

**DIVISION OF KEYBOARD STUDIES  
HANDBOOK FOR PIANO AREA  
Fall 2017 - 2018**

KEYBOARD DIVISION POLICIES

Teaching Fellows

Ethical Guidelines

Recital Attendance

Out of Area Recital/Concert Requirement

PIANO AREA GENERAL INFORMATION

Qualification

Attendance Requirements and Policies

Scholarships and Teaching Fellowships

MAJOR IN PERFORMANCE – DMA

Qualifying Auditions

Juries

DMA Recitals

PIANO AS FIRST RELATED FIELD (DMA)

COLLABORATIVE PIANO AS A RELATED FIELD (DMA)

MAJOR IN PERFORMANCE – MASTERS

Qualifying Auditions

Audition Repertoire

Regular Semester Juries

Masters Recital

Additional Requirements

MAJOR IN PERFORMANCE/PEDAGOGY – UNDERGRADUATE

Qualifying Auditions

Regular Semester Juries

Upper Divisional Exam (UDE)

Scale Routine

Jury Grading

Recitals

Senior Recital Capstone Course

Additional Requirements

Keyboard Proficiency for Undergraduate Performance Majors

PIANO CONCENTRATION – UNDERGRADUATE/GRADUATE

Qualifying Auditions

Juries

Disqualifying

Concentration Proficiency

Upper Divisional Exam (UDE)

Jazz Piano Concentration

Keyboard Proficiency for Piano Concentration Undergraduates

BACHELOR OF ARTS DEGREE (Music BA)

Qualifying Auditions

Degree Requirements

SECONDARY PIANO LESSONS (MUAS)

Juries

Attendance Policy

**University of North Texas**  
**College of Music**  
**Handbook for Keyboard Division**  
**2017-2018**

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**

### **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. Graduate students may not leave campus for work on Thursdays before 5 pm during their first two years of study. If a departmental runs past 4:50 and the student remains for the entire recital, their ID card can be swiped upon leaving for extra credit.

Individual excused absences must be communicated in writing to the division chair or departmental recital 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).

To sign up for a departmental recital performance, go to [piano.music.unt.edu](http://piano.music.unt.edu) and find the menu item "Piano Departmental Signup Form" (<http://piano.music.unt.edu/departmental-signup-form>) and follow the online instructions.

Attendance credit will be withheld if a student in the audience is found using any electronic device during a performance.

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.

## **SECTION II: PIANO AREA GENERAL INFORMATION**

There are three classifications for piano study at UNT: 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 credit (1 hour credit for jazz students after two semesters) 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 majors (MUAM)** are held during auditions days in January and February. Currently enrolled students may also qualify during regular semester juries, with instructor approval.

Qualifying auditions for **concentration level (MUAC)** are held only during audition days in January and February. Currently enrolled students may also qualify during regular semester juries with instructor approval.

For **secondary lessons (MUAS)**, the Piano IV Keyboard Proficiency Examination must be successfully completed. Non-music majors will need to submit a video audition as part of their application for Secondary lessons. For complete details concerning these auditions, please refer to the appropriate sections of this handbook

### **Attendance requirements and policies**

Perfect attendance is expected from all private lesson 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 only make up 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.

## **Scholarships and Teaching Fellowships**

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. Teaching Fellows and all pianists holding a scholarship from the piano area 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 urge them to sign up by the cutoff date for those programs 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.
4. Students already enrolled at UNT who wish to be considered for a scholarship for the following academic year must audition at the first departmental recital in January.
5. 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 immediately preceding their graduation in May or August. December graduates must re-audition in the January auditions immediately following their graduation.
6. Students holding full-time Teaching Fellowships in the Piano Department will not be permitted to hold piano scholarships at the same time.
7. Teaching Fellowships are normally held for two years at the Masters level and three years at the Doctoral level. The piano area may extend these time limits if the need arises.
8. 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 discernible 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—DMA (MUAM 6501)**

### **Qualifying Audition**

Students are expected to qualify for a performance degree before they first arrive on campus. A student may qualify at the jury at the end of the semester. 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.

