

**PIANO
HANDBOOK**

**THIRD
REVISION**

FALL 2003

PIANO SECTION HANDBOOK

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I.		INTRODUCTION		

Welcome to Meredith College and the Department of Music! This handbook will provide you

with helpful information and answers to questions you may have regarding your piano studies at Meredith. Along with the Meredith College Catalogue, this handbook will provide you with detailed information regarding departmental procedures, policies, and opportunities. Keep both your Catalogue and this handbook in a safe place for future reference.

II. STAFF

<u>NAME</u>	<u>LOCATION</u>	<u>TELEPHONE EXT.</u>
KENT LYMAN Coordinator of Piano	205 Wainwright	8124
JAMES C. B. FOGLE Coordinator of Music Graduate Studies	206 Wainwright	8576
KAREN ALLRED	210 Wainwright	2877
JAMES L. CLYBURN	219 Wainwright	8570
JANET CHERRY	217 Wainwright	2369
MARGARET EVANS	209 Wainwright	8349
MARY ANN HEYM	219 Wainwright	2394
DONNA JOLLY	218 Wainwright	8517
PIN PIN JONG	220 Wainwright	2394
TOM L. LOHR	224 Wainwright	8378
FRANK PITTMAN	203 Wainwright	8367
NANCY RIVA-PALACIO	219 Wainwright	8570
ANGELA D. STEPHENSON	112 Wainwright	2368

III. STUDENT ADVISING

Information regarding the role and purpose of student advising may be found in the *Meredith College Undergraduate Catalogue* and in the *Catalogue of the John E. Weems Graduate School*

of *Meredith College* for each undergraduate or graduate degree offered by the Department of Music.

In general, matters pertaining to piano studies may be addressed to the Coordinator of Piano. Matters pertaining to graduate piano studies may be addressed to the Coordinator of Music Graduate Studies.

Any change in a student's academic program that affects her piano study (such as switching from a major other than music to a music major, switching from one type of music major to another, or changing the amount of piano emphasis in her program) must be preceded by a conference with the student's applied instructor and the Coordinator of Piano Studies to determine the advisability of such a change.

Each student is responsible for the proper completion of her academic program.

IV. PRIVATE INSTRUCTION

Teacher Assignment

Each piano major is assigned to a particular instructor by the Department Head at the time of registration. If there is a request for a particular teacher, the Department Head will make every attempt to honor such a request.

The teaching assignments for each instructor are posted in the lobby in front of Carswell Concert Hall during the first week of each semester. The teaching schedule for each teacher should be posted by the Friday following the first day of class on the instructor's individual bulletin board. If you see conflicts or have questions, you need to contact the instructor immediately.

Lessons and Practice Requirements

The student should receive fourteen lessons each semester. Prompt attendance is expected at all lessons. In unusual circumstances, the instructor may excuse an absence if notified in advance. The instructor will make up one valid, excused absence per semester.

Practice is essential to progress in applied music study. For each semester hour's credit in applied music a minimum of five practice hours is required. The following formula applies:

Semester Hours Credit	Weekly Half-Hour Lessons	Weekly Practice Hours
1	1	5
2	2	10
3	2	15
4	2-3	20

V. REPERTOIRE GUIDELINES FOR APPLIED PIANO STUDY

Levels of Applied Piano Study

Each level of applied study represents a certain stage of advancement. Students whose major applied area is piano must attain 144 level before applied credit in piano can be counted toward the graduation requirement.

Students studying at level 144 or higher need to work with the prescribed core repertoire as outlined below, additional repertoire, and technical studies. The core repertoire for each level represents six credit hours of study. [All students who are not music majors or who do not have piano as the principal applied area will be expected to study at least three categories of the core repertoire for the level attempted during a semester.]

Piano 044

Repertoire may range from beginning materials to more advanced repertoire appropriate to the individual student.

