

**UNIVERSITY OF NORTH TEXAS COLLEGE OF MUSIC**  
**COLLABORATIVE PIANO HANDBOOK**  
**2020-2021**

**Welcome!**

*Welcome to those returning this year. Welcome to those joining us this year. Welcome to those visiting this site. We are glad you are here!*

Every time we sit down to make music with another person, we have a precious opportunity to make the world a better, more loving place – one phrase, one note, one breath at a time – by our responsive listening, our generous attention, our willing availability, our genuine care and our attentive preparation.

We are privileged to have the opportunity to learn about ourselves and the world around us through our study of music. Alongside your unfolding as an artist, your safety and peace of mind, particularly now during this pandemic, are highest priorities for us. Please reach out at any time with questions or concerns.

This year is unlike any other. It allows and requires us to try doing things differently, to examine why and how we do what we do at a more granular level, and to use technology in a variety of creative ways.

Now, more than ever, we need your creativity, your curiosity, your initiative and your adaptability. Together, we will thrive through this time.

*We are honored to be part of your journey, and  
we look forward to working with you this year!*

Dr. Steven Harlos	<a href="mailto:steven.harlos@unt.edu">steven.harlos@unt.edu</a>	940.565.3728
Dr. Elvia Puccinelli	<a href="mailto:elvia.puccinelli@unt.edu">elvia.puccinelli@unt.edu</a>	626.644.7107

**IMPORTANT LINKS FOR FALL 2020**

Please note: The fall semester is planned to be fully remote from Nov. 30-Dec. 11.

**Guidelines and Policies for ALL Pianists (Fall 2020)**

<https://collaborativepiano.music.unt.edu/sites/default/files/Pianist%20Guidelines%20Fall%202020.pdf>

**College of Music Return to Campus (Fall) Information**

<https://music.unt.edu/alert-information>

**Learn Anywhere**

<https://online.unt.edu/learn?unttoday=081920>

[LearnAnywhere.unt.edu](https://LearnAnywhere.unt.edu)

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### **The Collaborative Piano Citizen**

#### **Purpose and Professionalism**

Your professional life has already begun: the relationships you cultivate now in your graduate work will be relationships that will continue through your professional life. It is expected that each person in this area of study will always behave with the utmost

respect for themselves, for others and for the music we make.

- Always behave with integrity, respect and professionalism.
- Have a supportive, positive and encouraging attitude at all times.
- Be on time and return messages promptly.
- Be true to your word.
- Be musically flexible.
- Be prepared: *it is our responsibility to always be prepared to the best of our ability, beginning with the first rehearsal.*
- Learn the difference between sight-reading and learning a piece.
- Practice your sight-reading and develop quick learning strategies.
- Cultivate curiosity and research skills.
- Explore a wide variety of repertoire and styles, essential for professional success.
- Develop language skills, the key to success in the vocal repertoire.
- Take initiative in creating projects that are of interest for you.
- Play for each other.
- Figure out what you need to learn and take measures to fill in those gaps.
- Have your professional materials (cv, dvd and audio recordings, repertoire lists, head shot, bio) always current and complete.
- Seek out job postings, and allow what you see to influence how you prepare in your studies.
- Apply for jobs that are appropriate for you as you finish your degree.
- Carefully curate your online presence to reflect the professional you are and that you intend to develop into.

### **Active Participation**

Collaborative piano majors and minors are expected to maintain an active presence in the life of the College of Music. Pianists will be invited to participate in opera productions, large ensembles, conducting classes, voice auditions and other activities as appropriate for each pianist's progress and professional preparation.

Students will participate in masterclasses as often as possible; Dr. Harlos and Dr. Puccinelli will determine participants for collaborative piano guest masterclasses.

### **Self-Awareness and Self-Care**

A collaborative pianist's schedule is always busy. For this reason, it is important to cultivate good time management skills, to maintain physical health, and to learn when to say yes and when to say no. Please contact Dr. Harlos or Dr. Puccinelli for guidance before any questions or concerns turn into problems.

