



School of Music
University of Missouri

PIANO AREA HANDBOOK 2023-2024

Revised August 17, 2023

WELCOME

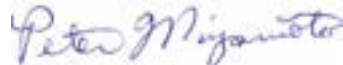
Welcome to the keyboard area of the University of Missouri School of Music!

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. 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
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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 3455 – Undergraduate major instruction for BA piano majors, BM Music Education or Composition majors with piano concentrations after reaching upper level.

MUS 4445 – 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 2023 and Spring 2024

Section	Instructor
121	Miyamoto
122	Bolshakova
123	Pavey
124	Teaching Assistants

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 instructor 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 Piano Area Bulletin Board (outside FAB 138).

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 scales and arpeggios in four octaves, parallel motion, one octave apart hands together (root position for arpeggios) in all major and minor keys. 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. 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). Once students have presented scales/arpeggios in all keys, instructors may choose to assign piano etudes to be presented at the jury in lieu of scales/arpeggios.

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, 2445 or 7435), cycling through all styles over the academic year. All solo jury repertoire should be presented memorized unless an exemption is proposed by the major teacher and approved by the piano area coordinator.

Each year, an additional supplemental piece 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. Supplemental repertoire projects do not need to be memorized.

In the piano area, the instructors are 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.

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.

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 Quarter=69-80.

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

MUS 7455 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 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.

UPPER-LEVEL AUDITIONS

Undergraduate Piano Majors (BA and BM) and piano concentrations (BM Composition and BM Music Education piano concentrations) begin taking applied lessons at 2455, but are expected to audition for upper-level applied lessons in the fourth semester of study. In the second year of study, pianists are expected to collect a full Classical Sonata as well as representative Baroque, Romantic and Modern pieces. In the second semester of that year, they are expected to audition for upper-level auditions by presenting a longer jury along with technique, or alternatively by presenting an elective recital performance of the upper-level audition pieces (without technique). After passing an upper-level audition, music education and composition majors enroll in 3455 for their applied lessons in piano, minors in 4445, and BA and BM enroll in 4455.

In the piano area, music minors are also STRONGLY encouraged to take an upper-level audition after four semesters, and to take upper-level credit for at least one semester of their degree requirements. Most students pursuing a minor with applied lessons in piano complete their minimum requirements before the end of their studies at MU. Music minors are encouraged to continue their piano studies for the length of their stay at MU pending schedule and availability.

Degree Recitals

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*

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.*

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.

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 2023-24 academic year opens August 28, 2023.

Student non-degree recital scheduling for the 2023-24 academic year opens September 18, 2023.

The last day for recitals for Fall 2023 is December 3, 2023.

The last day for recitals for Spring 2024 is April 28, 2024.

Recitals may be reserved by the applied music faculty through the EMS system (ems.missouri.edu) in Whitmore Recital Hall, Fine Arts Building or Sheryl Crow Hall, Sinquefeld Music Center. To see all events scheduled in either recital hall, choose the views setting in EMS. Instructions are included in the tutorial found at [EMS Calendar Tutorial \(https://www.youtube.com/watch?v=j_g9Rd3H4yA\)](https://www.youtube.com/watch?v=j_g9Rd3H4yA) around the 5:15 marker.

Standard Student Recital Start Times:

12:30 pm (weekend only)

7:00 pm

2:00 pm (weekend only)

8:30 pm

3:30 pm (weekend only)

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 (see odysseymissouri.org>Programs)

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

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 them 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)

Promotional Guidelines for Recitals:

1. The week of your recital, email a copy of your program to griffithjs@missouri.edu for archival purposes and for the FAB lobby display case (if applicable)
2. If you would like to create a slide to promote your recital on the SMC or FAB lobby screens and online calendar, please follow these guidelines (if you do not submit a slide, a generic one will be made for you):
 - a. Size for TVs – 1920X1080 pixels; PNG format
 - b. Size for calendar – 956X620 pixels PNG format
 - c. Submit two images (sized for TV AND calendar) to Joanna Griffith (griffithjs@missouri.edu). Screens are changed **once** a week on Fridays. Please send your image by 10am on the Thursday prior to when you would like it to be advertised. Please include the date, time, location and name of your collaborative pianist (if applicable) on your slide.