Piano 144 (six credit hours)

1. J. S. Bach - Easier preludes, fuguetas, and dance movements; inventions; sinfonias
2. A sonata-form movement (a typical first movement) from a sonata or sonatina by Haydn, Mozart, or Beethoven
3. An etude by a Romantic composer, such as Heller, Cramer, MacDowell, or Moszkowski
4. A character piece from the Romantic period by composers such as Grieg, Schubert, Mendelssohn, Schumann, or Chopin
5. A piece or movement from the Impressionistic or Nationalistic schools by composers such as Debussy, Faure, Griffes, Bartok, or Shostakovitch
6. A composition by an American, composed after 1950.

Piano 244 (six credit hours)

1. J. S. Bach - A prelude and fugue from the WTC, or two contrasting dance movements from a suite
2. A complete sonata by a Classical composer
3. A character piece from the Romantic period
4. A composition such as an etude or toccata from the 20th century
5. A piece composed since 1950

Piano 344 (six credit hours)

1. J. S. Bach - A prelude and fugue from WTC, a complete suite, or toccata
2. A complete sonata by a Classical or Romantic composer
3. A large Romantic work
4. A piece or movement from the piano ensemble literature (memory optional)
5. The student will choose, in consultation with her applied teacher, a composition from any period to be prepared without the teacher's assistance. It will be performed in a designated studio repertoire class during the semester.

Piano 444 (six credit hours)

1. A major work, or group of shorter works, 10-15 minute's duration, from the Baroque or Classical Periods
2. A complete sonata or a major single composition, 10-15 minutes' duration, from the Classical or Romantic periods
3. A major work, or group of shorter works, by a Romantic composer
4. A major work, or group of shorter works, representing the 20th century

Piano Level Placement

Placement into the 144 level is determined by the student's meeting the following jury requirements:

1. Repertoire for the jury must include at least **one** representative piece from the Baroque period (which should illustrate 18th century imitative counterpoint) and pieces reflecting **two or three** other historic periods and/or styles.
2. At least two pieces must be performed from **memory**

The following suggestions are only examples of representative repertoire. The repertoire for 144 placement is not limited to the following list, it simply must be consistent with the level implied by the following:

BAROQUE

A prelude from the W. F. Bach Notebook by J. S. Bach, such as # 5 in F or #6 in D (Schmieder Verz. 928 and 925)

Prelude and Fughetta in G, S. 902a by J.S. Bach

Sonata in G, L. 84 by Domenico Scarlatti

CLASSICAL

"Six Variations on a Swiss Song" by Beethoven

Viennese Sonatina # 1 (first movement) by Mozart

A Clementi sonatina (at least one movement) from Op.36 other than # 1

ROMANTIC

An easier prelude by Chopin, such as Op. 28, #4, 6, or 20

An easier Song without Words by Mendelssohn, such as Op. 102, #6
A selection from Schumann's *Scenes from Childhood*, Op. 15

20TH CENTURY

A selection from Kabalevsky's *15 Children's Pieces*, Op. 27, such as Sonatina (No. 11) or Etude (No. 8)

A selection from *Poemetti* by Menotti

A selection from *24 Preludes*, Op. 34 by Shostakovitch, such as # 17

A selection from *Pour les Enfants* by Tansman

Placement **beyond** the 144 level is determined by **1)** the student's successful completion of the prescribed repertoire [see Levels of Applied Piano Study above]; **2)** an accumulation of at least six hours credit for each level attained [Piano 144 and above]; and **3)** approval by the piano faculty at the time of the applied jury.

VI. GRADING

The following guidelines have been established by the piano faculty to encourage goal setting and productivity. These are intended to serve as a basic standard. Other factors such as attendance at lessons and repertoire classes, jury grades, performance in repertoire classes and on Student Recital, and concert and recital attendance, figure into the semester grade as well.

3 hours credit

- a. a. two works of at least five minutes' duration from memory (concerto movement equals one work)
- b. b. two shorter works from memory
- c. c. one work of at least five minutes' duration with score
- d. d. two shorter works with score

2 hours credit

- a. a. one work of at least five minutes' duration from memory
- b. b. two shorter works from memory
- c. c. one work of at least five minutes' duration with score
- d. d. one shorter work with score

1 hour credit

- a. a. one work of at least five minutes' duration from memory
- b. b. one other work from memory (any length)
- c. c. one work with score

VI. REPERTOIRE CLASSES AND STUDENT RECITAL

Repertoire classes are an important part of applied study for all piano majors. These required classes are held once a week on Tuesdays from 1:00 p.m. to 1:50 p.m. and provide opportunities for performing and listening.