There is a no-charge on-campus clinic that is exclusively for student musicians. The clinic will operate from 8:00am to 5:00pm on Mondays and Thursdays throughout the Fall and Spring semesters. You can make appointments by calling (940) 565-

2333. The clinic is located on 2nd floor of Chestnut Hall.

Also, UNT's Center for Counseling and Testing has an available counselor whose position includes 16 hours per week of dedicated service to students in the College of Music and the College of Visual Arts and Design. Please visit the Center's website for further information: <http://studentaffairs.unt.edu/counseling-and-testing-services>. For more information on mental health issues, please visit: <https://speakout.unt.edu>.

The counselor for music students is Myriam Reynolds, Chestnut Hall, Suite 311 (940) 565-2741, or [Myriam.reynolds@unt.edu](mailto:Myriam.reynolds@unt.edu).

Please take advantage of these opportunities to take care of yourself!

### **Campus Safety**

UNT is committed to [campus safety](#), and students are encouraged to stay aware of their surroundings, especially in and around the practice rooms or returning from late night concerts. Be informed about the resources available on campus, such as the [eRide services](#) and [emergency phone locations](#), and what to do in case of a campus or weather [emergency](#). The UNT [Dean of Students Office](#) has additional safety and reporting resources.

[Click here for more information](#)

### **Admissions and Audition**

In addition to the admission requirements to the Toulouse Graduate School, all applicants in collaborative piano must qualify by audition for acceptance into graduate performance programs in the College of Music.

Successful MM applicants will:

- Hold a bachelor's degree in piano performance, collaborative piano, or the equivalent;
- Possess the appropriate ensemble instincts, technical skills and performance experience to suggest the possibility of successfully completing the degree requirements.

Successful DMA applicants will:

- Hold a master's degree in collaborative piano, chamber music, piano performance, or the equivalent;
- Possess sufficient skills and experience as a performer to suggest the possibility of successfully fulfilling the degree requirements;
- Demonstrate an ability to accurately pronounce two languages selected from French, German and Italian at the time of admission;

- Possess a significant amount of previous, documented experience with substantial amounts of both instrumental and vocal repertoire appropriate for the doctoral level.

### **Screening and Live Online Audition**

Along with the on-line application to the College of Music, collaborative piano performance applicants must submit a screening materials using youtube, vimeo, or a similar service by December 1.

This year, auditions will be held live online. Please visit <https://music.unt.edu/admissions/graduate-repertoire> for screening and live audition repertoire and information.

### **Lessons, Coursework, Related Field and Advisement**

Dr. Harlos and Dr. Puccinelli serve as co-major professors for all collaborative piano majors. Pianists in the MM will generally take lessons (MUAM 5534) with Dr. Harlos or Dr. Georgievskaya in their first year, studying both solo and collaborative repertoire, and with Dr. Puccinelli in their second year. Pianists in the DMA will work with both professors in most semesters; each student's course of study is individualized, particularly at the DMA level. Continuous enrollment in lessons is expected until the recital requirement is completed.

Students will meet with Dr. Harlos or Dr. Puccinelli to discuss appropriate coursework before their first semester of study. By the end of the first semester of study, students will meet for advisement with the faculty to determine degree plan (which is to be filed by the second semester of study), related field and to discuss progress. Students are expected to meet with the faculty regularly to discuss progress; this will typically happen at jury time, but students are encouraged to contact Dr. Harlos or Dr. Puccinelli at any time. Please note that a grade of B or better is required for all courses.

There are many possibilities for the related (minor) field, including piano performance; voice; opera; piano pedagogy; music entrepreneurship; conducting; early music; contemporary music; or other as approved (including using electives en lieu of a named related field).

Students may be asked to undertake a *practicum* assignment to support skill acquisition, to expand knowledge base, and to provide related professional opportunities; these will be determined on an individual basis with Dr. Puccinelli. Students should meet every semester with Dr. Conlon for advisement.

All degree plans and committee forms are on the Graduate Studies website at [graduate.music.unt.edu](http://graduate.music.unt.edu).

