



School of Music
University of Missouri

**PIANO AREA
HANDBOOK
2022-2023**

WELCOME

Dear MU Piano Student:

Welcome to the keyboard area of the University of Missouri School of Music!

Students with a wide range of backgrounds, degree plans and motivations study the piano at the MU School of Music. To all, we celebrate the path you are on, and will support and assist you in any way possible to develop as an artist and person.

This document is intended as a resource for students studying piano at MU and is designed to answer some of the frequently asked questions within the area, but in no way is it comprehensive. The responsibility for knowing the information in the handbook rests with you. As always, the next best resource for navigating your degree and piano study is your major teacher. If you still have questions, please do not hesitate to reach out to the keyboard area coordinator with any further questions or concerns about your piano study.

Music has the power to teach us about the world and ourselves. May the great music written for our extraordinary instrument – the piano – inspire you to reach the best that is in you.

All the Best,



Dr. Peter Miyamoto
Keyboard Area Coordinator,
209 Fine Arts Building
Email: MiyamotoP@missouri.edu
Office: (573) 882-3758

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APPLIED LESSONS

Enrollment

To enroll in applied piano instruction (individual lessons), you must know your:

Course Number (varies depending on your degree)

Course Section (indicates who you will study piano with)

Credit Units (indicating how long your lessons are and practice expectation)

Course Numbers indicate how your piano studies relate to your intended declared major:

MUS 1435 – Undergraduate secondary study for music education and performance majors in instruments other than piano. One or two credits possible in consultation with teacher.

MUS 2445 – Undergraduate non-major instruction, for music minors fulfilling applied credit requirements with piano study before reaching upper level

MUS 2455 – Undergraduate major instruction for BM performance majors, BA piano majors, BM Music Education or Composition Majors with piano concentrations before reaching upper level.

MUS 3445 – Undergraduate non-major instruction for music minors fulfilling applied credit requirements with piano study after reaching upper level.

MUS 4455 – Undergraduate major instruction for BM performance majors, BA piano Majors, BM Music Education or Composition Majors with piano concentrations after reaching upper level.

MUS 7435 – Graduate secondary study

MUS 7455 – Graduate MA, MEd and PhD piano study.

MUS 8455 – Graduate piano major study

Course Sections are assigned according to piano instructor.

Fall 2022

Section	Instructor
121	Yoon
122	Bolshakova
123	Miyamoto
124	Various TAs

Spring 2023

Section	Instructor
121	Miyamoto
122	Bolshakova
123	Yoon
124	Various TAs

Credit units indicate how long your lessons are:

1 credit generates a twenty-five-minute weekly lesson

2 credits or more generates a fifty-minute weekly lesson

In general, credit hours are designed to reflect the daily piano practice time for each student. Because of the complexity of piano repertoire and work it takes to master their final jury material, undergraduate students enrolled in MUS 2445 or higher and graduate students enrolled MUS 7455 or higher are required to enroll in 2 credits to receive private lessons. BM piano performance majors are required to enroll in 4 credits of applied piano lessons each semester of their degree except the semesters they present degree recitals, in which case they enroll in 3 hours of applied instruction and 1 hour of recital credit. In the semesters graduate performance majors present degree recitals, they should enroll in 1 hour of recital credit, but remain at 2 hours of applied instruction.

The most expedient way for students to ensure they are enrolled in the correct course, section and credit hours is to contact Susan Worstell (WorstellS@missouri.edu) with any questions prior to enrollment.

Jury Scheduling:

Final piano juries for applied piano students generally take place the week of finals, Monday and Tuesday evening between 6pm-10pm. Your specific jury time will be conveyed to you by your piano teacher in the last weeks of the semester and will be finalized by the week before Finals. A copy of the definitive schedule is posted on the bulletin board of the piano area coordinator (FAB 209).

Jury Requirements:

All juries have a minimum technique and a repertoire requirement that varies by course number (listed below). These may be adjusted to increased difficulty at the instructor's discretion. Repertoire and scale requirements should be established by the instructor in the first month of each semester.

The expectation is that all piano students first cycle through all scales and arpeggios in four octaves, parallel motion, one octave apart hands together (root position for arpeggios). In successive semesters, instructors are encouraged to vary the scale and arpeggio patterns to include arpeggio inversions, different scale patterns and intervals (contrary motion, 3rds and 6ths or chromatic, double thirds or octaves, for instance). At juries, one of the panel (not the student's piano instructor) will choose ONE key from the technique set listed on the jury sheet to be performed at the jury.

Repertoire is assigned by the applied instructor each semester. Students are expected to present three contrasting style periods (Baroque, Classical, Romantic, or Modern) each semester (two pieces if enrolled in MUS 1435 or 2455), cycling through all styles over the academic year. Each year, an additional supplemental is expected of BM and MM piano performance majors (see Supplementary Repertoire Projects below), but all students who take applied piano are strongly encouraged to learn a supplementary piece and to perform in the Piano Area Recital in the spring. These supplemental repertoire projects do not need to be memorized.

In the piano area, the instructors are generally responsible for bringing filled out jury sheets to the jury. Students are given the choice of choosing to perform their technique or repertoire first. When they begin their pieces, students may start with the piece of their choice. The jury panel may stop them at any time and ask for other pieces (or sections of pieces) in any order.