Studio repertoire classes will meet in individual studios while sectional (entire piano section) repertoire classes will meet in Carswell Concert Hall or in the Rehearsal Hall (121 Jones). Printed schedules are made available at the beginning of each semester by the Coordinator of Piano. Students should reserve time to perform in sectional classes by signing up on the piano bulletin board on the second floor of Wainwright.

Student Recital

Thursdays at 1:00 p.m. are reserved for departmental Student Recitals. All undergraduate music majors are expected to attend all scheduled Student Recitals each semester during her years of applied study. Recitals usually begin at 1:00 p.m. but when more time is needed, the beginning time is 12:30 p.m. Students are expected to be at Student Recitals on time and to remain for the entire program.

As a means of keeping a record of attendance, students are to fill out an attendance form that is distributed at the beginning of each Student Recital. A weekly attendance record is posted by the Music Office after each Student Recital and the principal applied faculty are given the attendance forms for their records. Attendance affects applied music grades.

All **Bachelor of Music applied majors** are expected to perform **twice each year**. **Bachelor of Music in music education** students and **Bachelor of Arts** students are expected to perform **at least once each year**. Students in their first semester at Meredith may be excused from performance on Student Recital.

A student who wants to perform on a Student Recital must obtain a Student Recital form from the Music Office, fill it out completely and have her instructor sign the form, and return it to the Music Office no later than noon of the Tuesday preceding the Student Recital.

VIII. DEPARTMENTAL RECITAL POLICY

All majors taking applied music are expected to attend **ten** (10) recitals per semester in keeping with the idea that observing live performances is important in developing one's own growth in music performance. All students are to write a summation of each of the ten programs she attends with a copy of the printed program and turn in these summations to her principal applied teacher within 48 hours of the performance. Failure to meet these requirements results in an automatic reduction of the final letter grade for the semester's applied study by one full letter.

On-campus performances by students, faculty, and guests usually provide ample opportunities to fulfill this requirement. In addition, master classes are regularly offered for students. These may also serve to fulfill the requirement. (Two hours of master class equals one concert performance). Off-campus opportunities include the concert series at N.C. State, the Great Artists Series, the

Raleigh Chamber Music Guild Series (which are normally held at Ravenscroft Academy), a music series at the North Carolina Museum of Art; concerts at St. Mary's College, Peace College, Shaw University and St. Augustine's College, the North Carolina Symphony, and the Raleigh Symphony. Other opportunities will be posted from time to time on the piano section bulletin board and on the large board in the lobby of Wainwright Music Building.

IX. ATTENDANCE POLICIES

Lessons

Attendance is required at all private lessons. In unusual circumstances, the instructor may excuse an absence if notified in advance. The instructor will make up **one** valid, excused absence per semester.

Repertoire classes

Attendance is required at all piano repertoire classes, both studio and sectional.

Student Recital

Attendance is required at all departmental Student Recitals.

Classes

Students are expected to attend all classes. Absences are allowed equal to the number of times the course meets per week. Further absences will affect the student's grade.

X. JURY EXAMINATIONS

Jury examinations are held on Reading Day and on the first day of the examination period each semester. Students whose principal applied area is piano must perform a major jury in Carswell Hall. This jury will last 15 minutes for undergraduate students and will consist of both technique and memorized repertoire performance. The jury for graduate students will last for 20 minutes and will consist solely of memorized repertoire. The piano faculty reserves the right to conduct a separate technique jury, in which case the repertoire jury will last 12 minutes in Carswell, and the technique jury will be held in a faculty studio at a different time in front of smaller groups of faculty.

All other applied piano students **except** those studying at the 044 level for the **first three** semesters must play a secondary jury in a piano studio. A secondary jury will normally last up to 8 minutes. **If the student is attempting to reach 144 level, she must sign up for two consecutive examination time slots in order to allow for jury deliberation.**

Special Notes on Juries:

A music minor may choose to play a jury in Carswell in consultation with her instructor.

Otherwise, she must play a jury in a studio.

