

HANDBOOK
FOR
PIANO MAJORS
(UNDERGRADUATE)

Fredonia School of Music
The State University of New York at Fredonia
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Introduction

Welcome to the study of piano at the Fredonia School of Music! The members of the piano faculty are excited to have you here and are dedicated to helping you meet your musical, pianistic and professional goals. Fredonia offers a first-rate program and facility that will provide you with everything you need to achieve excellence and success as a pianist in the world of music. As the Undergraduate Catalog states, the mission of the School of Music is “to provide the resources and guidance necessary to motivate students to seek excellence in their individual careers in music education, performance, composition, musical theater, music therapy and sound recording.” The program of piano study endeavors to fulfill this mission by providing abundant opportunities for practicing, performing, attending concerts and interacting with an outstanding faculty.

This handbook has been compiled in order to acquaint you with the piano program and to assist you in planning your course of study. It is intended to provide information specifically related to piano majors. Other publications, such as the Fredonia Undergraduate Catalog, the School of Music Handbook, or the Music Education Handbook, can be consulted for information dealing with broader aspects of music study at Fredonia (e.g. theory, major ensembles, CCC’s, etc.) After studying this handbook you will know what will be expected of you and what you can expect from the piano program. Hopefully, it will remain a ready resource for any questions that may arise during your term of study. Suggestions for future editions of this handbook will be gratefully accepted!

1. *Piano Major Options*

A student majoring in piano will enroll in one of the following courses of study:

- a) Performance
- b) Performance with a concentration in Piano Pedagogy
- c) Music Education, usually vocal track
- d) Music Therapy
- e) Sound Recording Technology (SRT)
- f) Composition
- g) Composition with a concentration in Performance*
- h) Bachelor of Arts (BA) in Applied Music

Each of these will have its own particular set of requirements. This handbook will address how piano requirements apply to each of the curricula.

* Approval by the head of composition as well as the piano area is required.

2. *Objectives for Piano Majors*

In addition to knowledge and skills obtained from the music core curriculum courses (theory, music history, etc.) upon graduation piano majors are expected to have acquired:

- a) fluency in playing scales, arpeggios and cadences in all major/minor keys
- b) technical facility and ease commensurate with their level of repertoire
- c) familiarity and experience with a wide range of the various styles of classical music
- d) ability to perform repertoire selections on stage from memory with technical assurance and musical expression

- e) skills necessary for collaborative playing (ensemble, sight-reading, familiarity with vocal/instrumental styles, etc.)
- f) additional skills emphasized in Class Piano
- g) a critical ear regarding their own and others' performances with the ability to give constructive feedback
- h) personal interaction skills necessary for success as professional pianists
- i) a healthy playing technique which will help avoid future discomfort, pain or injury.

3. Piano Lessons: Requirements and Policies

Every semester you will provide your studio instructor with your daily schedule, along with other pertinent information, such as your phone number and email address. The completed information should be given to your instructor as early in the first week of the semester as possible so that your weekly lesson time can be determined.

Performance, Music Education, and Composition with Performance option majors will receive a one hour lesson each week. All others (Therapy, regular Composition, SRT, and BA) will receive a half hour lesson each week. During the freshman year, all piano majors will receive two credit hours per semester for lessons. During the rest of the years, Performance and Performance Pedagogy majors will receive three credit hours per semester while everyone else will continue to receive two hours of credit.

Your instructor will try to schedule your lesson time so that you will have time beforehand to "warm up." You should always come to your lesson warmed up, on time and ready to play. If you need to cancel a lesson, you should notify your teacher as much in advance as possible. Make-up lessons will be given in the case of cancellation by the teacher, or in case of the student's illness or other serious and unavoidable reason. A lesson missed due to the negligence of the student will not be made up.

Students should come to lessons in informal yet modest attire. Gum-chewing is not allowed during lessons or studio classes.

Making audio and/or video recordings of your lessons can be very beneficial and is encouraged!

4. Juries and Grading

Piano majors are required to play a jury exam at the end of every semester of piano study. The juries are an important opportunity for the student to demonstrate on-going progress in piano technique and musicianship. At the same time, they offer the piano faculty a way to evaluate the student's accomplishments in piano performance in relation to the particular level of study within the student's curriculum. In addition, the juries also afford an opportunity for the faculty to offer written critiques for the benefit of the student. Factors entering into a faculty evaluation include the student's quality of preparation, technical security, accuracy, memory and musicality. As a rule, all music must be performed by memory at juries.

All piano students should be prepared to play scales, arpeggios and cadences appropriate to their level of study at jury time. All Performance curricula and Music Education majors will be expected to perform three compositions from three different stylistic periods; a composition by Bach and a Classical-period sonata movement is required on at least one jury a year. All other majors are expected to perform two compositions from different periods.

By the time a student has completed three years of study, he/she should have competence in performing (a) all major and minor scales in octaves, thirds, sixths and tenths in a reasonably fast tempo, (b) all major and minor arpeggios in root position and inversions in a moderately fast tempo, and (c) cadences (e.g. I-IV-I6/4-V7-I) in

all major and minor keys. Scales and arpeggios are ordinarily performed in juries thus: one octave in quarter notes, two octaves in eighth notes, three octaves in triplet eighth notes, and four octaves in sixteenth notes.