Minimum Technique and Repertoire Requirements by Course Number:

MUS 1435

Technique: All major and harmonic minor (in successive semesters) 4 octave scales and arpeggios (root position) in parallel motion in 16th notes at Minimum Quarter = 56.

Jury: At least two short pieces in contrasting styles from memory.

MUS 2445

Technique: All major, harmonic and melodic minor (in successive semesters) 4 octave scales and arpeggios (root position) in parallel motion in 16th notes at Minimum/Suggested Quarter = 69-80

Jury: At least two short pieces in contrasting styles from memory, but three are strongly encouraged.

Upper Level Audition for Music Minors: If pursuing a Minor, you are expected to reach upper level by over two semesters collecting a full Classical Sonata as well as representative Baroque, Romantic and Modern pieces and presenting a longer jury along with technique. An elective recital performance of the pieces (without technique) may be substituted.

MUS 2455

Technique: All major, harmonic and melodic minor (in successive semesters) 4 octave scales and arpeggios (root position) in parallel motion in 16th notes at Minimum/Suggested Quarter = 80-104

Jury: Three pieces in contrasting styles from memory.

Upper Level Audition for piano concentrations (BA or Composition Majors): If pursuing a Minor, you are expected to reach upper level by over two semesters collecting a full Classical Sonata as well as representative Baroque, Romantic and Modern pieces and presenting a longer jury along with technique. An elective recital performance of the pieces (without technique) may be substituted for a longer jury.

Upper Level Audition for piano performance majors: If a piano performance major, you must reach upper level by collecting over two semesters a full Classical Sonata as well as representative Baroque, Romantic and Modern pieces and presenting a longer jury including all these works along with technique. An elective recital performance of the pieces (without technique) may be substituted for a longer jury.

MUS 3455

Technique: All major, harmonic and melodic minor (in successive semesters) 4 octave scales and arpeggios. Variants of scalar motion, starting intervals such as 3rds or 6ths, arpeggio inversions and 7th arpeggio variants encouraged. In 16th notes at Minimum/Suggested Quarter = 80-104

Jury: Three pieces in contrasting styles from memory.

MUS 4445

Technique: All major, harmonic and melodic minor (in successive semesters) 4 octave scales and arpeggios. In Parallel motion or in variants of scalar motion (contrary or grand scales), starting intervals such as 3rds or 6ths, arpeggio inversions and 7th arpeggio variants encouraged. In 16th notes at Minimum/Suggested Quarter = 80-104

Jury: Three pieces in contrasting styles from memory.

MUS 4455

Technique: All major, harmonic and melodic minor (in successive semesters) 4 octave scales and arpeggios. In Parallel motion or in variants of scalar motion (contrary or grand scales), starting intervals such as 3rds or 6ths, arpeggio inversions and 7th arpeggio variants encouraged. In 16th notes at Minimum/Suggested Quarter = 104-120

Jury: Three pieces in contrasting styles from memory.

MUS 7435

Technique: All major, harmonic and melodic minor (in successive semesters) 4 octave scales and arpeggios (root position and inversions) in parallel motion in 16th notes at Minimum Quarter = 69-80.

Jury: At least two or three short pieces in contrasting styles from memory.

MUS 8455

Technique: All major, harmonic and melodic minor (in successive semesters) 4 octave scales and arpeggios. In Parallel motion or in variants of scalar motion (contrary or grand scales), starting intervals such as 3rds or 6ths, arpeggio inversions and 7th arpeggio variants encouraged (in consultation with your piano instructor). In 16th notes at Minimum/Suggested Quarter = 104-120

Jury: For piano performance majors, at least three pieces from memory. Collaborative piano majors must play at least one memorized solo selection and a representative selection of accompanying repertoire studied in the semester with live collaborators.

Degree Recitals

Required Degree Recitals include

1. Junior Recitals (45 minute) are presented by BM piano performance majors in their sixth semester of applied lessons. In the semester of your Junior recital, you must enroll in one credit of MUS 3970 Junior Recital to get a grade, and 3 credits of MUS 4455 Applied Piano. Program notes are optional for a Junior Recital*
2. Senior Recitals (50 minute) are presented by BM piano performance majors in their eighth semester of applied lessons. In the semester of a Senior recital, you must enroll in one credit of MUS 4970 Senior Recital to get a grade and 3 credits of MUS 4455. You must include program notes for your recital program which must be presented and approved at your recital hearing (the final versions should be sent to your teacher 5 days prior to your recital hearing). You should edit and polish the program notes with your teacher well in advance of your recital hearing.*
3. Capstone Recitals are for BA music majors with a piano concentration. Capstone projects are scheduled for the last semester of study in your degree and must have a research component to the project. There are several options that may fulfill your capstone requirement, but one is to present a recital with program notes as your research component. Students need to enroll in MUS 3085 Capstone in the semester of their project and enroll in piano lessons at the normal credit hours. There is no recital hearing associated with capstone recitals, but the program notes need to be approved by the piano area before a grade for the capstone is given.
4. Graduate Degree Recitals are presented by MM piano performance majors throughout their degree and have further repertoire requirements. For the MM in piano performance, students must present two recitals: 1. A full recital (55 minutes) that includes a full concerto and may be filled out with other works, 2. A full recital (55 minutes) of solo piano music. For the MM in collaborative piano, students must present three recitals: 1. A Vocal Collaborative Piano Recital (55 minutes), 2. An Instrumental Collaborative Piano Recital (55 minutes), and 3. A piano recital that includes a chamber music work and may be filled out with other piano repertoire. There is no requirement of program notes, but it is standard to include translations for the vocal collaborative recital. The notes should be presented at the recital hearing.*

