



PIANO COURSE OUTLINE (REVISED FALL 2022)

KEYBOARD UNIT POLICIES

PIANO MAJORS ON THE BM, BA, AND BS CURRICULA

Students accepted into the piano major at Murray State University experience a curriculum that seeks to build comprehensive musical and pianistic skills through a technical regimen, repertoire encompassing pieces from the four major style periods, and collaborative playing that is tailored to each student's current level of ability. In order to ensure steady progress, students have several opportunities to perform throughout the semester, in formal/informal recitals, Studio Classes, and Technique Tests. In addition, the Keyboard Unit employs a system of testing at the end of each semester of study.

1. At the conclusion of the first semester of the freshman and sophomore years, students perform a semester jury. Repertoire is determined in consultation with the student's applied piano instructor and depends on the student's degree program. All solo repertoire must be performed from memory.
2. At the conclusion of the second semester of the freshman and sophomore years, the established Freshman or Sophomore Proficiency Jury will be followed. See information regarding specific degree programs; solo repertoire must be performed from memory.
3. Subsequent semesters after the Sophomore Proficiency will include repertoire items from the Junior and Senior performance requirements. Repertoire must be performed from memory, except in any case of collaborative work (piano duo/duet, or accompanying). If a student performs and passes an official recital hearing, a Semester Jury need not be performed in the same semester.
4. If the student fails any of these hearings/proficiencies, a semester grade of no higher than "D" will be awarded, and the student must enroll in an additional semester of study at that level.

JURY HEARINGS

All students enrolled in applied piano must perform a jury hearing each semester. A jury hearing includes the advisory/semester jury, the proficiency jury, the degree recital hearing, the non-degree recital hearing, or the concerto hearing. In addition to a letter grade, students receive one of three indications, based on faculty assessment: "Pass," "Pass with Reservations," or "Fail."

PROFICIENCY JURIES

1. The **freshman proficiency jury** must be taken after two semesters study. If it is failed, it must be retaken at the end of the next (third) semester. If it is failed the second time, the student is excluded from the major in that instrument.
2. The **sophomore proficiency jury** must be taken two full semesters after the passing of the freshman proficiency. If it is failed, it must be retaken at the end of the next semester. If it is failed a second time, the student is excluded from the major in that instrument.
3. Permission for proficiency hearings at irregular times will not be granted except in cases of serious medical or personal difficulty, and then only upon the authority of the Chair of the Music Department and/or the Coordinator of the Keyboard Unit. The student receives a grade of “Incomplete” until the proficiency is passed. In the event a postponement is permitted, the proficiency must be played within the first three weeks of the following semester. In the case of spring semester postponement, the proficiency must be played within the first three weeks of the summer provided that the keyboard faculty is available.
4. The proficiency is never passed in part. The Faculty Jury determines pass or fail on the basis of the entire performance.
5. All full-time keyboard faculty members will hear all juries and proficiencies.
6. Proficiency exams for **transfer students** will be handled as follows:
 - A transfer student wishing to enter a keyboard program at Murray State University as a major must play an audition in the semester prior to full-time enrollment. Conditional placement in the program will be made by the keyboard faculty based on this audition.
 - Individual faculty members, in consultation with the student, the Keyboard Unit Coordinator, and/or the Chair of the Music Department will determine the student’s level of placement in applied lessons at the beginning of his/her first semester. Adjustments to the student’s level (i.e., credit given for additional semesters of study) are made in consultation with the Keyboard Unit faculty and depend on the quality and quantity of repertoire studied, as well as success of the semester jury/juries.
 - A Proficiency Jury may be taken any time after the first semester of applied study.
7. Under no circumstances may any student fulfill any performance requirement for graduation without having passed a sophomore proficiency.

REPERTOIRE RESTRICTIONS

1. No repertoire performed on the freshman proficiency (BM, BA, BS) may be performed on the sophomore proficiency. Different movements of a piece may be construed to be different repertoire in most circumstances; however, it is expected that sonatas/sonatinas begun during one semester be completed during the subsequent semester.
2. There will be no overlap of repertoire between any subsequent proficiency jury or recital requirement except in the case of multi-movement works (suites) when one movement may have been used for an earlier requirement and the entire work is later performed.