Diversifying 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 benefits equally by diversifying their repertoire to include music outside of the Eurocentric, gender-biased canon, works written by living composers, modern pieces using piano in non-traditional ways, and collaborative pieces.

In addition to jury and recital requirements, applied piano students (BM, BA, MM piano performance, collaborative piano majors, concentrations and minors) are encouraged to learn an additional piece 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.

This year (2023-2024), you are encouraged to research and present works by Asian or Asian-American composers.

In a MM student's second year, or after undergraduate majors have finished two cycles of learning and performing underrepresented piano pieces, they may choose to substitute one of the following diversifying repertoire projects for an underrepresented piano work:

1. A work by a living composer (may include a composer at the MU School of Music).
2. A work that includes extended techniques chosen in consultation with faculty.
3. 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.

Piano majors (MM piano performance, collaborative piano and BM piano performance majors) should complete a diversifying repertoire project every year they enroll in applied lessons. Piano concentrations (BA majors and BM composition and music education piano concentrations) must learn three cycles of diversity repertoire projects. Minors should complete two cycles of diversity repertoire projects. There is no performance requirement for diversity repertoire projects, but pianists are encouraged to perform on the piano area recital when possible. All students are encouraged to learn diversity repertoire every year they enroll in applied lessons.

This year, pianists who learn a diversifying repertoire piece are encouraged to perform their piece on the Piano Area Recital that will take place on **March 2, 2024 at 12:30pm**. We hope to highlight works by Asian or Asian-American composers, but the piano area recital is open to any works piano students would like to play. Diversifying repertoire pieces (those not being studied for jury performances) do not need to be memorized. Teachers must submit names to the piano area coordinator of all participants recommended for the recital by February 1, 2024.

Any solo piece used as a diversifying repertoire project may also be used for jury or recitals, but they must be memorized in jury or recital performances. In 2019, the piano area started cultivating an archive of underrepresented piano pieces including short (minimum 2 minute) introduction videos introducing the piano and composer followed by a performance of the piece.

If you perform a piece by an underrepresented composer on the Piano Area Recital, you are strongly encouraged to research your piece and create a 2-5 minute video introducing the piece and composer so that your piece can be added to our archive. Introduction videos may be created on any device (phone, tablet, computer, etc.) and should be submitted to Dr. Peter Miyamoto as a video file (not a YouTube link) no later than March 15, 2024.

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. No placed items should 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 sympathetic vibrations.
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.
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 FAB 138.

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. You are our first line of defense in keeping our pianos in top form. Blank forms are available in the Lucy Urlacher's mailbox bin in the Fine Arts Building faculty mailroom (FAB 138). You may also contact our piano technician directly at UrlacherL@missouri.edu.

Student Use of the Bösendorfer Piano

I. Student Performances use of the Bösendorfer may include the following if approved by the applied piano teacher:

- 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

II. Use of the Bösendorfer is 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 area coordinator.

III. The sponsoring faculty member concerned will be responsible for training students in the safe transport (on and off stage) of the instrument in Whitmore Recital Hall. The extent of rehearsal hours shall follow the 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 must be provided to move the Yamaha Gaston Piano into SMC 132. See Instrument Request Form on p.17.

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 or their students' recitals and associated practice time. The instrument is located in Fine Arts Building 245. Notice must be given to 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. Use of the MU harpsichords is restricted to MU personnel, and the harpsichords will not be generally loaned to outside entities. See Piano Area Instrument Request form on page 17 of this handbook.

Requests to use the instrument during early fall may be limited due to use for the Piano Literature class.

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 by email to the area coordinator.

