

UNIVERSITY OF NORTH TEXAS COLLEGE OF MUSIC

COLLABORATIVE PIANO HANDBOOK  
2017-2018

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*We are glad you are here, we are honored to be part of your journey, and  
we look forward to working with you this year!*

|                      |  |              |
|----------------------|--|--------------|
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## The Collaborative Piano Citizen

### Purpose and Professionalism

It is expected that each person in this area of study will always behave with the utmost respect for themselves, for others and for the music we make.

Every time we sit down to make music with another person, we have a precious opportunity to make the world a better, more loving place – one phrase, one note, one breath at a time – by our responsive listening, our generous attention, our willing availability, our genuine care and our preparation.

Your professional life has already begun: the relationships you cultivate now in your graduate work will be relationships that will continue through your professional life.

- Always behave with integrity, respect and professionalism.
- Have a supportive, positive and encouraging attitude at all times.
- Be on time and return messages promptly.
- Be true to your word.
- Be musically flexible.
- Be prepared: *it is our responsibility to always be prepared to the best of our ability, beginning with the first rehearsal.*
- Learn the difference between sight-reading and learning a piece.
- Practice your sight-reading and develop quick learning strategies.
- Cultivate curiosity and research skills.
- Explore a wide variety of repertoire and styles, essential for professional success.
- Develop language skills, the key to success in the vocal repertoire.
- Take initiative in creating projects that are of interest for you.
- Play for each other.
- Figure out what you need to learn and take measures to fill in those gaps.
- Have your professional materials (cv, dvd and audio recordings, repertoire lists, head shot, bio) always current and complete.
- Seek out job postings, and allow what you see to influence how you prepare in your studies.
- Apply for jobs that are appropriate for you as you finish your degree.
- Carefully curate your online presence to reflect the professional you are and that you intend to develop into.

### Active Participation

Collaborative piano majors and minors are expected to maintain an active presence in the life of the College of Music. Pianists will be invited to participate in opera productions, large ensembles, conducting classes, voice auditions and other activities as appropriate for each pianist's progress and professional preparation. Students will participate in masterclasses as often as possible; Dr. Harlos and Dr. Puccinelli will determine participants for collaborative piano guest masterclasses.

### **Self-Awareness and Self-Care**

A collaborative pianist's schedule is always busy. For this reason, it is important to cultivate good time management skills, to maintain physical health, and to learn when to say yes and when to say no. Please contact Dr. Harlos or Dr. Puccinelli for guidance before any questions or concerns turn into problems.

### **Admissions and Audition**

In addition to the admission requirements to the Toulouse Graduate School, all applicants in collaborative piano must qualify by audition for acceptance into graduate performance programs in the College of Music.

Successful MM applicants will:

- Hold a bachelor's degree in piano performance, collaborative piano, or the equivalent;
- Possess the appropriate ensemble instincts, technical skills and performance experience to suggest the possibility of successfully completing the degree requirements.

Successful DMA applicants will:

- Hold a master's degree in collaborative piano, chamber music, piano performance, or the equivalent;
- Possess sufficient skills and experience as a performer to suggest the possibility of successfully fulfilling the degree requirements;
- Demonstrate an ability to accurately pronounce two languages selected from French, German and Italian;
- Possess previous and documented experience with both instrumental and vocal repertoire appropriate for the doctoral level.

### **Screening**

Along with the on-line application to the College of Music, collaborative piano performance applicants must submit a screening video recording using youtube, vimeo, or a similar service by December 1. The video recording is to include the following repertoire:

- one *complete* instrumental sonata;
- five art songs representing at least three languages; and,
- one solo piano work (memorized, 5-10 minutes in length).

*Complete solo and collaborative repertoire lists must be included with the on-line application materials in order for the application to be considered complete.*

At the beginning of the recording, state your name and the degree you seek. Check both the quality and playability of your recording before you upload it. Recordings must be live and unedited. The recording will be reviewed by the collaborative piano

faculty. You will be notified no later than one month before your requested audition date regarding the results of this screening.

### **Live Audition**

Please visit <https://music.unt.edu/admissions/graduate-repertoire> for live audition repertoire.

In addition to assessing language and lyric diction skills, candidates may be asked to demonstrate keyboard skills (including sight reading, and sight reading incorporating a solo vocal line into the piano part) at the live audition.

For any questions regarding repertoire, please email Dr. Puccinelli, Coordinator of Collaborative Piano, at [elvia.puccinelli@unt.edu](mailto:elvia.puccinelli@unt.edu).

UNT will provide partners for the audition if you are unable to bring your own; please contact the Coordinator of Collaborative Piano at least three weeks before your audition to coordinate this.