PERFORMANCE HEARINGS

1. All degree and non-degree recitals/concertos will be heard in their entirety by the keyboard faculty no less than two calendar weeks before the scheduled recital date. The hearing will be passed or failed by vote of the faculty. If the hearing is passed, the recital may be presented as scheduled. If it is failed, the recital must be rescheduled, and a new hearing scheduled as stated above. In some cases, faculty may ask to rehear a portion of the program one week before the original scheduled recital date.
2. No faculty hearing is required for the junior BM Education public performance requirement unless the student schedules an official half or full Junior Recital performance.
3. All keyboard assists will be heard by the student's applied teacher during the regular hearing for the primary recitalist.
4. It is the responsibility of the student, in consultation with his/her teacher, to see that the performance hearing is scheduled and to notify the keyboard faculty at least 2–3 weeks before the hearing.
5. Students must be enrolled in applied lessons during the semester of both the hearing and the recital. There are no exceptions to this policy.

APPEALS

Anyone wishing to appeal any of the policies above must first do so with the Keyboard Unit Coordinator, and secondly with the Chair of the Music Department, who will consult with keyboard faculty.

ACCOMPANYING/COLLABORATIVE PIANO

Students are always encouraged to work in an ensemble or collaborative role with the approval of their applied teacher. Approval is conditional upon completion of MUS 136 (Introduction to Accompanying) and MUS 336 (Piano as an Ensemble Instrument). ***All piano majors are required to complete MUS 136/336 at during their course of study at Murray State; typically, this is done during the freshman or sophomore years, depending on the student's sight reading abilities.*** Enrollment in MUS 136/336 fulfills the student's major ensemble requirement for the semester.

Piano students are not allowed to work as freelance collaborative pianists until MUS 136/336 are successfully completed. In addition, students' applied teachers reserve the right to monitor and restrict collaborative activities of their students at any time if collaboration inhibits progress on their solo and technical repertoire.

Students are also encouraged to collaborate with each other in other ensembles, such as piano duet/duo, trios, etc. For more information, students should consult their teacher about registering for MUS 150/350 (Keyboard Ensemble).

MAJOR ENSEMBLE REQUIREMENTS

1. Piano majors are required to perform in a major ensemble during each semester in which they are enrolled in applied study. (MUS 136/336 may substitute for a major ensemble if needed.)
2. While certain flexibility is assumed when piano majors choose their ensembles, ***the Keyboard Unit Coordinator reserves the right to assign piano students to a specific ensemble when the need arises, and students are expected to adjust their class schedules to meet this need.***
3. Generally, students in the BM Music Education degree program follow the ensemble requirements of their chosen field; thus, Vocal Music Ed students typically enroll in a choral ensemble, while Instrumental Music Ed majors typically enroll in an instrumental ensemble.

PIANO STUDIO CLASSES

All students enrolled in Applied Piano lessons are required to attend weekly studio classes. It is the student's responsibility to know when studio classes meet, and to adjust his/her schedule accordingly.

FUNCTIONAL KEYBOARD CLASSES

Functional Keyboard classes are required of all music majors. Most freshman piano majors, because of their prior experience, do not need to enroll in MUS 172 and 175 and may take the Challenge Test for these courses at any point. Enrollment in MUS 272 and 275 (Functional Keyboard III and IV) should be done in consultation with each student's applied professor, the Keyboard Unit Coordinator, and/or his/her advisor. If taken, they should be taken concurrently with MUS 270/271 and 273/274. It is always the student's responsibility to know the requirements of his/her degree program and to register to take the appropriate Challenge Tests if desired. ***All piano majors, regardless of their degree program, must be proficient at the MUS 275 (Keyboard IV) level prior to graduation.***

MUS 496: PIANO PEDAGOGY

Since most piano students who graduate with their music degree will teach piano privately at some point in their lives, all piano majors are required to enroll in MUS 496 (Piano Pedagogy) for 2 credits, ideally during the Junior or Senior years. The course is not offered each semester, so it is the student's responsibility to check with the Keyboard Unit Coordinator about when the course will be offered.

