

Use of MU School of Music Pianos

Revised 7/31/22

Use of Extended Techniques on MU Pianos

Use of extended techniques (use of foreign objects or non-traditional use of the instrument) on any MU piano is forbidden without prior approval by the keyboard area. To request approval for extended technique use on a piano, please fill out the Piano Extended Technique form and leave in Dr. Peter Miyamoto's Faculty Mailbox, or email ALL the requested information from the form to MiyamotoP@missouri.edu

Extended Technique Guidelines.

Requests will likely be denied if proposed techniques violate any of the following guidelines:

1. No displacement of strings should every take place while dampers are in contact with the strings. This includes strumming of strings without the damper pedal employed in sections of the piano with dampers. This includes insertion of any objects that will displace the piano strings when the damper pedal is not employed.
2. If you plan to touch strings (harmonics, plucking, rubbing), you must wash your hands first.
3. Screws, bolts, or other materials inserted into the strings must be placed with the damper pedal employed. Any materials should be relatively clean and must never come into contact with the soundboard. Again, no items should be large enough to displace the strings from their usual resting point when in touch with the dampers. You will likely need to meet with the keyboard area coordinator or the piano technician, to ensure you have been trained in the placement of foreign objects.
4. No marking inside the piano (particularly strings or damper heads) with chalk, grease pencils, or any other writing utensil. If you need to mark strings, please label the bridge pins (rear of strings), the agraffe (near tuning pins) or the damper with a mild sticker like a Post-it note, preferably tabbing so that only the smallest section of the adhesive sticks to the piano. When affixing a label to a damper, raise the damper first by depressing the key or the damper pedal. Failure to do so will push the damper into the string, compressing the felt and hindering its ability to damp.
5. The piano strings should never be struck, plucked or rubbed with any object that has potential to scratch, ding or dent a string. This is especially true of the copper bass strings, and is especially true if the technique results in the strings ringing in sympathetic vibration.
6. You are expected to clean up after yourself and leave the piano in the same condition you found it each time that you use it – please budget enough time at the beginning and ending of any extended technique use to do so carefully. Note: serious damage can result from trying to clean up or retrieve an item that has fallen under the strings. Please contact the piano technician or a piano faculty member if you need assistance.
7. Please fill out a form if you plan to take off the lid off of any piano.

Any costs associated with damage resulting from non-traditional use of a piano will be the responsibility of the individual or group using the instrument.

Piano Tuning and Repair

The School of Music establishes a regular piano tuning schedule for all school instruments. This includes approximately biweekly tuning of the concert instruments in Whitmore Recital Hall and Sheryl Crow Hall, and less frequent tuning for those instruments in classrooms, studios, and practice rooms.

When tuning or repair becomes necessary outside of this standard schedule, the services are to be requested by completing a form and leaving it in the mailbox of Lucy Urlacher, the School of Music's Tuner-Technician. Blank forms may also be found in her mailbox.

If a piano string breaks, a piano needs tuning, or if you notice any damage to a SOM piano, please do not hesitate to complete a Piano Tuning and Repair Request form. Blank forms are available in the Lucy Urlacher's mailbox bin in the Fine Arts Building office. You may also contact our piano technician directly at UrlacherL@missouri.edu.

Use of the Bösendorfer Piano

I. Members of the piano faculty are authorized to play the Bösendorfer piano. Its use shall be limited to conventional pianoforte literature, i.e., no "prepared piano, or such action as plucking strings, or hammering strings with foreign objects." All requests for the use of the Bösendorfer shall be subject to final approval by the keyboard area coordinator.

II. Guest Artist appearances: The piano faculty will screen and the keyboard area coordinator will approve the use of the Bösendorfer for guest artist appearances in Whitmore Recital Hall. The same procedure will determine those occasions when the piano shall be moved to Jesse Hall for performance.

III. Faculty Performances: The Bösendorfer may be used at the discretion of the faculty performer involved.

IV. Student Performances (all must be approved by the piano faculty):

- MM Performance Degree Hearings and Recitals
- BM Performance Degree Hearings and Recitals
- Undergraduate and graduate accompanying degree programs
- Selected Piano Performance Classes (Piano faculty member must be present)
- Final applied piano exams for Piano Majors and Concentrations

V. Special Circumstances:

- State Music Teachers Conventions
- Guest Master Classes as approved by the piano faculty
- Duo Piano Recitals or works that require the use of two pianos

VI. Additional Provisions and Responsibilities

The faculty member concerned and the piano area coordinator will be responsible for the safe transport (on and off stage) of the instrument, insofar as the Whitmore Recital Hall is concerned. The extent of rehearsal hours shall follow the traditional guidelines currently in operation for Whitmore Recital Hall.

