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## MEMORANDUM

**To:** Julio Frenk  
University President

**From:** Tomás A. Salerno  
Chair, Faculty Senate

**Date:** August 31, 2016

**Subject:** Faculty Senate Legislation #2016-02(B) –Waive the Graduate Record Examination (GRE) as a Required Item for the Graduate Applications for the *Doctor of Musical Arts in Keyboard Performance and Pedagogy (DMA KPED)* Degree Program, Frost School of Music

[Reference Legislation 2016-01(B), and 2016-03(B)]

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The Faculty Senate, at its August 24, 2016 meeting, had no objections to the proposal to waive the Graduate Record Examination (GRE) as a required item for the graduate applications for the *Doctor of Musical Arts in Keyboard Performance and Pedagogy (DMA KPED)* degree program.

The proposal outlines the reasoning to waive this requirement including the fact that the GRE does not appropriately assess the skills or knowledge required for admission and subsequent success in this program; piano departments in 10 peer institutions do not require the GRE as part of the graduate applications; this gives our peers a competitive edge since potential applicants may select other schools that do not require the GRE; and the faculty in the department have designed a process to access the skills and knowledge that is relevant for success and performance in this program.

This legislation is now forwarded to you for your action.


TAS/rh

Enclosure

cc: Thomas LeBlanc, Executive Vice President and Provost  
Shelton Berg, Dean, Frost School of Music  
Shannon de l'Etoile, Associate Dean, Frost School of Music  
Santiago Rodriguez, Chair, Department of Keyboard Performance, Frost School of Music

CAPSULE: Faculty Senate Legislation #2016-02(B) –Waive the Graduate Record Examination (GRE) as a Required Item for the Graduate Applications for the *Doctor of Musical Arts in Keyboard Performance and Pedagogy (DMA KPED)* Degree Program, Frost School of Music

**PRESIDENT'S RESPONSE**

APPROVED:  DATE: 9/21/2016  
(President's Signature)

OFFICE OR INDIVIDUAL TO IMPLEMENT: Dean Shelton Berg

EFFECTIVE DATE OF LEGISLATION: IMMEDIATELY  
(if other than June 1 next following)

NOT APPROVED AND REFERRED TO: \_\_\_\_\_

REMARKS (IF NOT APPROVED): \_\_\_\_\_

**FROST**  
SCHOOL OF MUSIC  
UNIVERSITY OF MIAMI  
**Graduate Studies**

Proposal to Waive the GRE as a Required Item for  
Graduate Applications for the Following Graduate Degree Programs:

DMA in Keyboard Performance (MKPF)  
DMA in Keyboard Performance and Pedagogy (KPED)  
MM in Keyboard Performance and Pedagogy (KPED)

Contact Personnel:

Shannon de l'Etoile, Associate Dean of Graduate Studies  
Frost School of Music  
305.284.6913  
sdel@miami.edu

Santiago Rodriguez, Chair  
Department of Keyboard Performance  
305.284.4886  
s.rodriguez13@miami.edu

**MEMO: LETTER OF EXPLANATION**

**TO:** University of Miami, Faculty Senate  
**FROM:** Shannon K. de l'Etoile, Ph.D.  
Associate Dean of Graduate Studies, Frost School of Music  
**DATE:** May 12, 2016  
**RE:** Proposal to Waive the GRE

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The Frost School of Music wishes to waive the **Graduate Record Examination (GRE)** as a required component of the application for the following **graduate degree programs** in the Department of **Keyboard Performance (MKP)**:

DMA in Keyboard Performance (MKPF)  
DMA in Keyboard Performance and Pedagogy (KPED)  
MM in Keyboard Performance and Pedagogy (KPED)

While the MKP Department also offers the MM in Keyboard Performance, the GRE is already waived for that degree program.

