



School of Music  
University of Missouri

# **PIANO AREA STUDENT HANDBOOK 2024-2025**

Revised August 21, 2024

# 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. Another invaluable resource is Lauren Hynes ([HynesL@missouri.edu](mailto:HynesL@missouri.edu)), School of Music Academic Advisor. 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,  
141 Fine Arts Building  
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Office: (573) 882-3758

# MU School of Music Piano Faculty

## **Full-time Piano Faculty**

**(Address piano area inquiries to Keyboard Area Coordinator):**

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Dr. Curtis Pavey, Assistant Professor of Piano Pedagogy and Performance (FAB 209)

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Dr. Helena Hyesoo Kim, Aural Skills, Career Development and Applied Piano Instructor

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## **Piano Staff:**

Lucy Urlacher, Piano Tuner Technician (FAB 297)

[urlacherl@missouri.edu](mailto:urlacherl@missouri.edu)

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## APPLIED LESSONS

### Enrollment

Applied Piano Lessons are listed in Myzou under “Music-Applied Music – MUS\_APMS”

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 – assigned)

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

Permission Requests for music class registration are now generated [here](#) (may take up to 7 days):

Music.missouri.edu>Academics>Resources>Permission#andRegistrationassistance

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.

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 concentrations or BM Music Education of Composition Majors with piano concentration 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

Section	Instructor
121	Dr. Peter Miyamoto
122	Dr. Natalia Bolshakova
123	Dr. Curtis Pavey
124	Various TAs
125	Dr. Helena Hyesoon Kim

Credit units indicate length of lessons:

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 generally 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. MM graduate performance majors 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 your teacher, or advisor (often Lauren Hynes for undergraduates – [hynesl@missouri.edu](mailto:hynesl@missouri.edu) ) with any questions prior to enrollment.

### Jury Scheduling:

Each semester, final piano juries for applied piano students generally take place the Monday and Tuesday evening between 6pm-10pm the week of Final Examinations. Your specific jury time will be communicated 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 Piano Area Bulletin Board (located on the first floor of the Fine Arts Building outside the FAB Faculty Mail Room).

### 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. Scales/Arpeggios may be replaced by an etude once students have covered all Major and Minor Scale and Arpeggios Patterns in consultation with the major teacher.

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.

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 2445), cycling through all styles over the academic year. Each year, additional supplemental repertoire is encouraged, and expected of BM and MM piano performance majors (see Supplementary Repertoire Projects below). These supplemental repertoire projects do not need to be memorized unless performed on the jury.

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 16<sup>th</sup> 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 16<sup>th</sup> 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 encouraged to reach upper-level by the end of your applied studies. See information on Upper-level Auditions below\*

### **MUS 2455**

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

**Jury:** Three pieces in contrasting styles from memory.

**BA piano concentrations and BM majors, please note upper-level requirements below\***

#### **\*UPPER-LEVEL AUDITIONS**

To audition for upper-level, students are expected to prepare a longer program that covers all four stylistic periods (Baroque, Classical, Romantic and Contemporary). In this program you are expected to incorporate a complete larger work (often all the movements of your classical sonata). You may use your jury (often with an extended jury block) as your audition (including technique requirements), or may choose to schedule an elective recital (excluding technique requirements). You may register for Elective Recital MUS 3960 (from 10/1/24), to receive credit for your recital, Note that scheduling of the recital is subject to SOM rules. Consult your applied teacher throughout the upper-level process.

After passing this upper-level audition, students enroll in the following levels:

4445 – music minor pianists

3455 – music education and composition majors with piano concentration

4455 – BA piano concentrations (2 credits) and BM piano majors (4 credits)

### **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 7<sup>th</sup> arpeggio variants encouraged. In 16<sup>th</sup> 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 7<sup>th</sup> arpeggio variants encouraged. In 16<sup>th</sup> 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 7<sup>th</sup> arpeggio variants encouraged. In 16<sup>th</sup> 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 16<sup>th</sup> notes at Minimum Quarter = 69-80.

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

### **MUS 7455/8455**

**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 7<sup>th</sup> arpeggio variants encouraged (in consultation with your piano instructor). In 16<sup>th</sup> 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

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 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 seventh or eighth semester of applied lessons. In the semester of a Senior recital, you must enroll in one credit of MUS 4970 Senior Recital 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 piano recitals, but the program notes need to be approved by the entire 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.