Each student should fill out a jury sheet available from the music office or the studio teacher and make enough copies so that each faculty member at the jury will have a copy.

Applied music grades for each semester are determined by the individual piano instructor who will consider the following criteria:

- final jury grade (average of the jury grades given by each faculty member)
- midterm grade
- preparation and consistency at lessons
- evident technical and musical progress in lessons and performances
- participation in Recital Seminar

5. *Sophomore Barrier*

Piano majors who are required to perform a recital as part of their curriculum must pass a barrier at the end of their second year in order to continue in their program. The barrier takes place at the jury that concludes the fourth semester; e.g. MUS 206, 226, or 246 level. After the jury, the piano faculty will judge whether or not the student is ready to continue into the third year of study. Denial into the third year will normally be the result of a history of poor or inadequately prepared jury performances, evident lack of technical and/or musical progress during the first two years, and/or unsatisfactory memorization skills. All of the above are considered and, cumulatively, may result in the judgment that the student is not demonstrating the potential to perform the solo recital element(s) of the curriculum within the normal time. Each student will be notified well in advance of the barrier jury in case of perceived problems or deficiencies. A student who fails to pass the barrier may be allowed to repeat that level of study in order to be given a second chance. A second failure will result in dismissal from the piano major course of study.

6. *Graduation Recitals*

The performance of recitals is required of all Performance tracks, Music Education, and BA Applied majors. Recitals are not required for other majors but can be given at the discretion of the piano instructor if the student wishes. As a rule, all music is to be performed from memory. The performer should dress appropriately and follow traditional stage decorum. Any additions to the program, including announcements and encores, must be approved in advance by the studio instructor.

Performance majors must successfully perform a Junior Recital (length 30-45 minutes) and a Senior Recital (length 45-60 minutes). Performance with Pedagogy concentration majors are only required to perform a Senior Recital; however, a Junior Recital performance is encouraged. Music Education, BA Applied, and Composition majors with Performance concentration must successfully perform a Graduation Recital, (length 20-30 minutes) usually in their Senior year.

The repertoire chosen for recitals should represent a diversity of style periods and a variety of moods, tempi, and keys. Performance majors ordinarily present entire compositions (all movements of a sonata, both movements of a prelude and fugue, etc.). The program may consist of pieces which have been learned at any time during the college studies. Works cannot be repeated on subsequent recitals.

It is the responsibility of each student to obtain a recital scheduling form for Rosch or Diers Recital Halls from the office and submit it correctly. This should be done as early as possible at the beginning of each semester as recital dates fill up quickly. Be certain to check with your studio instructor for his or her availability before

officially requesting a date and time. Each student will also be required to schedule a Hearing time, typically two or three weeks before the recital date. The student must fill out a Hearing form, available in the music office, and make copies for all piano faculty. Usually, such hearings take place on Wednesdays in the 3:00 hour in Rosch Recital Hall. The judging faculty must give a passing evaluation of the hearing performance before the scheduled recital can take place.

All matters pertaining to publicity and printing of programs are the responsibility of the student. (See School of Music handbook for the required program format.) A draft of the program should be submitted in advance to the studio teacher for approval. Succinct program notes may be required at discretion of the studio professor.

7. *Piano Ensemble Class (MUS 035)*

Piano Performance, Music Education, BA Applied, and Composition majors are required to take four semesters of Piano Ensemble. Music Therapy majors are required to take two semesters of Piano Ensemble. Sound Recording Technology majors are encouraged, but not required, to take Piano Ensemble.

Freshmen are encouraged to take their first Piano Ensemble class in the spring semester of Freshman year, unless advised otherwise.

This course is designed to give appropriate ensemble credit for the accompanying and collaborating that piano majors are asked to do. Each student enrolled in the course must work with a minimum of three non-pianist students (instrumental or vocal majors) throughout the semester. Each piano instructor meets with his/her students as a group every Thursday at 2:30 PM in the instructor's studio. During the first half of the semester the time of the group meeting will typically focus on topics related to the art of collaborative music-making (e.g., sight-reading skills, two-piano or four-hand experience, etc.); the second half of the semester usually consists of individual coaching in class with the pianists and their partners, help with accompaniments, etc. Each student is required to perform for the group with each collaborator at least once. In addition to the critique and suggestions of the instructor, feedback from all members of the group is encouraged.

8. *Other Ensemble Requirements*

In addition to the requirement of Piano Ensemble Class, Performance majors are required to participate in a student chamber ensemble or in a two-piano/four-hand collaboration* for a minimum of four semesters. Performance majors are encouraged to sign up for at least one semester of string chamber ensemble, the organization of which is monitored by a member of the string faculty, and for which half a credit (.5) may be gained. Other ensembles are also possible and encouraged (e.g., piano and woodwinds ensemble). * By arrangement with a piano studio professor.