Students at the 044 level who are not playing juries are required to participate in a studio or recital performance in lieu of the jury.

Sign-up sheets for juries and blank jury sheets are placed in the Music Library the week before jury examinations. Students are to sign up for appropriate time slots, and complete the jury sheets, and leave them in the box provided at least 24 hours before the jury examinations begin.

Faculty members write critiques of each jury performance. These critiques are available to the student either through the instructor or from the Music Office.

The final Grade in the student's applied study is normally no more than one letter grade removed from the composite jury examination grade.

Jury Exemption: If a student has played a Graduation Recital, Junior Recital, or Optional Recital, she is exempt from an applied jury examination in that same semester she has performed the recital. If a student has given a Lecture-Recital, she may be exempted from playing a jury examination in the same semester of the Lecture-Recital. This latter exemption is at the discretion of the student's instructor, in consultation with the Coordinator of Piano.

XI. GRADUATION, JUNIOR, LECTURE, AND OPTIONAL RECITALS

Graduation Recital

All music majors must present a Graduation Recital from memory. This recital may vary in length and repertoire according to the degree requirements of a particular major or concentration. Memory may be waived for avant garde or ensemble music.

Bachelor Music in Performance: A full recital (50 - 60 minutes) at the 444 level.

Bachelor of Music, Pedagogy Concentration: A full recital at 344 level (or higher).

Bachelor of Music in Music Education: A 20 - 60 minute recital at the 244 level (or higher).

Bachelor of Arts with a major in music: A 20 - 60 minute recital at the 144 level (or higher).

Junior Recital

A Junior Recital, 30 - 60 minutes in length, is required of Bachelor of Music students with an applied major. Repertoire should be at the 344 level (or higher). This recital is performed from memory.

Lecture - Recital

This recital is required of Bachelor of Music students concentrating in piano pedagogy. The program should be 40 - 50 minutes in length. Guidelines for preparing a lecture-recital are as follows:

1. 1. Arrange for a conference with the Coordinator of Piano Studies during the first week of the semester in which the lecture-recital is to be given. At this time, the Coordinator will discuss the idea of the lecture-recital with the student and answer any questions she might have.
2. 2. Meet with her piano instructor for assistance in choosing a topic, making suggestions for research possibilities, and formulating ideas concerning the use of audio-visual aids.
3. 3. Make another appointment with the Coordinator of Piano Studies (about a month after their first meeting) to assess the progress made to date.
4. 4. Schedule the lecture-recital date and hearing, following the same procedures required for other recitals (see section XI, Recital Scheduling).
5. 5. It will be helpful to attend lecture-recitals by other students. This is a good way to generate ideas for one's own lecture-recital.
6. 6. Possible areas of interest in the field of pedagogy:
 - a. a. Present a style study using several composers as examples.
 - b. b. Investigate the works of a single composer that would be suitable for students.
 - c. c. Present a specific work for piano (such as a Chopin ballade, or a set of shorter pieces such as the Schumann *Papillons*) for analysis and performance.
 - d. d. Investigate avant garde works suitable for young students.
7. 7. The Lecture-Recital should include two parts: the lecture (about 20 minutes) and the performance (about 20 minutes). Memory is optional.
8. 8. There should be documentation, such as a handout, containing various kinds of information, examples of what is to be discussed and played, and a bibliography.
9. 9. It is advisable and helpful to use audio-visual aids, such as audio recordings, videotapes, slide projector and screen, computer presentation programs or overhead transparencies.

Optional Recital

An Optional Recital may be given during the Sophomore and/or Junior year(s). The repertoire should be at the 244 level (or higher). This recital may vary in length from 30 to 60 minutes and should be from memory. Optional Recitals must be preceded by a minimum number of appearances on the departmental Student Recitals (see below).