*Recital Hearings are Required for Junior, Senior and Graduate Degree Recitals. They are scheduled to take place 10-14 days before the date of your recital. Recital Hearings are 15 minute juries of your recital material that are scheduled on Tuesdays in Whitmore Recital Hall between 1-2pm. The Recital Hearing Committee includes the piano area faculty and one representative from the voice area. Faculty is responsible for providing copies of the program for the panel and a filled out Recital Hearing Form for signing. Senior recital program notes are due at the recital hearing and must be approved by the recital hearing committee.

If a student presents a recital within one month of that semester's final juries, they may be exempt from a jury for that semester or be asked to present a shortened jury.

Scheduling Student Recitals (Degree and Elective):

Student degree recital scheduling for the 2022-23 academic year opens August 28, 2022.

Student non-degree recital scheduling for the 2022-23 academic year opens September 19, 2022.

The last day for recitals for Fall 2022 is December 4, 2022.

The last day for recitals for Spring 2023 is April 30, 2023.

Recitals may be reserved through the EMS system (ems.missouri.edu)

Whitmore Recital Hall, Fine Arts Building

Maximum capacity 239, Steinway D or Bösendorfer Imperial Grand

Sheryl Crow Hall, Sinquefeld Music Center

Maximum capacity 100, Steinway B.

A Yamaha grand is available as a second piano if SMC 132 and SMC 130 are reserved simultaneously and in consultation with the piano technician.

Standard Student Recital Start Times:

12:30 pm (weekend only)

2:00 pm (weekend only)

3:30 pm (weekend only)

7:00 pm

8:30 pm

Recital Scheduling Policies:

* Non-percussion recitals are allowed time in the performance space 30 minutes prior to recital time and one hour after recital start. i.e. a 2:00 pm recital would be reserved from 1:30-3:00pm so there is sufficient time for the next recital to prepare. One week before the recital, if the room is still available, the reservation can be extended per email request to Susan Worstell, worstells@missouri.edu. Percussion recitals are allowed 2 hours in the hall prior to the recital starting for setup. It is recommended that percussion recitals start at 12:30 or 7:00 to allow for this extra time. Thank you so much for helping us keep as many recital times as available open for others.

* You can't schedule over another SOM event

* You can only schedule solo student recitals over Odyssey events where SOM faculty and/or students are not performing.

* Instrumental recitals may not be scheduled over instrumental rehearsals. Vocal recitals may not be scheduled over vocal rehearsals.

* To see all events scheduled in either recital hall or off campus – choose the views setting in EMS. Instructions are included in the tutorial found at EMS Calendar Tutorial, around 5:15 marker.

Recital Fees:

There is a \$100 recital fee for solo recitals, and a \$75 fee per participant for joint recitals. There is a \$25 fee for changing the date after reservation confirmation. If the change is out of the student's control, the fee can be waived, just let Susan Worstell know.

Suggested Recital Procedures:

Below is a checklist of things to do that was developed by Dr. Angelo Manzo a few years ago. To the best of my knowledge, we are still following these procedures:

A checklist of things to do in the one month before the recital includes:

1. Setting Rehearsals/practice time in the hall (up to six hours for graduate, up to three hours for undergraduate, and up to two hours for elective recitals)
2. Confirming a specific hearing time about five days before your hearing block (Professor Julie Rosenfeld schedules the hearings)
3. Sending the draft of the program and any required program notes (Senior degree recital or BA Capstone) to your applied teacher FIVE DAYS before the hearing (Friday before)
4. When the program (and notes for Capstone Senior Recitals) are approved by your teacher make three copies of the program for the hearing panel (in other words, in the days before your hearing).

A final check list of things to do after the hearing will include:

1. Checking that your applied teacher submits the hearing approval form to Susan Worstell.
2. Prepare a publicity slide for the FAB Lobby screens and submit to Joanna Griffith (Griffithjs@missouri.edu). Slides may be emailed in a png or jpg format (1920 pixels x 1080px or 26.67" x 15"). Screens are changed once a week on Fridays, so images must be sent by Thursdays at 10am the week prior to when the event occurs.
3. Prepare printed copies of your program notes if desired/applicable. We are moving away from hard copies.
4. Plan your set-up and warm-up time in the hall.
5. Provide your own stagehands. Your applied teacher will have your programs. Consult with him if you need to also find someone to hand these out at the event – this is always welcome if you can.
6. Return the stage and backstage to normal setup after your recital.
7. After the recital, you should receive a link to your recital recording from the Audio Visual Department.
8. Make sure your applied teacher supplies a grade at the end of the semester.