This year, special events will take place on the fortepiano the weekend of October 14-15. Pianists working on appropriate Classical style solo movements or pieces approved by piano faculty are encouraged to prepare and perform (memorization is not required) on a concert on Sunday, October 14, 2023. The fortepiano will be available for scheduled practices in Whitmore Recital Hall the week of October 9-15, with a required dress rehearsal on October 14. In conjunction with the solo performances on October 14, the voice area will also hold its annual voice and collaborative piano fortepiano concert on October 15.

Appropriate Classical literature for the concert must be approved by the piano faculty, but may include any solo work or sonata movement by C.P.E. Bach, Haydn, Mozart, early sonatas by Beethoven (through Op.28 or Op. 49), and any sonata movements, Impromptus or Moment Musicaux by Schubert.

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 piano. **No 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. 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. Use good judgement while eating near pianos. **No liquids of any kind are allowed on or near pianos.** No smoking is allowed in practice rooms. If you are observed breaking these rules, even once, you will be forced to forfeit your key and privileges to practice in a locked room. This is not just a courtesy to your peers, 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. 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.
9. Key check-out and signing up for reserved times will be handled by Pat Garmon in the Music Office in SMC during her office hours the first week of school.

PERFORMANCE OPPORTUNITIES:

Two internal School of Music competitions - the MU Emerging Artist Competition and the MU Soloists Competition (formerly known as MU Concerto Competition), take place in the Spring.

MU Emerging Artist Competition (more information in Spring 2024):

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, usually in late January or February.
4. Finals compete in March or early April. Winners perform in the Emerging Artist Awards Gala Performance

Look for updated information in the spring!

MU Soloists Competition (more information in Spring 2024):

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 will take place within the piano area.
4. Final round includes two candidates from each of the performance areas in a live audition, usually 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.

Tenson Liang was one of the winners of the 2023 MU Concerto Competition, and will perform the Liszt Piano Concerto No. 1 in E-flat Major with the MU Philharmonic Orchestra on September 21, 2023 at 7pm in Missouri Theatre. We encourage you to attend and cheer him on!

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 (Convocations). 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](https://music.missouri.edu/Academics/Resources/Forms) (music.missouri.edu>Academics>Resources>Forms)

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. This year, our piano area guest artist pianist performances and master classes include:

1. November 10-11, 2023 Thomas Rosenkranz (UMKC) will perform a recital of Messiaen's *Vingt Regards sur l'Enfant Jesus* and present a masterclass.
2. February 24-25, 2024 Meng-Chieh Liu (Curtis and New England Conservatory) will perform a recital and present a master class

External Performances:

Professors often set up outside performance opportunities at various venues throughout the year. Speak to your applied teacher to see if there are any opportunities.

In the Fall semester, many piano students participate in MTNA (Music Teacher National Association) auditions of variable competitive levels. We recommend pianists take part in at least one of these because they provide deadlines for repertoire preparation and performance opportunities that aid jury preparation.

The Missouri State Auditions for MTNA (presented by the state affiliate, Missouri Music Teachers Association) will take place this year November 1-5, 2023 hosted by UMKC in Kansas City. There are two competitive auditions that take part simultaneously (you may only participate in one). These are:

1. MTNA Young Artist Competition (age 19-26) or MTNA Senior Competition (through age 18)- A 40 minute program of various styles is required. Application deadline is Sep 13, with a \$120 application fee. The winner of the Missouri State Audition progresses to the Division Competition (by video), and possibly the National Finals that this year take place during the National Conference in Atlanta, Georgia between March 17-19, 2024. Prizes include \$5,000 for National Winner.
2. MMTA Collegiate Honors Auditions (no age-limit, just college enrollment required) is also held at the Nov 1-3 UMKC event. Repertoire requirement – three pieces in contrasting styles, approximately 12 minutes. Note that this is exactly what most MU students prepare for their fall juries, and helps you prepare by one month before fall juries! Application (\$40 due Oct 5, 2023 submitted by your teacher). Winner, Runner-up and Honorable Mention awards (non-monetary). There are graduate, upper (Jr/Sr) and lower (Fr/Soph) categories for this event.