MM in piano performance:

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:

1. A Vocal Collaborative Piano Recital (55 minutes)
2. An Instrumental Collaborative Piano Recital (55 minutes)
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.**

Recital hearings are scheduled 10-14 days before the date of your recital. They are 15-20 minute juries of your recital material and are scheduled on Tuesdays between 1-2pm, usually in Whitmore Recital Hall. The Recital Hearing Committee includes the piano area faculty and one representative from the voice area. Your teacher is responsible for providing copies of the program for the panel and a filled-out Recital Hearing Form for signing, but please check that these are prepared before your scheduled hearing.

Final versions of any senior recital program notes must be distributed to the hearing panel 5 days before the scheduled 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):

Recitals may be reserved by your teacher through the EMS system ([ems.missouri.edu](http://ems.missouri.edu)). Venues:

Whitmore Recital Hall, Fine Arts Building  
Sheryl Crow Hall, Sinquefeld Music Center 132

Degree Recital - opens August 26, 2024 for F24, must be completed by November 22, 2024

- opens October 7, 2024 for S25, must be completed by May 2, 2024

Non-degree – opens September 9, 2024 for F24, must be completed by TBA

- opens October 21, 2024 for S25, must be completed TBA

### 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](mailto: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.

### 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](mailto: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 21<sup>st</sup> 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:

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.

In academic year 2024-2025 the **Piano Area Recital** will have a focus on works by Hispanic and Latina/o/x composers. Repertoire could include Spanish-inspired works as well (think Debussy's *Evening in Grenada*). Spanish inflected Scarlatti or Soler Sonatas, works by Albeniz, de Falla, Granados from the Old World, or perhaps Villa-Lobos, Lecuona, Ginastera, Ponce from the new, a tango by Piazzolla, or a contemporary work by Gabriela Lena Frank or Arturo Marquez!

All pianists who learn an underrepresented piece are encouraged to perform their piece on the **Piano Area Recital** that will take place on **March 1, 2025 at 12:00pm in Sheryl Crow Hall in SMC**. These pieces do not need to be memorized. **NEW THIS YEAR:** You are asked to present a researched, short (minimum 2 minutes) introduction video introducing the piece and composer which should be submitted two weeks before the concert (deadline: Feb 15, 2025). We hope to incorporate the video into the recital, projecting the video before your performance. 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, tablet, computer, camera, etc.), and should be submitted to Dr. Peter Miyamoto ([MiyamotoP@missouri.edu](mailto:MiyamotoP@missouri.edu)) as a video file (not YouTube link) no later than February 15, 2025. I encourage you to think about framing when you create your video. Note that HORIZONTAL or Landscape tends to work better than a video with lots of empty space above or below you.

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:

1. A work by a living composer (may include a composer at the MU School of Music).
2. A work that includes a limited amount of 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.

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 March 1<sup>st</sup> recital by January 31, 2025. 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](mailto: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 contacting Lucy Urlacher, the School of Music's Tuner-Technician at [UrlacherL@missouri.edu](mailto:UrlacherL@missouri.edu). If a piano string breaks, a piano needs tuning, or if you notice any damage to a SOM piano, please do not hesitate to contact Lucy Urlacher directly by email.

## 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 (Peter Miyamoto at [MiyamotoP@missouri.edu](mailto:MiyamotoP@missouri.edu)).

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.

## **Use of the Sheryl Crow Steinway Piano**

Use of the Steinway B in Sheryl Crow Hall shall also be limited to conventional pianoforte literature, i.e., no "prepared piano, or such action as plucking strings, or hammering strings with foreign objects." For prepared piano or extended piano technique performances in Sheryl Crow Hall, the preferred piano is the Gaston Yamaha from SMC 130 (please see information about how to reserve the Gaston Yamaha for use in Sheryl Crow below).