Reservation and Use of Second Piano in Sheryl Crow Hall

The use of a second piano for dress rehearsals and performances in Sheryl Crow Hall may be possible. Notice must be given to Dr. Peter Miyamoto and Lucy Urlacher at least four weeks in advance of the date(s) the instrument is required. Additionally, both Sheryl Crow Hall and SMC 130 must be reserved concurrently for all rehearsals and a logical buffer time to move the Yamaha Gaston Piano into Crow Hall.

Those requiring the use of two pianos for performances are encouraged to consider holding events in Whitmore Recital Hall (Steinway D Concert Grand and Bösendorfer Grand). Please see above for information about requesting the use of the Bösendorfer.

Reservation and Use of the School's Harpsichord

Faculty members may reserve the Martin harpsichord for their own and their students' recitals and associated practice time. The instrument is located in Fine Arts Building 245.

Notice must be given to Dr. Peter Miyamoto and Lucy Urlacher at least four weeks in advance of the date the instrument is required. If this deadline is met, the instrument will be moved to Whitmore Recital Hall at an appropriate time, tuned once before the rehearsals begin, and tuned again just before the recital. Note: the preferred location for events involving the harpsichord is Whitmore Recital Hall. Sheryl Crow Hall and SMC 130 may be considered pending moving and scheduling considerations.

Faculty should be aware that the instrument is used heavily for teaching purposes in the early part of the fall semester of Piano Literature class. Requests to use the instrument during this period should be limited.

Use of the School's McNulty Fortepiano

The performance use of the school's McNulty fortepiano is limited to piano faculty and for special projects under the supervision of piano faculty. All pianists taking applied piano lessons with piano faculty members are encouraged to try the fortepiano under the supervision of their professor or the piano technician. Reservations can be made with an email to the keyboard area coordinator.

Piano Extended Technique Request Form

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Name:

Email:

Cell Number (optional):

Work(s) Being Performed:

Venue:

Requested Piano (location):

Date of Event:

Please describe what extended techniques you plan to employ, including as much as detail as possible. Please include what materials will be used, how they will be used, and in what part of the piano they will be used. Please include a copy of the pertinent section of the score if applicable.

I have read and understand the guidelines and agree to comply with all the Extended Technique Guidelines (page 1):

Signature or E-signature

MU School of Music

Piano Area Instrument Request Form

Reservation and Use of Second Piano in Sheryl Crow Hall

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Those requiring the use of two pianos for performances are encouraged to consider holding events in Whitmore Recital Hall (Steinway D Concert Grand and Bösendorfer Grand).

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Faculty members may reserve the Martin harpsichord for their own and their students' recitals and associated practice time. Notice must be given to Dr. Peter Miyamoto and Lucy Urlacher at least four weeks in advance of the date the instrument is required. If this deadline is met, the instrument will be moved to Whitmore Recital Hall at an appropriate time, tuned once before the rehearsals begin, and tuned again just before the recital. Note: the preferred location for events involving the harpsichord is Whitmore Recital Hall. Sheryl Crow Hall and SMC 130 may be considered pending moving and scheduling considerations.

To make a special request for one of our instruments for rehearsals or concerts, please fill out the Piano Area Instrument Request Form and leave it in Lucy Urlacher's Faculty Mail Bin (in the FAB 140 Music Office), or email ALL the requested information from the form to UrlacherL@missouri.edu

This request is for use of:

- ☐ 2nd Piano in Sheryl Crow Hall
☐ Harpsichord

Name:

Email:

Cell Number (optional):

Concert Title:

Requested Piano (location):

Date of Event:

Work(s) Being Performed on instrument:

Venue:

Any other information we should know:

Any costs associated with damage resulting from use of the instrument will be the responsibility of the individual or group using the instrument.