Attached please find the following documents:

- Email memo from the Associate Dean of Graduate Studies in the Frost School indicating approval of this deactivation by the faculty, including approval of the Graduate Committee and Department Chairs of the Frost School.
- Email memo from the Speaker of the Frost School Council indicating approval of this proposal by the Frost faculty.
- Memo from Santiago Rodriguez, Chair of the MKP Department signifying approval of the MKP faculty
- Email memo from the Office of Planning, Institutional Research, and Assessment indicating receipt of the proposal, and further clarifying that SACSCOC notification is not required.
- Memo from the Graduate School Dean signifying approval of the Graduate Council.
- Memo explaining the reason for the proposal to waive the GRE as a required component of these MKP degree programs.
- Detailed proposal from the MKP Department in justification of the request to waive the GRE requirement.



**de l'Etoile, Shannon Kay, Ph.D.**

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**From:** de l'Etoile, Shannon Kay, Ph.D.  
**Sent:** Wednesday, March 16, 2016 10:47 AM  
**To:** Bedeau, Koren A  
**Subject:** GRE Waiver for MKP  
**Attachments:** MKP GRE Waiver Petition.doc

Hi Koren,

Our Department of Keyboard Performance is proposing to waive the GRE as a required portion of the graduate application. Attached please find their petition (14 pp., landscape orientation). The waiver applies to the DMA in Keyboard Performance (MKPF), as well as the DMA and the MM in Keyboard Performance and Pedagogy (KPED). The proposal has been approved by the Frost School Graduate Committee, Department Chairs, and School Council. Thus, we now request that the Graduate Council review the proposal.

Should additional information be needed, I would be happy to provide it.

Best wishes,

Shannon K. de l'Etoile, Ph.D., MT-BC  
Associate Dean of Graduate Studies  
Professor, Music Therapy  
University of Miami  
Phillip and Patricia Frost School of Music  
P.O. Box 248165  
Coral Gables, FL 33124-3410  
Office: 305.284.2241  
Fax: 305.284.6475

**FROST**  
SCHOOL OF MUSIC  
UNIVERSITY OF MIAMI

**de l'Etoile, Shannon Kay, Ph.D.**

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**From:** Kennedy, Karen  
**Sent:** Monday, March 14, 2016 3:57 PM  
**To:** de l'Etoile, Shannon Kay, Ph.D.  
**Cc:** Takao, Naoko; Harbaugh, Ross T.; Rodriguez, Santiago E; Moore, Steven  
**Subject:** Proposal Passage

**Importance:** High

Hello Colleagues,

The School Council supports the decisions of the previous committees regarding the approval of the following:

- 1 MKP GRE waiver
- 2 MKP Deactivation of Collaborative Piano degree
- 3 MM MIP revisions

**K<sup>2</sup>**

**Dr. Karen Kennedy**  
**Director of Choral Studies**  
**Frost School of Music**  
**University of Miami**

**FROST**  
**SCHOOL OF MUSIC**  
**UNIVERSITY OF MIAMI**



**Department of Keyboard Performance**

Dr. Shannon K. de l'Etoile  
Associate Dean of Graduate Studies  
Professor, Music Therapy  
University of Miami  
Phillip and Patricia Frost School of Music

May 9, 2016

Dear Dean de l'Etoile:

All members of the Department of Keyboard Performance met to draft the GRE waiver for the graduate degrees in MKPF and KPED throughout the Fall semester of 2015. The department unanimously approved the proposal in Fall 2015.

Sincerely yours,

A handwritten signature in blue ink that reads "Santiago Rodriguez". The signature is written in a cursive style.

Santiago Rodriguez  
Chair, Keyboard Performance

**de l'Etoile, Shannon Kay, Ph.D.**

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**From:** Dominguez, Gisela  
**Sent:** Wednesday, May 11, 2016 3:08 PM  
**To:** de l'Etoile, Shannon Kay, Ph.D.  
**Cc:** Wiles, David Ernest, Ph.D.  
**Subject:** FW: RE: MKP Proposal for GRE Waiver

Dear Dr. de l'Etoile,

I've conferred with Dr. Wiles and we agree that SACSCOC notification will not be required to move forward with waiving the GRE requirement for the graduate degree programs in Keyboard Performance you've listed.