Special Note: A student is expected to fulfill the piano section requirements for her major in studio classes, sectional repertoire classes, and Student Recitals before she may perform an Optional, Junior, Lecture-Recital, and/or Graduation recital. These minimum requirements are as follows:

- Optional recital:** 6 studio class performances
4 sectional repertoire class performances
4 Student Recital performances
- Junior Recital:** 4 studio class performances in the semester of the recital or, in some cases, the preceding semester
2 sectional repertoire class performances in the semester of the recital or, in some cases, the preceding semester
2 Student Recital performances (cumulative)
- Lecture-Recital:** Same requirements as Junior Recital, above
- Graduation Recital:** 4 studio class performances in the semester of the recital or, in some cases, the preceding semester.
2 sectional repertoire class performances in the semester of the recital or, in some cases, the preceding semester
4 - 6 Student Recital performances (cumulative), according to the particular degree requirements

Recital Hearings

All recitals require a Hearing before a recital committee, appointed by the Department Head, at least two weeks preceding the proposed date of performance. The complete recital will be heard, critiqued, and assessed by the committee. The student will provide the committee with scores for all repertoire to be performed. A copy of the program should be prepared for each committee member. **No** announcements or invitations may be made or sent before the recital has been approved.

If the student's program is approved by the committee, she must then obtain from the Music Office information regarding recital policies and a recital program form. The recital program form must be approved and signed by the instructor and returned to the Music Office immediately in order to allow for the printing of programs. Departmental policies regarding the recital must be followed carefully.

Recital Scheduling

Recitals given in the Spring Semester are normally scheduled at meetings with the Department Head and all students involved. These occur early in the semester, one meeting for required recitals and one meeting for optional recitals. Once the projected recital date has been set, the student must meet with her applied instructor to determine a hearing date, which should be at least two weeks prior to the recital date and which must be convenient for the student(s), the instructor(s), and the recital committee. (The coordinating of the hearing committee is usually carried out by the student's applied instructor.)

Recitals not given in the Spring Semester are scheduled on an individual basis with the Department Head in consultation with the applied instructor. This must be done at the beginning

of the semester or summer session in which the recital is to take place. Hearings, recital policies and forms follow the same procedure as Spring Semester recitals.

XII. ENSEMBLE REQUIREMENTS

All undergraduate music majors are required to participate in ensemble experiences each semester (except possibly the first semester of the freshman year and the student-teaching semester). At least two semesters must be in a choral ensemble. All piano majors are expected to accompany (with or without academic credit) each semester. Piano majors cannot receive credit for accompanying prior to having taken the courses in accompanying.

Accompanying Class

A two-semester class is requisite for piano majors for credit in accompanying. Students are urged to take this class as early in their studies as possible, normally the freshman year. Credit for accompanying cannot be given until the student has completed the accompanying class.

Accompanying for Credit

For one hour credit, one of the following is expected:

- a. a. prepare and accompany a recital for one major;
- b. b. accompany lessons, juries, repertoire class and Student Recital appearances for one major;
- c. c. accompany lessons and juries for non-majors (the equivalent of one 60-minute or two 30-minute lessons); or
- d. d. accompany an ensemble

Any accompanying beyond the above requirement must be approved by the accompanist's principal applied instructor.

Of the 124 hours required for graduation, no more than four may be in ensemble credits. Additional ensemble credits, however, will be recorded on the student's transcript and will be counted in grade-point averages.

XIII. FACILITIES

Use of Facilities

It is the desire of the college and the department to provide students with the best practice and performance facilities possible. This can only take place in partnership with students. Students should take individual responsibility for the care of all college-owned equipment and facilities in ways such as: caring properly for instruments, closing windows, turning off lights, closing doors, etc. Any damage or misuse of facilities should be reported to the Music Office immediately.

Music Library

The Music Library contains musical scores of piano solo repertoire, ensemble repertoire, and concerto repertoire, in addition to holdings in other performance areas. Also housed in the Music Library are LP recordings and CD recordings, as well as listening and recording equipment. Although there are some basic reference materials in the Music Library, most reference materials are housed in the Carlyle Campbell Library.

Materials in the Music Library are cataloged on computer (**ALIS** - Automated Library Information System). Do not hesitate to consult the music librarian or leave a message for her if you are having trouble locating a score or recording. At the check-out counter, students may find various items placed on Reserve for some courses. Also, students may check out small tape recorders, videorecording equipment and monitor, and metronomes. A key is kept in the Music Library for the grand pianos in Carswell.