Signature or E-signature

Faculty Collaborative Pianist for Degree Recitals

Due: September 1, 2022 for both F22 and S23 recitals

The MU School of Music Piano Area will find a faculty pianist to accompany required degree recitals including Graduate (MM) Degree Recitals, Senior (BM) Degree Recitals, Junior (BM) Degree Recitals and Capstone Recitals for BA Concentrations.

To guarantee a faculty accompanist, requests must be made (including complete repertoire) by September 1, 2022 for events in the 2022-2023 academic year (F22 and S23). Accompanist pairings will be made by September 15, 2022. Recital dates must be reserved/confirmed in consultation with assigned pianists by October 1, 2022.

When a student is paired with a faculty accompanist, the total number of hours for all services (including rehearsals, lessons, studio class or studio recital performances, recital hearings and recital) will be assigned according to repertoire difficulty, student level, and other considerations. A project plan including date range, total hours and break down of rehearsals/lessons/studio classes/dress rehearsals will be determined. Pianist, student and teacher will sign as an understanding between all parties. Services such as rehearsals or lessons may be divided into ½ hour increments by the faculty collaborative pianist. Events such as recital hearings and studio class performances count as an hour even if the pianist is only required for part of the period. Projects Plans should be created by October 1, 2023. The maximum number of hours in a project must not be exceeded without consulting the piano area coordinator.

Faculty pianist resources are limited, and that we are trying to service as many students as possible. The expectation is that students reach mastery of their part as well as an understanding of how their part fits with the piano ahead of the first rehearsal with the pianist. Using a faculty pianist for a recital may not be right for every student giving a degree recital.

You must include information about all other performances/auditions/activities that may be associated with the recital repertoire with this application. Additional contact hours may be allocated for participation in the MU Emerging Artist Competition or the MU Concerto Competition or convocation recitals. Hours for other non-recital events including MMTA/MTNA Competitions, audition or music festival recordings, or off-campus recitals should be compensated separately by the student.

Student's Name:

Student's E-mail:

Student's Phone:

Student's Year in School:

Studio Professor:

Day/Time/Location of Regular Lesson:

Accompanist Needed for a:

- ☐ Master's Degree Recital
- ☐ Senior Degree Recital
- ☐ Junior Recital
- ☐ Capstone Recital

My instrument/voice type is:

Repertoire for the Recital:

Proposed dates and times for the recital (to be confirmed by October 1, 2022).

Note: Every effort will be made to keep any recital date you have already reserved, but dates must be made in partnership with collaborative pianists, and situations may arise that call for rescheduling of proposed dates. Collaborative Pianists will no longer be allowed to perform more than two recitals in one day. Any changes to scheduling must be made in consultation with the faculty pianist.

#1 FIRST CHOICE Date/Time/Location:

Hearing Date:

☐

This Recital Date has been Reserved in EMS

☐

This Recital Date has not yet been reserved in EMS

Possible other dates:

#2 Date/Time/Location and Hearing Date:

#3 Date/Time/Location and Hearing Date:

Accompanist also needed for:

☐

MU Emerging Artist Competition

☐

MU Concerto Competition

☐

Student Convocation Recital(s). Anticipated Dates:

Other Performances that may be associated with the repertoire (include title, dates and locations).

These should include external competitions, recordings, or off-campus recitals.

Note – These are not guaranteed to be covered by the assigned pianist and remuneration must be negotiated independently with the faculty pianist (exception: MU competitions or recitals)

Jury, Elective Recital or Internal Competition Faculty Collaborative Pianist Requests

The piano area has limited resources in providing accompanists for juries, elective recitals, or the School of Music's internal competitions (Emerging Artist and Soloist Competitions). The piano area will try to accommodate a finite number of requests prioritizing projects in which the student instrumentalist/vocalist would otherwise have difficulty paying for a collaborative pianist, or with repertoire particularly suited for faculty collaborative pianists.

Additional Faculty Pianist Projects:

If a faculty collaborative pianist is assigned to a project, a limited number of services (rehearsals and lessons) will also be assigned according to repertoire difficulty, student level, and other considerations. This must not be exceeded without consulting the piano area coordinator.

Accompanying for non-recital events including MMTA/MTNA Competitions, audition or music festival recordings, or off-campus recitals are not covered and should be compensated separately by the student.