Supervising and grading will be done by the coach. Once scheduled, the student is responsible for attending each coaching session. Absence or tardiness may result in a lowered grade. The student should also schedule weekly rehearsal sessions with the other collaborators involved. A performance of the repertoire will take place in a program with other groups or as part of a student recital.

9. *Recital Seminar (MUS 100, 200, 300, 400)*

All piano majors are required to attend a Recital Seminar every Wednesday at 4 PM. These seminars consist alternately of a Studio Recital and a Piano Area Recital. Students meet in Studio Recitals with their own teachers in an informal master class setting. Area Recitals involve all the piano studios meeting together in Rosch Recital Hall in

a more formal recital situation. Within the first two weeks of the semester a weekly schedule of the alternate Studio and Area recitals for that semester is posted by the chair of the piano area.

Freshmen are required to perform at least once on an Area recital sometime during the year; sophomores are required to perform at least twice on Area recitals. It is expected that juniors and seniors will be performing regularly on Area recitals, especially prior to their own recitals. All piano students should take advantage of the opportunity to perform in Studio recitals on a regular basis.

10. Student Guidelines for Area Recitals

Performers should dress appropriately – not formally but nicely (no jeans, tee-shirts, tank-tops, sneakers, etc.) for Area recitals. Use your own good judgment to know what looks presentable and what looks slovenly. As a rule, performers will come onto the stage from the stage right door (left from the audience). The first two performers should already be backstage; the second performer should open the door for the first (pull the door). Each succeeding performer can go backstage ahead of time, at least one person ahead (push the door!). Please do not enter or leave the door of the backstage during someone else’s performance – wait until applause.

Each performer should exhibit proper stage decorum: walk briskly, make eye contact with the audience and bow appropriately at the piano before and after the performance. (A smile is always nice!)

Please make sure that you are in touch with your teacher beforehand if you intend to play on an Area recital, so that your teacher may forward the repertoire information to the faculty member in charge of printing the program in a timely manner.

11. Concert Attendance (MUS 120)

All music students are required to attend a minimum of eight concerts per semester for each semester that they are enrolled in studio lessons. A list of approved on-campus concerts is provided early in the semester and is posted on the Music School website. Concert attendance slips are handed out by a faculty member at the beginning of a concert, to be signed and returned to the faculty member at the end of the concert. Off-campus concert attendance will be given credit at the discretion of the student’s studio teacher upon presentation of proof of attendance; outside events must be at or above the quality level of performances from the approved list. Failure to complete the requirement will result in the withholding of a student’s diploma. A wise suggestion is to plan ahead each semester; try to avoid “cramming” at the end of the semester.

12. Piano Literature (MUS 420, 421); Piano Pedagogy (MUS 470); Piano Class (MUS 415, 416)

Piano Performance majors are required to take two courses in Piano Literature; the first covering solo keyboard literature from the Elizabethan period through 1830, and the second covering 1830 to the present. Performance majors are also required to take an introductory course in Piano Pedagogy (Piano Pedagogy I). Performance majors with a concentration in Piano Pedagogy are required to take an additional course (Piano Pedagogy II).

All piano majors with the exception of SRT majors are required to take two semesters of Piano Class for Keyboard Majors. Descriptions of all these courses may be found in the Undergraduate Catalog.

13. Double Majors

Students who choose to pursue a double major must plan to complete the full requirements for both programs. For example, a student earning both Music Education and Performance will need to plan on nine semesters of college work to ensure sufficient time to complete eight semesters of piano lessons as well as a semester for student teaching.

14. Honors Recital / Performer's Certificate

All majors other than performance majors may be eligible to have their graduating recital designated as an Honors Recital. Alternatively, all piano majors are eligible to apply for a Performer's Certificate (PC) upon successful completion of their performances.

The audition for Honors Recital normally takes place at the recital hearing prior to the recital, at which time the attendant piano faculty members will decide whether or not the recital merits the title of "Honors Recital." The decision of the faculty will be based on the level of excellence demonstrated during the hearing (expressivity and musicality, appropriate style, technical accuracy, reliable memory, etc.). A prospective Honors Recital should be 30 – 40 minutes in length, not including intermission.

All piano majors are eligible to apply for Performer's Certificate, the award for the highest consistent level of performance given in the School of Music. In order to qualify for a Performer's Certificate, the student must successfully complete either (1) two recitals of Performance major length or (2) a concerto performance with orchestra (as a winner of the Concerto Competition) and a recital of 45-60 minutes in length. Application for the PC should be submitted at the end of the semester previous to the semester of the first performance. Approval of candidacy for the award will be given by the piano faculty during preliminary hearings; final approval for the conferral of the award will be given by a selected music faculty committee who will be in attendance at the performance(s).

