

DIVISION OF KEYBOARD STUDIES

HANDBOOK FOR PIANO AREA

Fall-2012

I.	Keyboard Division Policies.....	2
	Teaching Fellows	
	Ethical Guidelines	
	Recital Attendance	
II.	Piano Area—General Information.....	3
	Qualification	
	Attendance Requirements and Policies	
	Center for Chamber Music Studies	
	Scholarships	
III.	Major in Performance—Undergraduate.....	5
	Qualifying Auditions	
	Audition Repertoire	
	Regular Semester Juries	
	Upper Divisional Examination	
	Scale Juries	
	Jury Grading	
	Recitals	
	Additional Requirements	
	Keyboard Proficiency for Undergraduate Majors	
IV.	Major in Performance—Masters.....	7
	Qualifying Auditions	
	Audition Repertoire	
	Regular Semester Juries	
	Masters Recital	
V.	Major in Performance—DMA.....	8
	Qualifying Auditions	
	Juries	
	DMA Recitals	
VI.	Piano as First Related Field (DMA).....	9
VII.	Masters in Collaborative Piano.....	9
	Qualifying Auditions	
	Juries	
	Recitals	
VIII.	DMA in Collaborative Piano	
IX.	Collaborative Piano as First Related Field-Masters/DMA.....	10
	Admittance to the Field	
	Qualifying Audition	
	Culminating Project	
	Addt'l Information for Related Field	
	Collaborative Recital	
	Private lessons	
X.	Concentration—Undergraduate/Graduate.....	12
	Qualifying Auditions	
	Juries	
	Disqualifying	
	Concentration Proficiency (Upper Divisional Examination)	
	Jazz Piano Concentrations	13
	Keyboard Proficiency for Undergrad Majors and Concentrations....	13
XI.	Bachelor of Arts.....	14
	Qualifying Auditions	
	Degree Requirements	
XII.	Secondary/Elective Piano (MUAS).....	14
	Juries	
	Attendance Policy	

University of North Texas
College of Music
Handbook
for
Keyboard Division
Fall, 2012

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 faculty member in charge of departmental attendance 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. These excuses must be requested within one week of the missed Departmental.

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

After the two allowed unexcused absences, each further unexcused absence will result in the lowering of the semester grade by 1/3 of a letter grade (1 point).

FOR PIANO STUDENTS ONLY: Performance on a Piano Departmental is reserved exclusively for Piano Performance and Piano Pedagogy Majors. The entire full-time faculty must approve any exceptions.

Out of Area Recital/Concert Requirement

In addition, all majors and concentrations are required to attend six (6) major ensemble and/or out-of-area concerts PER SEMESTER. The concerts do not have to be UNT concerts. Students are encouraged to take advantage of the many opportunities in the *Metroplex* to hear outstanding performances of symphony, ballet, opera, and other ensembles, as well as prominent solo performers. Show the program to your major professor.

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. Students enrolling in 2 or more credits receive one hour of private instruction per week. Students enrolling in 1 credit 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 a 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.

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 awarded for 4 years for the BM, 2 years for the MM and 3 years for the DMA providing that all University and College of Music guidelines are met and providing that jury and/or DMA recital or semester grade does not fall below A- (minus) in the fall semester. Teaching Fellowships are a three-year appointment. Students continuing from the MM to the DMA degree may hold the Teaching Fellowship for four years. TFs will be given up to two additional years of scholarship following the end of their fellowship.
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. 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 at one of the College of Music audition dates in January and February. **If a scholarship student qualifies for a new degree at the December jury, this may 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 Pre-Finals 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 disqualification 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 must play a Junior and a Senior recital. 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.

9. Keyboard Proficiency for Piano Majors (Undergraduate only)

Piano Majors must pass a Keyboard Proficiency Exam including open score reading and transposition. The exam is administered during the long semesters in the Accompanying Lab (MULB 1811) as part of the Sight Reading Lab. Students not taking MULB 1811 must arrange to take the exam with Dr. Harlos. The materials and requirements for the exam are as follows:

- a. Open score – play one page of 4-part choral music from the score at sight. Examples may be found in the anthology, Five Centuries of Choral Music, or similar repertoire.
- b. Transposition – transpose a 4-part hymn from any standard hymnal up or down at the interval of a second or third, to be determined at the time of the examination.
- c. Sight reading – read one page of piano music at sight. If the student has taken MULB 1811, he/she should pass the sight reading exam with a grade of B- or better.

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

1. Qualifying Auditions

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. Current students may also qualify at juries, or on the first class day. 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 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 disqualification 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. The MM Oral exam may not be scheduled until after the second recital.

5. Additional Requirements

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

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.