Kind regards,

Gisela



**Gisela Dominguez, M.A.**

*Compliance Specialist*

Planning, Institutional Research, and Assessment

Gables One Tower

1320 S. Dixie Highway, Suite 260

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Tel: (305) 284-9431

Fax: (305) 284-4081

E-mail: [gdominguez@miami.edu](mailto:gdominguez@miami.edu)



**From:** Wiles, David Ernest, Ph.D.  
**Sent:** Wednesday, May 11, 2016 1:12 PM  
**To:** Dominguez, Gisela <[gdominguez@miami.edu](mailto:gdominguez@miami.edu)>  
**Subject:** RE: MKP Proposal for GRE Waiver

Correct. No SACSCOC notification required. The number of graduate programs abandoning the use of admission test scores is growing. Graduate Council needs to be informed.

Dave

**From:** Dominguez, Gisela  
**Sent:** Wednesday, May 11, 2016 12:52 PM  
**To:** Wiles, David Ernest, Ph.D.  
**Subject:** FW: MKP Proposal for GRE Waiver

Dave,

What are your thoughts, but I don't think we'll need to notify the SACSCOC about deciding to waive the GRE requirement for these programs, correct?

Decisions on admission requirements are typically left up to the discretion of the institution.



G.



**Gisela Dominguez, M.A.**

*Compliance Specialist*

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E-mail: [gdominguez@miami.edu](mailto:gdominguez@miami.edu)



**From:** de l'Etoile, Shannon Kay, Ph.D.  
**Sent:** Wednesday, May 11, 2016 10:08 AM  
**To:** Dominguez, Gisela <[gdominguez@miami.edu](mailto:gdominguez@miami.edu)>  
**Subject:** MKP Proposal for GRE Waiver

Hi Gisela,

I hope this email finds you well! I'm contacting you, as I understand Dave Wiles is now retired, and I don't know if his position has been filled with a new person yet or not. However, I'm sure you can help me! Our Department of Keyboard Performance has submitted a proposal to waive the GRE as a required portion of the application for the following graduate degrees:

- DMA in Keyboard Performance (MKPF)
- DMA in Keyboard Performance and Pedagogy (KPED)
- MM in Keyboard Performance and Pedagogy (KPED)

We also offer the MM in Keyboard Performance, but the GRE has not been required for that degree program for as long as I have been on faculty (a good 15 years – yikes).

The proposal has been approved by the Frost School Graduate Committee, Department Chairs, and Frost School Council. Attached please find a document that includes the following items:

- MKP Department Chair memo
- Proposal (13 pp.)
- Email memo from Karen Kennedy, Speaker of the Frost School Council
- Memo from Graduate Dean Guillermo Prado regarding the Graduate Council's approval of the proposal

Should you need any other items, please feel free to contact me.

Best wishes,

Shannon K. de l'Etoile, Ph.D., MT-BC  
Associate Dean of Graduate Studies  
Professor, Music Therapy  
University of Miami

Phillip and Patricia Frost School of Music

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**FROST**

SCHOOL OF MUSIC

UNIVERSITY OF MIAMI


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graduateschool@miami.edu

**MEMORANDUM**

DATE: April 26, 2016  
TO: Tomas Salerno  
Chair, Faculty Senate  
FROM: Guillermo Prado   
Dean, The Graduate School  
SUBJECT: GRE Waiver for Keyboard Performance program

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The Department of Keyboard Performance in the Frost School of Music submitted a request to waive the GRE for students applying to the DMA in Keyboard Performance, (MKP) DMA in Keyboard Performance and Pedagogy (KPED), and MM in Keyboard Performance and Pedagogy (KPED). The request was discussed at the meeting of the Graduate Council on Monday, April 18, 2016, and none of the Graduate Council members expressed any concerns.