15. Concerto Competition

At the end of every spring semester the School of Music holds a Concerto Competition, the winners of which are entitled to a performance with a School of Music orchestra or the Wind Ensemble in the following school year. Preliminary auditions are held earlier in the Spring semester (usually around the end of February) within each instrumental or vocal area. A piano student may prepare a concerto movement not exceeding twenty minutes in length. (Exceptions to the concerto length can be made with preapproval.) The conductor of the intended performing ensemble must approve the selection before the preliminary audition; the deadline for submitting a copy of the full score to the conductor is February 15. The selection must be performed in its entirety from memory at the preliminary audition before the piano faculty. If approved, students will participate in the competition which takes place in King Concert Hall in May before a selected School of Music faculty committee.

16. Practice Rooms

Each piano student is guaranteed a daily amount of two hours in a piano practice room. At the beginning of each semester a sign-up sheet will be posted by F.S.K.A. (the student piano organization – see below); it is the student's responsibility to ensure that he/she is signed up for a two-hour period in one of the practice rooms each day. The hours available for reserved practice time are daily from 7 AM to 6 PM. Outside of the sign-up times the practice rooms are available on a first-come-first-served basis. Students' FredCards will provide access to the

practice rooms. * PLEASE KEEP THE PIANO PRACTICE ROOMS LOCKED.

Practice Room Regulations:

- (a). If a student has not shown up for his/her reserved practice time by ten minutes after the indicated time, then that practice room becomes available to any piano student during that reserved time.
- (b). The practice room must not be vacated longer than ten minutes during the reserved time; otherwise the student forfeits the remaining time and the practice room becomes available to others.
- (c). The time spent in a practice room should be devoted to practicing. Time spent in conversation, on cell phones, etc., should be kept to a minimum.
- (d). Absolutely no food or drink is to be placed on top of the pianos. One's belongings, other than piano music, should be kept off the pianos. Care should be taken to avoid scratching or otherwise damaging the pianos.
- (e). Always lock the door of the practice room when leaving.
- (f). Failure to comply with these regulations may result in suspension of practice room privileges.

* At the time of this writing, a few rooms are not equipped with FredCard readers and will require a key for access. Please see your studio teacher to get a form for this key.

17. Piano Teaching and Piano Class Proctoring

Piano majors who are interested in teaching piano lessons (for independent study credit or teaching experience) to non-majors on campus may do so under the auspices and guidance of the piano faculty member in charge of the MUS 104 piano course. Piano majors may also make themselves available for proctoring Piano Class Lab sessions (MUS 117 - 417) in return for reimbursement of all or part of their Student Fee. In addition there are numerous opportunities for private teaching, such as through the Music Journeys Program upon the recommendation of the applied instructor.

18. F.S.K.A.

Fredonia Student Keyboard Association (FSKA) is an acknowledged student group that promotes advocacy and appreciation of piano music and studies. The Association brings guest artists to campus every year to perform and work with piano students in master classes. In addition, FSKA is responsible for coordinating piano practice room sign-outs at the beginning of every semester. Other activities have included: (1) volunteering to perform at the WCA Nursing Home in Fredonia at the end of semesters and during the holidays (giving students a valuable opportunity to perform in front of an appreciative and non-judgmental audience); (2) sponsoring events such as holding music sales, planning field trips and other fun and relaxing activities. 3) staying in touch with other piano majors and alumni through the FSKA Facebook pages.

Appendix A: Model of Four-year Bachelor of Music in Performance

Bachelor of Music in Performance - <i>Piano</i>			
1st Year			
Fall Semester		Spring Semester	
Course	Credits	Course	Credits
MUS 125 Lesson	2	MUS 126 Lesson	2
MUS 100 Recital Seminar	0	MUS 100 Recital Seminar	0
MUS 120 Concert Attendance	0	MUS 120 Concert Attendance	0
MUS 121 Aural Skills I	2	MUS 122 Aural Skills II	2
MUS 123 Music Theory I	3	MUS 124 Music Theory II	3
MUS XXX Ensemble	1	MUS 035 Piano Ensemble	1
MUS 415 Piano Class	1	MUS 416 Piano Class	1
MUS 163 Our World of Music	1	MUS 164 Our World of Music	1
CCC American History	3	CCC Humanities	3
CCC Mathematics	3	CCC Foreign Language	3
Total	16	Total	16

3rd Year			
Fall Semester		Spring Semester	
Course	Credits	Course	Credits
MUS 345 Lesson	3	MUS 346 Lesson	3
MUS 300 Recital Seminar	0	MUS 300 Recital Seminar	0
MUS 120 Concert Attendance	0	MUS 120 Concert Attendance	0
MUS 035 Piano Ensemble	1	MUS XXX Ensemble	1
MUS 031 Chamber Ensemble	0.5	MUS 031 Chamber Ensemble	0.5
MUED 291 Technology in Music	2	MUS 347 Junior Recital	1
MUS 340 Piano Pedagogy I	2	MUS 341 Piano Pedagogy II *	2
CCC Western Civilization	3	Music Theory Elective	3
General Elective	3	CCC Natural Science	3
MUS 231 Conducting 1	2	General Elective	3
Total	16.5	Total	16.5