The piano categories will likely be scheduled Nov 1-2 for MTNA and Nov 2-3 for MMTA. Both these competitions require overnight stay in Kansas City, and may require you to miss some classes (communicate and ask professors if this is possible before applying to the competitions). If you join Mid-Missouri Collegiate Chapter, MU's student chapter of MTNA, they have successfully funded shared hotel stays in the past few years.

A third option takes place on-campus at MU:

3. The MMAMTA (local chapter of MTNA) Evaluative Auditions take place Saturday, November 18, 2023 in Sinquefield Music Center's Sheryl Crow Hall. This is a non-competitive event in which you prepare two pieces and some technique (scales, arpeggios and a chord progression in the keys of your pieces) and play for an outside adjudicator who provides comments. Application is due Nov 1, with a \$20 application fee.

Note: this is the first day of Thanksgiving Break. It usually is scheduled first thing in the morning for MU students in case you are planning to leave town. You may participate in this even if you also participate in MTNA or MMTA.

We also encourage you to search out additional competitions in the area (your applied teacher can help), and to consider attending Summer Music Festivals (applications often due in December).

Accompanying

Accompanying instrumentalists and vocalists helps develop sight-reading and listening skills, and puts otherwise solitary pianists in contact with other musicians and musical ideas. It is often an essential component of a freelance pianist's musical life. If you are interested in developing these skills, a new course, Collaborative Piano Seminar, is being offered by faculty pianist, Dr. Rachel AuBuchon in Spring 2024. You are strongly encouraged to take this if your schedule and course load allows (it is required of BM Majors in their second year, and may serve as an elective credit for MM piano performance majors).

If you are an undergraduate receiving scholarship from the MU School of Music, you are expected to fulfill scholarship projects. Other instrumentalists fulfill scholarship duties through participation in large ensembles (band or orchestra). Pianists fulfill scholarship compliance through 15 hour accompanying projects assigned by the piano area. In the case of one-on-one instrumental or vocal projects, 15 hours over the semester equates to a 30 minute rehearsal and 30 minutes of a lesson each week throughout the semester, but this can be broken up in anyway as long as the total all activities (including all time spent in rehearsals, lessons, and studio class, master class, convocation, dress rehearsal, mock jury performances) equals 15 hours. It is the pianist's responsibility to keep track of time spent. Scholarship hours do not cover outside competitions (MMTA, MTNA, NATS or other competitions) or recording sessions or external competitions, which should be remunerated.

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). Note that this year, the NATS competition takes place October 26-28 in Rock Island, IL. If you agree to accompany NATS participants, you may lose preparation time for participation in the MMTA and MTNA solo events that take place at UMKC Nov 1-3, and may lose the possibility of participating in performance opportunities in the lead up to MMTA:

Miyamoto Studio Recital, Friday, October 27, 2023 at 7pm in Sheryl Crow Hall

MMAMTA Collegiate Honors Recital, Sunday, October 29, 2023 in Sheryl Crow Hall

If you accompany instrumentalists/singers outside the scholarship accompanying program, a free-market system is in place. Accompanists charge by the hour or may charge by the project – ask your colleagues what they do and 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 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, the required repertoire and movements (the Hindemith Horn Sonata is a VERY difficult piece!), and insist the music be given to you in its entirety in a timely manner. If you have any questions about repertoire difficulty, ask your applied teacher.

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 (Piano Pedagogy Surveys I and II for undergraduate students, and 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.

Piano Pedagogy Survey I is a pre-requisite for teaching in our Community Music Program. Teaching through CMP can be a great opportunity to gain teaching experience, and can be a source of extra income. Note: Teaching through the CMP is the only form of teaching private lessons by MU students in MU facilities.

The Piano Pedagogy courses are not offered in the 2023-2024 academic year, but look for them next year!