For your convenience, here are direct links to degree plans and COM Handbooks:  
MM

<https://graduate.music.unt.edu/sites/default/files/MM%20degreeplanmasterCollPiano.pdf>

<https://graduate.music.unt.edu/master-music-performance-handbook-2015-16#4.%20Degree%20Plan%20and%20Advisory%20Committee>

DMA

<https://graduate.music.unt.edu/sites/default/files/DMA%20degreeplanmasterCollaborativePiano.pdf>

<https://graduate.music.unt.edu/dma-handbook-2016-17#6.%20Degree%20Plan%20and%20Advisory%20Committee>

### **Collaborative Piano Departmental**

Collaborative Piano Departmental (Studio Class) is held Fridays from 11-1, usually in Voertman. In Fall 2020, four sessions will be held in Voertman and the remaining sessions online. You will find the studio class schedule here

[https://docs.google.com/document/d/1Ls3sdoMs1RTXUi6FzEUFBLEtmEHeKFZ90\\_0aIeRd4N0/edit](https://docs.google.com/document/d/1Ls3sdoMs1RTXUi6FzEUFBLEtmEHeKFZ90_0aIeRd4N0/edit)

Attendance is required for all majors until the degree is completed as a component of private study and is expected for all pianists in the related field for the duration of coursework. Do not schedule any classes, lessons, or collaborative work during this time.

### **Skills and Language Development**

Students will be assessed for sight reading ability and individual plans will be made to address this and any other skill the faculty or student identifies as needing attention. In some cases, the practicum assignment may be aimed to address these.

Students are expected to be familiar with major sung languages, so critical to our understanding of the classical vocal repertoire. In addition to making their own translations as much as possible, students are encouraged to use apps like DuoLingo, Busuu, or FluentForever; programs like Pimsleur or Rosetta Stone; or take courses through Coursera (included for all UNT students this fall <https://www.coursera.org/unt>) or other means to student French, German and/or Italian.

MM students will be expected to demonstrate proficiency in one language before attempting the oral exams. DMA students will be expected to demonstrate proficiency in two languages before attempting the qualifying exams. Proficiency will include basic translation (with dictionary, verb book, etc.) and diction skills. The proficiency exam will be administered by Dr. Puccinelli.

### **Professional Materials**

Each pianist will create and regularly update the following:

- Resume
- Bio (narrative)
- Comprehensive repertoire lists
- Headshot(s)
- Videos of performances (all genres)

Also, if applicable:

- CV
- Teaching philosophy, if applicable
- Videos of teaching or coaching

Pianists are encouraged to either create a YouTube channel, or build a website as appropriate for activity in the present and immediate future.

### **North Texas Collaborative Pianists (NTCP)**

North Texas Collaborative Pianists is a student organization at UNT devoted to excellence in musical collaboration. The organization facilitates connections between singers, instrumentalists, and pianists for recitals and juries. It also hosts masterclasses with renowned musicians and holds monthly meetings on topics relevant to collaborative pianists.

Membership in NTCP is required of all collaborative piano majors and minors. Majors in particular are encouraged to assume a leadership role with this student organization. Current officers: <https://collaborativepiano.music.unt.edu/ntcp-officers>. For membership or other information, please email [ntcpianists@gmail.com](mailto:ntcpianists@gmail.com).

### **CollabFest**

CollabFest is a national collaborative piano conference taking place annually under the direction of Dr. Puccinelli. Because this is an exceptional opportunity both for educational growth and professional development and networking, all collaborative piano majors are encouraged to attend and participate in this event. Registration for this year's virtual conference will be available after September 1 at [www.ikcas.org](http://www.ikcas.org).

Dates for CollabFest this year are October 15-17.

If you are interested in working with Dr. Puccinelli on the administrative aspects of this project, please contact her directly.

### **Student Travel Grants**

Some funds are available to support travel for important professional opportunities for full-time graduate students. Please see <https://media.music.unt.edu/travel/>. For information about graduate funding please visit <https://tgs.unt.edu/new-current-students/travel-grants>.

### **Recital Attendance**

Pianists are required to attend all collaborative piano major recitals, any collaborative piano faculty or guest artist recitals, as well as CollabFest. Attendance at related field recitals is strongly encouraged. *Any absences must be excused with Dr. Harlos or Dr. Puccinelli in advance of the recital.* This fall, recitals are planned, but without live audience. We will give specific instructions for how various collaborative events may be viewed.

Students are strongly encouraged to attend off- campus events as their schedules and transportation allow when safe to do so. In the meantime, a wealth of valuable information is to be found online. Please explore, and please share any links you find particularly valuable.