cc: Shelton Berg, Dean, Frost School of Music  
Shannon de l'Etoile, Associate Dean of Graduate Studies  
Office of Planning, Institutional Research and Assessment

**MEMO**

**TO:** University of Miami, Faculty Senate

**FROM:** Shannon K. de l'Etoile, Ph.D.  
Associate Dean of Graduate Studies, Frost School of Music

**DATE:** May 12, 2016

**RE:** Proposal to Waive the GRE

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This memo serves as a request for the Faculty Senate to consider the removal of the Graduate Record Examination (GRE) as a required component of the application for the following graduate degree programs in the Department of Keyboard Performance (MKP):

DMA in Keyboard Performance (MKPF)  
DMA in Keyboard Performance and Pedagogy (KPED)  
MM in Keyboard Performance and Pedagogy (KPED)

While the MKP Department also offers the MM in Keyboard Performance, the GRE is already waived for that degree program.

As the attached proposal explains, the faculty of the MKP Department would like to waive the GRE for the following reasons:

1. The GRE does not provide an appropriate assessment of the skills and/or knowledge required to be admitted into or succeed within the graduate degree programs of the MKP Department.
2. A careful review of piano departments in 10 peer institutions revealed that they do not require the GRE as part of graduate applications.
3. Potential applicants have declined to apply due to not wanting to take the GRE, and knowing they would not have to take it in order to apply to a competing music school.
4. The MKP faculty have designed their own process for assessing technical writing skills and knowledge content that is relevant to piano performance and pedagogy.
5. The Frost faculty endorse this proposal.



## **GRE Waiver Petition for the Department of Keyboard Performance at the Frost School of Music**

### Degree programs to be affected by this proposal

- DMA in Keyboard Performance (MKP)
- DMA in Keyboard Performance and Pedagogy (KPED)
- MM in Keyboard Performance and Pedagogy (KPED)\*  
\* MM in Keyboard Performance does not currently have the GRE requirement. No change is proposed.

#### 1. **Purpose of the program:**

Superior performance expertise is the admission evaluation criterion most relevant to achieving our program goals. The primary mission statements of the above programs remain without any changes as stated in the current SACS reports. They are:

##### **DMA MKP: Doctor of Musical Arts in Keyboard Performance**

###### Mission Statements

- Provide students the highest quality of education available in the areas of piano performance and musicianship that will provide the foundation for a successful teaching career at an institution or private studio, and which could also lead toward a professional career as a classical pianist
- To stimulate the student's awareness and artistic creativity in the field of piano performance
- To provide students public performance opportunities in a supportive and encouraging environment
- To provide students performance skills necessary for careers in teaching, success at national/international competitions, and to further their skills in performance

##### **DMA KPED: Doctor of Musical Arts in Keyboard Performance and Pedagogy**

###### Mission Statements

- Teaching strategies for all levels of piano students
- Knowledge of methods, materials, and standard teaching repertoire for all levels of piano students
- Career preparations for college-level teaching as a pianist including professional development and use of technology
- The performance of piano, building musicianship and technical ability to an advanced level
- Research skills on original topics in the field of keyboard pedagogy

##### **MM KPED: Master of Music in Keyboard Performance and Pedagogy**

###### Mission Statements

- Teaching strategies for private and group piano lessons
- Knowledge of methods, materials, and standard teaching repertoire for beginning and intermediate students
- The use of music technology available for use in teaching
- The performance of piano: building musicianship, technical ability, and the ability to assimilate a large cross-section of recital repertoire
- Research skills on original topics in the field of keyboard pedagogy

