitals are required for the Masters degree. Each Masters recital program must be at least 50 minutes in length, and the content must be approved by the piano faculty. Students may include one concerto (or other solo with orchestra) as part of the required Masters recital. Any proposed recital must pass a recital hearing before the piano faculty. **Hearings must be scheduled at least two weeks prior to the date of the recital.** All repertory to be performed in public must be included, and the faculty will hear approximately 30 minutes of the program. **The decision of the faculty in all hearings is final.**

#### **5. Additional Requirements**

All MM Performance Majors must present an entire concerto (or other solo with orchestra) before graduation, and shall perform at least one work from the 20<sup>th</sup> century Viennese school, serial technique or non-traditional work written after 1950. A list of suggested works may be obtained in the Division Office.

### **SECTION V: MAJOR IN PERFORMANCE—DMA (MUAM 6501)**

#### **1. Qualifying Audition**

Students are expected to qualify for a performance degree when they first arrive on campus, unless they have already qualified for performance in the spring auditions. If for any reason this is not possible, or if the major professor determines they may not be ready, provisional admission requires that the student should play the qualifying audition within the first long semester of enrollment and they must have qualified by the end of their second long semester.

Qualifying auditions held during the spring audition days in January, February and March are also considered as scholarship auditions if the student has applied for a scholarship. **Students already enrolled at UNT who wish to be considered for scholarship for the following academic year must audition in January. Scholarships do not automatically continue from one degree to the next.** A continuing student moving from one degree to the next at UNT and wanting either a new scholarship or a continuation of an existing scholarship **MUST QUALIFY** either at the December jury, the first class day in January, or the at the first College of Music audition date in January. **If a scholarship student qualifies for a new degree at December jury time, this shall also serve as their scholarship audition for the new degree.**

For the DMA audition, a candidate must prepare a 45 minute program, from which the faculty will select approximately 30 minutes of music. For this audition, there are no specific repertoire requirements, but the repertoire should demonstrate the candidate's artistic maturity.

#### **2. Juries**

DMA candidates who have qualified do not play juries; however, provisional DMA students must attempt the qualifying audition within one year of first enrollment.

#### **3. DMA Recitals**

DMA recitals are under the jurisdiction of the Graduate Performance Committee and are subject to the guidelines of that body. However, any individual member of the piano

faculty may request a hearing for any of his or her own students' DMA recitals if necessary.

After qualifying for performance, all DMA pianists will be expected to perform one recital of solo repertoire during each twelve-month period. Students unable to perform a recital for credit will be expected to perform a non-degree recital. DMA students may perform a concerto (or other solo with orchestra) on two out of their four required recitals. Pianists will be expected to perform a solo recital each year until they have completed their first three degree recitals. Students are exempt from this requirement during the twelve-month period allotted by the Graduate Performance Committee for preparing, taking and passing the Qualifying Examinations. Once admitted to candidacy, students are exempted from this requirement.

## **SECTION VI: PIANO PERFORMANCE AS A FIRST RELATED FIELD—DMA**

A DMA candidate with a major other than piano performance wishing to select piano as First Related Field must play a Piano Performance entrance audition with the following repertoire:

- a. Prelude and Fugue from the Well Tempered Clavier or a complete Suite, Partita or Toccata by J.S. Bach (from which the faculty will choose a few movements at the time of the audition)
- b. Complete sonata of Mozart, Haydn, Beethoven or Schubert (faculty will choose one or two movements)
- c. Third piece of contrasting style.

The audition repertoire and performance must be at the level of MM in Piano Performance. The student will then take 3 semesters of MUAC 6501, but for 3 credits each semester. A 20 minute jury will be played each semester; repertoire will include a concert etude each semester.

## **SECTION VII: MASTERS IN COLLABORATIVE PIANO**

### **1. Qualifying Audition**

To qualify for this degree, the candidate must first present a 30 minute audition for the Piano and Collaborative piano faculty, consisting of 15 minutes of solo repertoire and 15 minutes of collaborative repertoire. The solo repertoire is the same as for the MM Piano Performance audition, i.e.:

- a. Prelude and Fugue from the Well Tempered Clavier or a complete Suite, Partita or Toccata by J.S. Bach (from which the faculty will choose a few movements at the time of the audition)
- b. Complete sonata of Mozart, Haydn, Beethoven or Schubert (faculty will choose one or two movements)
- c. Third piece of contrasting style.

**All pieces must be played from memory.**

The collaborative repertoire must be presented with a singer or instrumentalist, and should reflect the candidate's chosen emphasis (vocal, instrumental or vocal/instrumental). If necessary, the Coordinator of Collaborative Piano will assist the candidate in arranging for a singer or instrumentalist.

## **2. Juries**

Collaborative majors must play a solo jury each semester they are enrolled in piano. They must also play a collaborative jury each semester.