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

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

Bachelor of Music in Performance: Piano

Degree Plan

Student Name:
Student Number:

Anticipated Graduation Date:

FOUNDATION REQUIREMENTS

Basic Skills (See the university's [general education requirements](#) for how these courses may be waived)

Number	Course Title	Semester	Credit
ENGLISH 1000	Writing and Rhetoric		3
MATH 1100, 1050, 1160, or STAT 1200			3

Second Language (12 credits in a single language; see [A&S guidelines](#) for how this requirement may be waived)

Number	Course Title	Semester	Credit

Breadth of Study

Physical, Biological, & Math Sciences (9 credits, 2 subject areas, 1 Physical or Biological Science lab)

Number	Course Title	Semester	Credit

Social & Behavioral Sciences (9 credits total, including a [course](#) in American History or Government)

Number	Course Title	Semester	Credit

Humanities and Fine Arts (fulfilled by music courses)

Depth of Study

At least 3 credits of 2000-level course work is required in Social, Behavioral, Physical, Biological, or Math Sciences chosen from the [distribution of content list](#).

MAJOR: PERFORMANCE

Number	Course Title	Semester	Credit
MUS APMS 2455	Studio Instruction (16 credit 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 credit min.)		4
MUS APMS 4455	Studio Instruction		3
MUS APMS 4455	Studio Instruction		4
MUS APMS 4455	Studio Instruction		3
MUS I VT 2661	Keyboard Skills for Piano Majors I		2
MUS I VT 4665	Collaborative Piano Seminar		2
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

ENSEMBLES

Number	Ensemble	Semester	Credit
MUS ENS 1841/1842			1
MUS ENS 1841/1842			1
MUS ENS 1846	Chamber Music		1
MUS ENS 1846	Chamber Music		1
MUS ENS 1846	Chamber Music		1
MUS ENS 1846	Chamber Music		1

MUSIC HISTORY

Number	Course Title	Semester	Credit
MUS H LI 1322	Introduction to 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:		3

MUSIC THEORY

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 4224	Counterpoint		3
MUS THRY 3xxx/4xxx	Music Theory Elective:		2

OTHER MUSIC

Number	Course Title	Semester	Credit
MUS I VT 2631	Basic Conducting and Score Reading		2
MUS GENL 1091	Recital Attendance		0
MUS GENL 1091	Recital Attendance		0
MUS GENL 1091	Recital Attendance		0
MUS GENL 1091	Recital Attendance		0
MUS GENL 1091	Recital Attendance		0
MUS GENL 1091	Recital Attendance		0
MUS GENL 1091	Recital Attendance		0

OTHER REQUIREMENTS

- College of Arts and Sciences designated Diversity Intensive Course
- Writing Intensive Course 1 (may either be music or non-music at any level)
- Writing Intensive Course 2 (must be 3000/4000 level in music)
- Missouri state law requirement for an American History or Government course
- Missouri Higher Education Civics Achievement Examination (students enrolled after July 1, 2019)
- 30 Hours required at 3000 level or above, including music courses

Student Signature _____ Click or tap to enter a date.

Advisor Signature _____ Click or tap to enter a date.

Director of Undergraduate Studies Signature _____ Click or tap to enter a date.

SAMPLE SEMESTER PLAN

Below is a sample plan of study for each semester of your degree. Your actual plan may vary; however, you are advised to take the music courses in the suggested sequence. You may wish to edit these tables by filling in non-music courses that fulfill A&S foundation requirements for your own use.

