

University of Idaho
Lionel Hampton School of Music

Keyboard Area Handbook

Effective September 12, 2013

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Keyboard Area Recitals:

Keyboard Area Recitals are meetings for piano students from all three piano studios at the University of Idaho Lionel Hampton School of Music. All piano students are required to attend Keyboard Area Recitals. Normally, there are 4 meetings each semester. All Keyboard Area Recitals are held at Haddock Performance hall, starting at 2:30 p.m. on Thursdays.

The performers and performance order for Keyboard Area Recitals are determined by the area faculty. All piano majors, including performance majors and applied piano majors, are strongly encouraged to perform during Keyboard Area Recitals. Students who have presented performances at a high level during Keyboard Area Recitals will be considered for recommendation to perform in Convocation.

Students are expected to attend all student/faculty/guest piano recitals.

Students are excused only for family emergencies, approved band/choir trips, or illnesses, when a doctor's note is furnished. Attendance at Keyboard Area Recitals and Student/Faculty/Guest recitals constitutes 10% of the course grade.

Auditions:

At the University of Idaho Lionel Hampton School of Music, there are a variety of performance auditions in the keyboard area:

1. Audition for Admission to the Undergraduate Program (BA, BS, and BM)
2. Audition for Transfer Students
3. Audition for Admission to the Graduate Program (MM in Performance, MM in Performance and Pedagogy, and MM in Collaborative Piano)
4. Audition for MusA 114, MusA 314, and MusA 514
5. Audition for MusA 124, MusA 134, MusA 324, and MusA 334

Audition requirements are described below:

1. Audition for Admission to the Undergraduate Program (BA, BS, and BM)

A student applying for admission to the University of Idaho Lionel Hampton School of Music as a freshman piano student in the BA, BS, or BM program is required to perform two contrasting pieces, each from a different stylistic era, at his/her audition. Audition pieces should be similar to or above the level of repertoire listed in Level 7 of the Carnegie Hall Royal Conservatory Achievement Program syllabus. Memorization is required for both pieces. The two pieces are to be presented in their entirety (one movement of a sonata or the combination of several short movements from a suite is acceptable). Presenting (a) section(s) of a work or an incomplete movement is not acceptable.

*Rachmaninoff and Scriabin are considered Romantic composers for audition purposes.

2. Audition for Transfer Students

A student applying for admission to the University of Idaho Lionel Hampton School of Music as a transfer piano student in the BA, BS, or BM program is required to perform two contrasting pieces, each from a different stylistic era, at his/her audition. Audition pieces should be similar to or above the level of repertoire listed in Level 8 of the Carnegie Hall Royal Conservatory Achievement Program syllabus. Memorization is required for both pieces. The two pieces are to be presented in their entirety (one movement of a sonata or the combination of several short movements from a suite is acceptable). Presenting (a) section(s) of a work or an incomplete movement is not acceptable.

*Rachmaninoff and Scriabin are considered Romantic composers for audition purposes.

3. Audition for Admission to the Graduate Program (MM in Performance, MM in Performance and Pedagogy, and MM in Collaborative Piano)

A student applying for admission to the University of Idaho Lionel Hampton School of Music as a graduate student to pursue an MM in Performance, MM in Performance and Pedagogy, or MM in Collaborative Piano program must audition before April 1 to be considered for a Teaching Assistantship. Requirements for each degree program are described below:

MM in Piano Performance

- A. One Prelude and Fugue (set) from Well-Tempered Clavier Book I or Book II, a Toccata, or a Fantasy and Fugue
- B. Two contrasting pieces, each from a different stylistic era (Classical, Romantic, or Impressionistic/20C/21C)

Memorization is required for all pieces. The pieces are to be presented in their entirety (one movement of a sonata or the combination of several short movements from a suite is acceptable). Presenting (a) section(s) of a work or an incomplete movement is not acceptable.

MM in Piano Pedagogy and Performance

- A. Three contrasting pieces, each from a different stylistic era (Classical, Romantic, or Impressionistic/20C/21C)

Memorization is required for all pieces. The pieces are to be presented in their entirety (one movement of a sonata or the combination of several short movements from a suite is acceptable). Presenting (a) section(s) of a work or an incomplete movement is not acceptable.