Live audition is recommended, but video recordings may be accepted. If you wish to audition via recording, at the beginning of the screening recording state your name, the degree and major you seek and that this is your “final audition.” *Please note that scholarships and assistantships are only awarded through live audition.*

### **Lessons, Coursework and Advisement**

Dr. Harlos and Dr. Puccinelli serve as co-major professors for all collaborative piano majors. Pianists in both the MM and DMA will generally take lessons (MUAM 5534.6534) with Dr. Harlos in their first year, studying both solo and collaborative repertoire, and with Dr. Puccinelli in their second year, but there are many possibilities: each student’s course of study is individualized, particularly at the DMA level.

Continuous enrollment in lessons is expected until the recital requirement is completed.

Students will meet with Dr. Harlos or Dr. Puccinelli to discuss appropriate coursework before their first semester of study. By the end of the first semester of study, students will meet for advisement with the faculty to determine degree plan (which is to be filed by the second semester of study), related field and to discuss progress. Students are expected to meet with the faculty regularly to discuss progress; this will typically happen at jury time, but students are encouraged to contact Dr. Harlos or Dr. Puccinelli at any time. Please note that a grade of B or better is required for all courses.

## **Collaborative Piano Departmental**

Collaborative Piano Departmental (Studio Class) is held Fridays from 11-12:30, usually in Voertman. Attendance is required for all majors as a component of private study and is expected for all pianists in the related field for the duration of coursework. Do not schedule any classes, lessons, or collaborative work during this time.

## **North Texas Collaborative Pianists (NTCP)**

North Texas Collaborative Pianists is a student organization at UNT devoted to excellence in musical collaboration. The organization facilitates connections between singers, instrumentalists, and pianists for recitals and juries. It also hosts masterclasses with renowned musicians and holds monthly meetings on topics relevant to collaborative pianists.

Membership in NTCP is required of all collaborative piano majors and minors. Majors in particular are encouraged to assume a leadership role with this student organization. For membership or other information, please email [ntcpianists@gmail.com](mailto:ntcpianists@gmail.com).

## **Recital Attendance**

Pianists are required to attend all collaborative piano major recitals, as well as any collaborative piano faculty or guest artist recitals. Attendance at related field recitals is strongly encouraged. *Any absences must be excused with Dr. Harlos or Dr. Puccinelli in advance of the recital.* Students are strongly encouraged to attend off-campus events as their schedules and transportation allow.

## **Juries**

All collaborative majors at both MM and DMA levels must play a jury each semester (collaborative repertoire, and solo repertoire if studied) *until the degree recital requirements are completed.*

Jury repertoire will reflect the repertoire studied in lesson during that semester. Repertoire may be all solo literature, all collaborative literature, or a combination of both, depending on what was covered that semester in lesson. Jury repertoire will be selected in consultation with the instructor.

If a degree recital has been presented in a given semester, the jury may be waived, at the discretion of the instructor.

Juries during the spring semester will include a brief oral exam. The purpose of this is to assess knowledge and progress over the year, to prepare for professional

activities, and to prepare the pianist for comprehensive exams at the end of the degree.

## **Scale Routine**

All MM students will pass all their scales in jury before any degree recital may be given. 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.

Each of the following four 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

## **Repertoire Requirements**

The collaborative repertoire is vast, covering a wide variety of styles. It is expected that all pianists in this major will perform with a diverse number of performers and instruments/voices and study a substantial amount of literature over the course of the degree. Repertoire choices will reflect the student's interests, needs and previous experience.

Pianists are expected to take initiative in the selection of repertoire and to be voracious learners. In addition to repertoire prepared for recital, pianists are expected to prepare representative works in the literature appropriate for the degree.

The expectation for new repertoire learned over the course of the degree for MM students includes at least: six instrumental sonatas, two concerti, two complete song cycles, twenty individual songs and five arias. This is a minimum requirement.

DMA students are expected to have learned at least twelve new instrumental sonatas, five concerti, and four complete song cycles during the semesters of study. By the completion of the degree, students will have played most of the sonatas of Beethoven and Brahms, in addition to other major works, and will have approximately 10% of the song repertoire of Schubert, Schumann, Brahms, Strauss, Debussy, Fauré, Poulenc and Barber in their repertoire. At least ten songs in languages other than English, Italian, French and German (ie Russian, Spanish, Czech, Polish, etc.) will have been learned.

### **Repertoire Lists**

Students are required to electronically submit complete and current repertoire lists by the third class day of each semester of enrollment to the collaborative piano faculty.

