

OKLAHOMA STATE UNIVERSITY
DEPARTMENT OF MUSIC

**HANDBOOK
FOR
KEYBOARD
AREA
STUDIES**

(revised August 2009)

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ENTRANCE AUDITIONS

To be accepted as a keyboard major, the auditioning student must perform two substantial pieces of the classical repertoire (or, for an applicant for the Bachelor of Music in Performance, three such works, including a contrapuntal piece, a movement from a sonata of the Classical period, and a contrasting piece of the student's choice) from memory. If a regularly-scheduled Music Department audition date is inconvenient for an auditioning student, that person may arrange an alternate time with the keyboard faculty or submit a recording to meet the audition requirement.

SCHOLARSHIP AWARDS

Keyboard scholarships are awarded only to music majors whose primary instrument is piano. The criteria for awarding scholarships in the keyboard area are based on the following factors:

1. Scholarships are used to recruit the very best auditioning students. Therefore, the highest amounts are offered to the finer performers.
2. Scholarships are used for the secondary purpose of recruiting students of extraordinary potential but limited training.
3. Students may be awarded a one-year "entrance" scholarship (such as the Eisenbraun Scholarship) in addition to the four-year scholarship aid commitment we may offer.
4. Continuing students who achieve outstanding results may be rewarded with increased scholarship amounts.
5. Conversely, students whose GPA falls below 3.0, or whose performing abilities are deemed consistently unsatisfactory in end-of-semester juries, may have their scholarship amounts reduced.

JURIES

A **PIANO MAJOR** will be required to perform two contrasting pieces or movements, memorized, for jury examinations at the end of each semester. So that these students may be available to accompany other instrumental and vocal juries during Finals Week, piano major juries will be administered prior to Pre-Finals Week each semester.

PIANO SECONDARIES AND ELECTIVES will be required to perform two contrasting pieces or movements, *one* of them memorized, for jury examinations during Finals Week.

ACCOMPANYING

All keyboard majors will be expected to serve as accompanists for vocal and instrumental students in the Department of Music. Students are exempt from this requirement during the freshman year, but subsequently each student should plan to spend a minimum of 2 hours per week serving as an accompanist, for which the student can expect remuneration from the students he/she accompanies. Performing with an ensemble or accompanying an ensemble of the Department of Music (whether with or without remuneration in any form) may not be used in lieu of the 2 hours per week of accompanying expected of keyboard majors.

During the first week of each term, a list of accompanists is compiled and shared with all members of the Music Faculty, and posted on the studio doors of the keyboard faculty and the Keyboard Area bulletin board.

To ensure that accompanying responsibilities are fulfilled satisfactorily for everyone involved, both the soloist and the accompanist should meet certain expectations. Accompanists should fully prepare the score prior to the first scheduled rehearsal, and should be punctual for all rehearsals and coaching sessions. Similarly, accompanists have the right to expect that certain minimal conditions be met by the persons with whom they collaborate. The accompanist may set a date beyond which deadline he/she will not accept a given piece to be performed, and soloists should expect accompanist fees to increase if the pianist agrees to play on very short notice. The accompanist may charge a soloist for the latter's failure to appear for any scheduled meeting, rehearsal, or coaching session.

TEACHING LOADS

In the event of an overload of students for keyboard studio teaching, the following order, descending from highest priority to lowest, will determine which students will be accepted for study: keyboard majors, keyboard secondaries, keyboard minors and non-majors according to ability and previous training level (with preference given to students who have previously studied with an OSU keyboard faculty member).

PRACTICE ROOMS

Keys for the practice room area and for specific practice rooms are available from the Music Office, SCPA 132.

Piano Major Practice Rooms require a special key. Students may sign up for specific practice times in each of the practice rooms reserved for piano majors. Although a student may practice in any unoccupied room, each piano major will be guaranteed access to the piano major rooms by reserving a maximum of two hours a day (three hours for performance majors). At the conclusion of the Music Student Convocation each semester (normally on the first Tuesday of the semester at 2:00 pm in the Concert Hall), piano majors will convene in a designated place to sign up for practice times for that semester.

USE OF CONCERT HALL PIANOS

OSU's Department of Music owns two Steinway concert grand pianos for use in the Seretean Center Concert Hall. The pianos are distinguished from one another by small labels on the pedal lyre – Steinway #1 and Steinway #2.