UNDERGRADUATE LEVELS OF PIANO STUDY: REPERTOIRE SYLLABUS

| <u>Level</u> | <u>Representative Repertoire*</u> |
|--------------|---|
| I | Beginner repertoire comparable to that which is assigned in Functional Keyboard I and II. |
| II | Late beginner/Intermediate repertoire comparable to that which is assigned in Functional Keyboard III and IV. |
| III | Bach, Little Prelude in C minor; Easier Dance Suite Movements Clementi, Sonatina in C Major, Op. 36, No. 1 Kuhlau, Sonatina in C Major, Op. 55, No. 1 Scarlatti, Easier Sonatas |
| IV | Bach, Easier 2-Part Inventions Clementi, Sonatina in D Major, Op. 36, No. 6 Mozart, Fantasy in D Minor, K. 397 Beethoven, Op. 49 Sonatas Chopin, Waltz in B minor, Op. 69, No. 2 Grieg, Selected <i>Lyric Pieces</i> , Op. 12 Debussy, <i>Reverie</i> |
| V | Bach, Moderate to Difficult 2-Part Inventions Haydn, Sonata in F, Hob. XVI/23; Sonata in G, Hob. XVI/27 Mozart, D Major Rondo, K. 485 Beethoven, Op. 2/1; Op. 14 Sonatas; Op. 79 Chopin, Waltz in C# minor, Op. 64, No. 2; Nocturne in C# minor, Op. Posth. Grieg, <i>The Brook</i> , Op. 62, No. 4 Debussy, <i>Arabesques</i> ; Easier <i>Préludes</i> Muczynski, Preludes, Op. 6 Prokofiev, Easier <i>Visions Fugitives</i> |
| VI | Bach, Sinfonias Haydn, Sonata in D, Hob. XVI/37; Sonata in Em, XVI/34 Beethoven, Op. 10, No. 1 & 2 Mozart, Sonata in G, K. 283; Sonata in Bb, K. 570 Mendelssohn, Selected <i>Songs without Words</i> Grieg, <i>Notturmo</i> , Op. 54, No. 4; Debussy, Moderately Difficult <i>Préludes</i> Prokofiev, More difficult <i>Visions Fugitives</i> |
| VII | Bach French Suites; Italian Concerto; Easier Preludes & Fugues Haydn, Sonata in Eb, Hob. XVI/49 Mozart, Sonata in D, K. 311; Sonata in F, K. 332 Beethoven, Sonata in Eb, Op. 27, No. 1; Sonata in D, Op. 28 Chopin, Fantasie-Impromptu, Op. 66 Mendelssohn, Etudes, Op. 104b Schumann, Papillons, Op. 2; Selections from <i>Fantasiestücke</i> , Op. 12 Debussy, <i>Pour le piano</i> |

- VIII Bach, Selections from *The Well-Tempered Clavier*; Toccatas
 Haydn, Sonata in C, Hob. XVI/50; Sonata in Eb, Hob. XVI/51
 Mozart, Sonata in C, K. 331; Sonata in D, K. 576
 Beethoven, Sonata in Ab, Op. 26; Op. 31 Sonatas
 Chopin, Etudes, Opp. 10 & 25; Scherzo No. 2, Op. 31
 Debussy, *Estampes*
 Prokofiev, *Suggestion diabolique*; Selections from *Romeo & Juliet*
- IX Bach, Difficult Selections from *The Well-Tempered Clavier*; Partitas
 Mozart, Sonata in Bb, K. 333
 Beethoven, Sonata in C, Op. 53; Sonata in Ab, Op. 110
 Chopin, Ballades; Etudes, Opp. 10 & 25
 Liszt, *Three Concert Etudes*; Tarantella from *Venezia e Napoli*; *Vallee d'Obermann*

**The repertoire described for each level above is for reference and assistance in guiding students through the undergraduate curriculum. While each level normally represents one year of study, faculty are aware that each student learns differently and progresses at a different pace. Initial placement is designated at entrance to the program.*