Students will also provide a complete list of repertoire studied during the semester at each jury.

### **Recitals**

Selecting a recital program is an exciting adventure into the collaborative repertoire. Sometimes you will select repertoire, and sometimes Dr. Harlos or Dr. Puccinelli will assign repertoire. In selecting repertoire, we aim to balance current musical and technical strengths with directions for growth and development. We look at stylistic periods and aim to find ease and experience within all of them. And of course, we look for repertoire that speaks to the performer to elicit an honest artistic and personal expression. It is wise to begin developing potential recital programs as early as the first semester of study. Drs. Harlos and Puccinelli are very happy to meet with you individually to discuss jumping off points.

Generally, a recital program should be approved a minimum of eight weeks before the anticipated recital date to allow for proper preparation. Be sure to follow all COM guidelines regarding booking the recital and submitting recital information to Mrs. Strube. The recital hearing should be attempted no later than three weeks before the recital date. At the time of the hearing, program notes (and texts and translations for any vocal repertoire) will be submitted to the faculty (electronic submission preferred). If you need to see a sample, please contact Dr. Puccinelli.

A page turner may be used for instrumental literature. With rare exceptions, vocal literature is to be performed without page turner. Please prepare your scores appropriately before the hearing. Hearings and recitals may not be performed from library scores.

In your dress rehearsal, experiment with different configurations on stage. It is usually ideal for the piano to be on full stick, but there are many factors that play in to the final decision. Use rehearsal time in the hall to find the optimum arrangement of piano and partner(s) (as well as the curtain settings in Voertman). Also practice walking on and off stage, as well as bowing; preparing this ahead of time will give you confidence at the moment of the recital and will present a polished team to the audience. Performing your recital for friends informally, or in other venues more formally, will exponentially increase your mastery of the repertoire at hand.

### **Masters Recitals**

Collaborative majors are required to play two full collaborative recitals as part of their degree requirements. The recital program must be at least 50 minutes in length, and the content must be approved by the collaborative piano faculty.

Degree recitals are typically offered in the second year of study with one recital featuring instrumental repertoire and one featuring vocal repertoire.

### **DMA Recitals**

DMA collaborative majors will present three full collaborative recitals, as well as a lecture recital (or lecture with thesis). Recital programs must be at least 50 minutes in length, and the content must be approved by the collaborative piano faculty.

Typically, one recital will feature instrumental repertoire, one will feature vocal repertoire, with the remaining repertoire reflecting the pianist's preferences.

***DMA candidates must successfully present one degree recital per academic year or dismissal from the program will be considered.***

### **Recital Hearings**

Recital dates must be chosen in consultation with the collaborative piano faculty. All proposed degree recitals must pass a recital hearing before the collaborative piano faculty. Hearings will take place at least two weeks prior to the date of the recital.

*It is the pianist's responsibility to initiate scheduling of the hearing. Failure to schedule the hearing in a timely fashion may necessitate rescheduling the recital.*

Complete program notes, including texts and translations for any vocal repertoire, must be presented at the time of the hearing, or at least two weeks before the scheduled recital date, whichever is earlier. A collaborative recital hearing may take the place of a semester collaborative jury, at the discretion of the instructor.

The faculty's decision at the hearing is final. A failed hearing will result in cancellation of the recital and will impact progress in the degree.



## **Comprehensive Exams**

Students completing the Master of Music must pass a final comprehensive (oral) examination. Students must take this exam after the completion of the MM Recital.

Students completing the Doctor of Musical Arts must pass written and oral comprehensive examinations.

These exams may be taken no more than three times. Failing and retaking the exam may delay projected graduation; a third failure will result in failing the program.

A study guide for these exams is available on the Collaborative Piano website. Students are strongly encouraged to use this document as a guide, beginning in the first semester of study. Please contact Dr. Puccinelli for more information.

## **Scholarships**

Scholarships in Collaborative Piano are awarded by competitive selection. Current students wishing to be considered for scholarship are welcome to audition for this purpose on the first audition day of the spring semester.

## **Collaborative Piano Teaching Assistantships**

Any collaborative piano or piano performance applicant wishing to be considered for a collaborative piano teaching assistantship must present a live audition for the collaborative piano faculty on one of the four College of Music audition days. Current students wishing to apply will present their audition on the first College of Music audition day. All applicants for this assistantship must provide a resume detailing previous collaborative experience and a complete collaborative repertoire list via email *before* the time of the audition. Partners will be provided and there will be no rehearsal prior to this audition. The audition will be recorded and the assistantships will be awarded by competitive selection by the Collaborative Piano Committee after the last College of Music audition date. *Contact Dr. Harlos, Chair of Keyboard Studies, via email (steven.harlos@unt.edu) to schedule this audition.*

All applicants will prepare the following repertoire:

Barber – A Green Lowland of Pianos (B flat – high key)

Brahms – Sonata op. 108 for Violin and Piano, d minor, first movement

Applicants may be asked to sightread.