Programs:

All programs for student recitals are created and printed by the student and applied teacher. Work with your teacher on creating your program, but information on formatting and sample programs are available [here](#). (music.missouri.edu> Academics > Student Recital Info)

Supplementary Repertoire Projects:

Pianists develop a strong technical and artistic foundation by studying the great canon of repertoire written for the piano by such composers as Bach, Haydn, Mozart, Beethoven, Schubert, Chopin, Schumann, Liszt, Rachmaninoff, Debussy, Ravel, Prokofiev, and Bartok. These are typically well-represented on jury programs and elective and degree recitals. The MU piano area believes that the 21st Century pianist equally benefits by diversifying their repertoire to include collaborative pieces, works written by living composers, modern pieces using piano in non-traditional ways, and music outside of the Eurocentric, gender biased canon.

In addition to jury and recital requirements, all piano performance majors (BM and MM piano performance or collaborative piano majors) are required to learn, and all applied piano students are strongly encouraged to learn an additional work each year that fits the following criteria:

1. A work by an underrepresented/historically ignored composer. This could include a minority composer, such as a composer from Africa or the African Diaspora, Asian or Asian-American, Latinx or Native American composer or a woman composer.

All pianists who learn an underrepresented piece are encouraged to perform their piece on the Piano Area Recital that will take place on February 11, 2023 at 12:00pm. These pieces do not need to be memorized. A researched, short (minimum 2 minutes) introduction video introducing the piece and composer should be created. The video of the performances along with the introduction video may be added to the MU School of Music's growing archive of underrepresented piano pieces on its YouTube channel. The introduction videos may be done on any device (phone, ipad, computer, camera, tec.), and should be submitted to Dr. Peter Miyamoto (MiyamotoP@missouri.edu) as a video file (not YouTube link) no later than February 18, 2023.

In a MM student's second year, or after undergraduates BM piano majors have completed two cycles of learning and performing underrepresented pieces, they may choose to substitute one of the following projects for an underrepresented piano piece:

2. A work by a living composer (may include a composer at the MU School of Music).
3. A work that includes a limited amount of extended techniques chosen in consultation with faculty.
4. If a pianist has little experience accompanying instrumentalists or vocalists, a collaborative project chosen in consultation with the pianist's instructor may fulfill this project.

Although it is not required, it is **STRONGLY** recommended that all piano concentrations (BA or Composition), those pursuing music minors or even secondary or elective study take part in this project. Teachers must submit names of all participants for the February 11th recital by January 20, 2023. Any solo piece used for this project may also be used for jury or recitals, but they must be memorized in jury or recital performances.

Use of MU School of Music Pianos

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 ever 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.

Practice Rooms

Practice rooms with both upright and grand pianos are located on the second floor of the Fine Arts Building (inner ring) and in the Sinquefeld Music Center, 3rd floor. All students taking applied piano lessons should have student ID card access to these spaces, since these spaces are often locked after hours on weekdays and during weekends. To get ID access, contact Susan Worstell (Worstells@missouri.edu or SMC 206).

Please take care of our pianos! Remember to always wash your hands before touching any new piano. No food or liquids of any kind are allowed on or near pianos.

Locked practice rooms are assigned to piano majors and concentrations, three or four to a room. If you have access to a locked practice room, you must follow all rules and procedures on the *Locked Practice Room Information* sheet. These include the following:

1. Only those students assigned to the room should access the room. It is suggested that you confine your practicing to **ONLY ONE PERSON TO A ROOM** at a time. Because of the limited space in these rooms, it is strongly suggested that you use the larger rehearsal spaces or classrooms for chamber music and accompanying rehearsals.
2. The key that you check out belongs to the MU School of Music; you may not loan it to anyone, you may not duplicate it, and you will be expected to turn it in at the end of every semester in order to receive grades. If lost, you may be charged the expense of replacing the lock and all the keys for other students in your room. Do not allow others access to the room to practice; your privilege and key are for you and you alone. Do not ever leave the room unlocked, even for a short time. Please take security seriously.
3. You must help maintain the cleanliness of the room. You may store a few small items on the shelf in the room, like your metronome, a pencil, and the scores you are currently studying. You should not store your entire library and personal things there; please check out a locker for storage of other items.
4. No food or drinks, and no smoking are allowed in the room. If you are observed breaking these rules, even once, you will be forced to forfeit your key and your privileges to practice in a locked room. This is not just a courtesy to your fellow roommates, but a maintenance issue for the pianos.
5. We strongly suggest that you wash and/or sanitize your hands before and after touching your practice room piano every time you practice.
6. It is suggested that you fix a weekly schedule with the other students in your practice room. It would be good to exchange contact information with your roommates to facilitate scheduling and communication. It is suggested that you start by scheduling two hours a day each in the room. The number of hours you reserve per day should equal the number of credit hours you are enrolled in piano lessons. An additional 1-2 hours for students registered for 3-4 hours credit of applied lessons can be scheduled additionally after everyone has scheduled their first 2 hours. Room reservations are available from 8:00 am through 10:00 pm daily. If any hours are unreserved, they are available on a first-come, first-served basis daily.
7. If you have not appeared during one of your reserved hours by 10 minutes past the hour, other students with keys to that room can claim rights to that hour that day.
8. You will be required to produce your locked practice room key at each final exam/jury period. If you have a final jury, Dr. Miyamoto will collect keys at your jury. If you are exempt, it is your responsibility to return them to Pat Garmon in the School of Music office by the last day of an academic year.

MU SCHOOL OF MUSIC COMPETITIONS:

Two performance opportunities to look for are the annual MU Emerging Artist Competition and the MU Soloists Competition.

