

UNIVERSITY OF FLORIDA SCHOOL OF MUSIC

Keyboard Area Handbook

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I. Welcome

II. Area Meeting Schedule

III. Juries

- Semester-ending Jury
- Pre-professional Jury

IV. Attendance at Area Events

V. Grading Policies and General Expectations

VI. Etiquette

- Performance Dress
- Recital Etiquette
- Practice Rooms

VII. Recital Requirements and Considerations

- Length requirements
- Pre-recital hearing
- Scheduling
- Programs
- Recording

VIII. Recital Checklist

IX. Keyboard and Non/Keyboard Ensembles

X. International Programs

XI. Professional Music Organizations

I. WELCOME

Welcome to the University of Florida Keyboard Area. This Handbook provides some basic information necessary for your successful completion of the keyboard program. This document serves as a supplement to the School of Music Undergraduate and Graduate handbooks (available online).

II. AREA MEETING SCHEDULE

The Organ Studio Class will meet weekly, according to the schedule devised by Dr. Ellis.

Piano Studio Classes will meet according to the following schedule:

First Tuesday of the month: Dr. Sharpe's Studio meets in room 101, others meet in respective faculty studios

Second Tuesday of the month: Dr. Orr's Studio meets in room 101, others meet in respective faculty studios

Third Tuesday of the month: Dr. Kang's Studio meets in room 101, others meet in respective faculty studios

Fourth Tuesday of the month: Combined Piano Area Studio Class, room 101

III. GRADING POLICIES AND GENERAL EXPECTATIONS

A number of factors may play a role in the determination of your studio grade, including your overall progress in assigned repertoire through the course of the semester, your ability to fulfill individual goals as set by your professor, your commitment to following the specific teaching instructions of your professor, your performances in studio classes and juries, your attendance and punctuality for lessons, and your attendance and punctuality for keyboard area events. With input from area faculty, your studio professor makes the final decision in determining your semester grade.

IV. ATTENDANCE AT KEYBOARD AREA EVENTS

Attendance at keyboard area events is a fundamental responsibility of any student in the area, whether major or minor, undergraduate or graduate. Events at which your attendance is required include keyboard faculty recitals, keyboard guest artist recitals, keyboard guest artist masterclasses, and all studio classes and lessons. Your studio professor must approve your absence from any of these events in advance, or your semester grade may be lowered. Events are typically posted on

area bulletin boards, as well as the board outside the Music Office. Additionally, announcements will be forthcoming via email.

V. JURIES

Semester-ending Jury

All keyboard majors, beginning with the second semester of study, will perform in the keyboard area juries held at the conclusion of each semester. When a student has given a significant performance during the latter part of the semester (recital, masterclass, etc.), he/she may be excused from playing a jury, at the discretion of the studio professor. Jury repertoire will be chosen by the studio professor and will generally consist of one or two works (sometimes more) completed during the current semester. Piano majors must have music memorized.

Pre-Professional Jury

The pre-professional jury (PPJ) is required of students completing 2000-level studies, typically after four semesters of studio enrollment. Its purpose is to evaluate one's progress in preparation for the junior recital, to occur the following year. Successful completion of the PPJ entitles the student entry into 3000-level performance studies.

The PPJ consists of two components: performance and discussion. Upon performing various memorized selections as determined by the student's studio professor (typically three or more works), students field oral questions from a jury of keyboard faculty *and* one member of the academic faculty (pre-assigned to this duty by the School of Music). It is the responsibility of the student to invite the non-keyboard faculty member to his/her PPJ.

The studio professor can assist in preparing students for the question-answer portion of the PPJ. Typical PPJ questions may be:

- What is the form of the work?
- Is this work typical or atypical for this composer, and why?
- What can you tell us about the composer?

VI. RECITAL REQUIREMENTS AND CONSIDERATIONS

Presentation of a public recital is a requirement for all performance studies at the 3000 level and above. Following is a listing of recital requirements for degrees common to the organ area:

Bachelor of Music (B.M.)

Performance: Junior (3000 level) recital

Senior (4000 level) recital

Outside Field: Junior (3000 level) recital

Music Education: Junior (3000 level) recital

Bachelor of Arts (B.A.)

Performance: Junior (3000 level) recital

Length of Recitals

Public recitals and concerts are presented for audiences composed of members of the community as well as for music faculty members and students. In order to qualify as a degree recital, the following guidelines are to be met:

- Junior (3000) level recital: minimum of 30-45 minutes of music
- Senior (4000) level recital: minimum of 45-60 minutes of music
- Graduate (6000-7000) level recital: minimum of 50 minutes of music

Pre-Recital Hearing

A faculty panel of at least three members administers the pre-recital hearing for each degree recital presented. This panel must include two faculty members from the performance area, with the third member being chosen from outside the performance area. The pre-recital hearing will follow the protocol outlined below and must be presented no less than two weeks prior to the recital date. At this hearing, the following will occur:

- a. the student will present the panel with a typed copy of the complete program, including program notes
- b. the student will perform material from the proposed recital as requested by the examining panel
- c. following the hearing, the faculty panel will vote to approve, postpone or deny the recital

Scheduling of Degree Recitals

Recital dates/times are assigned by Dr. Pickeral, according to space availability (University Auditorium for Organists, SOM 101 for Pianists). It is the responsibility of the student performer to schedule a recital date and time that is agreeable to all persons involved, including assisting performers, studio teachers, and faculty panel members. Students can schedule a recital by filling out an application for a junior/senior recital date, which are located next to the faculty mailboxes in the music office. This application must be signed by each member of the recital committee and must indicate the date/time/place of the pre-recital hearing. Also at this time, students should request a “dress rehearsal” time (typically scheduled a day or two before the recital) within the performance space.