Placement with faculty collaborative pianists will be made on a rolling basis after degree recital assignments have been completed (September 15, 2022) until their loads have been filled. If you have a project you would like to be considered for one of our faculty pianists, we recommend you submit any applications by **September 15, 2022** for projects taking place in the 2022-23 academic year. You may submit requests for S23 by January 20, 2023 for consideration, but we anticipate having very limited space in the faculty loads by that point.

Scholarship Pianist Projects

The accompaniment of juries or elective recitals may be filled by scholarship piano students. If a scholarship pianist is assigned, the expectation for a scholarship piano project is one hour a week of work throughout a semester. This equates to a 30 minute rehearsal and 30 minutes of a lesson weekly or the equivalent. Within the confines of the maximum hours, student convocation recitals, studio classes, the internal competitions such as the MU Emerging Artist and Concerto Competitions may count towards the total 15 hours of accompaniment. Accompanying external activities such as MTNA/MMTA Competitions or recording sessions should be compensated.

To be considered for placement of a scholarship pianist, we urge you to submit an application (including repertoire) by the first Friday the semester:

August 26, 2022 for Fall 2022

January 20, 2023 for Spring 2023

Request Form for Jury, Elective Recital or Internal Competitions Projects

Student's Name:

Student's E-mail:

Student's Phone:

Student's Year in School:

Studio Professor:

Day/Time/Location of Regular Lesson:

Accompanist Needed for (you may check more than one box):

☐

F22 Jury

☐

MU Emerging Artist Competition

☐

S23 Jury

☐

MU Concerto Competition

☐

Elective recital

My instrument/voice type is:

ALL scheduling of activities including Juries or Elective Recitals should always be made in consultation with assigned collaborative pianists.

THREE Proposed dates and times for the elective recital, if applicable (to be established by October 1, 2022 for both fall and spring semesters)

#1 Date/Time/Location:

#2 Date/Time/Location:

#3 Date/Time/Location:

Repertoire for the Project:

Other Performances that may be associated with the repertoire (include title, dates and locations)

Note – These are not guaranteed to be covered by the assigned pianist and remuneration must be negotiated independently with the pianist and include recordings, and external competitions.

Request Form for Scholarship Pianist Jury Accompaniment

Due: September 1, 2022 for F22 and January 20, 2023 for S23 (limited)

The MU School of Music Piano Area has a very limited of undergraduate scholarship pianists who may be available for accompanying short jury programs (three-four pieces/songs or about 15-20 minutes of music). These are intended as a service to the school, and should be reserved for members of your studio who would otherwise have difficulty paying for an accompanist, generally one per studio.

The expectation of scholarship pianist projects is 15 contact hours per semester, which equates to a half-hour rehearsal and a half-hour section of a lesson weekly or the equivalent. Individual practice time of the pianist is not generally included, but may be considered in cases of more difficult repertoire. Any additional performances of the collaboration should be included in the 15 hours (studio recitals, studio classes, mock juries). All on or off-campus auditions or recordings should not be included in the 15 hours, and remuneration should be negotiated directly with the pianist.

A copy of each of the pieces in the program must be provided to the pianist in a timely manner. Not providing a score for each piece by October 1 in the Fall semester or February 1 in the Spring semester may be grounds for termination of the project.

Final Jury time **should be scheduled in consultation with the scholarship pianist.**

Unfortunately, not all requests can be honored, so getting your request in as early as possible gives us the greatest chance of our being able to help you, with the following cut-off dates:

September 1, 2022 for Fall 2022 accompanying projects

January 20, 2023 for Spring 2023 accompanying projects

Because collaborations sometimes continue into spring semesters, our ability place new collaborations in the spring may be extremely limited.

Student's Name:

Student's E-mail:

Student's Phone:

Student's Year in School:

Studio Professor:

Day/Time/Location of Regular Lesson:

My instrument/voice type is:

My anticipated Jury block usually occurs:

Repertoire for Jury (usually 3-4 short pieces or movements, or no more than 15-20 minutes of material):

Composer/Title/Movement(s) of Piece #1 (please include movement information):

Composer/Title/Movement(s) of Piece #2 (please include movement information):

Composer/Title/Movement(s) of Piece #3 (please include movement information):

[Composer/Title/Movement(s) of Piece #4 (please include movement information)]:

Other Performances that may be associated with the repertoire (include title, dates and locations)

Note – These are not guaranteed to be covered by the assigned pianist and remuneration must be negotiated independently with the pianist.