University of West Florida
Department of Music
Levels of Attainment – piano

Entry level:
Incoming students are required to prepare two contrasting pieces from different periods. At the audition they are expected to perform the chosen repertoire by memory.

Representative entry-level repertoire examples:
Three Part Invention or a Prelude and Fugue from the Well-tempered Clavier, book I. by Bach
A fast movement of a Sonata by Haydn, Mozart, or early Beethoven
Intermezzi by Brahms, Mazurka, Prelude, Waltz or other compositions by Chopin or similar difficulty pieces by other composers.

Freshman Level
During the first year, students are required to prepare two Baroque compositions, two Romantic pieces, two classical sonatas, two Twentieth Century compositions and two etudes.
Representative repertoire examples for Freshman year:
Bach: Well-tempered Clavier, French Suite, Partita
Beethoven: Sonata in E flat major, Op. 7
Schubert: Selected (early) Sonatas
Mozart: Sonata in F major, B flat major
Haydn: Sonata in E flat major
Chopin: Nocturne, Prelude, Etude in e flat minor or E major, Ballade in g minor
Bartok: Romanian folk Dances, 15 Hungarian Peasant Songs, Allegro Barbaro
Scriabin Preludes
Sonatas by Scarlatti and/or Soler
In order to complete the suggested repertoire, students are required to practice minimum two hours/day.
They are also required to sight-read major piano repertoire at least one hour per week.

Sophomore Level/Advancement
Over the course of the year, piano students are required to prepare one complete Sonata by Haydn, Mozart or Beethoven.
Study and master at least two, high technical level etudes
Learn at least one movement of a Concerto
Build repertoire for future concerts and advancement exam at the end of Sophomore year.
Representative Repertoire Examples for juries and Advancement Exam:
Bach: French or English Suites
Haydn, Mozart or Beethoven Sonata
Pieces by Schubert, Schumann, Brahms or Liszt
One piece from the Twentieth or Century repertoire
One collaborative piano piece, such as a Beethoven Violin Sonata or Bach Flute Sonata, etc.
Students are required to practice 3 hours/day. They are also required to sight-read every day, develop figured bass realization skills and work on harmonization of simple melodies. They will also learn simple improvisation skills

**Junior level**
Preparation for Junior Recital (30 minutes)
Suggested repertoire for juries and junior recital:
Concert etudes by Liszt, Chopin, Rachmaninoff or others
One movement of a Concerto
One movement of a Beethoven Sonata from mid or high Opus numbers
A complete Bach Partita, English Suite, Toccata or other, multi movement Baroque works
An advanced work from the Romantic period, such as Schumann Carnaval, Liszt Vallée d’Obermann, Schubert c minor Sonata, MacDowell Sonata, a set of Scriabin Preludes and other significant works

In order to have the skills to perform the repertoire above, students are required to practice 3-4 hours daily. They will be encouraged to sight-read solo and collaborative piano works, explore vocal and instrumental chamber music repertoire.

**Senior level**
Preparation for Senior Recital (60 minutes)
Suggested repertoire for juries and senior recital:
A complete Concerto
A complete Classical Sonata by Haydn, Mozart or Beethoven
A set of three Chopin Etudes
Concert Etude by Liszt
A significant Romantic piece, such as Liszt’s Dante Sonata, Mephisto Waltz, etc., Chopin’s Sonata, Scherzo, Ballade, Barcarolle, etc.
A contemporary piece
One collaborative piece, such as the Horn trio by Brahms, Violin/Piano Sonata of Beethoven or Mozart, Piano Trio of Mendelssohn, etc.

Senior piano students are encouraged to practice about 4 hours per day. They are also asked to give practice performances at local retired homes and other community places, in preparation to their degree recitals.

The suggested repertoire for each year represents an advancing level of technical accomplishment from Freshman through Senior years.
University of West Florida
Department of Music
Levels of Attainment – harpsichord

**Entry level**
Since most of the incoming harpsichord majors do not have experience playing the harpsichord, they can audition on piano.
Representative entry-level repertoire examples:
Prelude and Fugue from the Well-tempered Clavier, Book I by Bach
Scarlatti Sonatas
Handel Suites
A fast movement of a Sonata by Haydn, Mozart or Beethoven

**Freshman level**
During the first year, students are required to prepare several pieces from the late Renaissance and the Baroque periods

Representative repertoire examples for the first year:
The Fitzwilliam Virginal Book
My Ladye Nevells Booke of Virginal Music (Byrd)
Bach: Well-tempered Clavier, Book 1, French Suite, Partita
Scarlatti and/or Soler Sonatas
Handel Keyboard Suites
Purcell Suites
Telemann Overtures

The students will also learn about the history of the instrument and explore different tuning systems. They will learn about basic harpsichord maintenance and tuning. They will also start exploring the world of continuo playing, reading figured bass. This training will continue throughout their college years.
In order to complete the suggested repertoire, students are required to practice minimum two hours/day.
They are also required to sight-read a wide variety of harpsichord repertoire for at least one hour per week.