It is the intention of the keyboard faculty that, for faculty, guest artist, and student degree recitals and for university ensemble concerts, the musicians involved be allowed to select the piano of their choice for any given performance. This choice is communicated to the piano technician and the building manager through the Technical Information Sheet that is submitted to Holli Stevens in the Music Office (SCPA 132).

Ideally, to prevent undue wear and tear on either of these instruments, we would prefer that their use be equally distributed. In this way, neither of the instruments will be neglected or over-used. Performers on all other recitals and concerts, as stated above, may choose which instrument they prefer. Since both instruments will be in excellent repair, only personal preference will guide the selection of an instrument.

INSTRUMENT MAINTENANCE

Each of our musical instruments represents a significant investment by the University. We are fortunate to have instruments that will help us present fine offerings to the public and grow in our own capabilities through daily attention to our craft. Because we all desire the best possible conditions for making music, each of us must take care of all instruments and promptly report any that need attention.

The Concert Hall Pianos are to be covered when not in use. The covers must be kept clean if the piano finishes are to be protected from scratches. Therefore, when a cover is removed, fold it and store it on a clean surface (NOT the floor!). When moving a piano, observe the following:

1. A minimum of two people should move a piano.
2. Close the lid and cover the piano before moving it.
3. Push on the shoulders of the piano at the keyboard end, NEVER on the key slip (the thin piece of wood that runs in front of the bottoms of the keys).
4. Avoid using the closed lid of the piano as leverage when pushing.

Report any necessary repairs for the Concert Hall pianos to a member of the keyboard faculty or the piano technician as soon as possible.

The Practice Pianos are best maintained when necessary repairs are communicated to the faculty. Please note a piano's room number and describe the problem as specifically as possible in writing. Such notices should be left in the piano technician's mail slot in the Music Office (SCPA 132).

HARPSICHORD STUDY AND USE

The Department owns two double-manual harpsichords, one built by Kingston and one built by Vaughn. The following policies shall govern the use of the harpsichords:

1. The harpsichords may be used only for study and for public events sponsored wholly or in part by the OSU Department of Music, Friends of Music, or OSU Allied Arts. Approval for use shall be granted by the keyboard faculty and the Department Head.
2. The person to play the harpsichord for any public event must receive the prior approval of the keyboard faculty.
3. The Kingston harpsichord will be available for lessons, for faculty recitals, for solo harpsichord performances, and for concerts of the large ensembles. Normally it will not leave the premises of the Seretean Center. The Vaughn harpsichord will be available for practice and for most public events.
4. A person may enroll for harpsichord study only with the permission of the instructor.
5. The applied teacher of a student desiring harpsichord accompaniment shall arrange the matter with the keyboard faculty.
6. All matters pertaining to moving and tuning a harpsichord, both preceding and following an event, shall be the responsibility of the faculty member overseeing the event. The harpsichord instructor or a designated representative shall be present at the time a harpsichord is moved.

INSTRUCTIONS FOR MOVING THE KINGSTON HARPSICHORD AND FOR CHANGING THE PITCH

So that everyone can have the best possible experience using the harpsichord and satisfy the needs of everyone involved, please follow these procedures carefully.

Tuning

It is the responsibility of the party who will be using the harpsichord to communicate with the Departmental tuner what the schedule of use will be if the harpsichord is to be tuned.

Pitch

The harpsichord has a transposer which will allow the use of A=415 or A=440. Follow these procedures for transposing:

1. The manuals move to the left/right for the various pitches. When the manuals are positioned to the left (i.e., the wooden boot is positioned to the right of the manuals), the pitch is at A=415. When the manuals are positioned to the right (i.e., the wooden boot is positioned on the left-hand side of the manuals), the pitch is A=440.
2. To move the keyboards:
 - a. Remove the wooden boot.
 - b. Be sure that the stops are positioned to the right ("on").
 - c. Using the thumb on the inside of the keycheek, gently but firmly move the manuals to the desired position.
 - d. Replace the wooden boot in the available slot.

Moving the harpsichord

1. BE SURE THAT THE HARPSICHORD IS PITCHED AT A=415 (see above).
2. Remove the music rack from above the tuning pins.
3. Cover the strings with the plastic sheet so that the gilding will not be rubbed, close the lid, and secure the quilted cover on the instrument.
4. The body of the instrument rests freely on the stand; there are no pegs or attachments between the two.