Freshman Year

Fall Semester

Course Code	Title	Credits
MUS_APMS 2455	Studio Instruction	4
MUS_ENS 1841 MUS_ENS 1842	Instrumental Ensemble or Choral Ensemble	1
MUS_THRY 1220	Tonal Music Theory I	2
MUS_THRY 1230	Aural Training and Sight Singing I	2
MUS_THRY 1210	Introduction to Computer Technology & Music	2
MUS_GENL 1091	Recital Attendance (section 3)	0
	Non-music course(s)	3–6
	Total	14–17

Spring Semester

Course Code	Title	Credits
MUS_APMS 2455	Studio Instruction	4
MUS_ENS 1841 MUS_ENS 1842	Instrumental Ensemble or Choral Ensemble	1
MUS_THRY 1221	Tonal Music Theory II	2
MUS_THRY 1231	Aural Training and Sight Singing II	2
MUS_H_LI 1322	Introduction to Music in the United States	2
MUS_GENL 1091	Recital Attendance	0
	Non-music course(s)	3–6
	Total	14–17

Sophomore Year

Fall Semester

Course Code	Title	Credits
MUS_APMS 2455	Studio Instruction	4
MUS_THRY 2220	Tonal Music Theory III	2
MUS_THRY 2230	Aural Training and Sight Singing III	2
MUS_I_VT 2661	Keyboard Skills for Piano Majors I	2
MUS_H_LI 2307	History of Western Music I	2
MUS_GENL 1091	Recital Attendance	0
	Non-music course(s)	3–6
	Total	15–18

Spring Semester

Course Code	Title	Credits
MUS_APMS 2455	Studio Instruction	4
MUS_THRY 2221	Tonal Music Theory IV	2
MUS_THRY 2230	Aural Training and Sight Singing IV	2
MUS_I_VT 4665	Collaborative Piano Seminar	2
MUS_I_VT 2631	Basic Conducting and Score Reading	2
MUS_H_LI 2308	History of Western Music II	2
MUS_GENL 1091	Recital Attendance	0
	Non-music course(s)	3
	Total	17

Junior Year*Fall Semester*

Course Code	Title	Credits
MUS_APMS 4455	Studio Instruction**	4
MUS_ENS 1846	Chamber Music	1
MUS_I_VR 3753	Piano Literature I***	2
MUS_THRY 4224W	Counterpoint (WI)	3
MUS_GENL 1091	Recital Attendance	0
	Non-music course(s)	3–6
	Total	13–16

Spring Semester

Course Code	Title	Credits
MUS_APMS 4455	Studio Instruction	3
MUS_ENS 1846	Chamber Music	1
MUS_I_VR 3754	Piano Literature II***	2
MUS_THRY 4220	Post-Tonal Music Theory	2
MUS_APMS 3970	Junior Recital	1
MUS_GENL 1091	Recital Attendance	0
	Non-music course(s)	3–6
	Total	12–15

Senior Year*Fall Semester*

Course Code	Title	Credits
MUS_APMS 4455	Studio Instruction	4
MUS_ENS 1846	Chamber Music	1
MUS_I_VT 4661	Piano Pedagogy Survey I***	2
	Music Theory Elective****:	2
MUS_GENL 1091	Recital Attendance	0
	Non-music course(s)	6–9
	Total	15–18

Spring Semester

Course Code	Title	Credits
MUS_APMS 4455	Studio Instruction	3
MUS_ENS 1846	Chamber Music	1
MUS_I_VT 4662	Piano Pedagogy Survey II***	2
MUS_H_LI 43xx	Music History Elective****:	3
MUS_APMS 4970	Senior Recital (Capstone)	1
	Non-music course(s)	3–6
	Total	13–16

* Use a class search in [MyZou](#), click “enable additional search criteria,” and then select the specific foundation requirement needed. In addition, one diversity intensive and two writing intensive courses must be taken (one writing intensive course must be at the 3000/4000 level in music). Refer to the [A&S Foundation Requirements](#) for additional information.

** Permission for upper-level studio instruction must be attained by audition at the end of the fourth semester.

*** This course is offered every second year.

**** Refer to the [two-year course outlook](#) on the School of Music website for courses that do not run every year. You may have to take these courses in different semesters or different years.

