

DIVISION OF KEYBOARD STUDIES
HANDBOOK FOR PIANO AREA – JAZZ PIANO CONCENTRATION

*Updated for **Spring 2023***

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University of North Texas
College of Music
Handbook for Keyboard Division – Piano Concentration

This handbook is intended to represent current policies and practices in the UNT Keyboard Division/Piano Area. It is provided as an aid to students and faculty. In the event of conflict with existing or future college or university policies, such policies will take precedence.

SECTION I. KEYBOARD DIVISION POLICIES

Ethical Guidelines

This statement is intended to address faculty and student responsibilities with reference to working relationships in major or concentration applied lessons, composition major study, and graduate thesis direction.

1. The College of Music recognizes the individual rights of all students to act independently in the pursuit of knowledge and to seek varying points of view.
2. Students have the right to change teachers for the types of study listed above, but should follow the recommended procedure, i.e., the present teacher should be notified in a timely fashion, no later than the final day of the semester before the change is to occur. A student may notify his/her teacher solely in writing, if desired. Faculty are requested to wait until this notification has taken place before promising acceptance. It is understood that students shall suffer no negative repercussions as a result of changing teachers.
3. Faculty members are expected to respect extant major-professor relationships and thus are not permitted to solicit a student directly or through any other person for the purpose of influencing a change of major professor.
4. The relationship between teacher and student should be established, maintained, and terminated in a professional manner. Faculty members should respect the personal integrity and privacy of students at all times, while recognizing their responsibility to promote principles of ethical and professional conduct throughout the College of Music community.

Departmental Recital Attendance

Jazz majors with a piano concentration are expected to attend the jazz piano departmentals but are not required to attend classical piano departmentals. At the beginning of each long semester, each teacher is responsible for conveying this requirement to each of his or her students.

SECTION II: PIANO AREA GENERAL INFORMATION

There are three classifications for piano study at UNT: Performance (MUAM), Concentration (MUAC) and Secondary (MUAS). Performance students must enroll in piano for at least 3 credit hours per semester. Concentration students enroll for 2 credit hours and Secondary students enroll for 1 hour of credit per semester. Students enrolling in 2 or more credits receive one hour of private instruction per week. Students enrolling in 1 credit receive one half hour of private instruction per week.

Qualification

Before enrolling in MUAM or MUAC, a qualifying audition must first be passed. Qualifying auditions for **performance majors (MUAM)** are held during auditions days in January and February. Currently enrolled students may also qualify during regular semester juries, with instructor approval.

Qualifying auditions for **concentration level (MUAC)** are held only during audition days in January and February. Currently enrolled students may also qualify during regular semester juries with instructor approval.

Attendance requirements and policies

Perfect attendance is expected from all private lesson students. Any more than three unexcused absences will result in an automatic drop by the instructor. Absences on the part of the student need not be made up by the instructor. Unavoidable absences may be made up at the discretion of the instructor. As a rule, the instructor will only make up a lesson that he or she must miss. If a student has a conflict with the scheduled lesson time, it is the student's responsibility to switch times with another student, or find a mutually convenient alternate time.

SECTION III: PIANO CONCENTRATION (MUAC) – Jazz Majors

Entrance Auditions:

The classical audition is *diagnostic* in nature. It serves to guide and inform the student's major professor and applied teacher in making repertoire recommendations for juries and applied lessons.

Therefore, the choice of repertoire should reflect music the student feels best represents *current* ability. Please prepare:

- All major and minor scales (natural minor only), hands together at the interval of an octave, at **quarter note = 72 bpm**, in 16th notes (MEMORIZED)
- A Two-Part Invention, Three-Part Invention, or Prelude and Fugue of J.S. Bach performed at a comfortable tempo. In the case of a Prelude and Fugue, the Fugue is mandatory. Memorization is not required.

For those with limited experience practicing Bach, we recommend using the Alfred Masterworks Editions of the above pieces, which will provide fingerings and performance guidelines.

- A technical study by Czerny, Cramer, Duvernoy, or the equivalent, **OR** a concert etude of either Burgmüller, Moszkowski, or Chopin. Memorization is not required.

For those with limited classical training, below are some recommended technical studies available for free download:

[Duvernoy op. 17](#)

[Czerny op. 299](#)

[Cramer 60 Selected Studies](#)

Jury Requirements:

- All major and minor scales (natural, harmonic, and melodic) and arpeggios in all keys, up and down three octaves, at the unison, 3rd, 6th, 10th and in contrary motion. Tempo of **at least quarter note = 80 bpm**, played in 16th notes. **It is recommended that the first two juries include scales in this order:**
 1. **First Jury: octave and contrary scales**
 2. **Second Jury: scales at 3rd/6th intervals, scales at 10th/3rd intervals, OR scales at 6th/10th intervals.**
- 10 minutes of solo classical repertoire to be chosen in consultation with the major professor and applied teacher.

Not to be played on the jury, but mandatory to have studied two different (short) technical exercises per semester, focused on contrasting technical skills. Examples may include Czerny, Moscheles, Moszkowski, Dohnanyi, Brahms, Liszt, etc.

Students will study classical piano (MUAC 1501 for 2 credits/semester) for either one or two academic years, depending on jury results.

Jury Grading

Juries will be adjudicated by the major professor in the Jazz Division, a professor from the Keyboard Studies Division, and the student's applied teacher.

Only full-time, tenured or tenure-track faculty shall grade juries. Lecturers and adjunct faculty may participate in grading their own students. Juries are graded on a 12-point scale, with 12 being the highest possible grade (A+). **All faculty decisions concerning jury grades are final.**

Disqualifying

Piano Concentration (MUAC) students receiving a grade of D or F at the jury are disqualified and must enroll in MUAS for 2 credit hours until they re-qualify.

Upper Divisional Examination (UDE)

Concentration students must play an Upper Divisional Examination (UDE) typically at the end of the sophomore year. The UDE is graded as a regular jury, with B considered as a passing grade. The UDE may be taken a maximum of two times. Emphasis should be on building a solid technical foundation. Upon passing the UDE, jazz piano majors will have completed classical piano study and will continue exclusively with jazz piano lessons.

Advanced students and/or students with substantial classical training prior to attending UNT can opt to take the UDE at the end of the first year. An early UDE must be pre-approved by the major professor in the Division of Jazz Studies, the chair of the Keyboard Division, and the applied teacher. If the student passes the UDE at the end of the first year, their classical piano concentration requirements are considered complete and they may register for 2-credit hour jazz piano lessons beginning in the second year.

Keyboard Proficiency for Piano Concentrations (Undergraduate)

All Piano Concentration students must also pass a Keyboard Proficiency Exam, including open score reading and transposition, by the time they take their Concentration Proficiency Jury. The exam is administered during the long semesters in the Accompanying Lab (MULB 1811). Students not taking MULB 1811 must arrange to take the exam independently with Dr. Harlos. The materials and requirements for the exam are as follows:

- Open score – play one page of 4-part choral music from the score at sight. Examples may be found in the anthology *Five Centuries of Choral Music* or similar repertoire.
- Transposition – transpose a 4-part hymn from any standard hymnal up or down at the interval of a second or third, to be determined at the time of the examination.
- Sight-reading – read one page of piano music at sight. If the student has taken MULB 1811, they should pass the sight-reading exam with a grade of B- or better.