**See “Scholarships and Teaching Fellowships” for further information.**

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.

### **Juries**

DMA candidates who have qualified do not play juries, unless requested to do so by their major professor, or if they have not performed a recital within a 12-month period.

### **DMA Recitals**

All first-year DMA students are considered to be on probation. In addition to fulfilling all academic obligations as outlined in the College of Music and University guidelines, first-year DMA students are expected to receive a grade of B or better on their first recital. If a lower grade is earned, the student will be asked to play a 30-minute jury of

new repertoire at the end of the following long semester. Failure to receive a grade of B or better at this time will result in disqualification from the program with the recommendation the student apply to other schools.

DMA recitals are under the jurisdiction of the Graduate Performance Degree Committee (GPDC) 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. At least three committee members for DMA recitals must come from the piano faculty.

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 one of the two long semesters will be required to play a 20-minute jury at the end of the second semester. No DMA recitals should take place during the summer. Exceptions for compelling reasons must be requested in advance of the Division Chair, and a jury will be required at the end of the spring semester.

Students are exempt from the recital requirement during the period allotted by the GPDC for preparing, taking and passing the Qualifying Examinations.

Once admitted to candidacy, DMA students may perform up to two concertos (or other solo with orchestra) as part of their four required recital programs.

#### **SECTION IV: 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 qualifying audition with the following repertoire:

- 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)
- Complete sonata of Mozart, Haydn, Beethoven, or Schubert (faculty will choose one or two movements)
- 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 15-minute jury will be played each semester; repertoire will include a concert etude each semester.

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

##### **Admission 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. For further information, see the Collaborative Piano Handbook.

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

##### **Qualifying Auditions**

In order to be admitted to the MM in Piano Performance, students must successfully pass a qualifying audition for the full piano faculty. Qualifying auditions held during the spring audition days in January and February are also considered as scholarship auditions if the student has applied for a scholarship. Current students may also qualify at juries. See “Scholarships and Teaching Fellowships” for further information.

### **Audition Repertoire**

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

- 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)
- Complete sonata of Mozart, Haydn, Beethoven or Schubert (faculty will choose one or two movements)
- 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.

### **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 the final week of classes 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. 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.

The scale routine is included as part of the jury until all scale exams are passed. See “Scale Routine” ~~on page 6~~ for complete information.

Any jury grade lower than B- will result in disqualification from the Performance program.

### **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.

### **Additional Requirements**

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

## **SECTION VII: MAJOR IN PERFORMANCE/PEDAGOGY—Undergraduate**

### **Qualifying Auditions**

In order to be admitted to the BM in Piano Performance or Piano Pedagogy, students must successfully pass a qualifying audition for the full piano faculty. Students are expected to qualify for a performance degree before they arrive on campus. Audition repertoire requirements for the Bachelor of Music Piano Performance/Pedagogy degree are:

- 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)
- Complete sonata of Mozart, Haydn, Beethoven or Schubert (faculty will choose one or two movements)
- 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.

### **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.

Beginning with the upper divisional examination, 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.

Any jury grade less than B- will result in disqualification from the Performance program.

### **Upper Divisional Examination (UDE)**

Performance and Pedagogy majors must play an Upper Divisional Examination at the end of the fourth semester of MUAM lessons. A virtuoso etude must be performed as part of the examination. The UDE is graded as a regular jury, with B considered as a passing grade. The UDE may be taken a maximum of two times.

### **Scale Routine**

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

- one scale routine played at an interval of an octave
- one scale routine played at an interval other than octave
- one scale routine played in contrary motion
- one scale routine consisting of chromatic scales

Scale routines, 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 routine 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

### **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.**

### **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 at least three members of 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.**

### **Senior Recital Capstone Course**

In conjunction with the performance of the senior recital, The Senior Piano Recital Capstone Course (MUAG 4711) is a 3-hour course that fulfills the UNT Core Curriculum requirements. The capstone course involves these additional conditions:

1. Student must present a 20-minute lecture, at a studio class, piano literature class, or other approved forum, discussing the musical, theoretical, or technical issues that informed this performance. The lecture will involve research, selection, and assimilation of appropriate sources of pertinent and accurate information. The lecture will be assessed by a faculty member.
2. Student must submit written program notes for the recital, expressing in their own words how their artistic and intellectual understanding has been guided by their study of the historical context, life experiences, and cultural influences of the composers represented. The student should also address the issues of historical performance practice (where appropriate), offering their own personal insights into the process of interpretation of each work.
3. Student must participate in a lab session, either in person or online, dealing with ethical issues related to music performance. A written assignment explaining the material presented in the session will be assessed by a faculty member.