2. **Factors considered for the evaluation of the applicants:**

- A. Pre-screening process: Materials required at the time of application
  - 1) A sample of scholarly writing (Optional)
    - An average rating of 3 (out of 5) or above is considered a “pass” based on a rubric. **(Please see Appendix 2 for the rubric.** “Critical thinking” and “Written communication” portions are used.)
  - 2) Personal statement of purpose
    - An average rating of 3 (out of 5) or above is considered a “pass” based on a rubric. **(Please see Appendix 2 for the rubric.** “Critical thinking” and “Written communication” portions are used.)
  - 3) Pre-screening video of performance
    - 20-30 minute video recording of varied repertoire chosen by the applicant that displays musical and pianistic accomplishment.
    - An average rating of 2 (out of 4) or above on all evaluation criteria is required to pass the pre-screening. **(Please see Appendix 1 for the audition assessment form.)**
  - 4) GPA
  - 5) Three letters of recommendation
  - 6) Full resume: as supplemental evaluation of professional experience and awards received in performance
  - 7) Repertoire list: for evaluation of the level and amount of repertoire studied prior to application (Optional)
  - 8) Video of teaching (for KPED applicants)
    - An average rating of 2 (out of 3) or above on “overall” rating is considered a “pass” based on a rubric. **(Please see Appendix 3 for the rubric.)**
- B. On-campus evaluations (subsequent to pre-screening)
  - 1) Writing assessment (in place of GRE. Students choosing to submit GRE scores are waived of this writing assessment on audition day.)
    - Applicants will answer three reading comprehension answers and write two short essays in response to prompts/scholarly texts. Applicants will choose from a pool of prompts/scholarly texts on a music-related topic.
      - **(Please see Appendix 4 for sample questions and the evaluation rubric.)**
    - Administration:
      - Timing: immediately following the interview
      - Administration: with proctor in a room
      - Length of time allowed: up to 75 minutes
    - Evaluation:
      - Done by: a panel consisting of Graduate Faculty members of the Department of Keyboard Performance
      - **(Please see Appendix 4 for the evaluation details.)**
  - 2) Live performance audition in front of a panel of faculty jurors
    - An overall average rating of 3 (out of 4) or above on all evaluation criteria is required to be accepted **(Please see Appendix 1 for the audition assessment form.)**

- MM: 40-45 minute memorized program representing three of the following stylistic periods: Baroque, Classical, Romantic, and Contemporary.
  - DMA: 50-60 minute memorized program representing four of the following stylistic periods: Baroque, Classical, Romantic, and Contemporary.
- 3) 15-minute interview
- An oral communication skills as well as the applicant's general aptitude for graduate-level studies are assessed.
  - Administration: a Graduate Faculty of the Department of Keyboard Performance
  - An average rating of 3 (out of 5) or above is considered a "pass" based on a rubric. (**Please see [Appendix 2](#) for the rubric.** "Critical thinking" and "Oral communication" portions of the rubric are used.)
- C. Comprehensive Admission Evaluation: For students who complete the "A: Pre-screening process" and "B: On-campus evaluations," an overall assessment is made according to a checklist. (**Please see [Appendix 5](#) for the Comprehensive Evaluation Checklist.**)
3. **The programs will be evaluated for regularly by the following:**
- 1) Entrance Exam results
  - 2) Qualifying Exam results
  - 3) Jury Evaluations each semester and Recital Certificates for performance
  - 4) For MM and DMA projects: UM Graduate Rating Grid (for SACS)
  - 5) Time to completion
  - 6) Job placement data post graduation
4. **Other institutions with similar programs:**
- Most of our peer institutions do not require GRE testing for piano performance or piano pedagogy majors. The following institutions are our peer institutions. These are the schools we routinely compete with for recruitment. They are also similar to the Frost School of Music in many ways: a school of music within a research university (classified as "very high research activity"); both MM and DMA degrees in piano and/or piano pedagogy are offered; equivalent or larger graduate student body; equivalent or larger physical facility and human resources; and equivalent or higher national ranking.
- 1) Thornton School of Music, University of Southern California
    - No GRE for performance majors (required only for applicants in Musicology, Choral Music, Early Music, Music Teaching and Learning, Sacred Music); on-campus written examination for those not required to take GRE
  - 2) Florida State University
    - No GRE; performance pre-screening; no other writing assessment for admission
  - 3) Jacobs School of Music, The Indiana University, Bloomington