### **Practice and Room Reservations**

The time you are spending in a graduate program is a unique and special time in your life, and carving adequate time for practice should be a high priority. It is expected that practice time will be ample and regular as a means of refining skills and techniques. If you have a keyboard at home, you are encouraged to practice there during the pandemic. Practice rooms are available by reservation. Additionally, faculty studios may be available for practice and rehearsal by schedule only.

Practice Room Policy

<https://unt.instructure.com/courses/5888/files/7874919>

Make practice room reservations here:

<https://practice.music.unt.edu/>

Recurring reservation forms for chamber music coachings & rehearsals and self-recording in venues are all on the “Students” tab at the top of the COM website homepage <https://music.unt.edu/>.

### **Juries**

All collaborative majors at both MM and DMA levels must play a jury each semester (collaborative repertoire, and solo repertoire if studied) *until the degree recital requirements are completed.* In fall, juries will take place on November 20.



Jury repertoire will reflect the repertoire studied in lesson during that semester. Repertoire may be all solo literature, all collaborative literature, or a combination of both, depending on what was covered that semester in lesson. Jury repertoire will be selected in consultation with the instructor.

If a degree recital has been presented in a given semester, the jury may be waived, at the discretion of the instructor.

Juries during the spring semester will include a brief oral exam. The purpose of this is to assess knowledge and progress over the year, to prepare for professional activities, and to prepare the pianist for comprehensive exams at the end of the degree.

### **Scale Routine**

All MM students will pass all their scales in jury before any degree recital may be given. Failure to play a scale routine will result in lowering of the jury grade by one half letter. If the student does not pass the scale routine there is no penalty, but the scales must be repeated until passed.

Each of the following four ways must be passed:

- one scale routine played at an interval of an octave
- one scale routine played at an interval other than octave
- one scale routine played in contrary motion
- one scale routine consisting of chromatic scales

Scale routines, other than chromatic, consist of the following, in all keys (the actual key to be given at the time of the exam)

- Major and minor scale, 4 octaves
- Major and minor arpeggio, 4 octaves
- Dominant seventh & diminished seventh arpeggio, 4 octaves
- Major and minor broken chords, 2 octaves

The chromatic scale routine will consist of scales played at 3 different intervals (eighths, sixths and tenths), each of the scales to start with a different note. The following is the list of scale jury options:

- Eighths, tenths, sixths parallel motion
- Eighths, tenths, sixths contrary motion
- Chromatic scale parallel
- Chromatic scale contrary

### **Repertoire Requirements**

The collaborative repertoire is vast, covering a wide variety of styles. It is expected that all pianists in this major will perform with a diverse number of performers and

instruments/voices and study a substantial amount of literature over the course of the degree. Repertoire choices will reflect the student's interests, needs and previous experience.

Pianists are expected to take initiative in the selection of repertoire and to be voracious learners. In addition to repertoire prepared for recital, pianists are expected to prepare representative works in the literature for the degree.

The expectation for new repertoire learned over the course of the degree for MM students includes at least: six instrumental sonatas, two concerti, two complete song cycles, twenty individual songs and five arias. This is a minimum requirement.

DMA students are expected to have learned at least twelve new instrumental sonatas, five concerti, and four complete song cycles during the semesters of study. By the completion of the degree, students will have played most of the sonatas of Beethoven and Brahms, in addition to other major works, and will have approximately 10% of the song repertoire of Schubert, Schumann, Brahms, Strauss, Debussy, Fauré, Poulenc and Barber in their repertoire. At least ten songs in languages other than English, Italian, French and German (ie Russian, Spanish, Czech, Polish, etc.) will have been learned.

### **Repertoire Lists**

Students are required to electronically submit complete and current repertoire lists by the third class day **of each semester** of enrollment to the collaborative piano faculty.

Students will also provide a complete list of repertoire studied during the semester at each jury. This will allow the faculty to track progress over the course of the degree.

### **Recitals**

Selecting a recital program is an exciting adventure into the collaborative repertoire. Sometimes you will select repertoire, and sometimes Dr. Harlos or Dr. Puccinelli will assign repertoire. In selecting repertoire, we aim to balance current musical and technical strengths with directions for growth and development. We look at stylistic periods and aim to find ease and experience within all of them. And of course, we look for repertoire that speaks to the performer to elicit an honest artistic and personal expression. It is wise to begin developing potential recital programs as early as the first semester of study. Drs. Harlos and Puccinelli are very happy to meet with you individually to discuss jumping off points.

