

# UNT STUDIO and CLASSROOM GUIDELINES for COLLABORATIVE PIANISTS

2022-2023

Every time we sit down to make music with another person, we build community. As artists, we have a precious opportunity to change the world – little by little - one phrase, one note, one breath at a time, by being attentive to and available for our partner in our musical exchange. It is expected that all partners bring thorough preparation and a receptive attitude to each encounter, be it a performance, a lesson or a rehearsal, virtual or face-to-face.

The policies and procedures outlined below are aimed at fostering both this ideal environment and the safety of all members of our community at this unusual time. Thus, as we work together to ensure the best educational experience and professional preparation for all students in the COM, we ask all parties (faculty, TF/TA pianists and student instrumentalists/singers) to please observe these policies and procedures. *Please note that failure to comply may result in termination of the assignment.*

If you have any questions about these policies or concerns about their practical application, or if there are any concerns about a partner's preparation, please contact Dr. Puccinelli at [elvia.puccinelli@unt.edu](mailto:elvia.puccinelli@unt.edu). It is much better to deal earlier with a concern than later with a problem, so please feel free to reach out as needed. Exceptions to the policy below may be allowed if all parties are in agreement and notification is emailed to Dr. Puccinelli in advance.

## NOTES ON SAFETY

- While the challenges of making music in the era of COVID-19 have clearly lessened, it is still advised that precautions be taken. To this end, particularly when in close proximity with instruments that are aerosol producing, it is strongly encouraged that that pianists
  - Wear masks
  - Meet in larger spaces with good ventilation
  - Wash hands before and after each session, and wipe down keyboards and any shared touch surfaces.
- In your role as TA/TF, just as is true for faculty and staff, you may not ask anyone about vaccination status as that is privileged health information.
- If you are uncomfortable with a COVID-related work situation that is part of your TA/TF assignment, please contact Dr. Puccinelli as soon as possible.
- Any pianist who falls in the high-risk category should notify Dr. Puccinelli before assignments are made to discuss this.

## MAKING A REQUEST

To **request a pianist** for studio or class through the UNT system, faculty will complete links below noting the submission deadlines.

<https://collaborativepiano.music.unt.edu/request/class-pianist>

<https://collaborativepiano.music.unt.edu/request/studio-pianist>

## STUDIO ASSIGNMENTS

Repertoire included in an instrumental assignment is typically one larger work (concerto/sonata) and one other work of a 10 minute duration or less, or the equivalent. Vocal assignments will vary by degree level and recital status.

Unless otherwise specified, pianists will participate in weekly lesson and rehearsal time; assignments also include jury and several performances in studio class and/or departmental over the course of the semester. A 3 hour assignment carries 2 contact hours; a 2 hour assignment normally carries 1.5 contact hours. Contact hours are to be divided weekly between the activities listed above\*. Recitals\*\* may be included if specified in the original assignment notification.

*\*Scheduling will be coordinated directly between pianist, faculty and student partner, taking into consideration the many demands on the pianists' preparation schedule, particularly towards the end of the semester. Generally speaking, time should be spread out, but in some circumstances, it may be used in a compressed period of several weeks if all parties agree and if approved by the Coordinator. three-way agreement. For any questions about scheduling, please contact [Elvia.Puccinelli@unt.edu](mailto:Elvia.Puccinelli@unt.edu).*

*\*\* Recital postponements may result in the pianist being unavailable for the event due to their own performance schedule and agenda.*

Some pianists will have a multi-part assignment which may involve preparing and/or performing the same work(s) with multiple partners throughout the semester to allow for the pianist's time to be used effectively for all involved.

The following services are *not* included in assignments and will be compensated by the student, arranged directly with the pianist well in advance:

- *non degree-recitals or recitals not part of the original assignment agreement*
- *off campus competitions*
- *recordings*

**Deadline for Assignment of Repertoire - Monday of the 5th week of the semester.**

All students and faculty are busy and juggle many responsibilities, particularly at the start of a semester. Please bear the following responsibilities in mind to ensure a positive outcome from the assignment.

**Studio faculty** will distribute any hours assigned to the studio as will best suit the studio's needs by emailing the student, copying Dr. Puccinelli. **All repertoire (including the scores) to be prepared as part of a TF/TA's load must be emailed or otherwise delivered to the pianist as soon as assigned, but not later than the Monday of the 5th week of the semester, regardless of when rehearsals are anticipated to begin.** In the case of voice lessons, it is possible to add/change one or two selections by midterms; for studio classes and class voice, please see below.

**Student partners** are expected to deliver scores to pianists within this time frame as a professional courtesy, bearing also in mind that each pianist will be preparing other repertoire as part of their major study and other responsibilities.

*Late assignment of repertoire and/or delivery of scores may result in the cancellation of the assignment to the studio.*

**Pianists** are responsible to investigate their assigned repertoire (listening, scores via the library, online, etc.) *immediately* upon receipt of the assignment from the studio instructor, as they await receipt of the score. If there are any concerns about the repertoire assigned, these must be communicated to Dr. Puccinelli via email *within 48 hours of the assignment of repertoire*. After that time, the assignment will be considered final.

**Pianists** are required to *email the assigned partner, studio faculty and Dr. Puccinelli in the same email if a score is not received by Wednesday of week 4* in order to allow time for the score to be received within the deadline.