Under no circumstances should the Steinway B in Sheryl Crow Hall be moved out of Sheryl Crow 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's 3<sup>rd</sup> floor. All students taking applied piano lessons should have student ID card access to the upper floors of our music buildings (FAB and SMC), since these spaces are locked after hours on weekdays and during weekends. To get ID access, contact Susan Worstell ([WorstellS@missouri.edu](mailto:WorstellS@missouri.edu) or SMC 206). **Only students currently enrolled in music courses are allowed access to practice rooms.**

Please take care of our pianos! Remember to always wash your hands before touching any 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:

If you choose to check out a key to one of the rooms, you will have the following responsibilities:

1. Only those students assigned to the room should access the room. It is 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 (undergraduates). 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 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 each other to facilitate scheduling and communication. It is suggested that you start by scheduling two hours a day each in the room. TAs who teach applied piano should schedule those hours first. An additional 1-2 hours for students registered for 3-4 hours credit can be scheduled additionally. 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. (Undergraduates only): You will be required to produce your locked practice room key at each final exam/jury period. If you are staying in Columbia for the break, it can be reissued over the break, but must also be re-checked at the beginning of the next semester. We must have on record a current phone number and e-mail address for you each semester.

## MU SCHOOL OF MUSIC COMPETITIONS:

Two performance opportunities to look for are the annual MU Emerging Artist Competition and the MU Soloists Competition. The rules for these competitions are changing administration and may change significantly in the coming year, so look for more current information in the Spring. In previous years, they had the following requirements:

Emerging Artist Competition (look for more up-to-date information in Spring 2025).

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 in late-April or early May.

Soloists Competition (formerly Concerto Competition – look for more up-to-date information in Spring 2025):

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 held by areas.
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](#).

Currently, General Student Recitals are scheduled in the Fall 2024 semester on

Oct 31

Nov 13

Dec 5

all at 3pm in Whitmore Recital Hall.

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 each assigned hour of scholarship accompaniment. 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, whenever possible, try to use larger rehearsal rooms, and always wash your hands before and after touching a new piano.

Assignments for scholarship accompaniment projects are determined following the deadline of the Collaborative Pianist Request Form each semester. This year, the deadlines are:

August 30, 2024

January 24, 2025

Dr. AuBuchon will contact all scholarship accompanists of their assignments. New this year: Dr. AuBuchon will meet with scholarship pianists throughout the semester to make sure scholarship accompanying projects are proceeding smoothly and as a tremendous resource if any pianist would like guidance with their project.

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.

For those of you working on a concerto or needing to request a faculty collaborative pianist, the form is available below in the appendices.



## 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 (FAB 141), or email ALL the requested information from the form to [MiyamotoP@missouri.edu](mailto: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](mailto:UrlahcherL@missouri.edu)

This request is for use of:

- 2<sup>nd</sup> 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

## Collaborative Pianist Request Form

Please detach from Information Sheet and submit this form to the envelope on the Piano Area Board located outside FAB 138  
July 1, 2024

Please fill out a request for all activities you anticipate needing a collaborative pianist for the Fall 2024 semester (**Deadline: August 30, 2024**). If you need a pianist for multiple activities (i.e. a degree recital and the NATS or MMTA/MTNA Competition), please fill out all information now. Note that collaborations do not automatically roll-over to Spring 2025, even if you had a project fulfilled in Fall 2024 you must submit the information again. *You are welcome to request a specific pianist if you would like to continue working together.*

**Student's Name:** \_\_\_\_\_

My instrument/voice type is:

**Student's E-mail (required):** \_\_\_\_\_

**Student's Phone (optional):** \_\_\_\_\_

**Student's Year in School:** \_\_\_\_\_ **Music Degree sought:** \_\_\_\_\_

**Studio Professor:** \_\_\_\_\_

**Day/Time/Location of Regular Lesson:**  
(meetings times may need to be negotiated)

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**1. I need a collaborative pianist for a recital:**

Master's Degree Recital  
 Senior Degree Recital

Junior Recital  
 Capstone Recital

I have already scheduled my recital for (optional):

I already have a recital hearing date (optional):

My repertoire for the recital is (please fill out as much as you know):

**2. I need a collaborative pianist for a:**

- Fall 2024 Jury
- Yes, this will be my upper-level audition
- I am preparing repertoire for my recital next semester

My repertoire for the jury/audition is (please fill out as much as you know):

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**3. I need a collaborative pianist for an audition in an internal competition/performance.**

I need a pianist for:

- The 2024 MU Emerging Artist Competition
- The 2024 MU Concerto Competition
- Convocation
- Other (please indicate) \_\_\_\_\_