- No GRE for performance majors; performance pre-screening; no other writing assessment for admission
- 4) Bienen School of Music, Northwestern University
  - No GRE; no other writing assessment for admission
- 5) Shepherd School of Music, Rice University
  - No GRE; questions to answer in application; a writing sample to be submitted with application
- 6) University of Cincinnati
  - No GRE; no other writing assessment for admission
- 7) University of Illinois, Urbana-Champaign
  - No GRE; no other writing assessment for admission
- 8) University of Maryland, College Park
  - No GRE for performance majors (required only for applicants in Music Theory, Musicology, Ethnomusicology, and Music Education); personal statement submitted with application
- 9) University of Michigan, Ann Arbor
  - No GRE (required only for applicants in Musicology, Ethnomusicology, Music Theory, and Theatre Studies); writing samples submitted with application
- 10) Butler School of Music, The University of Texas, Austin
  - No GRE for performance majors; no other writing assessment for admission

5. **A mechanism for reviewing the programs for regular program reviews (every 3 years) can be established as follows:**

- 1) We will continue the annual collection of data for all of the measures under number 3 (except for Entrance Exam results) above which have been reported for SACS every year. We will add the collection of data from Entrance Exam.
- 2) The collected data will be submitted to Graduate Council via Graduate Council member representing the Frost School of Music (currently Professor Will Pirkle).

6. **No impact on eligibility for extramural funding is expected from the proposed change.**





**APPENDIX 1**

**Frost School of Music Audition Assessment Report**

Rating scale of the form is re-purposed to indicate:

- 4:** Exceeds admission standards. Exceptional mastery
- 3:** Meets admission standards. Excellent potential, with minor flaws to be addressed
- 2:** Admission permissible only if ALL other admission criteria are favorable\* (See Appendix 5)
- 1:** Below admission standards

Narrative comments will also be provided in the back of the form.



**MUSIC AUDITION ASSESSMENT REPORT**

PLEASE PRINT CLEARLY:

Name \_\_\_\_\_ C Number \_\_\_\_\_ Date \_\_\_\_\_  
 Instrument Piano Major \_\_\_\_\_ Level \_\_\_\_\_ Please Select \_\_\_\_\_

**Directions:** Select up to six performance components from the drop down menu(s) below prior to the performance. After the performance(s), use the selected components for student evaluation. Each component is evaluated on a scale: 1 = Not Admissible, 2 = Admissible as Principal, 3 = Admissible as Performance Major, 4 = Deserving of Full Scholarship. Enter the score on the Score line immediately to the right of the component.

Components Assessed:	Score
Overall <u>Impression</u>	_____
Technique	_____
Expression	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Evaluator Signature(s): \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**APPENDIX 2  
Written and Oral Communication Assessment Rubric**

Student Name: _____		Student's ID: _____				
Date of Assessment: _____		Degree Applied: _____				
		Interview _____				
		Writing Assessment _____				
<b>Rating Scale and Explanations</b>						
	<b>1 = Unacceptable</b>	<b>2 = Poor</b>	<b>3 = Average</b>	<b>4 = Very Good</b>	<b>5 = Exceptional</b>	<b>Rating (1-5)</b>
<b>Critical thinking</b>	Muddled presentation with errors in reasoning and/or without much analysis and synthesis	Reasoning sometimes confused, simplistic, and/or not clearly explained	Adequate reasoning, explanation of assumptions, and supporting evidence	Clear reasoning with organized presentation of evidence, assumptions, and conclusions	Clear and organized argument that represents sound, original, and complex thought	
<b>Written communication</b>	Writing generally unclear, with consistent errors and/or poor organization	Writing sometimes unclear with weak organization and/or grammatical errors	Writing clear, concise, and organized, with minor or no grammatical errors	Writing generally error-free with clear organization and depth	Elegant writing with fully developed arguments, clear organization, and correct grammar	
<b>Oral communication</b>	Presentation generally unclear, with poor organization and/or marred by distracting mannerisms or language	Presentation sometimes unclear, with weak organization, and/or some distracting mannerisms or language	Presentation organized to convey main points of thesis/dissertation clearly and without distractions	Articulate presentation with clear organization and professional language	Elegant, confident, and engaging presentation with clear organization and flow	