2nd Year			
Fall Semester		Spring Semester	
Course	Credits	Course	Credits
MUS 245 Lesson	3	MUS 246	3
MUS 200 Recital Seminar	0	MUS 200 Recital Seminar	0
MUS 120 Concert Attendance	0	MUS 120 Concert Attendance	0
MUS 221 Aural Skills III	2	MUS 221 Aural Skills IV	2
MUS 223 Music Theory III	3	MUS 223 Music Theory IV	3
MUS 035 Piano Ensemble	1	MUS 035 Piano Ensemble	1
MUS 263 Music West Civilization I	3	MUS 264 Music West Civilization II	3
CCC Social Science	3	CCC Natural Science	3
Total	15	Total	15

4th Year			
Fall Semester		Spring Semester	
Course	Credits	Course	Credits
MUS 445 Lesson	3	MUS 446 Lesson	3
MUS 400 Recital Seminar	0	MUS 400 Recital Seminar	0
MUS 120 Concert Attendance	0	MUS 120 Concert Attendance	0
MUS XXX Ensemble	1	MUS 447 Senior Recital	1
MUS 420 Piano Literature	3	MUS XXX Ensemble	1
Music History Elective	3	MUS 421 Piano Literature	3
MUS 355 Pedagogy Practicum	1	MUS 356 Pedagogy Practicum	1
CCC Social Science	3	CCC Other World Civilization	3
MUS 031 Chamber Ensemble	0.5	MUS 031 Chamber Ensemble	0.5
		General Elective	3
		Total	15.5
Total	14.5	Grand Total	125

* Piano Pedagogy Concentration

Appendix C: Model of Four-year Bachelor of Arts in Music

<i>Bachelor of Arts in Music - Piano</i>			
1 st Year			
Fall Semester		Spring Semester	
Course	Credits	Course	Credits
MUS 105 Piano Lessons	2	MUS 106 Piano Lessons	2
MUS 100 Recital Seminar	0	MUS 100 Recital Seminar	0
MUS 120 Concert Attendance	0	MUS 120 Concert Attendance	0
MUS 121 Aural Skills I	2	MUS 122 Aural Skills II	2
MUS 123 Music Theory I	3	MUS 124 Music Theory II	3
MUS XXX Ensemble	1	MUS XXX Ensemble	1
MUS 415 Piano Class	1	MUS 416 Piano Class	1
MUS 163 Our World of Music	1	MUS 164 Our World of Music	1
CCC American History	3	CCC Social Science	3
General Elective *	3	General Elective	3
Total	16	Total	16

3 rd Year			
Fall Semester		Spring Semester	
Course	Credits	Course	Credits
MUS 305 Piano Lessons	2	MUS 306 Piano Lessons	2
MUS 300 Recital Seminar	0	MUS 300 Recital Seminar	0
MUS 120 Concert Attendance	0	MUS 120 Concert Attendance	0
MUS 035 Piano Ensemble	1	MUS 035 Piano Ensemble	1
MUS 231 Conducting I	2	MUED 291 Technology in Music	2
CCC Western Civilization	3	CCC Natural Science	3
CCC Mathematics	3	General Elective	3
CCC Humanities	3	General Elective	3
General Elective	3	General Elective	3
Total	17	Total	17

2 nd Year			
Fall Semester		Spring Semester	
Course	Credits	Course	Credits
MUS 205 Piano Lessons	2	MUS 206 Piano Lessons	2
MUS 200 Recital Seminar	0	MUS 200 Recital Seminar	0
MUS 120 Concert Attendance	0	MUS 120 Concert Attendance	0
MUS 221 Aural Skills III	2	MUS 221 Aural Skills IV	2
MUS 223 Music Theory III	3	MUS 223 Music Theory IV	3
MUS 035 Piano Ensemble	1	MUS 035 Piano Ensemble	1
MUS 263 Music West Civilization I	3	MUS 264 Music West Civilization II	3
CCC Foreign Language	3	CCC Natural Science	3
Total	14	Total	14

4 th Year			
Fall Semester		Spring Semester	
Course	Credits	Course	Credits
MUS 405 Piano Lessons	2	MUS 406 Piano Lessons	2
MUS 400 Recital Seminar	0	MUS 400 Recital Seminar	0
MUS 120 Concert Attendance	0	MUS 120 Concert Attendance	0
MUS XXX Ensemble	1	Graduation Recital	
CCC Social Science	3	MUS XXX Ensemble	1
General Elective	3	CCC Other World Civilization	3
General Elective	3	General Elective	3
General Elective	3	General Elective	3
Total	15	Total	15
Grand Total			124

* consider a Minor or concentration to fulfill 66 non-music credits

Appendix D: Model of Four-year Bachelor of Music in Composition

Bachelor of Music In Composition - Piano			
1 st Year			
Fall Semester		Spring Semester	
Course	Credits	Course	Credits
MUS XXX Ensemble	1	MUS 035 Piano Ensemble	1
MUS 100 Recital Seminar	0	MUS 100 Recital Seminar	0
MUS 125 Piano Lessons**^	2	MUS 126 Piano Lessons**^	2
MUS 120 Concert Attendance	0	MUS 120 Concert Attendance	0
MUS 163 Our World of Music	1	MUS 164 Our World of Music	1
MUS 121 Aural Skills I	2	MUS 122 Aural Skills II	2
MUS 123 Theory I	3	MUS 124 Music Theory II	3
CCC Written Communication	3	CCC American History	3
MUS 415 Class Piano	1	MUS 416 Class Piano	1
MUS 129 Beginning Composition	2	MUS 130 Beginning Composition	2
MUS 198 Composition Forum	0	MUS 199 Composition Forum	0
Total	15	Total	15