My repertoire for the competition/performance is (please fill out as much as you know):

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**4. I need a collaborative pianist for a**

- Recording Session:**

I have already scheduled the recording session for (optional): \_\_\_\_\_

My repertoire for the recording is (please fill out as much as you know):

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**5. I need a collaborative pianist for an:**

- Elective Recital**

I have already scheduled the recital for (optional) \_\_\_\_\_

My repertoire for the recital is (please fill out as much as you know):

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**6. I plan to participate in:** My repertoire is (please list if different from jury or recital rep):

- MMTA**
  - MTNA**
  - NATS**
- 

I need a collaborative pianist for something not listed above! This is what I need:

## Bachelor of Music (BM) Degree in Music- Degree Plan

### MAJOR: PERFORMANCE (44 credits)

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 (6 credits)

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 (9 credits)

Number	Course Title	Semester	Credit
MUS H LI 1388	Music and Culture		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 (23 credits)

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
MUS THRY 4220	Post-Tonal Music Theory		2
MUS THRY 4224	Counterpoint		3
MUS THRY 3xxx/4xxx	Music Theory Elective:		2

## BM Degree Plan Continued

### OTHER MUSIC (5 credits)

Number	Course Title	Semester	Credit
MUS_I_VT 2631	Basic Conducting and Score Reading		2
MUS_GENL 4510, MUS_GENL 4512, or MUS_GENL 4516	Career Development for Musicians, Principles of Arts Entrepreneurship, or Arts Finance		3
MUS_GENL 1091	Recital Attendance – 7 Semesters		0

### FOUNDATION REQUIREMENTS (36 credits)

#### Basic Skills

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

#### Second Language

Number	Course Title	Semester	Credit

#### Breadth of Study Physical, Biological, & Math Sciences (9 credits, 2 subject areas, 1 Phys or Bio 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](#).

### 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

# Bachelor of Arts Degree in Music

## Graduation Plan

### MAJOR AREA: MUSIC (40 cr. maximum)

<b>MUSIC THEORY (10 hours)</b>			
Number	Course	Credit	Semester
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	
<b>MUSIC HISTORY (6 hours)</b>			
MUS_H LI 1322	Music and Culture	2	
MUS_H LI 2307	History of Western Music I	2	
MUS_H LI 2308	History of Western Music II	2	
<b>APPLIED MUSIC (8 hours)</b>			
MUS_APMS 2455	Studio Instruction	2	
MUS_APMS 2455	Studio Instruction	2	
MUS_APMS 2455	Studio Instruction	2	
MUS_APMS 2455	Studio Instruction	2	
<b>ENSEMBLES (4 hours)</b>			
MUS_ENS 1841/1842		1	
MUS_ENS 1841/1842		1	
MUS_ENS 1841/1842		1	
MUS_ENS 1841/1842		1	
<b>ELECTIVES (11)</b>			
3000-4000WI Academic Courses*	Course in Music (3 credits) Chosen from Instrumental and Vocal Repertory, Instrumental and Vocal Techniques, Music History and Music Theory Classes (5 credits)	3 5	
Other Courses for Majors	Various (3 credits)	3	
<b>CAPSTONE EXPERIENCE (1 hour)</b>			
MUS_APMS 4970, sect 2 MUS_GENL 3085, sect 10	Senior Recital** or Problems in Music	1	
<b>Number-Music 1091</b>	<b>RECITAL ATTENDANCE 5 semesters required (0 credit)</b>	0	

\*\* If Senior Recital is chosen as a capstone experience, concurrent enrollment in MUS APMS 3455 is required.

**BA Requirements Continue on next page**



**BA Degree in Music Requirements (Cont.)**  
**FOUNDATION REQUIREMENTS (NON-MUSIC COURSES)**

Number	Course	Credit	Semester
<b>BASIC SKILLS (C- or higher required in English and Math)</b>			
English 1000	Exposition & Argumentation	3	
Math	College Algebra or Math 1050, 1160, or Stat 1200	3	
<b>FOREIGN LANGUAGE (12-13 hours, or completion of 4 units of a single foreign language in high school)</b>			
<b>BREADTH OF STUDY</b>			
<b>Biological, Physical, &amp; Math Sciences (9 hours) (2 subjects; must include 1 lab)</b>			
<b>Social Sciences* (9 hours) (2 subjects)</b>			
<b>Humanities/Fine Arts (12 hours) (3 subjects)</b>			
<b>Behavioral Sciences (5-6 hours)</b>			
<b>DEPTH OF STUDY</b>			
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