Bachelor of Arts in Music

Degree Plan

Student Name:
Student Number:

Anticipated Graduation Date:

FOUNDATION REQUIREMENTS

Basic Skills (See the university's [general education requirements](#) for how these courses may be waived)

Number	Course Title	Semester	Credit
ENGLISH 1000	Writing and Rhetoric		3
MATH 1100, 1050, 1160, or STAT 1200			3

Foreign Language (12 credits in a single language; see [A&S guidelines](#) for how this requirement may be waived)

Number	Course Title	Semester	Credit

Breadth of Study

Physical, Biological, & Math Sciences (9 credits, 2 subject areas, 1 Physical or Biological Science lab)

Number	Course Title	Semester	Credit

Behavioral Sciences (6 credits*)

Number	Course Title	Semester	Credit

Social Sciences (9 credits* in two different areas, including a [course](#) in American History or Government)

Number	Course Title	Semester	Credit

Humanities and Fine Arts (12 credits in three different areas outside of music, 3 credits from an A&S discipline)

Number	Course Title	Semester	Credit

* 6 credits combined between the Behavioral and Social Sciences areas must be from an A&S discipline

Depth of Study

At least 9 credits of 2000-level courses must be completed in two different breadth categories and chosen from the [distribution of content list](#). 3 credits must be from an A&S discipline.

OTHER COURSES (may include up to 14 credits of music courses)

Number	Course Title	Semester	Credit

MAJOR AREA: MUSIC

Music Theory

Number	Course Title	Semester	Credit
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

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 43xx	Music History Elective:		3

Applied Music

Number	Course Title	Semester	Credit
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

Number	Ensemble	Semester	Credit
MUS ENS 1841/1842			1
MUS ENS 1841/1842			1
MUS ENS 1841/1842			1
MUS ENS 1841/1842			1

Capstone Experience

Number	Course Title	Semester	Credit
MUS GENL 3085 section 10	Problems in Music		1

Recital Attendance

Number	Course Title	Semester	Credit
MUS GENL 1091	Recital Attendance		0
MUS GENL 1091	Recital Attendance		0
MUS GENL 1091	Recital Attendance		0
MUS GENL 1091	Recital Attendance		0
MUS GENL 1091	Recital Attendance		0

OTHER REQUIREMENTS

- College of Arts and Sciences designated Diversity Intensive Course
- Writing Intensive Course 1 (may either be music or non-music at any level)
- Writing Intensive Course 2 (must be 3000/4000 level in music)
- Missouri state law requirement for an American History or Government course
- Missouri Higher Education Civics Achievement Examination (students enrolled after July 1, 2019)
- 30 Hours required at 3000 level or above, including music courses

Student Signature _____ Click or tap to enter a date.

Advisor Signature _____ Click or tap to enter a date.

Director of Undergraduate Studies Signature _____ Click or tap to enter a date.

SAMPLE SEMESTER PLAN

Below is a sample plan of study for each semester of your degree. Your actual plan may vary; however, you are advised to take the music courses in the suggested sequence. You may wish to edit these tables by filling in electives and non-music courses that fulfill A&S foundation requirements for your own use.

Freshman Year

Fall Semester

Course Code	Title	Credits
MUS_APMS 2455	Studio Instruction	2
MUS_ENS 1841 MUS_ENS 1842	Instrumental Ensemble or Choral Ensemble	1
MUS_THRY 1220	Tonal Music Theory I	2
MUS_THRY 1230	Aural Training and Sight Singing I	2
MUS_GENL 1091	Recital Attendance (section 3)	0
	Other course(s)	8–9
	Total	15–16

Spring Semester

Course Code	Title	Credits
MUS_APMS 2455	Studio Instruction	2
MUS_ENS 1841 MUS_ENS 1842	Instrumental Ensemble or Choral Ensemble	1
MUS_THRY 1221	Tonal Music Theory II	2
MUS_THRY 1231	Aural Training and Sight Singing II	2
MUS_H LI 1322	Introduction to Music in the United States	2
MUS_GENL 1091	Recital Attendance	0
	Other course(s)	6
	Total	15