To be considered for a Pedagogy TAship, applicants should submit a DVD of their teaching. This should include two ten-minute segments from two different teaching situations. This could be two piano lessons with students of different levels, or one piano lesson and one group teaching situation (a class, a piano group, etc.). Applicants may send a hard copy of a DVD or may upload the segments to YouTube and email the links to Dr. Elgersma at kelgersma@uidaho.edu

(preferred). DVDs should be mailed to: Lionel Hampton School of Music, P.O. Box 444015.
University of Idaho, Moscow, Idaho 83844-4015.

MM in Collaborative Piano

- A. Sight-reading: Score will be presented at the audition.
- B. Solo: Two contrasting movements from a sonata by Mozart, Haydn, Beethoven or Schubert, memorized.
- C. Instrumental piece: One complete sonata, selected from the Repertoire List, Group A, performed with music.
- D. Art Songs: Three songs representing three different languages, selected from the Repertoire List, Group B, prepared in the original key and performed with music.

Repertoire List

Group A: Instrumental Repertoire

<u>Flute</u>	Poulenc	Sonata
	Prokofiev	Sonata in D Major, Op. 94
<u>Clarinet/Viola</u>	Brahms	Sonata in f minor, Op. 120, No. 1
	Brahms	Sonata in E-flat Major, Op. 120, No. 2
<u>Violin</u>	Beethoven	Sonata in F Major, Op. 24 "Spring"
	Brahms	Sonata in G Major, Op. 78
	Franck	Sonata
	Mozart	Sonata in e minor, K. 304
<u>Cello</u>	Beethoven	Sonata in A Major, Op. 69
	Brahms	Sonata in e minor, Op. 38
	Shostakovich	Sonata in d minor, Op. 40

Group B: Art Song Repertoire

<u>German</u>	Brahms	Botschaft
	Schubert	Die Forelle
	Schubert	Ganymed
	Schumann	Mondnacht
	Schumann	Waldesgespräch
	Strauss	Allerseelen
	Wolf	Verborgenheit
<u>French</u>	Chausson	Les papillons
	Debussy	Beau soir
	Debussy	C'est l'extase langoureuse
	Debussy	Pierrot
	Duparc	Chanson triste
	Faure	Mandoline
	Faure	Nell
<u>English</u>	Argento	Spring
	Barber	The monk and his cat
	Barber	Sleep now
	Copland	Heart, we will forget him
	Quilter	Blow, blow thou winter wind
	Vaughan Williams	The Vagabond

4. Audition for MusA 114, MusA 314, and MusA 514

A student wishing to enroll in MusA 114 and MusA 514 for the first time must audition with the Keyboard Area faculty in the first week of classes. An appointment for the audition is normally 5 minutes, which will be scheduled on a first-come first-served basis on a sign-up sheet. The student is asked to prepare one solo piano piece (preferably a selection from the classical literature) during the audition. Memorization is optional.

A student wishing to be enrolled in MusA 314 must have a minimum of 4 semesters of 1-credit applied lessons.

5. Audition for MusA 124, MusA 134, MusA 324, and MusA 334

Piano Majors required to be enrolled in MusA 124, MusA 134, MusA 324, and MusA 334 must complete the audition requirements during their juries. Requirements are listed under "Juries."

Juries/Technique:

All students enrolled in applied piano lessons at the University of Idaho Lionel Hampton School of Music are required to give a jury performance as a closure of each semester. Piano juries are normally held on the Saturday before finals week in addition to a half-day on Monday of finals week.

Jury exams consist of the performance of repertoire pieces in addition to technical elements when applicable. The preparedness of technique will constitute 20 % of the jury grade. To be eligible to apply for the Upper Division Standing jury, a student must satisfactorily pass 1st and 3rd semester technique. To be eligible to apply for a degree recital, a student must pass 5th semester technique.