IMPORTANT – ALWAYS

1. **For ease of tuning, always leave the instrument at A=415.**
2. **Be sure that the double office door to Room 115 is pegged in and locked.**
3. **Always leave the harpsichord uncovered in Room 115.**

USE OF THE CONTINUO ORGAN

The Klop continuo organ, a gift of the OSU Friends of Music, may be used for study and public events sponsored wholly or in part by the OSU Department of Music, Friends of Music, or OSU Allied Arts. Approval for use shall be granted by the keyboard faculty and the Department Head. Normally the instrument will not leave the premises of the Seretean Center.

All matters pertaining to moving and tuning the organ, both preceding and following an event, shall be the responsibility of the faculty member overseeing the event.

OSU HIGH SCHOOL PIANO COMPETITION

The Competition is open to piano students who are enrolled in grades 10 through 12. Each contestant must perform from memory two solo works from contrasting style periods, omitting repeats in sonata movements. Performance length shall be a minimum of five minutes and a maximum of twelve. One copy of both scores, with measures numbered, shall be provided for the judges. Photocopies will not be accepted. Contestants may not repeat repertoire they have performed previously in the Competition.

The date of the Competition, as well as the deadline and rules for entering, will be determined annually. The specific prizes for the winners may vary from year to year.

A high school student of an OSU piano faculty member may enter the Competition to receive written critiques, but is ineligible to win a prize. The same policy applies to any student who has coached intermittently with an OSU piano faculty member.

The OSU High School Piano Competition shall be an open audition, with the public allowed to attend.

Any high school senior may use this Competition as a scholarship and entrance audition for acceptance as an OSU piano major.

EXAMINATION AND PROFICIENCY REQUIREMENTS IN KEYBOARD AT OSU

GENERAL GUIDELINES:

1. See the section with your degree heading for your specific proficiency requirements.
2. Proficiency exams are administered at regularly scheduled and advertised dates, normally twice each semester, for keyboard majors and for advanced keyboard secondaries who are enrolled in lessons rather than class piano.
3. Students who do not claim keyboard as their major instrument, and who do not enroll in secondary piano lessons, must enroll in the required Class Piano courses as outlined in their degree requirements. A student may not enroll in a piano class until AFTER the completion of one semester of theory. Before pre-enrolling for a piano class, please see the Department's Coordinator of Class Piano. The Coordinator will assess students' piano skills and place them in the appropriate class. A student with a strong background in piano may test out of one or more of the piano classes and may be placed in individual lessons.
4. Students who pass the proficiency prior to the completion of the number of hours specified in secondary piano for their degree program may substitute any music course(s) in lieu of those hours.
5. Keyboard majors must be enrolled in piano study to take the proficiency exam.
6. The proficiency may be taken in individual parts.
7. Proficiency exams are graded on a pass/fail basis. A list of items passed is posted on the Music Office bulletin board as soon as possible after each exam period.
8. **No student may graduate as a music major until the keyboard proficiency is passed.**

EXAMINATION REQUIREMENTS IN PIANO AT OSU

JURY EXAMS:

All students enrolled in individual applied lessons in piano are required to take a jury examination at the conclusion of each semester. This rule applies to students for whom piano is the major applied music subject and to students for whom piano is a secondary or elective subject.

Students enrolled in Class Piano (1011, 1021, 2011, and 3022) are not required to take a jury exam. Piano skills requirements for these courses are specified on the syllabus for each course. The syllabi may be obtained from the Class Piano Coordinator.

No jury exam is required in a semester when an OSU degree recital or half-recital has been presented. Students playing degree recitals or half-recitals must instead perform a recital hearing for the piano faculty at least two weeks prior to their scheduled recital dates.

LITERATURE FOR JURY EXAMS:

Appropriate literature for each student will be assigned by their applied instructor.

1. Less advanced students should be prepared to offer a minimum of two pieces whose level of difficulty is comparable to that found in Easy Classics to Moderns (Denes Agay, editor).
2. Keyboard majors, more advanced secondary and elective students, and those enrolled in more than one credit hour should offer more substantial material and at a more advanced level as deemed appropriate by their applied instructor.

***Works performed for an exam should not be repeated on subsequent juries, unless as part of an Upper Division Exam or recital hearing.

MEMORY:

PIANO MAJORS are required to perform at least two contrasting pieces or movements from memory for jury examinations each semester. Piano major juries take place during the week before Pre-Finals week, leaving these students free to accompany other instrumentalists and vocalists during the week of Final Examinations.

PIANO SECONDARIES OR NON-MAJORS are required to perform two contrasting pieces or movements, at least ONE of which must be memorized, for jury examinations at the end of each semester, during Finals Week.

