

Colorado State University

School of Music, Theatre, and Dance

Keyboard Area Guidelines

Introduction

Colorado State University offers a variety of degree programs for interested pianists and organists: Bachelor and Master of Music in Performance; Bachelor and Master of Music Education; Bachelor of Music Therapy; Bachelor of Arts in Music; and the music minor. Each of these degree programs requires a different level of advancement for acceptance into the program and for completion of degree requirements (see Levels of Advancement at end of this booklet).

I. Audition for Degree Programs

Every keyboard student must audition for permission to register for applied lessons and for acceptance into the various degree programs. A live audition is recommended, though in some cases (e.g., foreign students), students may be accepted provisionally via Video/DVD recordings. Students are expected to perform two works of contrasting styles and to demonstrate technical proficiency and sight-reading at the level required of their degree (see Levels of Advancement below). The student will be assigned a Level of Advancement and will be advised of their readiness for a specific degree program.

II. Degree Programs and Advancement Level Standards

There are eight Levels of Advancement within the Keyboard Area at Colorado State University. Levels I and II indicate that the student is not sufficiently advanced to enter private applied lessons, but may elect to study through the group piano sequence. Level III is considered the minimum level of advancement for acceptance into applied study in the Keyboard Area.

Each degree in the keyboard area requires a different minimum proficiency level for entrance and completion of degree requirements. Levels are assigned and re-evaluated each semester during Keyboard Juries (Final Exams). The following chart outlines the Levels of Advancement required for entrance and completion of each degree: *

Music Degree	Entrance Level	Completion Level
Undergraduate BM Performance	IV	VII
Undergraduate Music Education	III	V
Undergraduate Music Therapy	III	IV
Undergraduate Bachelor of Arts	III	IV
Undergraduate Music Minor	III	IV
Graduate Music Education	V	VII
Graduate MM Performance	VII	VIII

*Refer to Advancement Level Repertoire Guidelines at the end of this document for examples of specific piano works in each Level of Advancement.

III. **Upper Division Qualifying Exam (UDQE) Requirements**

After four semesters of applied study, music majors are evaluated by the Keyboard Area faculty to determine their ability to continue studying in a specific degree program and to register for upper division credit in their applied field. The UDQE has three components:

- A. Performance** – Performance of two pieces of contrasting styles. The student should be able to demonstrate a Level of Advancement and proficiency commensurate with the requirements of their specific degree program (see Advancement Levels below). The total length of performance will be no more than 15 minutes.
- B. Technique** – Both pianists and organists should be prepared to play on the piano any requested major or minor scales (four octaves in sixteenths, at mm quarter = 100), or arpeggios (root position, four octaves in triplets, at mm quarter = 70).
- C. Analysis and History** – The student will be asked questions by the keyboard faculty regarding the repertoire performed. The student should be prepared to discuss the history of the composition, biography of the composer, and cultural context of the piece. The student may also be asked technical questions about the music, such as: form, key areas, texture, rhythmic organization, etc. This portion of the exam will be allotted approximately 10 minutes.

IV. **Recital Requirements**

A. Undergraduate Performance. Students must give two recitals prior to graduation: 1) Junior Recital (30 min) and 2) Senior Recital (60 min) The Junior Recital should be based on repertoire equivalent in difficulty to Level VI and the Senior Recital at Level VII. A recital preview committee must approve the recital two to three weeks prior to the proposed recital date.

B. Graduate Performance. Graduate students must successfully complete one graduate recital of 60 minutes at Level of Advancement VIII. Instead of one recital, some programs may call for separate performances of shorter length (including chamber music and concerto repertoire), but the totals of all performances will be within the parameters of 60 minutes of music. Repertoire chosen for the graduate recital must include literature from three stylistic periods equivalent in difficulty to Level VII-VIII (see Advancement Levels). Graduate recitals must be previewed and approved by the Keyboard Area Faculty two to three weeks prior to the recital date.

C. Undergraduate Music Education. Senior level students in Music Education with Piano Emphasis must give a half-recital in their senior year with 30 minutes of music from Level V Keyboard Literature.