Professional attire is expected during jury performances. No hats or jeans are allowed, and longer hair must be tied or pinned back.

The final course grade will either be the same grade as the jury grade, one letter grade higher than the jury grade, or one letter grade lower than the jury grade. If a student fails to give a jury performance, the student will automatically receive an F.

A student giving a degree recital within the second half of a semester may decline to perform a jury exam. Under these circumstances, 50% of the course grade will be based on the recital.

The content of jury exams varies according to the degree program and academic standing.

- 1. Undergraduate Major (MusA 115, MusA 124, MusA 134, MusA 324, MusA 334)**
- 2. Transfer Students**
- 3. Undergraduate Minor/Elective (MusA 114, MusA 314)**
- 4. Graduate Students**

Jury requirements are described below:

1. Undergraduate Major (MusA 115, MusA 124, MusA 134, MusA 324, MusA 334)

BM Piano Performance

	Semester 1	Semester 2	Semester 3	Semester 4: UDS Audition
<i>Repertoire</i>	3 contrasting pieces (10 minutes minimum)	3 contrasting pieces (10 minutes minimum)	2 contrasting pieces 5 week piece (10 minutes minimum)	3 contrasting pieces 1 virtuosic or concert etude (20 minutes minimum)
<i>Technique</i>	Scales: 2 octaves - Major - 3 forms Minor Arpeggios: 2 octaves - Major - Minor ♩ = 60 (eighth notes)		Scales: 4 octaves - Major - 3 forms Minor Scales in 10ths: 4 octaves - Major - harmonic Minor Arpeggios: 4 octaves - Major - Minor ♩ = 80 (sixteenth notes)	
<i>Other</i>				Oral Exam

	Semester 5	Semester 6	Semester 7	Semester 8
<i>Repertoire</i>	2 contrasting pieces 5 week piece (10 minutes minimum)	Junior Half Recital: 2 contrasting pieces	3 contrasting pieces (10 minutes minimum)	Senior Full Recital: 3 contrasting pieces
<i>Technique</i>	Scales: 4 octaves - Major - 3 forms Minor Scales in 10ths: 4 octaves - Major - harmonic Minor Arpeggios: 4 octaves - Major - Minor - Dominant 7 th (all keys) - Diminished 7 th (all keys) ♩ = 100 (sixteenth notes)			

BA Applied, BS Applied, BM MusEd, BM Composition*

(*Requirements are the same for all programs in semesters 1 – 5.)

	Semester 1	Semester 2	Semester 3	Semester 4: UDS Audition
<i>Repertoire</i>	3 contrasting pieces (8 minutes minimum)	3 contrasting pieces (10 minutes minimum)	2 contrasting pieces 5 week piece (10 minutes minimum)	2 contrasting pieces 1 etude or study (15 minutes minimum)
<i>Technique</i>	Scales: 2 octaves - Major - 3 forms Minor Arpeggios: 2 octaves - Major - Minor ♩ = 60 (eighth notes)		Scales: 4 octaves - Major - 3 forms Minor Arpeggios: 4 octaves - Major - Minor ♩ = 60 (sixteenth notes)	
<i>Other</i>				Oral Exam

	Semester 5	Semester 6	Semester 7	Semester 8
<i>Repertoire</i>	2 contrasting pieces 5 week piece (10 minutes minimum)	BA Applied BS Applied	3 contrasting pieces (10 minutes minimum)	3 contrasting pieces (10 minutes minimum)
<i>Technique</i>	Scales: 4 octaves - Major - 3 forms Minor Arpeggios: 4 octaves - Major - Minor - Dominant 7 th (all keys) - Diminished 7 th (all keys) ♩ = 88 (sixteenth notes)	3 contrasting pieces (10 minutes minimum)	Senior Half Recital: 2 contrasting pieces	
		BM MusEd	3 contrasting pieces (10 minutes minimum)	Senior Half Recital: 2 contrasting pieces
		BM Composition	3 contrasting pieces (10 minutes minimum)	

Jury Requirements: Content

Regular Jury (3 contrasting pieces) and Short Jury (2 contrasting pieces)

Memorization is required for all pieces. The three pieces are to be prepared in their entirety (one movement of a sonata or the combination of several short movements from a suite is acceptable). Presenting (a) section(s) of a work or an incomplete movement is not acceptable.

