

# DIVISION OF KEYBOARD STUDIES

## HANDBOOK FOR PIANO AREA

### Fall-2011

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University of North Texas  
College of Music  
**Handbook**  
for  
**Keyboard Division**  
Fall, 2011

*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 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 Dead week and are set specifically by Division Chairs. A successful recital hearing will substitute for a jury. Jury repertoire should be representative of the student's work during the semester, and should consist of new repertoire.

Any jury grade less than B- will result in 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

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

Qualifying auditions held during the spring audition days in January, February and March are also considered as scholarship auditions if the student has applied for a scholarship. Students already enrolled at UNT who wish to be considered for scholarship for the following academic year must audition in January. Scholarships do not automatically continue from one degree to the next. A continuing student moving from one degree to the next at UNT and wanting either a new scholarship or a continuation of an existing scholarship **MUST QUALIFY** either at the December jury, the first class day in January, or 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, and shall perform at least one work from the 20<sup>th</sup> century Viennese school, serial technique, or non-traditional work written after 1950. A list of suggested works may be obtained in the Division Office.

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

### **1. Qualifying Audition**

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

Qualifying auditions held during the spring audition days in January, February, and March are also considered as scholarship auditions if the student has applied for a scholarship. Students already enrolled at UNT who wish to be considered for 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; however, provisional DMA students must attempt the qualifying audition within one year of first enrollment.

## **3. DMA Recitals**

DMA recitals are under the jurisdiction of the Graduate Performance Committee and are subject to the guidelines of that body. However, any individual member of the piano faculty may request a hearing for any of his or her own students' DMA recitals if necessary.

After qualifying for performance, all DMA pianists will be expected to perform one recital of solo repertoire during 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 1<sup>st</sup>, 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 (first or last movement only);
- 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 to the field

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

### 2. Qualifying Audition

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

### 3. Culminating Project

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

#### 4. Additional Information for Collaborative Related Field

##### Collaborative Piano Courses

MUAG 5260 is offered in fall semesters only.

MUAG 5261 is offered in spring semesters only.

These courses must be taken in sequence.

MUAG 5270 is offered in spring semesters only.

MUAG 5271 is offered in fall semesters only.

These courses must be taken in sequence.

5261 and 5271 may be repeated.

Consult the Coordinator of Collaborative Piano for current information for the Collaborative Related Field before filing your degree plan.

Please see the **graduate catalog or the Collaborative Piano Handbook** for information regarding other courses for the related field at the MM and DMA levels. Students who were in this related field at the MM level and wish to continue it at the DMA level should speak with the collaborative piano faculty regarding qualification and appropriate coursework *before submitting their degree plan*. All students are advised to consult with the collaborative piano faculty in selecting coursework for the related field.

In order to be admitted to the related field, pianists are expected to first be **active collaborative pianists** within the College of Music, as stated in the Keyboard Division Handbook. The pianist wishing to be a candidate for the related field in collaborative piano should *already* be working with singers *before beginning* related field coursework (in other words, before enrolling in MUAG 5260 or 5270). The minimum requirement for students enrolled in MUAG 5260 is that they be playing for *at least two singers on a regular weekly basis for lessons and rehearsals*. Likewise, pianists should already be working with instrumental students *before beginning* related field coursework in instrumental collaboration.

Enrollment for MUAG 5260 and 5270 is limited. Students interested in registering for these courses must contact the instructor as early as possible (not later than the April before the fall semester in which MUAG 5260 would be taken and not later than the October before the spring semester in which MUAG 5270 would be taken) to schedule a meeting and interview, and to get the registration code. Students should come prepared to sight read and to discuss their related field plans and coursework. Students are advised to not wait until the beginning of the semester to contact the instructor as it is unlikely that any spaces would still be available; it is generally not possible to accommodate exceptions.

#### 5. Collaborative Recital

After the completion of the related field coursework, but before the oral exams (MM) or qualifying exams (DMA) take place, a **full-length collaborative recital**, the final project for this related field, must be presented. This recital may be a degree recital for the singer or instrumentalist, 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 student's interest in certain repertoire and should be of a degree-appropriate level of difficulty. The program must be approved by the Collaborative Piano faculty. Typically, there will be a **hearing** for this recital at least two weeks before the performance date. **Program notes**, including all texts in the original language and in English translation for any vocal works to be performed, are required to be submitted to the related field professor at the hearing or at least two weeks before the program for editing.

## 6. 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.

**Dr. Steven Harlos** is the coordinator of Collaborative Piano and professor of Collaborative Piano (Instrumental). Please contact him at [Steven.Harlos@unt.edu](mailto:Steven.Harlos@unt.edu).

**Dr. Elvia Puccinelli** is professor of Collaborative Piano (Vocal). Please contact her at [Elvia.Puccinelli@unt.edu](mailto:Elvia.Puccinelli@unt.edu).

## SECTION IX 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.

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

Students must complete all classical requirements by the end of the 3<sup>rd</sup> 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 2<sup>nd</sup> year. The Concentration Proficiency will be taken at the conclusion of the 3<sup>rd</sup> 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 X. 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 2 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 2<sup>nd</sup> 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 before graduation.

## **SECTION XI. 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.