**Minor in Music**  
**(18 credits)**  
 Graduation Plan

<b>MUSIC THEORY (4 hours)</b>			
Number	Course	Credit	Semester
MUS THRY 1220	Tonal Music Theory I	2	
MUS THRY 1221	Tonal Music Theory II	2	
<b>MUSIC HISTORY (6 hours)</b>			
MUS H LI 1322	Music and Culture	2	
MUS H LI 2307	History of Western Music I	2	
MUS H LI 2308	History of Western Music II	2	
<b>APPLIED MUSIC (4 hours)</b>			
MUS APMS 2445 or ensemble	Studio Instruction or ensemble	2	
MUS APMS 2445 or ensemble	Studio Instruction or ensemble	2	
<b>Additional credits in theory, history, applied or ensemble (4 hours)</b>			
		2	
		2	

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

A minor consists of at least 15 credits, including at least 6 credits numbered 2000 or above, 9 of the required credits must be taken in MU course work. This requirement can be reduced from 9 to 6 at the discretion of an individual department. Students must meet the minimum GPA requirements for a minor, which in no case can be lower than 2.0. In addition, a student cannot receive a grade lower than a C- in any course applied towards a minor in the College.

**Master of Music Degree in Piano Performance**  
(32 hours required)

**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.

# **Piano (MM in Performance) Comprehensive Exam Guide**

## **(update: August 2023)**

### **I. Goals and Purpose of the Exam**

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.

II. Take-Home Assignments/Preparation See IV. Oral Exam, B. History of Keyboard Literature below for details about what to prepare prior to the day of the exam

### **III. Before the Exams (30 minutes beforehand)**

Score Excerpts: You will be given three solo piano scores to evaluate. 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).

### **IV. Oral Exam (60 minutes)**

A. Score Evaluation (20-25 min): You will be expected to speak perceptively for about 7-8 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) The committee may ask follow-up questions about your remarks.

B. History of Keyboard Literature (20-25 min): 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.

Possible Piano Genres:

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

C. (10 min) Members of the committee may ask additional summarizing questions about your presentations.

V. Results

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 the next semester (not including summer).

**Master of Music Degree in Collaborative Piano  
(30 hours)  
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 (MM in Collaborative) Comprehensive Exam Guide

(last update: August 2023)

## I. Goals and Purpose of the Exam

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.

II. Preparation See IV. Oral Exam, B. History of Collaborative Keyboard Literature below for details about what to prepare prior to the day of the exam

## III. 30 minutes before the Exam

Score Excerpts: You will be given 5 pieces of collaborative literature to evaluate. 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 pedagogy library, or other reference sources (cell phones & computers will be collected when scores are given to you).

## IV. Oral Exam (60 min)

Score Excerpts and Time: Collaborative Majors will have a total of 5 scores to evaluate. 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 min 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
- 5) The committee may ask follow-up questions about your remarks.

B. History of Collaborative Keyboard Literature (20-25 min): You will be asked to trace the history of one of the primary genres of the collaborative 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 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.

Possible Collaborative Piano Genres:

- duo sonatas for piano/strings and piano/winds
- Chamber Music: piano trios, piano quartets, piano quintets and larger C. (5 min)

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

V. Results 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 the next semester (not including summer).

# School of Music Recording Facilities Usage Policy

## Overview

### Eligibility

- Priority access is given to University of Missouri School of Music students, faculty, and staff for academic and research purposes.
- Secondary access is granted to other University departments and approved external clients, subject to availability.

### Booking Process

- All recording requests must be submitted through an online booking system at least 30 days in advance.
- Requests are reviewed by Recording Services staff on a first-come, first-served basis.
- Approval is based on project merit, academic relevance, and facility availability.

### Rates and Fees

- All pricing includes Recording Engineer hourly rates.
- Rates are subject to change as engineer availability may be competitive.
- Additional fees apply for equipment rental, post-production services, and after-hours usage.
- Video recording, beyond live streaming, is an additional fee.