5-week piece

A 5-week piece will be assigned 5 weeks before the corresponding jury. Students are to prepare this piece on their own without any help from instructors. The 5-week piece must be memorized and prepared in the same manner as the other jury pieces. A performance level of preparation is expected.

Audition for MusA 134 BM Track

- 3 contrasting pieces, each from a different stylistic era (Baroque, Classical, Romantic, and Impressionistic/20C/21C), that are similar to or above the level of repertoire listed in Level 8 of the Carnegie Hall Royal Conservatory Achievement Program syllabus.
- Minimum duration: 10 minutes
- Allocated performance time: 15 minutes

Audition for MusA 124 BA/BS Track

- 3 contrasting pieces, each from a different stylistic era (Baroque, Classical, Romantic, and Impressionistic/20C/21C), that are similar to or above the level of repertoire listed in Level 7 of the Carnegie Hall Royal Conservatory Achievement Program syllabus.
- Minimum duration: 8 minutes
- Allocated performance time: 13 minutes

Upper Division Standing (UDS) Audition for MusA 334 BM Track

- 3 contrasting pieces, each from a different stylistic era (Baroque, Classical, Romantic, and Impressionistic/20C/21C), that are similar to or above the level of repertoire listed in Level 10 of the Carnegie Hall Royal Conservatory Achievement Program syllabus.
- 1 virtuosic or concert etude
- Oral Exam
- Minimum duration: 20 minutes
- Allocated performance time: 30 minutes (inclusive of oral exam)

Upper Division Standing (UDS) Audition for MusA 324 BA/BS Track

- 2 contrasting pieces, each from a different stylistic era (Baroque, Classical, Romantic, and Impressionistic/20C/21C), that are similar to or above the level of repertoire listed in Level 9 of the Carnegie Hall Royal Conservatory Achievement Program syllabus.
- 1 study

- Oral Exam
- Minimum duration: 15 minutes
- Allocated performance time: 25 minutes (inclusive of oral exam)

2. Transfer Students

Transfer students must enroll in MusA 115, MusA 124 or MusA 134 during their first semester of study at the University of Idaho Lionel Hampton School of Music as a piano student. Based on the number of transferable credits and semesters of applied piano lesson taken, the jury requirement will be determined by the keyboard area faculty. After one semester of 100 level applied lessons, the academic standing within the keyboard area for each transfer student will be established. Thereafter, each transfer student shall follow the undergraduate academic schedule model, indicated under the previous section, **Undergraduate Major (MusA 115, MusA 124, MusA 134, MusA 324, MusA 334)**.

Guidelines for the Academic Schedule:

If a transfer student has auditioned successfully to become a piano major at the University of Idaho Lionel Hampton School of Music, the student may choose a degree program based on the transferable number of credits and academic interest.

With a minimum of 8 credits/4 semesters/6 quarters of transferable applied piano lessons, a student qualifies to make a bid for the UDS BA/BS track (Jury Requirement D) during the first semester as a piano major at the University of Idaho Lionel Hampton School of Music. Upon successful completion of the UDS for the BA/BS track, the student is allowed to register for 300-level piano lessons.

With a minimum of 11 credits/4 semester/6 quarters of transferable applied piano lessons, a student qualifies to make a bid for the UDS BM track (Jury Requirement C) during the first semester as a piano major at the University of Idaho Lionel Hampton School of Music. Upon successful completion of the UDS for the BM track, the student is allowed to register for 300-level piano lessons.

All required technique must be completed before applying for any degree recitals.

3. Undergraduate Minor/Elective (MusA 114, MusA 314)

Students enrolled in MusA 114 or MusA 314 must perform a jury exam every semester. 50% of the final course grade will be based on the jury performance. A student must complete a minimum of 4 credits/4 semesters of applied piano lessons to be eligible to register for MusA 314.