Sophomore Year

Fall Semester

Course Code	Title	Credits
MUS_APMS 2455	Studio Instruction	2
MUS_ENS 1841 MUS_ENS 1842	Instrumental Ensemble or Choral Ensemble	1
MUS_THRY 2220	Tonal Music Theory III	2
MUS_THRY 2230	Aural Training and Sight Singing III	2
MUS_H LI 2307	History of Western Music I	2
MUS_GENL 1091	Recital Attendance	0
	Other courses	6
	Total	15

Spring Semester

Course Code	Title	Credits
MUS_APMS 2455	Studio Instruction	2
MUS_ENS 1841 MUS_ENS 1842	Instrumental Ensemble or Choral Ensemble	1
MUS_THRY 2221	Tonal Music Theory IV	2
MUS_THRY 2230	Aural Training and Sight Singing IV	2
MUS_H LI 2308	History of Western Music II	2
MUS_GENL 1091	Recital Attendance	0
	Other courses	6
	Total	15

Junior Year*Fall Semester*

Course Code	Title	Credits
MUS_APMS 3455	Studio Instruction**	2
MUS_GENL 3085	Problems in Music (Capstone Experience)	1
MUS_GENL 1091	Recital Attendance	0
	Other courses	12
	Total	15

Senior Year*Fall Semester*

Course Code	Title	Credits
	Other course(s)	15
	Total	15

Spring Semester

Course Code	Title	Credits
MUS_H_LI 43xx	Music History Elective***:	3
	Other courses	12
	Total	15

Spring Semester

Course Code	Title	Credits
	Other courses	15
	Total	15

* Use a class search in [MyZou](#), click “enable additional search criteria,” and then select the specific foundation requirement needed. In addition, one diversity intensive and two writing intensive courses must be taken (one writing intensive course must be at the 3000/4000 level in music). Refer to the [A&S Foundation Requirements](#) for additional information.

** Permission for upper-level studio instruction must be attained by audition at the end of the fourth semester.

*** Refer to the [two-year course outlook](#) on the School of Music website for courses that do not run every year. You may have to take these courses in different semesters or different years.

Minor in Music

Students who have chosen a major in another field but who wish to continue their musical growth may wish to pursue a music minor.

Requirements

A minimum of 18 credits is required, including at least 6 at the 2000-level or higher:

Music Theory		
<u>MUS_THRY_1220</u>	Tonal Music Theory I	2
<u>MUS_THRY_1221</u>	Tonal Music Theory II	2
Music History		
<u>MUS_H_LI1322</u>	Introduction to Music in the United States	2
<u>MUS_H_LI2307</u>	History of Western Music I	2
<u>MUS_H_LI2308</u>	History of Western Music II	2
Ensembles/Applied Music		
Any combination of MUSIC 1841, 1842, 2445 (must all be in one area)		4
Additional Credits in either Theory, History, or Performance (must all be in one area)		4
Total Credits		18

Master of Music Degree in Piano Performance (32 hours)

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 (30 hours)

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.

Piano Area Oral Comprehensive Exams Information and Study Guide

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.

MM in Piano Performance

PART I - 20-25 minutes - Score Excerpts

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

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

PART II - 20-25 minutes – History of Genres

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

You will be asked to trace the history of one of these 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 20-25 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 Pathétique 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.

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

MM in Collaborative Piano

Part I – 30 minutes - Score Excerpts

Collaborative Majors will have a total of 5 scores to evaluate, and be given 30 minutes to assess them. 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, library, the pedagogy library or other reference sources (cell phones and computers will be collected when scores are given to you).

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.

A. Score evaluation (30 minutes total): 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

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

Part II – 20-25 minutes - History of Genres

Possible Collaborative Piano Genres:

- 1) Duo Sonatas for piano/strings and piano/winds
- 2) Chamber Music: piano trios, piano quartet, quintet, and larger

You will be asked to trace the history of one of these 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 20-25 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.

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