**APPENDIX 3**  
**Teaching Demonstration Evaluation**  
For applicants in Keyboard Performance and Pedagogy

Student Name	Student ID		Other
	Date of Assessment	Degree Applied: MM DMA	
Observation	Needs Work (1) Partial/biased observation of pertinent teaching objectives.	Good (2) Generally thorough and objective, with some understanding of available teaching strategies and factors involved in decision making as a teacher	Exemplary (3) Thorough and objective, with grasp of all available teaching strategies evident. Full understanding of factors involved in decision making
Teaching: Strategy Selection	Generally appropriate but based on limited knowledge of possible options	Appropriate	Appropriate, with ability to find creative solutions
Teaching: Effectiveness in Delivery	Needs more attention to sequencing, pacing, and/or communication strategies	Generally effective delivery with awareness for sequencing and pacing.	Effective delivery and sequencing, with appropriate pacing. Confidence to adjust according to particular factors involved.
<b>Overall</b>	<b>Weak</b>	<b>Average</b>	<b>Strong</b>

**APPENDIX 4**  
**On Campus Writing Assessment**

**A: Reading Comprehension Sample Questions and Evaluation Rubric**

Applicants will be asked to answer 3 questions such as the following.  
(Total: 30 points; 20 points or above needed to pass)

**No. 1**

In page 258 of *New Perspectives on Music and Gesture* (2011), Mine Dogantan-Dack discusses the pianists' gestures in preparations for a particular "touch" as follows:

*Over time, pianists build up a library of kinaesthetic images that correspond to different tone colours, which become part of their "technical inventory." The kinaesthetic sensations, the gesture and the resulting tone are, therefore, unified in a single percept for performers. Ortmann was already aware of this fact when he stated:*

*The player imagines the key-resistance, and hence prepares the speed of muscular contraction, the necessary fixation of the joints, before the key is reached. This image can function vary accurately, and upon its accuracy depends the question of whether or not the player will get the desired tonal result. (Ortmann 1929: 87)*

What are the potential negative consequence resulting from an inaccurate pre-tone production "image" that Ortmann is referring to?

**No. 2**

In *The Art of Piano Playing* (1967), George Kochevitsky describes Oscar Raif's early findings about practicing of hands in parallel passages as follows.

*In the case of parallel passages the problem is more complicated: the left hand neural centers practice incorrectly, developing connections contrary to the needed ones. So the left hand would be forced to fight at first against the acquired connections and then to establish the appropriate ones. [...] Between identical points in both hemispheres of the brain there is a connection whereby the nervous processes taking place in one hemisphere are reproduced, with somewhat lesser strength, in the analogous points of the other. (P. 12)*

What is causing the left hand to acquire neural "connections contrary to the needed ones" in parallel passages?

**No. 3**

In page 50 of *The First Principles of Pianoforte Playing* (1908), Tobias Matthay describes the following about the production of soft sound on a piano.

*The softest possible sound is obtained, when weight is brought upon the key until a point is reached where the key's opposition (or resistance) to movement is just overcome—and it consequently slips down with the most gentle movement compatible with its hammer reaching the string.*

Do you agree fully or partially with this statement? Support your answer with reasons.

**No. 4**

In page 186 of *Handbook of Music Psychology* (1996), Dale Bartlett describes a memory recall experiment conducted where subjects were asked to recall a series of tones. Three-, five-, and seven-tone sequences were to be recalled either immediately, with a 2.0-second or a 7.5-second delay after the sounding of the sequence. At the end of the study:

“Williams (1975) suggested that loss of memory for pitch is more a function of melody length than of time delay.”