GRADING:

Each faculty member on the jury gives a letter grade for the exam. These grades are averaged and returned to the student's instructor for the course, along with written comments that are subsequently filed in the Music Office. These grades are considered advisory to the instructor in determining the semester grade for the course.

BACHELOR OF MUSIC IN PIANO PERFORMANCE

I. REPERTOIRE AND RECITALS

A Junior recital of at least 30 minutes of music and a Senior recital of at least 50 minutes of music are required for the Bachelor of Music in Piano Performance degree. The Junior recital may be a half recital shared with another performer. At least two weeks prior to these recitals, and before the printing of programs or publicity, a recital hearing must be passed in order to proceed with the recital. Repertoire for these recitals shall be at an appropriately advanced level and represent a continuation of the repertoire presented for the Upper Division Exam (see below). The following repertoire guidelines for the recital are recommended:

1. A Prelude and Fugue by J.S. Bach, or a comparable Baroque work in contrapuntal style.
2. A complete sonata (or a longer sonata movement) by a composer from the Classical period.
3. At least one other work in a style not otherwise represented.

*NOTE: At least one of the pieces on the program must be in a twentieth- or twenty-first-century style.

The recital, with the exception of avant-garde works, must be performed from memory.

II. PROFICIENCY REQUIREMENTS

A. SIGHT READING

Sight reading of pieces and accompaniments of the approximate level of difficulty of the Clementi Sonatinas, Opus 36, and the *24 Italian Songs and Arias of the 17th and 18th Centuries* (G. Schirmer).

B. SCALES, ARPEGGIOS, AND CADENCES

***It is recommended that this portion of the proficiency be completed by the end of the student's sophomore year.**

***Scales, arpeggios, and cadences must be performed with acceptable fingering and technical control.**

All scales and arpeggios below should be played with the metronome at quarter note equals 120, hands together, in parallel motion. Each scale must be played four times ascending and descending without pause in the following note values:

- a. quarter notes for 1 octave
 - b. eighth notes for 2 octaves
 - c. triplet eighth notes for 3 octaves
 - d. sixteenth notes for 4 octaves
1. Major, harmonic minor and melodic minor scales in every key, with hands one octave apart.
 2. Major, harmonic minor and melodic minor scales with key signatures of up to 4 sharps and 4 flats with the intervals of a **third, sixth** and **tenth** between the hands.
 3. Major and minor arpeggios in every key (both root position and inversions) with hands one octave apart.
 4. Root position dominant seventh arpeggios in the keys listed above (in #2), with one octave between the hands.
 5. A 4-octave chromatic scale in sixteenth notes, one octave between the hands in parallel motion with M.M. at quarter note equals 120.
 6. Cadences in all keys (see Appendix, Example I).

C. TRANSPOSITION

Transpose a simple accompaniment to any key within the range of a major third up or down. Omit keys with more than 4 sharps or 4 flats. Bring this item prepared in advance to the exam.

D. ACCOMPANIMENT

Harmonize at sight a simple accompaniment to a given melody, both with and without given chord symbols. Examples in *Share the Music* (Macmillan/McGraw-Hill Publishing Co.) may be used as a model.

III. UPPER DIVISION EXAM

The jury exam at the end of the sophomore year will serve as the Upper Division Exam. No one in this degree program may register for piano at the 3000 level until this exam has been passed. Exceptions may be made for transfer students. Failing this exam will delay graduation by at least one semester, since unsuccessful candidates must register for piano at the sophomore level again and retake the exam at the end of the next semester.

Repertoire for the UDE must conform to the following categories and must, with the exception of avant-garde works, be performed from memory:

1. a work in a contrapuntal style
2. a complete sonata (or a longer sonata movement) by a composer from the Classical period
3. an etude of at least moderate technical difficulty

4. a piece, assigned by the applied instructor, prepared entirely on the student's own without the aid of his/her teacher
5. another work in a contrasting style

*The student must perform one work from *each* of the above categories and at least one of the pieces on the program must be in twentieth- or twenty-first-century style.

NOTE: It is recommended that item II-B (scales, arpeggios, and chords) be completed prior to or in conjunction with the UDE.

BACHELOR OF MUSIC IN MUSIC EDUCATION: KEYBOARD MAJOR

I. REPERTOIRE AND RECITAL

A Senior half-recital of approximately 20-25 minutes of music is required of the Bachelor of Music in Music Education degree. At least two weeks prior to the recital, and before the printing of programs or publicity, a recital hearing must be passed in order to proceed with the recital. The following repertoire guidelines for the recital are recommended.