Emerging Artist Competition (more information in Spring 2023):

1. Limited to undergraduate music major (performance, BA or Education) who have passed upper level audition or graduate students.
2. Repertoire is 12-16 minute program of either one work or several shorter works or movements that fit into this time limit. Solo programs by pianists and vocalists must be memorized.
3. Preliminary rounds by area choose a maximum of three candidates from each area.
4. Finals compete in early April. Winners perform in the Emerging Artist Awards Gala Performance

Soloists Competition (more information in Spring 2023):

1. Eligibility is limited to music majors who are upper-level undergraduate students and graduate students taking applied lessons in the area they are entering.
2. Repertoire: Any single-movement or multi-movement work for soloist and orchestra, wind ensemble, or jazz band.
3. Preliminary Round was a video performance in single take with accompaniment.
4. Final round included two candidates from each of the performance areas in a live audition, held the Wednesday of the last week of classes.
5. Winners perform with ensemble in the following year.
6. Only pieces whose parts are available in the US are eligible as repertoire.

Other On-Campus Performance Opportunities

The School of Music also presents students (with instructor's consent) in three to four General School of Music Recitals per semester. Space is limited. If you are interested, talk to your teacher, and apply early. Recital forms are available on the bulletin of Dr. Howe (211 Fine Arts Building) or [here](#).

On occasion, guest artists present recitals and master classes, often with a limited number of MU students performing in the master classes. Faculty decide who performs in the master class, and notify them ahead of the performance pending repertoire and preparedness.

Accompanying

Accompanying instrumentalists and vocalists helps develop sight-reading and listening skills, puts otherwise solitary pianists in contact with other musicians and musical ideas. It is an activity that requires developing skills but is often an essential component of a freelance pianist's musical life.

If you are an undergraduate receiving scholarship from the MU School of Music, you are expected to fulfill 14-15 hours of work in exchange for the scholarship. Other instrumentalists fulfill scholarship duties through participation in large ensembles (band or orchestra, for instance). Pianists fulfill scholarship compliance through accompanying projects which the piano area assigns, usually entailing accompanying choirs, band or orchestra piano parts, or one-on-one accompanying projects with instrumentalists or singers.

Always make clear in the opening weeks of projects if the instrumentalists and singers with whom you work with intend to participate in outside competitions (MMTA, MTNA, NATS or other competitions). Because of COVID concerns, it is imperative that all pianists remain comfortable with the collaborative situations in which you are placed. It is your responsibility to remain up to date on the latest science about how COVID-19 and its variants are spread, and specifically the latest science-based studies of how small aerosols (the most likely way of transmitting the virus) are dispersed by singers, wind players, string players and pianists. When agreeing to any in-person collaboration either of ensembles or individual instrumentalists/singers, it is important that you are comfortable proceeding in the situation. Whenever possible, try to use larger rehearsal rooms, and always wash your hands before and after touching a new piano.

If you accompany for instrumentalists/singers outside the scholarship accompanying program, a free-market system is in place. Talk to your colleagues about what they charge. Circumstances should reflect how much you charge. If you are asked last minute to take on a project, you SHOULD charge more so that other students learn to plan ahead and give the courtesy of allowing an accompanist the time it takes to do well. Always find out what performances are involved (jury or recital, elective or degree, competitions), find out the required repertoire and movements (the Hindemith Horn Sonata is a VERY difficult piece!), and demand that the music be given to you in its entirety in a timely manner. Accompanists charge by the hour, or may charge by the project – ask your colleagues what they do.

The piano area values collaborative piano as an indispensable part of most pianists' lives, and as an essential activity for developing a complete musician. Remember, though, that you must prioritize your own studies, and protect what precious time and resources you have to succeed in your own degree studies.

Teaching

Teaching is another skill that must be developed and is often an indispensable part of a pianist's portfolio. Frequently, through the act of teaching, pianists learn as much about pianism and musicianship as the student.

We encourage all MU piano students to consider taking the piano area's sequence of Piano Pedagogy courses (MUS 4661 and 4662 Piano Pedagogy Surveys I and II for undergraduate students, and MUS 8681 and 8682 Adv. Piano Pedagogy I and II for graduate students). In these pedagogy classes, pianists study different approaches to teaching a range of student levels and learning types, and survey materials and resources for teaching at all levels.

Taking MUS 4661 Piano Pedagogy Survey I is a pre-requisite for teaching in our Community Music Program. Once eligible, teaching through the Community Music Program can be a wonderful opportunity to gain valuable experience teaching young pianists of varying levels, and can be a source of extra income. Note: Only teaching through the Community Music Program is allowed, unsanctioned private lessons by MU students may not be taught on University of Missouri grounds.

MU School of Music
Piano Extended Technique Request Form

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 coordinator. 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

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.

Please read all guidelines on back of this sheet and sign below when you submit this form:

I have read and understand the guidelines and agree to comply with all rules:

Signature or E-signature



School of Music
University of Missouri

MU School of Music

Piano Area Instrument Request Form

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 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).

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. 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 UrlahcherL@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

Oral Comprehensive Exams

This information comes from the School of Music website regarding the Oral Comprehensive Exam for all master's degree students: <https://music.missouri.edu/grad/master-music>

Comprehensive Examinations

Oral comprehensive examinations provide a forum for MM and MA students to demonstrate:

A command of content in the major area of study.