This audition is separate from the College of Music admissions audition. Applicants in Collaborative Piano may not use any of the above repertoire for their College of Music live audition.

## **Collaborative Piano as a Related Field**

### **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. It is expected that a pianist will have collaborative experience that pre-dates his/her study at UNT. 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 and for the duration of 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](mailto: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](mailto: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.

### **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; DMA pianists will present three songs in contrasting styles and languages and a sonata movement. Please contact Dr. Puccinelli to discuss repertoire choices. Audition requirements are 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 for the related field will be determined at the audition.

*The faculty's decisions about admission to the related field and about coursework will be final.*

### **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.

### **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 must be 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.

### **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.

## MM in Performance: Collaborative Piano

### Major Field

MUAM 5534 4 hours (private lessons)

*Typically, students will enroll with Dr. Harlos in their first year, studying both solo and collaborative literature, and will continue with Dr. Puccinelli in the second year, once the lesson requirements have been completed. Students wishing to study only solo literature in their lessons with Dr. Harlos may elect to take MUAM 5501. Juries will reflect the repertoire studied during the semester.*

MUAG 5701 – Master’s Recital 1 hour

MUAG 5702 – Master’s Recital 1 hour

Nine hours from the following three-hour courses:

MUAG 5260 - Piano Collaboration (Vocal) (Fall)

MUAG 5261 - Vocal Repertoire Master Class (Spring)

MUAG 5270 - Piano Collaboration (Instrumental) (Spring)

MUAG 5271 - Instrumental Repertoire Master Class (Fall)

Two credits chosen from the following one-hour courses:

MUCM 5510 - String Chamber Music

MUCM 5520 - Woodwind Chamber Music

MUCM 5530 - Brass Chamber Music

MUEN 5040 - Graduate Opera Theater

MUEN 5585 - NOVA Ensemble

Secondary Instrument 2 hours

Three hours from the following:

MUMH 5010- Introduction to Research in Music

*Students who anticipate pursuing a doctorate in music should take MUMG 5010.*

MUMH 5110 – History of Opera

MUMH 5331, 5332, 5333, 5341, 5342, 5343– Western Music History

MUMH 5430 - Music in Latin America

MUMH 5440 - Music in the United States

Related field 9 hours

Piano; voice; opera; piano pedagogy; music entrepreneurship; conducting; early music; contemporary music; or other as approved

Electives 6 hours

MUAG 5261 or 5271

MUAG 5275 – Survey of Instrumental Collaborative Literature

MUAG 5210 - Vocal Literature

Advanced language or diction study (French, German, Italian)  
additional performance study.

## DMA in Performance: Collaborative Piano

### Major Field

MUAM 6534 16 hours (private lessons)

*Students may enroll in lessons with one or both of the collaborative faculty. Typically, students will enroll with Dr. Harlos in their first year, studying both solo and collaborative literature, and with Dr. Puccinelli in the second year, but many variations are possible. Continuous enrollment in lessons is expected until the requirement is completed.*

### Dissertation

MUGC 6951 3 hours

MUGC 6952 3 hours

MUGC 6953 3 hours

MUGC 6954 3 hours (lecture-recital, lecture or thesis)

Recitals: instrumental/vocal (3/1, 2/2, or 1/3)

### Literature (6 hours)

MUAG 5210 Vocal Literature (Spring)

MUAG 5275 Collaborative Piano Literature (Instrumental)(Fall)

**Musicology**, 6 hours: MUMH 5010 (if not taken at the MM level), MUMH 5030 or a 6000-level MUMH courses; specific courses to be determined in consultation with the major professor.

**Music theory**, 6 hours from the following courses: MUTH 5350, 5355, 5360, 5370, or other, with the permission of the theory area.

### Related Field, 12 hours

Piano; voice; opera; piano pedagogy; music entrepreneurship; conducting; early music; contemporary music; or other as approved

### Suggested electives

|           |   |                     |
|-----------|---|---------------------|
| MUAG 5261 | Vocal Repertoire Masterclass                  | (offered in Spring) |
| MUAG 5271 | Instrumental Repertoire Masterclass           | (offered in Fall)   |
| MUAG 5660 | Studies in Opera Repertoire: Opera Literature |                     |