3 rd Year			
Fall Semester		Spring Semester	
Course	Credits	Course	Credits
MUS 035 Piano Ensemble	1	MUS XXX Ensemble	1
MUS 120 Concert Attendance	0	MUS 120 Concert Attendance	0
MUS 325 Piano Lessons*	2	MUS 326 Piano Lessons*	2
MUS 300 Recital Seminar	0	MUS 300 Recital Seminar	0
MUS 231 Conducting I	2	MUS 232 Conducting II	2
MUS 263 Music History	3	MUS 264 Music History	3
MUS 3x1 Composition Lab	2	MUS 3x2 Composition Lab	2
MUS 327 Composition Lessons	2	MUS 328 Composition Lessons	2
MUS 398 Composition Forum	0	MUS 399 Composition Forum	0
CCC Natural Science	3	CCC Natural Science	3
Total	15	Total	15

2 nd Year			
Fall Semester		Spring Semester	
Course	Credits	Course	Credits
MUS 221 Aural Skills II	2	MUS 035 Piano Ensemble	1
MUS 223 Music Theory II	3	MUS 120 Concert Attendance	0
MUS 200 Recital Seminar	0	MUS 226 Piano Lessons**^	2
MUS 120 Concert Attendance	0	MUS 222 Aural Skills IV	2
MUS 225 Piano Lessons**^	2	MUS 224 Music Theory IV	3
MUS 035 Piano Ensemble	1	MUS 228 Composition Lessons	2
MUS 227 Composition Lessons	2	MUS 200 Recital Seminar - Piano	0
MUS 298 Composition Forum	0	MUS 299 Composition Forum	0
MUS 3x1 Composition Lab	2	MUS 3x2 Composition Lab	2
CCC Social Science	3	CCC Foreign Language	3
Total	15	Total	15

4 th Year			
Fall Semester		Spring Semester	
Course	Credits	Course	Credits
MUS XXX Ensemble	1	MUS XXX Ensemble	1
MUS 120 Concert Attendance	0	MUS 120 Concert Attendance	0
MUS 400 Recital Seminar	0	MUS 400 Recital Seminar	0
MUS 425 Piano Lessons	2	MUS 426 Piano Lessons	2
MUS 3x1 Composition Lab	2	Recital	0
MUS 403 Counterpoint	3	MUS 285 Copyright	3
MUS 427 Composition Lessons	2	MUS 3x2 Composition Lab	2
MUS 498 Composition Forum	0	MUS 404 Choral Arranging	2
CCC Social Science	3	MUS 491 Senior Project	3
CCC Humanities	3	CCC Other World Civilizations	3
		Total	16
Total	16	Grand Total	121

* Standard track = MUS 105-106, 205-206, 305-306

^ Electronic Music track = MUS 105-106, 205-206

Appendix E: Required Courses Chart: All Degree Programs

All piano majors must fulfill piano area requirements as per the following chart:

- Studio Lessons
- Recital Seminar
- Concert Attendance
- Piano Ensemble
- Piano Class