UNDERGRADUATE LEVELS OF PIANO STUDY: TECHNIQUE SYLLABUS

| <u>Level</u> | <u>Representative Technical Studies*</u> |
|--------------|---|
| I | Two-octave Major & Harmonic Minor Scales, Groups I–IV (comparable to Functional Keyboard I & II) |
| II | Two-octave Major & Harmonic Minor Scales, all keys (comparable to Functional Keyboard III & IV) |
| III | Scales: Four octaves, hands together, parallel motion, all forms of minor (MM=80) Hanon: Exercises #1–31 Czerny-Germer: Exercises #1–21 Five-Finger Patterns, all keys (MM=80) Heller: Selected Etudes, Op. 46, 47 |
| IV | Scales: Four octaves, hands together, parallel motion (MM=96) Arpeggios: Four octaves, hands together, parallel motion, all keys (MM=72) Hanon: #11 in all major keys; #32–60 as assigned Five-Finger Patterns, all keys (MM=100) Czerny: Op. 299, No. 1–5, or as assigned Heller: Selected Etudes, Op. 45, 46, 47 Farrenc: Selected Etudes, Op. 42 |
| V | Scales: Four octaves, hands together, parallel motion (MM=120) Arpeggios: Four octaves, hands together, parallel motion, all keys (MM=92–100) Dominant/Diminished 7 th Arpeggios: Four octaves, hands together (MM=100) |

Five-Finger Patterns, all keys (MM=120)
Mendelssohn Etudes, Op. 104b
Easier Chopin Etudes (Op. 25/2; 25/1, 10/6)

- VI Scales: Four octaves, hands together, parallel & contrary motion (MM=132–144)
Arpeggios: Four octaves, hands together, parallel & contrary motion, all keys (MM=116)
Dominant/Diminished 7th Arpeggios: Four octaves, hands together (MM=116)
Chopin, Op. 10, Nos. 3, 8, 9, 12; Op. 25, Nos. 1, 11, 12
Liszt, *Un sospiro*; *Transcendental Etude No. 8*
- VII Scales: Four octaves, hands together, parallel & contrary motion (MM=144–160)
Arpeggios: Four octaves, hands together, parallel & contrary motion (MM=120–132)
Dominant/Diminished 7th Arpeggios: Four octaves, hands together (MM=120–132)
Any Virtuoso Etude by Chopin, Liszt, Rachmaninoff, Debussy, etc.

**The technical regimen described for each level above is for reference and assistance in guiding students through the undergraduate curriculum. While each level normally represents one year of study, faculty are aware that each student learns differently and progresses at a different pace. Initial placement is designated at entrance to the program.*

CURRICULUM OUTLINES BY MAJOR

N.B.: The following outlines are for reference and assistance in guiding piano students through their respective degree programs. Students will be in constant consultation with their respective applied teacher and/or with the Keyboard Unit Coordinator for any changes or adjustments to the curriculum.

BM PERFORMANCE CURRICULUM

Freshman Year

- Repertoire: Minimum Level VI completed
 - During the academic year, students must learn and memorize enough repertoire (short etudes, such as Hanon/Czerny, are excluded) to roughly fill a 40-minute program.
 - Repertoire must include at least three of the four main stylistic periods and a complete classical sonata.
- Technique: Minimum Level IV completed
- MUS 136/336 sequence begun
- Sight Reading at the appropriate level
- 1 performance in Recital Assembly per semester beginning in the second semester of MUS 117.

Sophomore Year

- Repertoire: Minimum Level VII completed
 - During the academic year, students must learn and memorize enough repertoire (short etudes excluded) to roughly fill a 50-minute program.
 - Repertoire must include all major style periods and a complete classical sonata.
- Technique: Minimum Level V completed
- MUS 136/336 sequence completed
- Sight Reading at the appropriate level, more difficult than that expected on the Freshman level
- Recital Assembly performances (minimum 1 per semester)
- Entry into KMTA Performance competitions

Junior Year

- Repertoire: Minimum Level VIII completed
 - During the academic year, students must learn and memorize enough repertoire (concerto included) to roughly fill a 50-minute program.
- Technique: Minimum Level VI completed
- **Recital Requirement:** Half-recital of memorized repertoire. Minimum playing time 30 minutes. Literature at the discretion of the major professor, but it is expected that a variety of styles be presented. Students must sign up for MUS 398 (Junior Recital) the semester of performance.
- **Concerto Performance:** One movement (minimum) of a standard concerto, preferably the first movement if the complete concerto is not performed. In most cases, the concerto is performed with a second piano. It is strongly recommended that the concerto requirement be met before the Senior Recital. Students must sign up for MUS 499 (Concerto Performance) the semester of the

performance. This performance must be presented on an official Department of Music sanctioned event, which is open to the public and Recital Credit is given.