1. A Prelude and Fugue by J.S. Bach, or a comparable Baroque work.
2. A longer sonata movement by a composer from the Classical period.
3. At least one other work in a style not otherwise represented.

*NOTE: At least one of the pieces on the program must be in a twentieth- or twenty-first-century style.

The recital, with the exception of avant-garde works, must be performed from memory.

II. PROFICIENCY REQUIREMENTS

A. SIGHT READING

1. Sight reading of pieces and accompaniments of the approximate level of the more difficult pieces in *Easy Classics to Moderns* (Denes Agay, editor).
2. Sight reading of THREE parts from a three or four-part open score. C clefs will not be included. Minimum difficulty level of examples would be equivalent to those found in *Vandre, 4-Part Sight Reading Fun*.

B. SCALES, ARPEGGIOS, AND CHORDS

***It is recommended that this portion of the proficiency be completed by the end of the student's sophomore year.**

***Scales, arpeggios, and chords must be performed with correct fingerings and acceptable technical control.**

1. Major, harmonic minor, and melodic minor scales in every key with the metronome at quarter note equals 92, hands together, one octave apart in parallel motion ascending and descending in the following note values:
 - a. Quarter notes for 1 octave
 - b. Eighth notes for 2 octaves
 - c. Triplet eighth notes for 3 octaves
 - d. Sixteenth notes for 4 octaves
2. Root position arpeggios in every key, played in the same manner and using the same note values as in number 1 (see Appendix, Example II).
3. Chordal exercises in all above keys, hands together, one octave apart (see Appendix, Examples I and III). **One** item to be chosen in advance by the instructor from the following options are required:
 - a. Cadences
 - b. Three-note solid and broken chords

C. TRANSPOSITION

Transpose a simple accompaniment to any key within the range of a major third up or down. Omit keys with more than 4 sharps or 4 flats. Minimum level of a Grade 1-2 elementary Music education book (i.e., *Share the Music*, Macmillan/McGraw-Hill, Publishing Co.). Bring this item PREPARED IN ADVANCE to the exam. The student's instructor will supply the music.

D. ACCOMPANIMENT

Harmonize at sight a simple accompaniment to a melody, both with and without given chord symbols. Examples in *Share the Music* (Macmillan/McGraw-Hill Publishing Co.) may be used as a model.

III. UPPER DIVISION EXAM

The jury exam at the end of the sophomore year will serve as the Upper Division Exam. No one in this degree program may register for piano at the 3000 level until this exam has been passed. Exceptions may be made for transfer students. Failing this exam may delay graduation by at least one semester, since unsuccessful candidates must register for piano at the sophomore level again and retake the Upper Division Exam at the end of the next semester.

Repertoire for the UDE must conform to the following categories and must, with the exception of avant-garde works, be performed from memory.

1. A work in contrapuntal style.
2. A sonata movement from any style period from the Classical era to the present.
3. A piece, assigned by the applied instructor, prepared entirely on the student's own, without the aid of his/her teacher.
4. Another work in contrasting style.

BACHELOR OF ARTS: KEYBOARD MAJOR

BACHELOR OF MUSIC WITH ELECTIVE STUDIES IN BUSINESS: KEYBOARD MAJOR

I. REPERTOIRE AND RECITAL

A recital is not required for the keyboard major in these degrees. If a recital is presented (upon recommendation of the instructor) the guidelines for the recital should follow roughly those for the Bachelor of Music in Music Education degree.

II. PROFICIENCY REQUIREMENTS

A. SELF-PREPARED PIECE

Perform a self-prepared piano piece (or accompaniment). The piece shall be assigned by the instructor two weeks before the exam. Continuity, technical control and acceptable musicianship are required.

B. SIGHT READING

Sight reading of pieces and accompaniments of the approximate level of the more difficult pieces in the *Easy Classics to Moderns* (Denes Agay, editor).