Generally, a recital program should be approved a minimum of eight weeks before the anticipated recital date to allow for proper preparation. Be sure to follow all COM guidelines regarding booking the recital and submitting recital information to Mrs. Strube. The recital hearing should be attempted no later than three weeks before the recital date. Program notes (including texts and translations for any vocal repertoire)

must be submitted to the faculty one month before the anticipated recital date. If you need to see a sample, please contact Dr. Puccinelli.

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A page turner may be used for instrumental literature. With rare exceptions, vocal literature is to be performed without page turner. Please prepare your scores appropriately before the hearing. Hearings and recitals may not be performed from library scores.

In your dress rehearsal, experiment with different configurations on stage. It is usually ideal for the piano to be on full stick, but there are many factors that play in to the final decision. Use rehearsal time in the hall to find the optimum arrangement of piano and partner(s) (as well as the curtain settings in Voertman). Also practice walking on and off stage, as well as bowing; preparing this ahead of time will give you confidence at the moment of the recital and will present a polished team to the audience. Performing your recital for friends informally, or in other venues more formally, will exponentially increase your mastery of the repertoire at hand.

### **Masters Recitals**

Collaborative majors are required to play two full collaborative recitals as part of their degree requirements. The recital program must be at least 50 minutes in length, and the content must be approved by the collaborative piano faculty.

Degree recitals are typically offered in the second year of study with one recital featuring instrumental repertoire and one featuring vocal repertoire.

### **DMA Recitals**

DMA collaborative majors will present three full collaborative recitals, as well as a lecture recital (or lecture with thesis). Recital programs must be at least 50 minutes in length, and the content must be approved by the collaborative piano faculty. Typically, one recital will feature instrumental repertoire, one will feature vocal repertoire, with the remaining repertoire reflecting the pianist's preferences.

***DMA candidates must successfully present one degree recital per academic year or dismissal from the program will be considered.***

### **Recital Hearings**

Recital dates must be chosen in consultation with the collaborative piano faculty. All proposed degree recitals must pass a recital hearing before the collaborative piano faculty. Hearings will take place at least two weeks prior to the date of the recital.

*It is the pianist's responsibility to initiate scheduling of the hearing. Failure to schedule the hearing in a timely fashion may necessitate rescheduling the recital.*

Complete program notes, including texts and translations for any vocal repertoire, will have been sent to the faculty one month before the recital date; the final, edited version will be presented at the hearing, or at least two weeks before the scheduled recital

date, whichever is earlier. A collaborative recital hearing may take the place of a semester collaborative jury, at the discretion of the instructor.

The faculty's decision at the hearing is final. A failed hearing will result in cancellation of the recital and will impact progress in the degree.

### **Comprehensive Exams**

Students completing the Master of Music must pass a final comprehensive (oral) examination. Students must take this exam after the completion of the MM Recital.

Students completing the Doctor of Musical Arts must pass written and oral comprehensive examinations.

These exams may be taken no more than three times. Failing and retaking the exam may delay projected graduation; a third failure will result in failing the program.

A study guide for these exams is available on the collaborative piano website: <https://collaborativepiano.music.unt.edu/sites/default/files/collabpianostudyguide.pdf>. Students are strongly encouraged to use this document as a guide, beginning in the first semester of study. Please contact Dr. Puccinelli for more information.

### **Scholarships**

Scholarships in Collaborative Piano are awarded by competitive selection. Current students wishing to be considered for scholarship are welcome to audition for this purpose by submitting videos through Acceptd on or before the first audition day of the spring semester.

### **Collaborative Piano Teaching Assistantships**

Collaborative piano applicants who audition live are automatically considered for a TA in collaborative piano.

Piano performance applicants who wish to be considered for a TA in collaborative piano will **both** upload all the following information **and** email it to [elvia.puccinelli@unt.edu](mailto:elvia.puccinelli@unt.edu) no later than February 15, 2021: complete collaborative piano repertoire lists, resume detailing collaborative piano experience, and links to live and unedited video recordings of both vocal and instrumental collaborative performances of degree-appropriate repertoire.