**Sophomore level - Advancement exam at the end of the year**
Over the course of the year, harpsichord students are required to prepare two Preludes and Fugues from the Well-tempered Clavier, Book 2.
Study one complete Suite by Rameau, Couperin, Chambonnières or other French composers
Learn at least one movement of a Baroque Concerto
Explore Baroque chamber music repertoire, works of Bach, Telemann, Corelli, Tartini, Vivaldi, Veracini, etc.
Representative Repertoire Examples for Juries and Advancement Exam:
Bach: Prelude and fugue from WTC, Book one or two
Bach: French Suite
Bach: Toccata
Rameau or Couperin Suite
Scarlatti or Soler Sonatas,
Froberger Suites
Frescobaldi Toccatas

Students are required to practice 2-3 hours/day. They are also required to sight-read every day, develop figured bass realization skills and work on harmonization of simple melodies. They will also learn simple improvisation skills

**Junior level**
New skill introduced: interpretation of Unmeasured Preludes (Louis Couperin)

Preparation for Junior Recital (30 minutes)

Suggested repertoire for juries and junior recital:
At least one movement of a Baroque Concerto
Works of Louis and Francois Couperin, Rameau, Sammartini, Lully, Marchand
Bach: Partitas, Fantasias, Toccatas
Froberger Suites
In order to have the skills to perform the repertoire above, students are required to practice 3-4 hours daily. They will be encouraged to sight-read solo and collaborative harpsichord works, explore vocal and instrumental chamber music repertoire.

**Senior level**
Preparation for Senior Recital (60 minutes)

Suggested repertoire for juries and senior recital:
A complete Baroque Concerto with string accompaniment. The students are required to lead the rehearsals and work with the instrumental group,
A technically demanding piece, such as the Fandango by Soler,
A complete Partita or English Suite or other significant works by Bach
A violin or flute Sonata by Bach, Veracini, Tartini or other Baroque composers
A complete suite by Chambonniers, Louis Couperin, Rameau or Clerambault.
Students are required to explore and perform at least one collaborative piece written in the 20th century (Carter Sonata, De Falla Harpsichord Concerto, etc).

Senior harpsichord students are encouraged to practice about 3-4 hours per day. They are also asked to give practice performances at local retired homes and other community places, in preparation for their degree recitals.

The suggested repertoire for each year represents an advancing level of technical accomplishment from Freshman through Senior years.
Entry Level:
A successful audition for the Music Faculty is required for admission to all applied lessons. Basic piano instruction, including major and minor scales, arpeggios, literature at the level of J.S. Bach's Two and Three-Part Inventions, and appropriate technical work is prerequisite to beginning organ study. The audition should include three selections:

1) One four-part hymn using manuals and pedals
2) One of the “Little” Preludes and Fugues by J.S. Bach
3) One selection from any historical period which utilizes manuals and pedals

Freshman Level:
Study of basic organ technique from both historical and modern perspectives. Sight reading simple trios and chorales. Easier pieces from J.S. Bach's Orgelbüchlein, smaller preludes and fugues. Shorter pieces by Dupré, Vierne and other contemporary composers.

Sophomore Level:
More complex Bach preludes and fugues, Orgelbüchlein, and other chorale preludes, trios.
A shorter work from the North German School (Bruhns, Buxtehude, et al.)
A representative work from the French Classic School (Couperin, DeGrigny, et al.)
A shorter work of Rheinberger, Franck, Vierne, Messiaen, or contemporary composers.
At the end of the Sophomore year, the student must pass the Advancement to Junior-Level Standing Performance Exam. This exam will consist of a performance of representative literature from the list above not to exceed 30 minutes in length and an interview with the applied faculty.

Junior Level:
Advanced organ technique.
Continuation of study of the organ works of J.S. Bach.
A 20th or 21st century work.
During the junior year, the student should have prepared at least 75 minutes of music, containing at least one selection from seven of the eight categories listed above. In addition, the preparation and public presentation of a 30-40 minute Junior Recital is required.

Senior Level:
Preparation and public presentation of a Senior Recital is required. The recital program
should contain at least 60 minutes of music and include works from the more advanced organ literature of the 18th, 19th, and 20th centuries. Continuation of all of the above, including reading trios by Karg-Elert, Rheinberger, et al. The recital may include a work from either North German, French Classic, early Italian, Spanish, or English literature; a major work of J. S. Bach (prelude and fugue or large scale chorale-based work from Leipzig Chorales or Clavierübung III), a major work from a 19th century composer, and at least one piece from the late 20th/early 21st century.

**Church Music: All Levels:**
Church Music instruction is included at every level of organ study. Church music skills include hymn playing, transposition of hymns at sight, accompanying choral works, and the art of improvisation.

NOTE: Students who are Music Teaching Majors are only required to present a 30-minute Senior Recital. Repertoire will be chosen from the list above. Preparation of a concerto is not required.