<i>Degree</i>	Freshman		Sophomore		Junior		Senior	
Program								
SRT	MUS 105	MUS 106						
	MUS 100	MUS 100						
	MUS 120	MUS 120						
		MUS 035						
MUTY	MUS 105	MUS 106	MUS 205	MUS 206				
	MUS 100	MUS 100	MUS 200	MUS 200				
	MUS 120	MUS 120	MUS 120	MUS 120				
		MUS 035	MUS 035	MUS 035				
B of A Applied	MUS 105	MUS 106	MUS 205	MUS 206	MUS 305	MUS 306	MUS 405	MUS 406
	MUS 100	MUS 100	MUS 200	MUS 200	MUS 300	MUS 300	MUS 400	MUS 400
	MUS 120	MUS 120	MUS 120	MUS 120	MUS 120	MUS 120	MUS 120	MUS 120
		MUS 035	MUS 035	MUS 035	MUS 035			
BM-Comp standard track	MUS 105	MUS 106	MUS 205	MUS 206	MUS 305	MUS 306		
	MUS 100	MUS 100	MUS 200	MUS 200	MUS 300	MUS 300		
	MUS 120	MUS 120	MUS 120	MUS 120	MUS 120	MUS 120		
		MUS 035	MUS 035	MUS 035	MUS 035			
BM-Comp Electronic Music track	MUS 105	MUS 106	MUS 205	MUS 206				
	MUS 100	MUS 100	MUS 200	MUS 200				
	MUS 120	MUS 120	MUS 120	MUS 120				
		MUS 035	MUS 035	MUS 035				
BM-Comp Performance track	MUS 125	MUS 126	MUS 225	MUS 226	MUS 325	MUS 326	MUS 425	MUS 425
	MUS 100	MUS 100	MUS 200	MUS 200	MUS 300	MUS 300	MUS 400	MUS 400
	MUS 120	MUS 120	MUS 120	MUS 120	MUS 120	MUS 120	MUS 120	MUS 120
		MUS 035	MUS 035	MUS 035	MUS 035			
MUED	MUS 125	MUS 126	MUS 225	MUS 226	MUS 325	MUS 326	MUS 425*	
	MUS 100	MUS 100	MUS 200	MUS 200	MUS 300	MUS 300	MUS 400*	
	MUS 120	MUS 120	MUS 120	MUS 120	MUS 120	MUS 120	MUS 120	
		MUS 035	MUS 035	MUS 035	MUS 035	<i>Recital</i>		
B of M Performance	MUS 125	MUS 126	MUS 245	MUS 246	MUS 345	MUS 346	MUS 445	MUS 446
						MUS 347		MUS 447
	MUS 100	MUS 100	MUS 200	MUS 200	MUS 300	MUS 300	MUS 400	MUS 400
	MUS 120	MUS 120	MUS 120	MUS 120	MUS 120	MUS 120	MUS 120	MUS 120
B of M Performance pedagogy		MUS 035	MUS 035	MUS 035	MUS 035			
			MUS 415	MUS 416				
	MUS 125	MUS 126	MUS 245	MUS 246	MUS 345	MUS 346	MUS 445	MUS 446
								MUS 447
B of M Performance pedagogy	MUS 100	MUS 100	MUS 200	MUS 200	MUS 300	MUS 300	MUS 400	MUS 400
	MUS 120	MUS 120	MUS 120	MUS 120	MUS 120	MUS 120	MUS 120	MUS 120
		MUS 035	MUS 035	MUS 035	MUS 035			
			MUS 415	MUS 416				

Appendix E: Required Courses Chart: All Degree Programs

* elective lessons

Piano Literature MUS 435-436

Required for Performance and Performance Pedagogy majors. Elective for all others.

Chamber Music Ensemble MUS 031

Performance and Performance Pedagogy majors: 4 semesters required. Course may be repeated for credit. Please note that this is a half credit ensemble and as such does NOT fulfill the requirement of a major ensemble for each semester enrolled in applied lessons.

Piano Pedagogy

Performance majors: MUS 340

Performance Pedagogy majors: MUS 340-341

Appendix F: Tips on Successful Practicing, Memorizing, and Performing

Practicing

1. Make every effort to adhere to a daily practice routine, keeping in mind that smaller amounts of practice done regularly are preferable to “cramming” long hours into less regular periods of time. Strive for a minimum of two hours per day, perhaps giving yourself one day off per week.
2. Always have a goal when you sit down to practice (“During this practice session I want to accomplish...”). Your goal should be realistic for that particular practice period. It is a good idea to divide your piece into sections and focus on one section at a time.
3. Practice scales, arpeggios and cadences every day. Work for technical ease and fluidity, clarity, a steady tempo and musicality.
4. Train yourself to concentrate and remain focused as you practice; avoid distractions. An actively engaged mind is just as important as active fingers!
5. Pay close attention to fingering, especially when learning a new piece. Try out the editor’s fingering (if provided); feel free to write in your own fingering. CONSISTENT fingering is one of the key elements of quicker learning and greater security.
6. Take a one-minute breather and stand up and stretch every now and then during your practice session. Be aware of your breathing and the comfort level of your arms, shoulders, neck and back as you play.
7. If you feel soreness, pain or fatigue at any time, change what you are working on or stop altogether. If you are not aware of the source of the problem, discuss it with your teacher at your next lesson. “No pain, no gain” does NOT apply to piano playing!
8. Keep a practice log or journal. Keep yourself on track with your assignments and take note of your progress. Jot down any problems or questions that you would like to share with your teacher.
9. Make good use of: (a) slow practice; (b) the metronome; (c) review; (d) analysis of the piece; (e) recordings of the piece; (f) recording your own playing; (g) feeling free to try out different ideas and to engage your creativity.
10. At least ninety percent of your time at the piano will be spent alone and only about ten percent with your teacher or someone else; therefore, the greater part of your success will depend on what you do by yourself in the practice room. Consult some books and articles that have recently been published on the topic of practicing (such as Elaine Grover’s Keyboard Practice Skills, Philip Johnston’s The Practice Revolution, Margret Elson’s Passionate Practice or Philip Johnston’s Practiceopedia). Discuss your practice habits with your teacher to ensure that you are making the most of your precious time!