### **Collaborative Piano as a Related Field**

#### **Admission and Expectations**

The related field in collaborative piano provides individualized coursework and repertoire to offer pianists increased skills and ease in collaborative performance. Admission to this related field is by audition only. It is expected that a pianist will

have collaborative experience that predates his/her study at UNT. The pianist wishing to be a candidate for the related field in collaborative piano is expected to be collaborating with singers and/or instrumentalists while pursuing the related field and for the duration of study at UNT. Students who are not piano majors must pass a qualifying audition at the level of a M.M. Concentration Proficiency.

Dr. Harlos is the professor for the Collaborative Piano (Instrumental) related field. Please contact him directly with any questions at [Steven.Harlos@unt.edu](mailto:Steven.Harlos@unt.edu). Dr. Puccinelli is the professor for the Collaborative Piano (Vocal) related field and Coordinator of Collaborative Piano. Please contact her directly with any questions at [Elvia.Puccinelli@unt.edu](mailto:Elvia.Puccinelli@unt.edu). Either Dr. Harlos or Dr. Puccinelli may serve as related field professor for students who pursue a combined instrumental/vocal related field. Though enrollment for collaborative piano courses is strictly limited, students who are interested in collaborative piano, but who are not candidates for the major or the related field, may also have the possibility for elective study in this area as space allows. Please contact Dr. Harlos or Dr. Puccinelli to discuss individualized options to explore collaborative skills and study.

### **Screening Audition and Qualification**

Before the first semester of related field coursework (MUAG 5260) may begin, a screening audition (qualifying jury) with instrumentalist and/or singer will be played for the Piano and Collaborative Piano faculty. This is required for admission to the related field. This screening will occur during jury week in the fall and spring semesters or by appointment. For the screening, MM pianists will present two songs and a sonata movement; DMA pianists will present three songs in contrasting styles and languages and a sonata movement. Please contact Dr. Puccinelli to discuss repertoire choices. Audition requirements are the same for all pianists, regardless of intended related field emphasis. Pianists are responsible for finding their own collaborative partners for this audition.

At the screening, applicants must provide:

- a complete list of all collaborative repertoire previously prepared;
- a current resume detailing any current or previous collaborative experience; and,
- the names of studio instrumental or voice faculty in whose studios the student has collaborated while at UNT.

Applicants may also be asked to sightread at the audition.

Applicants will also be interviewed as regards their interests and previous experience.

Coursework for the related field will be determined at the audition.

*The faculty's decisions about admission to the related field and about coursework will be final.*

### **Collaborative Piano Courses**

MUAG 5260 must be taken prior to enrolling in MUAG 5261 or 5271. MUAG 5260 and 5271 are offered in fall semesters only. MUAG 5261 is offered in spring semesters only. MUAG 5261 and 5271 may be repeated for credit at the discretion of the instructor as space allows.

All pianists wishing to be admitted to this related field must consult with the Coordinator of Collaborative Piano in selecting coursework for the related field *before submitting their degree plan*. Coursework for pianists in this related field may reflect a vocal emphasis, an instrumental emphasis, or a combined emphasis. This choice will be discussed and determined at the pianist's screening audition.

### **Completion of the Related Field**

During the last semester of related field coursework or later, but before the oral exams (MM) or qualifying exams (DMA) take place, a full-length collaborative recital, the final project for this related field, will be presented. This recital may be a degree recital for the instrumentalist/singer, or a pianist may present a program with several different partners. Pianists are encouraged to begin planning early for this project. The program should reflect the emphasis of the related field and should feature degree-appropriate repertoire. Repertoire presented in this recital must be approved by the Collaborative Piano faculty before booking the recital. When reserving a date and time for this recital, please select "non-degree related field" as the recital type, and have either Dr. Harlos or Dr. Puccinelli approve the recital date. Once the recital date is set, the student will schedule a hearing. This must take place at least two weeks before the anticipated performance date. *It is the student's responsibility to initiate the scheduling for this hearing.*

Instrumental programs should list all movements and other relevant program information; a copy of this program must be provided at the recital hearing. For programs including any vocal repertoire, all texts in the original language and in English translation, as well as program notes about this repertoire, are to be submitted to the related field professor one month before the recital date for editing.