An ability to apply appropriate historical knowledge and theoretical skills to the major area of study.

They are normally taken during the fourth semester of full-time study, before a panel of at least three faculty members from the major area of study. A common element of all exams will be responding to a small selection of score excerpts, which students will receive immediately before the exam, and approximately half of the exam time will be devoted to these excerpts.

Exams will be one hour in length and will be scheduled in advance, during several of the convocation hours in March and April (Tuesdays and Thursdays, 3:00 PM). Fall exams will be scheduled as necessary. Exams will be graded pass/fail, and no follow-up projects to remedy weaknesses exhibited during the exam will be permitted. If a student does not pass the exam, he/she will be allowed one retake in a subsequent semester.

Study Recommendations for the Keyboard Area

PART I - 20-25 minutes

Score Excerpts - All Majors

One-half hour before the exam, you will be given 3* scores to evaluate, based on your major (solo piano for Piano Performance, pedagogical pieces for Piano Pedagogy, collaborative literature for Collaborative Piano). You will be able to take the scores to a practice room piano, and you may make notes on the scores to bring with you to the exam. You may not access the internet, the library, the ped library, or other reference sources (cell phones & computers will be collected when scores are given to you). You will be expected to speak perceptively for about 6 minutes on each piece, providing this information:

- 1) Place in a stylistic or historic period, explaining what elements led you to this decision
- 2) Identify any performance practice or technical issues that might be unique to the piece
- 3) Discuss the structure of the piece in terms of form, harmony, texture, rhythm, phrasing, and any other salient features
- 4) Name the genre of composition and guess the composer
- 5) (Pedagogy Majors only) Discuss which technical and musical aspects you would address when introducing this piece to a student. How would you problem-solve any potentially challenging spots? What would be the reasons for assigning this piece? What level would you place it in the Magrath system?

The committee may ask follow-up questions about your remarks.

*See below for additional information for Score Excerpts for Collaborative majors

PART II - 20-25 minutes

Major Area - MM Piano Performance

You will be asked to trace the history of one of the primary genres of the keyboard literature. You should study by genre the historical, stylistic, theoretical (harmony, melody, structure, forms), technical, and performance practice aspects. Be prepared to speak without notes for approximately 20 minutes on each topic.

You do not need to memorize specific dates like composer birth and death dates, but you do need to know which composers are in which style period and the details of how their contribution to the genre changed or developed that genre. Be prepared to mention specific examples of the pieces you use; keys

or titles of pieces that you want to use by a certain composer will help to identify them. For example, you could mention the Chopin Ballade in G Minor, or the Couperin *Pieces de clavecin*, or the Beethoven Pathetique Sonata.

You will be evaluated on the accuracy of your information, the clarity of your ideas, the organization of the response, and the completeness of your topic. Be sure to know the earliest examples of your genre and the most recent. You will not know until you reach the exam which one has been chosen for you; you must be prepared to speak about any of them.

We will choose one of these piano genres:

- solo sonata
- concerto with orchestra
- theme and variations
- dances and dance suites
- character piece and sets of character pieces

Major Area - MM Collaborative Piano

Score Excerpts and Time

Collaborative Majors will have a total of 5 scores to evaluate, and given 45 minutes to assess them. Three examples will be instrumental repertoire, and two will be vocal; translations will be provided for the vocal selections if they are not in English. You will speak about all five scores. For stylistic evaluation of the vocal scores, please consult Part I of:

Kimball, Carol. *Song: A Guide to Art Song Style and Literature*. Hal Leonard, 2006.

Major Area

Your topic will parallel the instructions for Piano Performance degrees, only it will be chosen from one of these collaborative piano genres. Be prepared to trace historically one :

- 1) duo sonatas for piano/strings and piano/winds
- 2) piano trio
- 3) piano quartet, quintet, and larger

Major Area - MM Piano Pedagogy

One week before the exam, you will receive three specific questions and will be expected to take approximately ten minutes to respond to each one without notes. You will be evaluated on the clarity of your response and your ability to combine theoretical knowledge with practical applications. Your answers should demonstrate a thorough knowledge of pedagogical materials for each level as well as your thoughtful responses on your teaching experience thus far. Be prepared to refer to specific examples of method books, resources, or works by historical and pedagogical composers.

Topics will be chosen from these broad areas:

- Methods and materials for the elementary level
- Sequencing and development of piano technique
- Repertoire for the intermediate and early advanced levels
- Characteristics of each stylistic period
- Teaching strategies and comprehensive curriculum building for private and group piano instruction

PART III - 0-10 minutes

Members of the committee may ask additional summarizing questions about your presentations.