### Session Guidelines

- A minimum booking of 2 hours is required for all sessions.
- Clients must arrive 15 minutes before their scheduled time for setup.
- Cancellations must be made at least 72 hours in advance to avoid financial penalties.

### Equipment and Facilities

- A detailed inventory of available equipment will be provided upon booking confirmation.
- Clients are responsible for any damage to equipment or facilities during their session.

### Post-Production Services

- Basic editing is included in the hourly rate.
- Advanced post-production services (mixing, mastering, etc.) are available at an additional cost.

### Rights and Usage

- Clients retain full rights to their recordings.
- The School of Music reserves the right to use excerpts for promotional purposes, with client approval.

### Training and Certification

- School of Music students can undergo training to become certified users, allowing them to book facilities at a reduced rate without an engineer present.



## Safety and Conduct

- All users must adhere to University safety protocols and professional conduct standards.
- Failure to comply may result in immediate termination of the session and future booking privileges.

This policy framework addresses key aspects of facility usage, including eligibility, booking procedures, rates, and guidelines. The policy aims to prioritize academic use while also allowing for external clients, ensuring fair access and proper maintenance of the facilities.

## Equipment and Facilities Use (Detailed Information)

- Standard Recording Policy
  - All School of Music concerts and required degree recitals are automatically recorded and archived.
  - These recordings are included in the standard facility usage fees for academic purposes.
  - Non-School of Music events may be recorded for an additional fee.
- Recording Classifications
  - **Recitals:**
    - Recitals are automatically recorded and livestreamed:
      - Undergraduate (Junior, Senior)
      - Graduate (Masters)
      - Faculty
      - Ensemble
    - The following classifications of recitals are *not automatically recorded* and live streamed:
      - Guest artist (with appropriate release documents)
      - Non-degree recitals
        - *Students still need to register for a recital credit*
      - All other recitals or events
    - The primary performer(s) of the recital will be required to complete an online form detailing program information, technical needs (i.e., tape playback, video projection, lighting, etc.) at least 30 days prior to their event.
    - Recitals will be captured with one camera angle and high-quality audio (48kHz, 24-bit stereo).
    - The Recording Engineer will target a 14-day, post-production time frame to release the recording.
    - If technical issues are present, changes can be made if possible. All raw recording materials are held for one semester before being archived to make room for new recordings.
    - Audio and video recordings will be made available via the Digital Recording Archive, available on Teams and archived on the cloud:  
<http://musom.quickconnect.to>

- **Small Ensemble Concerts:**
  - Jazz, Percussion, and New Music Ensemble recitals are automatically recorded and live streamed unless otherwise specified in the room reservation.
  - JPN recitals require more setup than a classical recital, typically needing additional microphones and audio/video hardware.
  - Production crew need a minimum of 2 hours of setup time.
  - These events will be recorded with multiple cameras and studio microphones.
  - Audio and video recordings will be made available via the Digital Recording Archive, available on Teams and archived on the cloud:  
<http://musom.quickconnect.to>
- **Large Ensemble Concerts:**
  - University large ensemble concerts are automatically assumed to be recorded and live streamed unless otherwise specified in the room reservation.
  - These events will be recorded with multiple cameras and studio microphones.
  - A form will be available for ensemble directors to specify the needs of the ensemble and a meeting can be arranged ahead of time, if desired, to discuss production needs.
- Live Streaming
  - A **live stream** occurs live and requires pre-production, but little (or no) post-production.
  - Livestreams will occur for all three types of events:
    - **Faculty recitals**
    - **Small ensemble concerts**
    - **Large ensemble concerts**
  - All livestreams will have an event page on YouTube, in most cases at least 2 weeks before the performance date.
  - Live streaming is available in Whitmore Recital Hall and Sheryl Crow Hall. Basic streaming includes one camera angle and high-quality audio (48kHz, 24-bit stereo).
  - Live streaming services, if not already included for the three events mentioned above, must be requested at least 30 days in advance.
  - Additional fees apply for multi-camera setups or enhanced production and multi-camera options are subject to availability.
- Recording Classifications Not Covered
  - Personal practice sessions
  - Informal rehearsals
  - Non-music department events without prior approval
- Recording Project Sessions
  - A **recording project** is a product produced by the recording studio and its staff, comprised of recorded audio and/or video, typically requiring post-production editing.