## **3. Recital**

Collaborative majors are required to play two full collaborative recitals as part of their degree requirements. A collaborative recital hearing will take the place of a semester collaborative jury. The recital program must be at least 50 minutes in length, and the content must be approved by the Piano and Collaborative Piano Faculty. Any proposed recital must pass a recital hearing before the Piano Faculty. **Hearings must be scheduled at least two weeks prior to the date of the recital.**

## **SECTION VIII: COLLABORATIVE PIANO AS A FIRST RELATED FIELD—MASTERS/DMA**

### **1. Admittance to the field**

To be admitted to this area as a Related Field, a student must first be an active accompanist within the College of Music. They must then obtain recommendations in writing from a full-time member of the instrumental/voice faculty and the collaborative piano faculty and submit the letters to the Piano Coordinator. Forms for this letter are available in the Departmental office. Students who are not piano majors must pass a qualifying audition at the level of a M.M. Concentration Proficiency.

### **2. Qualifying Audition**

At the recommendation of a member of the Collaborative Piano faculty, a candidate must play a Qualifying Audition during regular juries. This ten-minute audition **with a singer or instrumentalist** should consist of repertoire they have studied in the Collaborative class.

### **3. Culminating Project**

In order to complete the Related Field requirements, the candidate will present a collaborative recital. Members of the Collaborative and Piano Faculty must approve the repertoire and will evaluate the performance.

## **SECTION IX. PIANO CONCENTRATION (MUAC)**

### **1. Qualifying Auditions**

Students may qualify for piano concentration (MUAC) during live College of Music auditions in the spring, or, if enrolled in piano secondary study, by playing a concentration qualifying jury at the end of the semester. Concentration auditions must consist of the following repertoire:

Bach: minimum difficulty of a 3-part invention

Sonata: (one movement of moderate difficulty)

These can be performed with music.

Memorized piece: (contrasting style)

Any concentration student who is not enrolled for MUAC piano lessons for 12 months will need to re-qualify. If this is not done during the regularly scheduled College of Music auditions, they will have to enroll in MUAS and prepare a

qualifying audition at the jury time. Under no circumstances will a jury-time qualifying audition be heard unless the student is currently enrolled for piano.

## **2. Concentration Juries**

Concentration Juries consist of:

Bach: (one of the following)

1. Two inventions
2. Prelude and Fugue
3. Suite or Partita (at least three movements)
4. Toccata (must include final fugue)

A contrapuntal work by a different composer may be substituted for the jury, but only Bach will fulfill the Proficiency requirements.

Sonata or Concerto (or other work with orchestra)

Sonata (2 movements, including one fast movement)

Concerto (first movement with Cadenza or last movement)

Etude: 2 Czerny, Cramer, etc. or 1 Chopin, Moszkowski, Liszt, etc.

Memory: 6 pages of music

No duo piano or chamber music may be used for jury repertoire.

The UDE (Upper Divisional Exam) for Concentrations is taken at the end of the fourth semester to demonstrate sufficient progress in order to qualify for upper level study (MUAC 3501). All students must pass the UDE before proceeding to the upper level.

## **3. Dequalifying**

Piano Concentration (MUAC) students receiving a grade of D or F at the jury are dequalified and must enroll as MUAS for 2 credit hours until they re-qualify.

## **4. Concentration Proficiency**

The Concentration Proficiency is the final jury for concentration students. This happens after the 6<sup>th</sup> semester of study for piano concentration students in music education, composition, and theory. Jazz concentration students must pass an Upper Divisional exam (35XX) at the end of the 4<sup>th</sup> semester of classical piano study before they move to piano study in the jazz area. At this point (6<sup>th</sup> semester for music ed., composition, and theory, and 4<sup>th</sup> semester for jazz), the student should have completed all of his/her classical piano requirements, including the following:

1. At least two Preludes and Fugues from the Well Tempered Clavier
  2. A complete Suite or Partita by J.S. Bach
  3. Sonatas (one for each semester of study—should include at least one sonata of Mozart, Haydn and Beethoven)
  4. Etudes showing at least moderate technical maturity (Czerny op. 740 or above)
  5. Memory requirements—6 pages each semester
  6. Scale Routine—passed three ways (octaves, tenths, sixths, contrary motion, etc.)
- For more information on the Scale Routine, please refer to page 5.

The Concentration Proficiency and (Upper Divisional for jazz students) is graded as any other jury, but a passing grade of B or above is required. The Proficiency (or Upper

Divisional for Jazz students) may be taken a maximum of two times. Once the Proficiency is passed, no more juries are required.

## **SECTION X. SECONDARY/ELECTIVE PIANO (MUAS)**

### **1. Juries**

Secondary Piano students are required to play a jury each semester. The jury repertoire consists of the following:

1. One contrapuntal piece (Bach, Scarlatti, Telemann, etc.)
2. One movement of a sonata or sonatina
3. Other repertoire to be memorized (at least 3 pages)

If the student does not play a jury, he/she will receive a final grade of F.

### **2. Attendance Policy**

Each teacher should have his/her students read and sign the policy sheet at the beginning of the semester. Perfect attendance at private lessons is required. Any more than three unexcused absences will result in the student being dropped with a WF.

### **3. Secondary Piano for Organ Majors**

1. Over the course of four semesters' study, the student 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 teacher and the piano coordinator and to feel free to ask questions of either at any time.