**Scheduling and Communication**

- Mutual respect and professionalism are expected in these assignments at all times and in all forms of communication. Professionalism includes but is not limited to: accurate and thorough preparation of the score in advance of any rehearsal, lesson, etc.; courteous behavior to all parties and openness to new ideas; appropriate attire for public performances; punctuality; responsibility; and, appropriate availability.
- All parties are to reply to messages in a timely fashion; communicate with your partner your preferred mode of contact (phone, email, text, etc.).
- All parties are expected to exchange complete contact information at the time the studio faculty member makes the assignment.
- Advance notice must be given for any changes in schedule whenever possible; excepting last-minute emergency or illness, a minimum of a twenty-four hour cancellation notice is expected for all parties.

**PIANISTS:**

- ***Pianists who travel for up to three weeks of the semester are required to make up all lesson and rehearsal hours that would be missed either before or after the travel takes place. This is to be scheduled directly with the faculty and students involved before the travel begins.***

- *Pianists who will be gone for more than 21 days must coordinate being temporarily taken off payroll with Dr. Harlos.*

### **CLASS ASSIGNMENTS**

TA/TF assignments to classes and studio classes vary from 1 to 4 hours, depending on the class, the amount of time involved, and the amount of material to be prepared.

Each class will have a different structure. Pianists are advised to meet with the instructor of the class as soon as the assignment is made to discuss this. The above deadline for assignment of repertoire does not apply to class assignments, but it is expected that all studio/class instructors will show reasonable consideration of the busy schedules of the pianists and the amount of repertoire each is preparing, separate from the class assignment, particularly as the semester advances.

Instructors are requested to give all in-class repertoire known in advance to the pianist when the assignment is made or as soon as possible, and not later than two weeks for instrumental classes and one week for vocal classes.

Any repertoire for public performance outside of the classroom setting must be given to the pianist at least three weeks in advance without exception. For any questions or concerns, please contact Dr. Puccinelli.

## Recorded Tracks and Alternatives to In-Person Collaboration

*Use of recorded tracks and even the most sophisticated app is no substitute for the human-to-human connection of collaborative partnership, or for the creativity and spontaneity such a relationship allows. This understood, in these unusual times, we must favor precaution and minimizing in-person contact as the world seeks to find a way through and out of pandemic.*

Tracks may be requested through UNT at [TrackRequest@unt.edu](mailto:TrackRequest@unt.edu).

These tracks may be used only for practice, UNT lesson and jury.

This service is offered to currently enrolled students without charge.

If you are interested in creating a tailor-made, synchronous track for your practice, lesson or jury, please email [Elvia.Puccinelli@unt.edu](mailto:Elvia.Puccinelli@unt.edu) to discuss using Soundjack for this purpose

*The policy and procedure below are subject to change.*

Recorded tracks can be requested at any time up **Monday of week 7** ; tracks will be prepared in the order the requests are received. They may take up to several weeks to complete, depending on the volume of requests received. Students are *strongly* encouraged to request tracks as soon as possible.

### Recorded Tracks

- **Recorded tracks for applied classical lessons and juries for any instrument/ any student** may be requested through the UNT request/assignment process.

. To Request:

- Student emails clean and legible pdf, with metronome marking, breaths and any other needs clearly marked, to [TrackRequest@unt.edu](mailto:TrackRequest@unt.edu), copying your major professor before the deadline.

- The track can be tailored to your work if you also provide an capella recording (encouraged!).
- Allow up to three weeks for completion and delivery of these tracks.
- If a week passes after submitting your request and you have had no response, please resend the original email, copying Dr. Puccinelli at [elvia.puccinelli@unt.edu](mailto:elvia.puccinelli@unt.edu).
- Tracks may be revised up to two times if necessary to accommodate changing needs (tempo, breathing, cadenza, etc.) over the course of the semester, as time permits in the pianist's load. For revisions to previously prepared tracks, the deadline to request revision is Monday of week 10 of the semester. Please request any revisions by emailing Dr. Puccinelli *and* the pianist who prepared the revision, copying your major professor. A request cannot be a guarantee, especially in this unusual time; please note that the sooner requests are made, the better the likelihood of accommodation.

**Tips on using tracks (singers and instrumentalists):**

1. Learn your part without use of a track; making reference to professional recordings may be of assistance, depending on your learning style.
2. Preparing to work with a pre-recorded track is a great opportunity for you to increase your musical independence, authority and leadership. Once you have worked on your part with your teacher and confirmed basics of tempo, phrasing, breathing, etc., annotate a clean copy of the score to indicate these and any other features you'd like included in the track. Share and discuss with the pianist who will prepare the track. You will also be asked to share a recording of your performance of your part; this will allow the pianist to record the track while listening to your performance, allowing for the most closely tailored version of the work. Be clear and authoritative in your musical choices; this will help your pianist provide the best possible track for you.
3. Once you have received the track, use it some of the time, but not all of the time: your performance should develop from your own ideas, rather than attempting to match a static recording.
4. Performances change over time:
  - a. if the overall tempo of a received track is too fast or too slow, or if it's an issue of timing in cadenza passages, experiment first with editing in software such as Audacity or GarageBand.
  - b. if your tempo, rubato, phrasing, breathing, etc. change significantly enough to warrant a new recording, ask your pianist if a revision could be made following the procedure listed above.

**Tips on making tracks (pianists):**

Please read previous section.

1. Review the score submitted by your partner. Learn your part, including understanding translation/grammatical structure for vocal literature and including becoming aware of orchestral realities for any repertoire in

reduction. Listening to professional recordings may be of assistance, particularly with the latter.

2. Record your part, checking first for the best placement of your recording device for your unique situation. Record while listening to the recording your partner provides through headphones or earbuds, if applicable. Check the recording in its entirety for playability, accuracy and musicality. Revise as needed.
3. Share the recording with your partner via WeTransfer, DropBox, OneDrive or similar service.
4. Your partner may request revision of the tracks over the course of the semester following the guidelines above.

UNT Collaborative Piano 2022-23