Students are reminded that library materials are for temporary use and should **not** be considered primary material for piano study. Students should purchase musical scores rather than rely on library scores.

Practice Rooms

Practice rooms are located on the second floor of Wainwright Music Building and on the first floor of Jones Hall. Schedule sheets for all practice rooms are available in the Music Library at the beginning of each semester. Sign-up is on a first-come, first-served basis. These sheets are then posted on the practice room doors. The practice rooms in Wainwright are locked and require a key. Students may obtain a key for these rooms for a deposit, refundable upon return of the key.

Students are urged to exercise care in the use of practice rooms by not bringing food and drink into the rooms and by being sure windows are closed and lights turned off before leaving the room. **Any problems with instruments should be reported immediately to the Music Office.**

Carswell Concert Hall

Carswell Hall is available to students for scheduled recitals and hearings, repertoire classes, lessons, and for individual practice time, particularly prior to performances. During the academic year, practice times should be scheduled with the Music Department secretary. During the Christmas holiday and summer months, scheduling should be arranged through the Office of Campus Activities.

The key to the locked grand pianos can be obtained in the Music Library with a valid student ID card (Meredith Camcard). Everyone using the locked pianos in Carswell is responsible for locking and covering the piano and for returning the key to the library. Also, remember to turn out the lights in Carswell when leaving, **especially the spotlights.**

Student Lockers

Student lockers are located on the second floor of Wainwright Music Building and on the first floor of Jones Hall near the practice rooms. A deposit is required to obtain a lock or key for a locker. The deposit will be refunded upon return of the lock or key.

Bulletin Boards (of special interest to piano students)

Announcements of importance to all music students are posted on the bulletin boards opposite the Faculty Lounge (glassed-in case) and beside Room 106 ("Student Board"). Students should check these boards regularly for important notices.

Announcements of concerts and musical events at Meredith and in the area are frequently posted on the wall of Wainwright lobby.

The Piano Section Bulletin Board is located on the second floor of Wainwright Music Building between Rooms 207 and 211. Located on this board are the sign-up sheet for repertoire class, announcements of recitals and concerts of special interest to pianists, and important notices for piano students. **Check this board regularly for messages and special announcements.**

Studio locations are given on the Bulletin Board next to the stairwell in the lobby of Wainwright. At the beginning of each semester, teacher assignments are posted on the wall in the lobby (across from the doors to Carswell).

Messages for students will be posted on either the Piano Section Board or the Student Board. **Messages for faculty** should be left either on their studio bulletin boards or in their mailboxes (opposite the Music Office).

XIV. PROCEDURE FOR STUDENT CONCERNS

A student who has any concerns related to her music study should first discuss the matter with the instructor. If this does not result in a satisfactory solution, she should then consult the area coordinator, and if necessary, the department head.

XV. SCHOLARSHIPS AND AWARDS

Four-year music scholarships are awarded as a result of preliminary auditions and scholarship finals, which are held every Spring Semester for potential freshman music majors. The entire music faculty selects scholarship recipients. These scholarships are the **Music Honors Scholarship**, the **Robert H. Lewis Scholarship**, and the **Music Talent Scholarship**. To retain one of the scholarships a student is expected to maintain full-time status, maintain at least a 3.0 grade-point average on all music courses taken at Meredith, and fulfill all requirements for music majors and, specifically, for piano majors.

Other scholarships are awarded to upperclassmen. The **Presser Award** is given each year to a rising senior in the department. The recipient of this award is selected by the entire music faculty. The **Raleigh Piano Teachers Association Award** and the **National Guild of Piano Teachers Award** are given annually to deserving piano majors. Recipients of these two awards are selected by the piano faculty.

XVI. ORGANIZATIONS

There are three music organizations open to student membership in the Department of Music, Speech, and Theatre. **SAI** (Sigma Alpha Iota) is a national music fraternity for women. Membership is based on academic record, service to the department and college, and musicianship. **CMENC** (Collegiate Music Educators National Conference) is the student affiliate of Music Educators National Conference. Though geared toward potential classroom music teachers, this organization is open to all music majors. **PKL** (Pi Kappa Lambda) is an honorary music society. Membership is based on musical and academic achievement.