- Both the Junior Recital and Concerto Performance may happen only after the sophomore proficiency has been passed.
- Recital Assembly performances (minimum 1 per semester). Performances in Recital Assembly must occur before the Junior Recital is completed.
- Entry into KMTA Performance competitions

Senior Year

- Repertoire: Minimum Level IX completed
 - Technique: Minimum Level VII completed
 - ***Recital Requirement:*** Full recital of memorized repertoire. Minimum playing time of 50 minutes. Literature at the discretion of the major professor, but it is expected that a variety of styles be presented. Students must sign up for MUS 498 (Senior Recital) the semester of performance.
 - Recital Assembly performances (minimum 1 per semester). Performances in Recital Assembly must occur before the Senior Recital is completed.
 - Entry into KMTA Performance competitions
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BM EDUCATION CURRICULUM

Freshman Year

- Repertoire: Minimum Level IV completed (more advanced students may complete Level V)
 - During the academic year, students must learn and memorize enough repertoire (short etudes, such as Hanon/Czerny, are excluded) to roughly fill a 30-minute program.
 - Repertoire must include at least three of the four main stylistic periods and a complete classical sonata/sonatina.
- Technique: Minimum Level III completed
- Sight Reading at the appropriate level

Sophomore Year

- Repertoire: Minimum Level V completed (more advanced students may complete Level VI)
 - During the academic year, students must learn and memorize enough repertoire (short etudes excluded) to roughly fill a 40-minute program.
 - Repertoire must include major style periods and a complete classical sonata.
- Technique: Minimum Level IV completed
- Sight Reading at the appropriate level, more difficult than that expected on the Freshman level.
- MUS 136/336 sequence begun in most cases
- 1 performance in Recital Assembly per year beginning in the first semester of MUS 217.

Junior Year

- Repertoire: Minimum Level VI completed (more advanced students may be in Level VII)
- Technique: Minimum Level V completed

- **Public Performance Requirement:** Students are required to present a minimum of 20 minutes solo repertoire from memory during the junior year. While an official, 25-minute half recital is encouraged, this may also include as many appearances on Department-sanctioned events (Recital Assembly, Recital Assists, etc.) as necessary to bring the total time on stage to 20 minutes. *Informal Studio Class Recitals are specifically excluded.*
- MUS 136/336 sequence completed
- Recital Assembly performances (minimum 1 per year)

Senior Year

- Repertoire: Minimum Level VII completed (more advanced students may be in Level VIII)
- Technique: Minimum Level VI completed (*N.B: contrary motion scales may not necessarily be required, but the metronome markings for scales and arpeggios is required.*)
- **Recital Requirement:** Half-recital of memorized repertoire. Minimum playing time of 30 minutes. Literature at the discretion of the major professor, but it is expected that a variety of styles be presented. Students must sign up for MUS 498 (Senior Recital) the semester of performance.
- Recital Assembly performances (minimum 1 per semester). Performance in Recital Assembly must occur before the Senior Recital is completed.

BA/BS AND MUSIC THERAPY CURRICULUM

Freshman Year

- Repertoire: Minimum Level III completed
 - During the academic year, students must learn and memorize enough repertoire (short etudes excluded) to roughly fill a 20-minute program.
 - Repertoire must include at least three of the four main stylistic periods and a complete classical sonata/sonatina.
- Technique: Minimum Level III completed
- Sight Reading at the appropriate level

Sophomore Year

- Repertoire: Minimum Level IV completed
 - During the academic year, students must learn and memorize enough repertoire (short etudes excluded) to roughly fill a 25-minute program.
 - Repertoire must include all four main stylistic periods and a complete classical sonata/sonatina.
- Technique: Minimum Level IV completed
- Sight Reading at the appropriate level, more difficult than that expected on the Freshman level.
- MUS 136/336 sequence begun in most cases
- 1 performance in Recital Assembly per year beginning in the second semester of MUS 217.