Revised 2021

Bachelor of Arts Degree in Music

Graduation Plan

Student Name _____

Student Number _____

MAJOR AREA: MUSIC (40 cr. maximum)

MUSIC THEORY (16 hours)				
Number	Course	Credit	Semester	Grade
MUS_THRY 1220	Tonal Music Theory I	2		
MUS_THRY 1221	Tonal Music Theory II	2		
MUS_THRY 1230	Aural Training & Sight Singing I	2		
MUS_THRY 1231	Aural Training & Sight Singing II	2		
MUS_THRY 2220	Tonal Music Theory III	2		
MUS_THRY 2221	Tonal Music Theory IV	2		
MUS_THRY 2230	Aural Training & Sight Singing III	2		
MUS_THRY 2231	Aural Training & Sight Singing IV	2		
MUSIC HISTORY (9 hours)				
MUS_H_LI 1322	Music in the United States	2		
MUS_H_LI 2307	History of Western Music I	2		
MUS_H_LI 2308	History of Western Music II	2		
MUS_H_LI 43xx	Music History Elective (WI in either Music History or Theory)	3		
APPLIED MUSIC (10 hours)				
MUS_APMS 2455	Studio Instruction	2		
MUS_APMS 2455	Studio Instruction	2		
MUS_APMS 2455	Studio Instruction	2		
MUS_APMS 2455	Studio Instruction	2		
MUS_APMS 3455	Studio Instruction	2		
ENSEMBLES (4 hours)				
MUS_ENS 1841/1842		1		
MUS_ENS 1841/1842		1		
MUS_ENS 1841/1842		1		
MUS_ENS 1841/1842		1		
CAPSTONE EXPERIENCE (1 hour)				
MUS_GENL 3085 section 10	Problems	1		
RECITAL ATTENDANCE (0 credit)				
Number-Music 1091	Semesters Completed (5 Semesters Required)			

FOUNDATION REQUIREMENTS (NON-MUSIC COURSES)

Number	Course	Credit	Semester	Grade
<i>BASIC SKILLS</i> (C- or higher required in English and Math)				
English 1000	Exposition & Argumentation	3		
Math	College Algebra or Math 1050, 1160, or Stat 1200	3		
<i>FOREIGN LANGUAGE</i> (12-13 hours, or completion of 4 units of a single foreign language in high school)				
<i>BREADTH OF STUDY</i>				
Biological, Physical, & Math Sciences (9 hours) (2 subjects; must include 1 lab)				
Social Sciences* (9 hours) (2 subjects)				
Humanities/Fine Arts (12 hours) (3 subjects)				
Behavioral Sciences (5-6 hours)				
DEPTH OF STUDY				
Three courses numbered 2000 or higher must be completed in the Breadth of Study group. At least two of the four areas (Biological, Physical & Math Sciences; Behavioral Sciences; Social Sciences; Humanities and Fine Arts) must include a 2000-level course.				

Non-Music Courses (which, in addition to Foundation Requirements, total 80 non-music credits)

Other Requirements

	Writing Intensive Course 1 (WI) (must be an upperclass course in music)
	Writing Intensive Course 2 (WI) (may be either music or non-music)
	State of Missouri requirement for American History or Government
	30 hours in courses numbered 3000 or above, including music courses
	3 hours of a DI (Diversity Intensive) Designated Course

Graduation/Date

Advisor Signature/Date

Dean Signature/Date

Director of Undergraduate Studies/Date

Bachelor of Music Degree in Piano Performance

Graduation Plan

Student Name _____

Student Number _____

FOUNDATION REQUIREMENTS (NON-MUSIC COURSES) (36-40 CR.)

Dept/Number	Course Title	Semester	Credit
Basic Skills (Must earn C- or better)			
English 1000			3
Math 1100, 1050, 1160, or Stat 1200			3
Breadth of Study			
Social & Behavioral Sciences (9 credit total) (may include the State of Missouri requirement for Amer. Hist. or Poli. Sci.)			
Physical, Biological & Math Sciences (9 cr. total) (2 subject areas, 1 lab course)			
Humanities & Fine Arts (fulfilled by music courses)			
Depth of Study			
At least three credits of 2000-level course work is required in Social, Behavioral, Physical, Biological, or Math Sciences			
Foreign Language (12-13 hours, or completion of 4 units of a single foreign language in high school)			

MAJOR AREA: (40 CR.)

Dept/Number	Course Title	Semester	Credit
MUS APMS 2455	Studio Instruction (16 cr. min.)		4
MUS APMS 2455	Studio Instruction		4
MUS APMS 2455	Studio Instruction		4
MUS APMS 2455	Studio Instruction		4
MUS APMS 4455	Studio Instruction (14 cr. min.)		4
MUS APMS 4455	Studio Instruction		3
MUS APMS 4455	Studio Instruction		4
MUS APMS 4455	Studio Instruction		3
MUS APMS 3970	Junior Recital		1
MUS APMS 4970	Senior Recital (Capstone Experience)		1
MUS I VR 3753	Piano Literature I		2
MUS I VR 3754	Piano Literature II		2
MUS I VT 4661	Piano Pedagogy I		2
MUS I VT 4662	Piano Pedagogy II		2

MUSIC HISTORY (9 CR.)

Dept/Number	Course Title	Semester	Credit
MUS H LI 1322	Music in the United States		2
MUS H LI 2307	History of Western Music I		2
MUS H LI 2308	History of Western Music II		2
MUS_H_LI or MUS THRY 4xxx	Music History Elective (WI in either Music History or Theory)		3

ENSEMBLES (10 credits)

Cs#/Sec.	Ensemble	Sem.	Credit	Cs#/Sec.	Ensemble	Sem.	Credit
1841 or 1842	Voc./Instr. Ens.			1846	Chamber Music		
1841 or 1842	Voc./Instr. Ens.			1846	Chamber Music		
2661	Keybd Skills I		2	1846	Chamber Music		
2662	Keybd Skills II		2	1846	Chamber Music		

MUSIC THEORY (25 CR.)