### **Additional Requirements**

All BM Performance Majors must present an entire concerto (or other work with orchestra) before graduation, either in a recital or in a jury.

### **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 Sightreading 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* (call number: M1495.F59), 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, he/she should pass the sight reading exam with a grade of B- or better.

## **SECTION VII: PIANO CONCENTRATION (MUAC)**

### **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 must 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.

### **Concentration Juries**

Concentration Juries consist of the following:

1. Bach: Prelude and Fugue or part of Suite
2. Sonata: first movement, or other fast movement
3. Etude: Czerny, Cramer, etc. or Chopin, Moszkowski, Liszt, Debussy, etc.
4. Memory piece: 4 pages of music

No duo piano or chamber music may be used for jury repertoire. If a concentration student is enrolled for one hour credit, they will prepare either #1 or #2 above for the jury.

### **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.

### **Upper Divisional Examination (UDE)**

Concentration students must play an Upper Divisional Examination (UDE) at the end of the sophomore year. The UDE is graded as a regular jury, with B considered as a passing grade. The UDE may be taken a maximum of two times.

### **Concentration Proficiency**

The Concentration Proficiency is the final jury for concentration students with majors in Music Education, Jazz Studies, Composition, and Music Theory. The Concentration Proficiency is graded as a regular jury, with B considered as a passing grade. It may be taken a maximum of two times.

When students have completed the piano lessons required for their degree, they should have completed all of their classical piano requirements, and must demonstrate technical and musical proficiency at the piano.

These include:

- At least two Preludes and Fugues from the Well Tempered Clavier
- A complete Suite or Partita by J.S. Bach
- Four classical sonata movements (Mozart, Haydn and Beethoven)
- Four Etudes showing at least moderate technical maturity (Czerny op. 740 or above)
- Memory requirements—4 pages each semester
- Scale Routine—passed three ways (octaves, tenths, sixths, contrary motion, etc.)

For more information on the Scale Routine, please refer to page 5-6

\*\*\*Students must present documentation at the Concentration Proficiency of having completed all the above requirements.

### **Requirements for Jazz Piano concentration students:**

Jazz piano concentration students must enroll according to the following outline:

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:

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

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 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:

- 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.
- 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.
- 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.
- 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 VIII. BACHELOR OF ARTS**

### **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.

### **Degree Requirements**

Bachelor of Arts students must take four semesters of MUAC and play juries each semester.

During this time, they must complete the following:

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

BA Piano Concentrations will complete the Upper Divisional Examination 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 secondary piano before graduation.

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

### **Juries**

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

- One contrapuntal piece (Bach, Scarlatti, Telemann, etc.)
- One movement of a sonata or sonatina
- 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.

### **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.

## **SECTION X: NEW STUDENT REVIEW**

All new piano performance majors will be reviewed by the piano faculty at the end of their second semester. The purpose of this review is to identify any problems going forward which might impact their ability to graduate successfully. The piano faculty will be looking at a combination of factors, including but not restricted to fulfillment of performance requirements in the degree (DMA or MM recitals successfully completed, undergraduate or MM juries successfully completed, academic record including any complaints of cheating or plagiarism, attendance at lessons and Departmentals, level of preparation for lessons, etc). If a student is deemed to be at risk in any of these

areas, they will be counseled by their major professor and by the Chairman of the Keyboard Division. They will then be reviewed at the jury of their third semester, and if there has not been significant improvement in the areas deemed problematical, they will be asked to apply to other programs and required to leave their present UNT program at the end of their second spring semester.