Scheduling of Pre-Recital Hearing

Once the recital date is approved, the student must schedule the Pre-Recital Hearing. It is the responsibility of the student performer to schedule a date and time for the Pre-Recital Hearing that is agreeable to all persons involved, including assistant performers, studio teachers, and faculty members. Page-turners must also be present at the Hearing. This jury must take place no less than two weeks prior to the recital date.

Submitting Recital Programs to the School of Music Office

Immediately upon the faculty committee’s approval of the printed program and notes (presumably the same day as the hearing), these items must be submitted to the appropriate Music office secretary for printing. As with the hearing itself, the program document must be submitted no less than two weeks prior to the recital date. The Music office will simply print whatever you submit, so all submissions must be thoroughly proofread and corrected according to the recital committee’s suggestions.

Recording

The recording of student recitals is typically assigned to student assistants by Dr. Pickeral, but you would be wise to *personally confirm* that a student recording assistant has been assigned to your event. Follow up by confirming *with the assistant* to be absolutely sure your performance will be documented by audio recording.

VII. RECITAL CHECKLIST

Scheduling Recital

- Submit form to Dr. Pickeral with at least 3 recital dates in order of preference (pre-approved by your studio professor and committee).
- After recital date is approved, notify committee members of the date and immediately schedule a pre-recital hearing.
- Be sure that committee members and the appropriate performance space is available.
- After recital date is approved, confirm with Dr. Pickeral that a recording technician has been assigned.

Three-to-four weeks before the recital

- Submit a program copy and program notes to your studio professor for review

Two weeks before the recital

- Perform a pre-recital hearing with printed program and notes in-hand for approval
- Submit edited program copy and notes to School of Music Office

Week before the recital

- Double check that the recording technician will be at program.
- Remind committee members of recital date.
- Post flyers announcing recital.
- At least once, play program in the clothing you plan to wear.

Day before the recital

- Consult with your studio professor about picking up programs from the front office
- Send reminder e-mail to committee members.
- Get a good night's sleep!

Day of the recital

- Get to the SOM/UA early and confirm that all is in place.
- Warm up fingers! Relax! You are ready to perform!

Following Recital

- Send "thank you" e-mail to committee members that attended.

VIII. ETIQUETTE

Performance Dress

Students are expected to dress professionally for any public performance. Public performances would include all guest artist masterclasses, student recitals, convocation, and in some cases, studio class.

Recital Etiquette

When attending *any* public performance, it is expected that keyboard area members will maintain the highest standard of personal conduct. Be a model to others in attendance.

- Be punctual—arriving before the event begins
- Refrain from the use of any electronic device—cell phone, laptop, etc.
- Stay put—restrict any moving around and/or exiting of the room, except between works (not between movements)
- Be quiet and respectful—restrict any talking, whispering, or other communicating, except between works (not between movements)

Piano Practice Rooms

Keyboard majors/minors at UF are privileged to practice on some of the finest instruments available, most of which were newly acquired in 2010. Your care of these instruments is essential to the lasting quality of these pianos for the years ahead. Absolutely no food or beverages are permitted in the practice rooms. Place nothing on the pianos other than your music. Leave books and bags on the floor

IX. KEYBOARD AND NON-KEYBOARD ENSEMBLES

As per School of Music policy, all music majors enrolled in an applied studio must be concurrently enrolled in an ensemble. Below is a list of ensembles available to keyboard majors. Note that options may vary by semester, and some courses are taken only by special permission of the instructor. Ask...

Keyboard Ensembles:

Accompanying (Dr. Sharpe)
Piano Ensemble--Duo/Duet (Dr. Kang, Dr. Orr)
Chamber Music-Piano (Dr. S. Thomas)
Chamber Music-Harpsichord (Dr. Ellis)
Keyboard Improvisation (Dr. Orr)
University Orchestra (Dr. Chobaz)
University Wind Symphony (Dr. Waybright)
Jazz Band (Professor Wilson)

Non-Keyboard Ensembles:

University Chorus (Dr. Kessler)
Steel Drum Band (Dr. Broadway)
Jacare Brazil (Dr. Crook)

X. INTERNATIONAL PROGRAMS

Students with a strong interest in performing are encouraged to further their studies at a major national or international summer music program. You may pursue outside events, or events at which UF faculty are already directly involved, such as *The Chinese-American International Piano Institute* (China/Florida), *ValTidone International Music Festival Summer Camp* (Italy), and the School of Music *Salzburg Study Abroad* program. Other UF-affiliated programs may be available, as well.

XI. PROFESSIONAL MUSIC ORGANIZATIONS

Many professional music organizations offer student-level memberships. Your participation in these organizations offers many advantages now and for the future, including the discovery of opportunities for performances, festivals and competitions, the building of a contact network of fellow student-artists, the discovery of pedagogical resources, etc.. Any of the following organizations can be easily found via Internet search.

Pianists may be interested in *Music Teachers National Association* (with affiliated Florida and Gainesville chapters), *The American Liszt Society*, and *National Federation of Music Clubs* (with affiliated Florida and Suwannee clubs)

Organists may be interested in (non-denominational) *American Guild of Organists*, *Hymn Society*, and *Organ Historical Society*, as well as (denominational) *National Organization of Pastoral Musicians*, *Unitarian Universalist Musicians Network*, *United Church of Christ Musician Association*, *Presbyterian Association of Musicians* and *The Fellowship of United Methodists in Music and Worship Arts*.