Jury Requirement:

- Minimum of 2 contrasting pieces from different stylistic eras
- One piece must be memorized
- Minimum duration: 5 minutes
- Allocated performance time: 7 minutes

4. Graduate Students – MM in Piano Performance, Piano Pedagogy and Performance, and Collaborative Piano

	Semester 1	Semester 2	Semester 3	Semester 4
Piano Performance	3 contrasting pieces (15 minutes minimum)	Degree Recital – Chamber/Ensemble	3 contrasting pieces (15 minutes minimum)	Degree Recital – Solo 3 contrasting pieces
Piano Pedagogy & Performance Studies	3 contrasting pieces (15 minutes minimum)	3 contrasting pieces (15 minutes minimum)	3 contrasting pieces (15 minutes minimum)	Degree Recital – Solo 3 contrasting pieces
Collaborative Piano	Degree Recital – Chamber/Ensemble Combination of vocal and instrumental music			

Jury Requirements: Content

Regular Jury

- 3 contrasting pieces, each from a differing stylistic era, from which 2 selections will be heard during the jury exam
- Minimum duration: 15 minutes
- Allocated performance time: 20 minutes

Three pieces are to be prepared in their entirety (one movement of a sonata or the combination of several short movements from a suite is acceptable). Presenting (a) section(s) of a work or an incomplete movement is not acceptable.

Memorization is required for all pieces for students in the Performance and Piano Pedagogy/Performance degree programs.

Recitals:

All piano majors at the University of Idaho Lionel Hampton School of Music are required to give one or more degree recitals, based on their enrolled degree program. Students must successfully complete technique to be eligible to apply for a degree recital. An eligible student must arrange a recital hearing no later than 2 weeks from the date of the degree recital.

Successful performance of pieces from a degree recital program in Keyboard Area Recitals or Convocation may be substituted for the degree recital hearing; however, the decision is made at the discretion of the keyboard area faculty.

Undergraduate students giving a graduation degree recital are required to write program notes (single spaced, 2 pages), which are due during the recital hearing.

Encore pieces are allowed only in consultation with the student's applied piano professor prior to the recital.

Undergraduate Degree Recital (Half):

- Minimum of two contrasting pieces, each from a different stylistic era.

Undergraduate Degree Recital (Full):

- Minimum of three contrasting pieces, each from a different stylistic era.

Graduate Degree Recital MM in Piano Performance:

Students are required to present a total of two degree recitals:

- One solo piano recital consisting of a minimum of three contrasting pieces, each from a different stylistic era.
- One chamber/ensemble recital

Graduate Degree Recital MM in Piano Pedagogy and Performance:

Students are required to present one degree recital:

- One solo piano recital consisting of a minimum of three contrasting pieces, each from a different stylistic era.

Graduate Degree Recital MM in Collaborative Piano:

Students are required to present a total of four degree recitals:

- Each recital can be programmed either as solely voice or instrumental, or a combination of both. Instrumental music can be a duo or larger ensemble including a trio or quartet.

Accompanying:

Students enrolled in the collaborative piano course are required to accompany instrumentalists and vocalists throughout the semester. Assignments will be made by the collaborative piano instructor. Piano students who are music scholarship recipients are also required to accompany or collaborate with instrumentalists and vocalists based on the scholarship contract. Excluded from this policy are first year students enrolled in MusA 115, who are not enrolled in the collaborative piano class.

All graduate students in piano degree programs are required to accompany or collaborate. Collaborative piano projects will be assigned by the collaborative piano instructor.

Piano Usage:

The two full concert grand pianos at Haddock Performance Hall are to be locked at all times. Students are only allowed to use either piano for studio class, the Keyboard Area Recital, Convocation, a degree/elective recital, dress rehearsal, and other occasions when permitted and supervised by the keyboard area faculty.

Neither piano shall be used for practicing besides the one-time, officially scheduled dress rehearsal.

The newer concert grand can be used for solo recitals given by piano majors and required chamber recitals by graduate piano students, in addition to faculty and guest piano recitals. All other student recitals shall be played on the older concert grand.