Memorizing

1. Three senses are crucial to successful memorization: (a) the visual, (b) the tactile, and (c) the aural. Determine which of these is most helpful to you, but try to keep all three engaged as you memorize.
2. Memorize bit by bit, section by section, over a reasonable period of time. Avoid “cramming” and don’t attempt to memorize too much at once.
3. As soon as you start learning a new piece, be aware of the fact that you will eventually be memorizing it. From the beginning, be alert to what is happening musically in the piece (i.e., the form, the melodic and harmonic structure, phrase lengths, etc.).

Appendix F: Tips on Successful Practicing, Memorizing, and Performing

4. Avoid “instant memorization”—stay in touch with the score as you learn and, even after you’ve learned and memorized the piece, consult the score frequently.
5. After you’ve learned a piece, mentally “play” through it away from the piano. Such “mental practice” can help you to know which parts of a piece you feel less sure of in your memory, so that you can focus on those parts that need the most attention during your practice time at the piano.
6. Play for your friends and peers often, and avail yourself of every opportunity to play your memorized music in front of others, whether formally or informally.
7. Problems with memorizing sometimes are rooted in negative mental states such as self-doubt, anxiety or fear. Try to conquer these by thinking positively and optimistically about yourself and your abilities.
8. Learn from your mistakes and let them guide you to the places where you can gain an even greater sense of confidence and surety.

Performing

1. As with effective memorizing, so with effective performing: play in front of others as often as possible! The more you do it, the better at it you become.
2. Well ahead of the performance, set up a “practice performance” in front of a tape recorder or video recorder. Imagine that you’re playing in front of a large audience, and that this is the “moment of truth.” Use the recording to critique yourself and lead you into the last stage of your preparation for the actual event.
3. Many performers find certain physical activities helpful before going on stage such as deep breathing, graceful hand and arm movements, and relaxing. Try to determine what works best for you.
4. In addition, many performers find mental or spiritual activities helpful such as meditation, prayer or “positive thinking.” Try to be in touch with the beauty and the meaning of what you do.
5. If you feel nervous, don’t try to deny it to yourself or “sweep it under the carpet.” Admit to yourself what you are feeling and direct that energy (adrenaline) into positive channels of alertness and consciousness. Remember that there is nothing “wrong” with feeling nervous – it comes with the territory! What matters is what you do with it – let it be a catalyst rather than an impediment.
6. If you’ve prepared well, there is no reason to think that you will give anything to the performance other than your best. Trust that all your preparation and diligence will work for you.
7. Walk out briskly and confidently onto the stage (even if you don’t feel it!). Take the time to bow and acknowledge the applause of the audience in an appropriate manner (some eye contact and a smile often help).
8. If you make a mistake during a performance, don’t let it throw you – keep your focus and concentration intact. Mistakes which seem big to a performer in the heat of the moment seem small or even go unnoticed by the audience. Don’t let what Margret Elson calls the “uh-oh!” mindset keep you from making beautiful music!

Appendix F: Tips on Successful Practicing, Memorizing, and Performing

9. At the end of a performance, allow yourself the pleasure of feeling good about all the moments that went well. Be ready to accept the applause and appreciation of the audience. Again, take the time to bow and acknowledge the audience's applause before you walk off the stage.
10. Consider each performance as a learning experience, a stepping-stone in the on-going journey of your growth as a pianist and musician. Make sure your own critique of your performance is balanced – recognize what went well and what can use further improvement. Be grateful for the privilege of playing great music and for the opportunity to be able to share it with others!

Appendix G: Tips on Developing Sight-reading Skills

1. The best way to learn how to sight-read...is to sight-read! Spend at least 10-15 minutes a day sight-reading something.
2. Hymns and Bach chorales provide the best way to equalize both the vertical and horizontal dimensions of sight-reading.
3. When preparing to read through a piece, begin by looking it over, trying to observe anything that might seem challenging and just setting up some mental expectations. The next step is to choose a tempo (usually quite slow) that you predict you can maintain during your first play-through.
4. Clap the rhythm of the piece (usually the top melody if there is one), first noting the time-signature, and try counting out loud as you clap. Go from the beginning to the end without stopping.
5. After you make sure you know what key the piece is in, start playing; keep your eyes on the score as much as possible and maintain your chosen tempo. Try not to stop; if you make a mistake just keep going. (Learning to keep going no matter what is an essential aspect of sight-reading.) Play all the way to the end and stop.
6. Evaluate your first read-through. Find the places where you might have stumbled or played incorrect notes or rhythms, and try playing these spots.
7. Play through the piece again, incorporating the insights that you gained during your first read-through.
8. Along with the rule to keep going no matter what, there should be another rule which is most important: always play as musically and expressively as you can, even during the first run-through – musicality is always paramount!
9. “Blindfolded” technical practicing helps a lot with sight-reading – scales, arpeggios, chord progressions and cadences in every key – because it enables us to increase our “feel” of the keyboard and its distances without looking down – developing the tactile sense.
10. Patience is very important – evaluating your progress over the course of weeks and months – even years! – rather than within a single day. We adults, young and old, often wish that everything could get better all at once! We should remind ourselves that acquiring anything worthwhile involves patient, persistent effort over a period of time.

GOOD LUCK! – the rewards you will reap as a fluent sight-reader will be great!!