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 a scholarship for the following academic year must audition in January. 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 one of the College of Music audition dates in January and February. If a scholarship student qualifies for a new degree at the December jury, this may 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 20 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.

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 one of the two long semesters. Students who do not play a recital in a 12 month period will be required to play a 20 minute jury at the first opportunity. Students are exempt from this requirement during the period allotted by the Graduate Performance Committee for preparing, taking and passing the Qualifying Examinations, and once admitted to candidacy, DMA students may perform two concertos (or other solo with orchestra) as part of their four required recital programs.

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

Pre-audition: By December 1st, the candidate must submit a CD or DVD including:

- one complete instrumental sonata (from the approved list—see College of Music Website for specific repertoire requirements at <http://www.music.unt.edu/admissions/graduate-repertoire>);
- five songs and one aria (from the approved list-- see College of Music Website for specific repertoire requirements at <http://www.music.unt.edu/admissions/graduate-repertoire>); and,
- one solo work (5-10 minutes in length).

A complete solo and collaborative repertoire list is to be included with the CD or DVD.

Candidates selected for **live audition** will prepare:

- one instrumental sonata (all movements);
- five songs, one aria; and,
- one solo work (to be performed from memory).

You may bring your own partner, or we will provide one for the audition.

Candidates will be asked to demonstrate keyboard skills (including sight reading) at the live audition.

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 and Expectations

The related field in collaborative piano provides individualized coursework and repertoire to offer pianists increased skills and ease in collaborative performance. Admission to this related field is by audition only. The pianist wishing to be a candidate for the related field in collaborative piano is expected to be collaborating with singers and/or instrumentalists while pursuing the related field, for the duration of study at UNT. It is expected that a pianist will have collaborative experience that pre-dates his/her study at UNT. Students who are not piano majors must pass a qualifying audition at the level of a M.M. Concentration Proficiency.

Dr. Harlos is the professor for the Collaborative Piano (Instrumental) related field. Please contact him directly with any questions at Steven.Harlos@unt.edu. Dr. Puccinelli is the professor for the Collaborative Piano (Vocal) related field and Coordinator of Collaborative Piano. Please contact her directly with any questions at Elvia.Puccinelli@unt.edu.

Either Dr. Harlos or Dr. Puccinelli may serve as related field professor for students who pursue a combined instrumental/vocal related field.

Though enrollment for collaborative piano courses is strictly limited, students who are interested in collaborative piano, but who are not candidates for the major or the related field, may also have the possibility for elective study in this area as space allows. Please contact Dr. Harlos or Dr. Puccinelli to discuss individualized options to explore collaborative skills and study.

2. Screening Audition and Qualification

Before the first semester of related field coursework (MUAG 5260 or 5270) may begin, a screening audition (qualifying jury) with instrumentalist and/or singer will be played for the Piano and Collaborative Piano faculty. This is required for admission to the related field. This screening will occur during jury week in the fall and spring semesters or by appointment.

For the screening, MM pianists will present two songs and a sonata movement selected from the approved list (<http://music.unt.edu/admissions/graduate-repertoire>); DMA pianists will present three songs in contrasting styles and languages and a sonata movement, or equivalent repertoire as approved by the collaborative piano faculty. Audition repertoire is the same for all pianists, regardless of intended related field emphasis. Pianists are responsible for finding their own collaborative partners for this audition.

At the screening, applicants must provide:

- a complete list of all collaborative repertoire previously prepared;
- a current resume detailing any current or previous collaborative experience; and,
- the names of studio instrumental or voice faculty in whose studios the student has collaborated while at UNT

Applicants may also be asked to sightread at the audition.

Applicants will also be interviewed as regards their interests and previous experience. Coursework options will be discussed.

3. Collaborative Piano Courses

MUAG 5260/61 or 5270/71 must be taken in sequence. MUAG 5260 and 5271 are offered in fall semesters only. MUAG 5261 and 5270 are offered in spring semesters only. MUAG 5261 and 5271 may be repeated for credit at the discretion of the instructor as space allows.

All pianists wishing to be admitted to this related field must consult with the Coordinator of Collaborative Piano in selecting coursework for the related field *before submitting their degree plan*. Coursework for pianists in this related field may reflect a vocal emphasis, an instrumental emphasis, or a combined emphasis. This choice will be discussed and determined at the pianist's screening audition.

4. Completion of the Related Field

During the last semester of related field coursework or later, but before the oral exams (MM) or qualifying exams (DMA) take place, a full-length collaborative recital, the final project for this related field, will be presented. This recital may be a degree recital for the instrumentalist/singer, or a pianist may present a program with several different partners.