Dept/Number	Course Title	Semester	Credit
MUS THRY 1210	Computer Technology & Music		2
MUS THRY 1220	Tonal Music Theory I		2
MUS THRY 1221	Tonal Music Theory II		2
MUS THRY 1230	Aural Training & Sight Singing I		2
MUS THRY 1231	Aural Training & Sight Singing II		2
MUS THRY 2220	Tonal Music Theory III		2
MUS THRY 2221	Tonal Music Theory IV		2
MUS THRY 2230	Aural Training & Sight Singing III		2
MUS THRY 2231	Aural Training & Sight Singing IV		2
MUS THRY 4220	Post Tonal Music Theory		2
MUS THRY 4223	Eighteenth-Century Counterpoint		3
MUS_THRY or MUS H LI xxxx	Music Theory Elective (WI in either Music History or Theory)		2

OTHER MUSIC (2 CR.)

Dept/Number	Course Title	Semester	Credit
Music 2631	Basic Conducting and Score Reading		2
Music 1091 (Recital Attendance, 0 credits; 7 sem. required)			

ELECTIVES* (4 CR.)

Dept/Number	Course Title	Semester	Credit

*Electives are to be academic courses, except that up to 2 may be in chamber music (Music 1846) or in an instrumental or choral ensemble (Music 1841 or 1842) outside the primary area.

Other Requirements

	Writing Intensive Course 1 (WI) (must be an upperclass course in music)
	Writing Intensive Course 2 (WI) (may be either music or non-music)
	Capstone Experience (see MUS_APMS 4970)
	State of Missouri requirement for American History or Government
	30 Hours required at 3000 level or above, including music courses
	3 hours of a DI (Diversity Intensive) Designated Course

Graduation/Date

Advisor Signature/Date

Dean Signature/Date

Director of Undergraduate Studies/Date

Master of Music Degree in Piano Performance (32 hours)

Graduation Plan

Student Name _____

Student Number _____

Studies in Major Area (16 Hours)

Dept/Number	Course Title	Semester	Credit
MUS APMS 8455	Studio Instruction		2
MUS APMS 8455	Studio Instruction		2
MUS APMS 8455	Studio Instruction		2
MUS APMS 8455	Studio Instruction		2
MUS I VR 8753	Piano Repertory I		2
MUS I VR 8754	Piano Repertory II		2
MUS I VT 8681	Advanced Piano Pedagogy I		2
MUS APMS 8970	Graduate Recital		1
MUS APMS 8970	Graduate Recital (concerto)		1

Research Skills (3 Hours)

Dept/Number	Course Title	Semester	Credit
MUS H LI 8313	Introduction to Graduate Studies		3

Music History Elective (3 Hours)

Dept/Number	Course Title	Semester	Credit

Music Theory Elective (3 Hours)

Dept/Number	Course Title	Semester	Credit

Music Theory or Music History Elective (3 Hours)

Dept/Number	Course Title	Semester	Credit

Chamber Ensembles (2 Hours)

Dept/Number	Course Title	Semester	Credit
MUS ENS 8846	Chamber Music		1
MUS ENS 8846	Chamber Music		1

Electives (2 Hours) (may be music or 7000-level non-music courses, chosen with consultation)

Dept/Number	Course Title	Semester	Credit

- Reminder:**
- All studies in music must be at the 7000 or 8000 level, and at least 15 must be at the 8000 level.
 - No more than one course with a grade lower than B- may count towards completion of the degree.
 - A minimum of three credits each are required in both theory and history.

Master of Music Degree in Collaborative Piano (32 hours)

Graduation Plan

Student Name _____

Student Number _____

Studies in Major Area (13 Hours)

Dept/Number	Course Title	Semester	Credit
MUS APMS 8455	Studio Instruction		2
MUS APMS 8455	Studio Instruction		2
MUS APMS 8455	Studio Instruction		2
MUS APMS 8455	Studio Instruction		2
MUS APMS 8970	Graduate Recital (vocal accompaniment)		1
MUS APMS 8970	Graduate Recital (instrumental accompaniment)		1
MUS APMS 8970	Graduate Recital (solo & chamber)		1
MUS I VR 8753	Piano Repertory I (Collaborative)		2

Research Skills (3 Hours)

Dept/Number	Course Title	Semester	Credit
MUS H LI 8313	Introduction to Graduate Studies		3

Music History Elective (3 Hours)

Dept/Number	Course Title	Semester	Credit

Music Theory Elective (3 Hours)

Dept/Number	Course Title	Semester	Credit

Music History or Music Theory Elective (3 Hours)

Dept/Number	Course Title	Semester	Credit

Ensembles (2 Hours)

Dept/Number	Course Title	Semester	Credit
MUS ENS 8846	Chamber Music		1
MUS ENS 8846	Chamber Music		1

Electives (3 Hours) (may be music or 7000-level non-music courses, chosen with consultation)

Dept/Number	Course Title	Semester	Credit

Reminder: All studies in music must be at the 7000 or 8000 level, and at least 15 must be at the 8000 level.