

Master of Music: Collaborative Piano

Required Courses – All courses MUSC		Semester
Academic Courses (11 hours):		Credit Hrs
6010	Music Bibliography	2
Music History& Literature – choose one or two from the following:		3-6
6610	Music Literature: Renaissance	
6620	Music Literature: Baroque	
6630	Music Literature: Classical	
6640	Music Literature: Romantic	
6650	Music Literature: 1900-Present	
6660	Music Literature: American Music	
6670	Music Literature: Symphonic (Requires instructor permission, open to matriculated students only.)	
6680	Music Literature: Opera Literature (Requires instructor permission, open to matriculated students only.) or Research Seminars with permission of instructor (Music 6800, 6801, 6802, 6803, 6804).	
Music Theory – choose one or two from the following:		3-6
6550	Advanced Formal Procedures of 18 th /19 th Centuries I	
6551	Advanced Formal Procedures of 18 th /19 th Centuries II	
6520	20 th /21 st Century Analysis I	
6521	20 th /21 st Century Analysis II	
6580	Special Topics in Music Theory	
7510	Theory Pedagogy	
Major Emphasis (23 hours):		
6190	Advanced Private Lessons (Additional Private Lessons available as advised by the Private Applied Instructor)	9
6366	Advanced Teaching Seminar I	2
6367	Advanced Teaching Seminar II	2
6380	Advanced Piano Literature I	2
6381	Advanced Piano Literature II	2
6920	Master's Performance I (solo)	1
6930	Master's Performance II (vocal)	1
6940	Master's Performance III (instrumental)	1

Electives – suggested electives include foreign language study; additional music literature courses; additional music theory courses; Chamber Music; Career Development; Accompanying Practicum; private lessons in organ/harpsichord; Intermediate Pedagogy; Survey of Vocal Literature

3

Total Semester Credit Hours

34

Acceptance into Collaborative Piano

Requirements for acceptance into the program:

1. A Bachelor's degree in Music from an accredited university or the equivalent is required.
2. Submission of advanced repertoire (both solo and concerto) that have been performed.
3. An Interview with the piano faculty or a member thereof.
4. Prerequisite foreign language proficiency.
5. Ability to translate a song in a foreign language.
6. Knowledge of diction and pronunciation in French, German, and Italian.
7. Completion of graduate placement examinations in Music Theory and Music History prior to the first semester.
8. A 20-minute audition – solo, and required instrumental or vocal repertoire.

The following are offered as audition guidelines:

Bach: Preludes and Fugues, dance suites, Italian Concerto

Beethoven, Mozart, Haydn: First or last movements from sonatas

Chopin: Impromptu, Polonaise, Scherzo or Ballade

Schubert: Impromptus, sonata movements

Debussy: Etudes or Preludes

Twentieth Century: Discretion of the candidate

Acceptance to the Master of Music in Collaborative Piano shall be based upon satisfactory demonstration of the above list prior to the first term of matriculation.

Instrumental Audition Requirements

It is suggested that a candidate for the M.M. and D.M.A. degree in Collaborative Piano (Instrumental Emphasis) prepare the following for audition, of which the committee may elect to hear part or all.

1. A solo piece of the pianist's choice(8-10 minutes)
2. Tchaikovsky Violin Concerto, (exposition) first movement
3. Beethoven Violin Sonata No. 8 in G Major, Op. 30 No. 3, first movement or Beethoven Cello Sonata in A Major, Op. 69 first movement
4. Brahms Clarinet/Viola Sonata in F minor, Op. 120 No. 1 or E-Flat Major, Op. 120 No. 2, 1st movement (exposition)
5. Prokofiev Sonata for Flute/ Violin and Piano in D Major, Op. 94, 1st movement
6. Sight-reading

Vocal Audition Requirements

It is suggested that a candidate for the M.M. and D.M.A. degrees in Collaborative Piano (Vocal Emphasis) prepare the following for audition, of which the committee may elect to hear part or all:

1. A solo piece of the pianist's choice (8-10 minutes)
2. Meine Liebe ist grun, Op. 63, No. 5 by Johannes Brahms (prepare both keys of C major and F sharp major)
3. La Flute de Pan from Trois chansons de Bilitis by Claude Debussy (prepare key of B major)
4. "Nun eilt herbei" from *The Merry Wives of Windsor* by Otto Nicolai
5. Candidate should also be prepared to sight-read

Prerequisite Language Requirement

"Standard proficiency" in French, German, or Italian must be demonstrated. "Standard proficiency" assumes a reading comprehension level expected of a student who has completed one year of college foreign language instruction or the equivalent. Students may verify standard proficiency in the following ways:

1. Complete a second semester language course, or the equivalent at another institution, with at least a B grade (3.0), or pass a fourth semester language course, or the equivalent, with at least a C grade (2.0); or
2. Pass the Graduate School Foreign Language Test with a score indicating standard proficiency.