Keyboard Area Guidelines

Levels of Advancement

The following levels of advancement should not be construed as absolute but rather as broad guidelines for repertoire selection. In accordance with NASM regulations, these levels should aid both student and teacher in the assessment of degree and rate of progress. Please note the levels of advancement necessary for entrance and graduation.

Music Degree	Entrance Level	Completion Level
Undergraduate Performance	IV	VII
Undergraduate Music Education	III	V
Undergraduate Music Therapy	III	IV
Undergraduate Bachelor of Arts	III	IV
Undergraduate Music Minor	III	IV
Graduate Music Education	V	VII
Graduate Performance	VII	VIII

Piano

Level I

Basic technical exercises in finger dexterity; Hanon, the Virtuoso Pianist, Bertini Studies Op. 100. Scales in two octaves, major and harmonic minor forms. Easier contrapuntal literature such as selections from J.S. Bach, Anna Magdalena Notebook. Other compositions from various periods comparable in difficulty to Bartok for Children, Volumes 1 and 2.

Level II

Basic technical exercises in finger dexterity; Burgmuller Studies, Hanon, and Czerny

Op. 599. Scales in two octaves, major and all three forms of the minor. Major, minor, and diminished arpeggios in two octaves. Bach Little Preludes, Sonatinas by Clementi, Kuhlau, Bartok Mikrokosmos Volumes 3 and 4, Kabalevsky Rondos Op. 60, Prokofiev Music for Children Op. 65, Beethoven Six Ecossaises.

Level III

Basic technical studies such as Czerny Op. 299. Scales, all forms, in three octaves. Major, minor, and diminished arpeggios in two octaves. Bach 2-part and 3-part Inventions, selected sonata movements of Haydn and Mozart, Beethoven Op. 49 or 78, Chopin Waltzes or Mazurkas, Debussy Arabesques or Suite Bergamasque, Prokofiev Visions Fugitives, Kabalevsky or Bartok Sonatinas, Schumann Kinderscenen, Haydn D-Major Concerto.

Level IV

Basic technical studies such as Brahms 51 Exercises, etudes such as those in Pischna, Czerny Op. 740. All scales and arpeggios in four octaves. Bach easier Preludes and Fugues from the Well-Tempered Clavier, Mozart, Haydn, or Beethoven sonatas Op. 10, Schubert Impromptus, easier Chopin Nocturnes and Debussy Preludes, Brahms Intermezzi, contemporary works such as Ginastera Preludes, Bartok Bagatelles, Copland Cat and Mouse Scherzo, and easier concerti of Mozart.

Level V

Basic technical studies such as Liszt exercises and easier Chopin Etudes. All Major and minor scales in octaves and tenths. Arpeggios in 4 octaves. Bach Well-Tempered Clavier and French Suites, Sonatas of Beethoven such as Op. 2-22, Chopin Berceuse and selected Nocturnes, Debussy Pour le Piano Suite and Estampes, Ravel Sonata, Schumann Papillons. Twentieth Century works such as Bartok Suite Op. 14, Barber Excursions. Concerti such as Grieg A-Minor, Mendelssohn G-minor, Gershwin Rhapsody, Beethoven No. 1 and 2.

Level VI

Basic technical studies such as Liszt octave studies, Chopin Etudes. Scales and arpeggios in 3rds, 6ths and 10ths. Arpeggios in 4 octaves. Bach Well-Tempered Clavier and English Suites, Beethoven Op. 27- Op.31, Schubert shorter Sonatas, Brahms Op. 79, 118 and 119, Chopin B-flat minor Scherzo and A-flat Ballade. Twentieth Century works such as Prokofiev Sonatas No. 3 and 9, Copland Passacaglia. Concerti such as Shostakovitch No. 2, Beethoven No. 3, Saint-Saens No. 2, and Liszt No. 1.

Level VII

Scales and arpeggios in 3rd, 6ths, and 10ths, similar and contrary motion. Arpeggios in 4 octaves. Chopin, Liszt, and Debussy Etudes. Bach Toccatas, Italian Concerto, Chromatic Fantasy and Fugue, Beethoven Sonatas Op. 53- Op. 90, Chopin Ballades and Scherzi, Liszt Funerailles, Concert Etudes, Schumann Davidsbundler Tanze, Ravel Tombeau de Couperin, Twentieth Century works such as Prokofiev Sonata No. 2, Schoenberg Op. 11, Concerti of Chopin, Ravel G-Major, Schumann A minor.