- Recording project requests can be submitted via online form (**needs to be created**) and will be followed up by a meeting with studio staff to answer questions related to the project.
- Studio staff will help create a timeline for recording project production:
  - **Pre-production:** creation or organization of materials needed for the recording process (i.e., click tracks, sheet music, scratch tracks, input lists, stage plots, etc). Review of licensing and copyrights for recording and distribution of desired materials.
  - **Recording:** The process of recording the audio and/or video, using the pre-production materials.
  - **Post-production:** Migration of recorded materials, compositing, editing, mixing, and mastering of audio. Ingestion of footage, timecode renders, editing, color correction, animation, titling, subtitling, and rendering of video.
  - **Delivery:** Review of completed project materials, revision of materials, upload, and posts for social media, YouTube, etc. platforms.
- Facility-Specific Policies
  - Whitmore Recital Hall
    - Seats 243 audience members
    - Available for recitals, chamber music, and small ensemble performances
    - Equipped with two Steinway grand pianos
  - Sheryl Crow Hall
    - Seats 100 audience members
    - Ideal for intimate performances and lectures
    - Features a Yamaha grand piano
  - Recording Studio
    - Professional-grade equipment for high-quality recordings
    - Available for both music and spoken word projects
    - Requires certified engineer present for all sessions
- Equipment Rental
  - School of Music affiliates may rent equipment for on-campus use
  - Rental fees vary by item:
    - Microphones: \$10-\$50/day
    - Portable recorders: \$25/day
    - All rentals subject to availability and approval by the Recording Engineer
- Maintenance and Care
  - Users are responsible for the proper handling of all equipment.
  - Any damage must be reported immediately to the facility manager.
  - Failure to comply may result in additional charges and loss of facility privileges.

- Booking and Scheduling
  - All facility and equipment requests must be submitted through the online booking system.
  - *Musicians agree and must pay for and obtain licenses and/or copyright paperwork for the work(s) they create or record. Advice is available as needed.*
  - Requests are processed on a first-come, first-served basis, with priority given to academic needs.
  - Cancellations must be made at least 48 hours in advance to avoid financial penalties.

**Studio and Hall Pricing (minimum booking is 2 hours):**

- Studio room rental (audio only)
  - Faculty: \$60/hour
  - Music Student: \$60/hour
  - Other Students and Alumni: \$90/hour
  - External Clients: \$120/hour
- Studio room rental (audio/video only)
  - Faculty: \$60/hour
  - Music Student: \$60/hour
  - Other Students and Alumni: \$100/hour
  - External Clients: \$130/hour
- Post-Production Rates:
  - Basic: \$38.00
  - Advanced: \$45.00
  - Video: \$50.00
- Whitmore Recital Hall rental (audio only)
  - Faculty: \$60/hour
  - Music Student: \$60/hour
  - Other Students and Alumni: \$120/hour
  - External Clients: \$200.00/hour
- Whitmore Recital Hall (audio/video only)
  - Faculty: \$60/hour
  - Music Student: \$60/hour
  - Other Students and Alumni: \$140/hour
  - External Clients: \$250/hour
- Sheryl Crow Hall rental (audio only)
  - Faculty: \$60/hour
  - Music Student: \$60/hour
  - Other Students and Alumni: \$110/hour
  - External Clients: \$175.00/hour
- Sheryl Crow Hall rental (audio/video only)
  - Faculty: \$60/hour
  - Music Student: \$60/hour
  - Other Students and Alumni: \$130/hour
  - External Clients: \$200.00/hour

**Studio Operations Available:**

- Basic audio editing
  - o Composite tracks from take sheet
  - o Basic EQ, compression, effects, and panning
  - o ITB mastering plugins, Loudness metering
- Advanced audio editing
  - o Composite tracks from take sheet
  - o In-depth digital signal processing for all tracks in session
  - o Pitch correction and timing alignment as required
  - o Track automation and dynamic range control
  - o Analog hardware mastering
- Video editing
  - o Advanced audio editing included
  - o Single or multi-cam footage ingested and sequenced
  - o Camera cuts and storyboarding
  - o Color correction
  - o Motion automation
  - o Titling and lower thirds
  - o Final image compositing/visual mastering
  - o Delivery of renders for review