What can be surmised by the last sentence regarding Williams' findings about the nature of short-term memory of tone sequences? Explain in a couple of sentences.

**No. 5**

In page 157 of *Keyboard Interpretation* (1975), Howard Ferguson describes the following about works written for harpsichord by Scarlatti or Couperin: “The texture will be thinned out in order to tail-off a phrase; or on the contrary, a thick chord will be introduced when an accent is needed.”

How would you use this knowledge in interpreting such works at the piano?

**Reading Comprehension Evaluation Rubric (for each question)**

Maximum 30 points (5 points x 2 factors/question x 3 questions)  
Scores by evaluators are averaged. 20 points or above needed to pass.

	Not acceptable = 0 points	Acceptable = 5 points
Reading comprehension	Answers do not reflect accurate comprehension of the topic. Opinions are unjustified	Answers reflect accurate comprehension of the topic. Opinions are adequately justified
Effective written communication	Generally unclear, with weak organization and/or with frequent grammatical errors	Clear, organized, and generally free of grammatical errors

**B: Short Essay Sample Questions and Evaluation Rubric**

Applicants will be asked to write on 2 topics from a pool of prompts such as the following. (Total: 30 points; 20 points required to pass)

**No. 1**

In making interpretative decisions based on the score, it is important to weigh in the characteristic use of markings (such as dynamics, articulations, slurs) peculiar to each composer. Expand upon this point with examples within the context of the Classical style.

**No. 2**

Select 3 etudes from Chopin's Op. 10 and Op. 25 for a detailed discussion of technical and musical challenges from the performer's perspective.

**No. 3**

State your teaching philosophy. Include details to elucidate your personal views and priorities for a proper development of a musician/pianist, touching upon inherent challenges in teaching and learning.

**No. 4**

Describe the possible challenges associated with the performance of a composition in a *sonata-allegro* form.



**No. 5**

Discuss the pros and cons of “part versus whole” strategies in learning in the context of piano practicing and how they may be best used to maximize efficiency. Include examples to support your statements.

**Short Essay Evaluation Rubric (for each question)**

Maximum: 30 points (5x3 factors x 2 short essays)

Scores by evaluators are averaged. 20 points required to pass.

	Not acceptable = 0 points	Acceptable = 5 points
Critical thinking	Errors in reasoning or overly simplistic, and/or without explanation	Good reasoning and explanation of assumptions, with strong justification
Use of supportive detail	Answers lacking required details to be complete	Uses adequate number of examples
Effective written communication	Generally unclear, with weak organization and/or with frequent grammatical errors	Clear, organized, and generally free of grammatical errors



**APPENDIX 5**  
**Department of Keyboard Performance Comprehensive Admission Evaluation Checklist**

**A: Pre-screening**

All factors with numerical scoring must be in passing in order to pass the pre-screening. 3 supplemental factors (5-7) will be considered, and reasons for concern will be discussed.

	<b>Factors Considered</b>	<b>Minimum: Total</b>	<b>Student's Score/Notes</b>
1	Sample scholarly writing	3:5	
2	Statement of purpose	3:5	
3	Pre-screening video	2:4	
4	GPA	3:4	
5	Letters of recommendation	NA	
6	Resume	NA	
7	Repertoire list	NA	
8	(Teaching demonstration)*	2:3	
	<b>Overall pre-screening decision</b>		<b>Yes      No</b>

- For pedagogy applicants

**B: On-Campus**

All factors must be in passing in order to be admitted.

	<b>Factors Considered</b>	<b>Minimum: Total</b>	<b>Student's Score</b>
1A	Reading comprehension	20:30	
1B	Short Essays	20:30	
<b>1AB</b>	<b>Writing Assessment Average</b>	<b>40:60</b>	
2	Live audition	3:4	
3	Interview	3:5	
	<b>Admission decision</b>		<b>Yes      No</b>