Pianists are encouraged to begin planning early for this project. The program should reflect the emphasis of the related field and should feature degree-appropriate repertoire. Repertoire presented in this recital must be approved by the Collaborative Piano faculty before the hearing which typically is held at least two weeks before the performance date. *It is the student's responsibility to initiate the scheduling for this hearing.* Instrumental programs should list all movements and other relevant program information; a copy of this program must be provided at the recital hearing. For programs including any vocal repertoire, all texts in the original language and in English translation, as well as program notes about this repertoire, are to be submitted to the related field professor at the hearing or at least two weeks before the program for editing.

5. Private lessons

Particularly in a semester in which the related field recital is to be given, pianists may be able to enroll in private collaborative piano lessons, as space is available. Pianists are advised to ask about this early, to guarantee a space.

SECTION X PIANO CONCENTRATION (MUAC)

1. Qualifying Auditions Concentration auditions must consist of the following repertoire:

These can be performed with music:

1. Bach: minimum difficulty of a Prelude and Fugue from the Well-Tempered Clavier
2. Sonata: one movement of moderate difficulty
3. Memorized piece: (contrasting style, at least 4 pages in length)

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 the following:

Bach: Prelude and Fugue or part of Suite

Sonata : (first movement)

Etude: Czerny, Cramer, etc. or Chopin, Moszkowski, Liszt, Debussy, etc.

Memory piece: 4 pages of music

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

3. Disqualifying

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

4. Concentration Proficiency

The Concentration Proficiency is the final jury for concentration students when Students have completed the piano lessons required for their degree. At this point,

the students should have completed all of his/her classical piano requirements, and must demonstrate technical and musical proficiency.

These include:

1. At least two Preludes and Fugues from the Well Tempered Clavier
 2. A complete Suite or Partita by J.S. Bach
 3. Two classical sonata movements (Mozart, Haydn and Beethoven)
 4. Etudes showing at least moderate technical maturity (Czerny op. 740 or above)
 5. Memory requirements—4 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 6
***Students must present documentation at the Concentration Proficiency of having completed the above requirements.

New requirements for Jazz Piano concentration students:

Beginning with entering freshmen jazz majors in Fall 2009, jazz piano concentration students must enroll according to the following outline. Students already in the program must complete the old requirements.

- 1st year: MUAC 1501 (2 hrs) no private jazz piano
2nd year: MUAC 1501 (1 hr) + 1 hr. private jazz piano
3rd year: MUAC 3501 (1 hr) + 1 hr. private jazz piano
4th year: 2 hr. private jazz piano (no classical piano)

Students must complete all classical requirements by the end of the 3rd year. These include:

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

Students and their teachers must keep close track of the requirements and cover all repertoire within the 3-year time frame. After the first two semesters, concentration students will receive one 30-minute classical lesson and one 30-minute jazz lesson each week. Emphasis during the first year should be on building a solid technical foundation. The UDE will be taken at the conclusion of the 2nd year. The Concentration Proficiency will be taken at the conclusion of the 3rd year.

KEYBOARD PROFICIENCY for PIANO MAJORS AND CONCENTRATIONS (Undergraduate)

Piano Majors and Concentrations must pass a Keyboard Proficiency Exam including open score reading and transposition. The exam is administered during the long semesters in the Accompanying Lab (MULB 1811) as part of the Sight reading Lab. Students not taking MULB 1811 must arrange to take the exam with Dr. Harlos. The materials and requirements for the exam are as follows:

1. Open score – play one page of 4-part choral music from the score at sight. Examples may be found in the anthology Five Centuries of Choral Music or similar repertoire.
2. Transposition – transpose a 4-part hymn from any standard hymnal up or down at the interval of a second or third, to be determined at the time of the examination.
3. Sight reading – read one page of piano music at sight. If the student has taken MULB 1811, they should pass the sight reading exam with a grade of B- or better.
4. Students should have completed all classical piano requirements, and must demonstrate both technical and musical proficiency. Students must earn a grade of B or better in order to pass the UDE or Proficiency Exam.

SECTION XI. BACHELOR OF ARTS

1. Qualifying Auditions

Bachelor of Arts students must 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 audition at the end of the semester.

2. Degree Requirements

Bachelor of Arts students must take 4 semesters of MUAC and play juries each semester. During this time, they must complete the following:

1. One Prelude and Fugue from the Well Tempered Clavier
2. A complete Suite or Partita by J.S. Bach
3. Two classical sonata movements (Mozart, Haydn or Beethoven)
4. 2 Etudes showing at least moderate technical maturity (Czerny op. 740 or above)
5. Memory requirements – 4 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 6.

BA Piano Concentrations will complete the Concentration Proficiency after the 4th semester of study. At this point, the students should have completed all of his/her classical piano requirements, and must demonstrate technical and musical proficiency. BA students must also complete the Keyboard Proficiency Exam for non-piano majors before graduation.

SECTION XII. 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.