

Master of Music: Piano Performance

Required Courses (All courses MUSC)		Semester Credit Hrs
6010	Music Bibliography	2
Music History & Literature – choose one from the following:		3
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 permission of the History Area and the Supervisory Committee chair)	
6680	Music Literature: Opera Literature (requires permission of the History Area and the Supervisory Committee chair) or Research Seminars with permission of instructor. Music 6800, 6801, 6802, 6803, 6804.	6670
Music Theory – choose two from the following:		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	
7510	Theory Pedagogy	
6190	Advanced Private Lessons (Additional Private Lessons available as advised by the Private Applied Instructor)	6
6366, 6367	Advanced Teaching Seminar	4 (2+2)
6380, 6381	Advanced Piano Literature I, II	4 (2+2)
6920	Master's Performance I	1
6930	Master's Performance II	1
	Electives- suggested electives include foreign language study, additional music literature or music theory courses, Chamber Music, Career Development, private lessons in organ/harpsichord, Intermediate Pedagogy	6
Total Semester Credit Hours		33

Acceptance into Piano Performance: Requirements for acceptance into the program

1. A Bachelor's degree in Music from an accredited university or the equivalent is required.
2. A 20-minute audition. The candidate will offer a 30-40 minute program of music. The piano faculty

may choose to hear all or any portion of the repertoire. The audition should include music from at least three representative periods. Acceptance to the Master of Music in Piano Performance shall be based upon satisfactory demonstration of the repertoire prior to the first term of matriculation.

The following are offered as guidelines:

Baroque--Bach: Preludes and Fugues, Partitas, English Suites, Italian Concerto or other substantial work.

Classical--Beethoven, Mozart, Haydn: First or last movements from sonatas.

Romantic--Chopin: Impromptu, Polonaise, Scherzo or Ballade; Schubert: Impromptus, sonata movements

Impressionist--Debussy: Etudes or Preludes; Ravel: Sonatine, Gaspard de la Nuit, Tombeau de Couperin, Mirrors (all or selected).

20th/21st Century: Discretion of the candidate

3. Submission of advanced repertoire (both solo and concerto) which has been performed.
4. An interview with the piano faculty or a member thereof.
5. Completion of Placement Examinations in Music Theory and Music History prior to the first week in residence.

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.

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.

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 Piano Performance must be simultaneously enrolled for recital credit and performance study (private lessons) credit 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. 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 second 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 Recital Scheduler. 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. The oral exam is scheduled through the Graduate Secretary. 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 Department of Music.