Junior Year

Performance Track (piano study at 2 credits per semester)

- Repertoire: Minimum Level V completed
 - During the academic year, students must learn and memorize enough repertoire (short etudes excluded) to roughly fill a 30-minute program.
- Technique: Minimum Level V completed
- **Public Performance Requirement:** Students are required to present a minimum of 15 minutes solo repertoire from memory during the junior year. This may also include as many appearances on Department-sanctioned events (Recital Assembly, Recital Assists, etc.) as necessary to bring the total time on stage to 15 minutes. *Informal Studio Class recitals are specifically excluded.*
- Sight Reading at the appropriate level, more difficult than that expected on the Sophomore level.
- MUS 136/336 sequence completed in most cases
- Recital Assembly performances (minimum 1 per year)

Research Track (piano study at 1 credit per semester)

- Repertoire: Minimum Level IV–V
 - Students will play a minimum of three memorized pieces for the semester jury (roughly 10 minutes.)
- Technique: Minimum Level IV–V
- Sight Reading at the appropriate level, more difficult than that expected on the Sophomore level.
- Consult *Undergraduate Bulletin* for information regarding the Research Track.
- Recital Assembly performances (minimum 1 per year)

Senior Year

Performance Track (piano study at 2 credits per semester)

- Repertoire: Minimum Level V–VI
- Technique: Minimum Level V–VI
- **Recital Requirement:** Half-recital of memorized repertoire. Minimum playing time of 30 minutes. Literature at the discretion of the major professor, but it is expected that a variety of styles be presented. Students must sign up for MUS 498 (Senior Recital) the semester of performance.
- Sight Reading at the appropriate level, more difficult than that expected on the Junior level.
- Recital Assembly performances (minimum 1 per year). Performance in Recital Assembly must occur before the Senior Recital.

Research Track (piano study at 1 credit per semester)

- Repertoire: Minimum Level V
 - Students will play a minimum of three memorized pieces for the semester jury (roughly 10 minutes).
- Technique: Minimum Level V
- Sight Reading at the appropriate level, more difficult than that expected on the Junior level.
- Students must sign up for MUS 497 (Final Project) the semester of completion.
- Recital Assembly performances (minimum 1 per year)

MUSIC MINOR

Semester 1

- Repertoire: Minimum Level III

- During the semester, students are expected to learn/memorize at least three pieces of contrasting styles.
- Technique: Minimum Level II
- Sight Reading at the appropriate level

Semester 2

- Repertoire: Minimum Level III
 - During the semester, students are expected to learn/memorize at least three pieces of contrasting styles.
- Technique: Minimum Level III
- Sight Reading at the appropriate level

Semester 3

- Repertoire: Minimum Level IV
 - During the semester, students are expected to learn/memorize at least three pieces of contrasting styles.
- Technique: Minimum Level III
- Sight Reading at the appropriate level

Semester 4

- Repertoire: Minimum Level IV
 - During the semester, students are expected to learn/memorize at least three pieces of contrasting styles.
- Technique: Minimum Level IV
- Sight Reading at the appropriate level

OTHER NON-PIANO MAJOR REQUIREMENTS

BM Performance (Vocal): Piano as a Secondary Instrument

- All students must first pass Functional Keyboard IV (MUS 275) and the Piano Proficiency Exam.
- Secondary piano study is 2 semesters at 1 credit each.
- Repertoire: Minimum Level III in both semesters of study. Students must learn and memorize at least three pieces of contrasting musical styles each semester of study.
- Technique: Minimum Level II–III.

Elective Piano Study

- **Music majors in other BM degree programs** (Performance or Education) must have completed Functional Keyboard IV (MUS 275), passed the Piano Proficiency Exam, and must have permission of the Keyboard faculty.
- **Music majors in the BA or BS degree programs or music minors** must have completed the highest level of keyboard class required of the degree (MUS 175 or MUS 125, in most cases), and must have permission of the Keyboard faculty.
- **Non-music majors** interested in applied piano study may be accepted only through audition for the Keyboard faculty.

- Under no circumstances is applied piano study available to students without prior formal training in piano.
- Repertoire and Technique requirements for Elective Piano Study are the same as the BM Performance Vocal requirements, above.