Consult the Graduate School website for further information.

Placement Examinations

All students who received baccalaureate degrees from institutions other than the University of Utah and all University of Utah graduates returning for graduate study after an absence of one academic year or more must take Graduate Placement Exams in (1) Theory and (2) Music History and Literature. Placement Exams cannot be taken until the student has been accepted by the University. Preparation material is available upon request from the Graduate Studies Secretary and is automatically sent to accepted students. Placement Examinations must be taken prior to registering for courses. Examinations are given during the last week of classes prior to the start of any term except for Fall Semester. Placement Examinations for Fall Semester will normally be given one week prior to the start of the term.

An individual entering as a non-matriculated student must take the placement exams in history and/or theory before taking courses in these areas.

The results of the Graduate Placement Exams are to help determine placement in graduate courses and to identify areas where remedial work may be necessary. Students are encouraged to study diligently for these examinations. Poor performance could result in the student being required to take a considerable number of remedial courses.

Music History Diagnostic Examination. The Music History Diagnostic Examination covers the breadth of Western art music from the Medieval period through the Twentieth Century. The student will be asked to discuss the styles and contributions of important composers, define important terms, identify representative musical scores, and write essays on topics of historical importance.

Music Theory Diagnostic Examination. The Music Theory Diagnostic Examination consists of a number of items, which determines the student's competence in harmony, voice leading, counterpoint and form. Composition students are tested on orchestration and instrumentation.

Recitals and Previews of Recitals

- A. The solo recitals will be 60-70 minutes in length demonstrating a high level of proficiency.
- B. Students in Collaborative Piano must be simultaneously enrolled for recital credit and performance study credit (private lessons) during the terms in which recitals are scheduled. Audition repertoire cannot be performed again at recitals.
- C. Before beginning the preparation of a graduate recital, each recital repertoire must be approved by the student's Supervisory Committee prior to registering for Master's Performance Recital I or Master's Performance Recital II or III. Students must fill out the Recital Registration Form, Scheduling Form and the Program Approval Form, and register for each recital prior to the term of the scheduled recital. In addition, all incomplete grades must be made up prior to the preview for the third recital.
- D. At least two weeks prior to the recital, the complete recital program must be performed before the student's Supervisory Committee. The recital must be completely prepared at this performance. The Supervisory Committee, whose decision shall be by majority vote, will have the following options:
 - 1. To approve the recital.
 - 2. To postpone the recital, in which case the entire recital must again be previewed at least two weeks prior to its new performance date. A recital may be postponed by the Supervisory Committee only twice. At the third preview, the recital must either be passed or canceled.
 - 3. Cancellation of the recital terminates the student's candidacy for the degree.
- E. The recital itself, but not the preview, will be evaluated by the Supervisory Committee. The Supervisory Committee's evaluations will be averaged and the recital passed or failed on that basis. Should the recital be failed, the Supervisory Committee shall have the right to require that any or all of the recital be performed again, either in public or private, before the Committee.

A printed program and tape recording of the recital must be initiated by the student through, the Graduate Studies Secretary. The oral examination and the final recital should be scheduled to assure that the oral examination is held within one week of the final recital. No orals or recitals are to be held between the last day of finals week and the first day of the next regular term.

A copy of written documents, which result as part of a student's culminating project, must be bound and submitted to the Graduate Secretary in the School of Music.

Appointment of Supervisory Committee

Selection and appointment of the members of the supervisory committee should be made by the middle of the first term of study. It is the responsibility of the student to approach prospective committee members and request that they serve on the committee. Committees will be approved or denied at the last Graduate Committee Meeting of the first term of study. Consult the Procedural Guidelines, the Director of Graduate Studies or the Graduate Secretary for details.