C. SCALES, ARPEGGIOS, AND CHORDS

***It is recommended that this portion of the proficiency be completed by the end of the student's sophomore year.**

***Scales, arpeggios, and chords must be performed with acceptable fingering and technical control.**

1. All major and minor (harmonic and melodic) scales. 4 octaves, hands together in sixteenth notes with the metronome at quarter note equals 80.
2. Chordal exercises in all above keys, hands together, one octave apart (see Appendix, Examples I, II, and III). **Two** items chosen in advance by the instructor from the following options are required.
 - a. Cadences
 - b. Two octave arpeggios
 - c. Three-note solid and broken chords

III. UPPER DIVISION EXAM

The jury exam at the end of the sophomore year will serve as the Upper Division Exam. No one in these degree programs may register for piano at the 3000 level until this exam has been passed. Exceptions may be made for transfer students. Failing this exam may delay graduation by at least one semester, since unsuccessful candidates must register for piano at the sophomore level again and retake the exam at the end of the next semester.

A minimum of ten minutes of material must be presented for the UDE. Works in at least two contrasting styles are required. Performance from memory of all works presented is required.

BACHELOR OF MUSIC IN MUSIC EDUCATION: NON-KEYBOARD MAJOR, VOCAL AND INSTRUMENTAL

PROFICIENCY REQUIREMENTS:

A. PIANO REPERTOIRE

1. Perform a solo with acceptable musicianship and technique. Minimum level of difficulty of Clementi Sonatinas, Op. 36, or more difficult pieces from *Easy Classics to Moderns* (D. Agay, editor). MEMORY OPTIONAL.
2. Perform a self-prepared solo (or accompaniment) assigned by the instructor two weeks prior to the exam. Continuity and acceptable musicianship and technical control are required.

B. SIGHT READING

1. Sight reading of piano pieces and accompaniments of the approximate difficulty of Level III of the Bastien *Sight Reading Series*.
2. (Vocal Majors only) Sight reading of piano pieces and accompaniments of approximate difficulty of Level IV of the Bastien *Sight Reading Series*. Also, sight reading of TWO parts from an open vocal score. Minimum level of examples from Vandred, *4-part Sight Reading Fun*.

C. SCALES AND CADENCES

***Scales and cadences must be performed with acceptable fingering and technical control.**

1. All major scales. Harmonic and melodic minor scales through key signatures of 4 sharps and 4 flats. TWO octaves, hands separately in quarter notes with the metronome at quarter note equals 92.
2. Cadences (see Appendix, Example I) in the following keys: C, G, D, A, E, F, B-flat, & E-flat majors AND a, e, d, g, & c minors.

D. TRANSPOSITION

1. (Instrumental majors only) Transpose a simple, single melody line at sight to any key within the range of a perfect fourth up or down. Minimum level of Ottman *Sight Singing*, Chapter 10. C clefs will not be included. Omit keys with more than 4 sharps or 4 flats.
2. (Vocal majors only) Transpose a simple accompaniment to any key within the range of a major third up or down. Minimum level of a Grade 1-2 elementary music education book. Omit keys with more than 4 sharps or 4 flats. Bring this item PREPARED IN ADVANCE to the exam.

E. ACCOMPANIMENT

Using the tonic, subdominant and dominant seventh chords, be prepared to harmonize at sight a simple accompaniment to a melody, with and without given chord symbols. Examples in *Share the Music* (Macmillan/McGraw-Hill Publishing Co.) may be used as a model. The examples will be limited to the following keys: C, G, D, A, F, B-flat & E-flat majors AND a, e, d, g, and c minors.

NON-KEYBOARD MAJOR in the following degree programs: **BACHELOR OF ARTS; BACHELOR OF MUSIC WITH ELECTIVE STUDIES IN BUSINESS; BACHELOR OF MUSIC IN PERFORMANCE**

PROFICIENCY REQUIREMENTS

A. PIANO REPERTOIRE

1. Perform a solo with acceptable musicianship and technical control. Minimum level of difficulty of Clementi Sonatinas, Op. 36, or more difficult pieces from *Easy Classics to Moderns* (Denes Agay, editor). MEMORY OPTIONAL.
2. Perform a self-prepared piano solo (or accompaniment) assigned by the instructor two weeks prior to the exam. Continuity and acceptable musicianship and technical control are required.

B. SIGHT READING

Sight reading of piano pieces and accompaniments of the approximate difficulty of Level II of the Bastien *Sight Reading Series*.

C. SCALES AND CADENCES

***Scales and cadences must be performed with acceptable fingering and technical control.**

1. All major scales. Harmonic and melodic minor scales through key signatures of 4 sharps and 4 flats. TWO octaves, hands separately in quarter notes with the metronome at quarter note equals 92.
2. Cadences (see Appendix, Example I) in the following keys: C, G, D, F, & B-flat majors AND a, e, d, & g minors.