Level VIII

All technical exercises at a high level of proficiency. Selections from the more demanding literature of all periods: Chopin, Liszt, Rachmaninov Etudes, Bach Partitas, Beethoven late sonatas, Romantic works such as Brahms Sonatas or Variations on a Theme of Handel, Chopin Sonatas, Schumann Symphonic Etudes or Kreisleriana, Ravel Gaspard de la Nuit, Twentieth Century works such as the Ginastera or Barber Sonatas. Concerti of Rachmaninov, Prokofiev, Brahms, Bartok, and Beethoven No. 4 and 5, "Emperor".

Organ

Students with a solid foundation in piano (level IV above) may begin organ without prior organ study. Upon commencing organ study, the following organ levels apply:

Level III

J. S. Bach: Eight Little Preludes and Fugues; Prelude and Fugue in E minor, BWV 533; Buxtehude: short chorale preludes; Pachelbel: Toccata in E minor; Franck: l'Organiste; Brahms: "Es ist ein Ros' entsprungen," "Herzliebster Jesu"; Rheinberger Trios; Mendelssohn: Andante tranquillo from Sonata III; Rorem, "There is a Spirit That Delights to do no Evil" (A Quaker Reader)

Level IV

Four-part hymns with pedal. J.S. Bach: Prelude and Fugue in A Major, BWV 536, Prelude and Fugue in C Major, BWV 545; movements from Couperin: Messe pour les Couvents; Frescobaldi Elevation toccatas; Mendelssohn: Andante from Sonata VI; Gigout: Toccata; Reger: op. 59; Franck: Prelude, Fugue and Variation; Boëllmann: Toccata from *Suite Gothique*

Level V

Hymns at sight with improvised introduction. J. S. Bach: Prelude and Fugue in B Minor, BWV 544, Trio Sonata no. 1, mvt. 1; Buxtehude: any major work; Mozart: Andante K. 616; Rheinberger: Sonatas; Reger: Introduction and Passacaglia in D minor; Peeters: Toccata, Fugue and Hymn on Ave Maris Stella; Duruflé: Fugue on the Theme of the Carillon of Soissons; Preston: Alleluyas

Level VI

Four-part SATB score reading. J. S. Bach: Prelude and Fugue in D Major, BWV 532, Prelude and Fugue in A Minor, BWV 537, Trio Sonatas, no. 1, 3, and 4 complete; de Grigny: Hymns; Franck: Fantaisie en la, Pièce heroïque; Mulet: Tu es Petrus; Vierne: Carillon de Westminster; Hindemith: Sonata II; Ives: Variations on America; Widor: Toccata from Symphony V; Hakim: Canticum; Howells: Psalm Preludes, set 1; Messiaen: Apparition de l'Eglise éternelle

Level VII

Improvisation on hymn or chant. J. S. Bach: Passacaglia, BWV 582, Trio Sonatas no. 2, 5, 6 complete, Concertos in A minor and D minor (after Vivaldi); Franck: Chorales; Reger: Chorale

Fantasies; Elgar: Sonata; Sowerby: Fantasy for the Flute Stops; Dupré: Prelude and Fugue in B Major; Berlinski: The Burning Bush; Liszt: Prelude and Fugue on B-A-C-H; Widor: Symphonies 5 and 6 complete; Distler: Partita on Nun komm der Heiden Heiland; Paulus: Toccata; Bolcom: What a Friend we Have in Jesus; Messiaen: l'Ascension

Level VIII

Sight transposition of hymns +/- whole step, longer improvisations on given themes. J. S. Bach: Prelude and Fugue in E-flat Major, Canonic Variations, Fantasy and Fugue in G minor, BWV 542; Liszt: Fantasy and Fugue on Ad nos; Reubke: Sonata; Guillou: Toccata; Alain: Trois Danses; Messiaen: Messe de la pentecote; Vierne: Symphony VI; Sowerby: Pageant