

*Westminster Choir College*

**PIANO HANDBOOK  
2018-2019**

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## WELCOME

Welcome to Westminster Choir College! Your years here are crucial to your development as a musician and as a person. We wish you every success in your endeavors and are here to assist you in any possible way. This handbook has been developed as a supplement to the Academic Catalog of Westminster Choir College and serves to provide you with assistance in the understanding of your particular course of studies. Please read it carefully, and keep it for reference throughout the year. The responsibility for knowing the information contained in this handbook, as with all school policies and procedures, rests with you. Consult your major teacher or chairperson/head with any questions or concerns.

We hope you will enjoy your time here – and that it will be exciting, rewarding and productive.

Professor Ingrid Clarfield

## CONTACT INFORMATION

Westminster Choir College

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## DEPARTMENT BULLETIN BOARD

The department bulletin board is located next to Erdman 11. Students are urged to check the bulletin board regularly for departmental notices and jury schedules, as well as performances and other department-related events.

### TEACHER ASSIGNMENTS and LESSONS

#### Teacher Assignments

Students may request a teacher of their choice. Studio assignments are determined by the department chair/coordinator. Requests are honored by availability, seniority and the recommendations of faculty.

If a student has problems with her/his assigned teacher and wishes to change to another studio, the procedure is as follows:

1. The student should speak to her/his teacher about the concerns.
2. The student should speak with the chair/coordinator of the department, who will offer counsel and act as a mediator if conflict arises. If the student's teacher is the chair/coordinator of the department, s/he should speak with the Associate Dean for Administration.
3. If the problems cannot be resolved, the student must obtain a Student Release Form from the chair/coordinator of the department.
4. After discussing the concerns and the student's intentions, the teacher will sign the form, releasing the student from that studio at the end of the semester.
5. The student should make arrangements to audition for another teacher and should take the signed form to the audition.
6. At the audition, the prospective teacher may accept the student or suggest another teacher.
7. The new teacher will sign the release form and give it to the department chair/coordinator.

Teacher changes may be made only prior to the beginning of a semester.

#### Lessons

Lessons are either 30 or 60 minutes in length. A student must attend a minimum of ten lessons during a semester. Any fewer than ten lessons will result in a failing grade for the semester. Lessons missed by a professor due to illness or other reasons will be made up. Student absences, for any reason, including illness or personal scheduling conflicts, will not be made up. Students must notify their teacher in advance if they are unable to attend their lessons.

## STUDIO and PERFORMANCE CLASSES

Studio Class is a group made up of students studying with a particular teacher. The class is structured by the individual teacher and may include demonstrations, discussions and performances.

Performance Class allows students to experience performing before a large group. Students who perform are asked to exhibit appropriate performance behavior and dress. Students in the audience are expected to behave in a supportive and respectful manner appropriate to accepted concert etiquette. All students are encouraged to perform.

Attendance at performance class is required of all undergraduate and graduate students whose applied primary or concentration instrument is piano. During this time, programs may be given by students, members of the faculty, and/or guest performers. All Piano majors and primaries are expected to perform in performance class each semester.

Graduate accompanying and coaching students are not required to be present, but they may make use of this forum to perform chamber music or solo literature if enrolled for private lessons.

Students are scheduled to play in performance class through their teachers. Studio classes often take the place of full performance class. Attendance is taken at studio and performance class. Students who miss more than two (2) classes will have their piano grade lowered.

## CONCERT ATTENDANCE POLICY

All undergraduate students are required to attend seven performances per semester. A minimum of two must be piano sponsored events. Proof of attendance is shown by submitting a brief report of each concert, along with the program from the event. Compliance with the concert attendance policy will be a part of the student's primary lesson grade.

Please see your professor for more specific details.

## PIANO MAINTENANCE

Our piano technician is on campus. The technician can be reached at extension 8350. Should you notice any problems with any piano, please call. You may also report the problem to the Graduate Assistant of the department.

## COURSES of STUDY

### Guidelines for Students in the Master of Music in Accompanying and Coaching Program

The following guidelines have been put into writing in order to assist graduate students in the accompanying and coaching program negotiate various aspects of their matriculation at Westminster Choir College of Rider University.

Private Lessons

Each student will receive twelve private lessons per semester. At the beginning of each semester the student will discuss repertoire requirements with the instructor, and subsequently will keep an updated list of all repertoire studied and performed throughout the period of matriculation. Works brought to private lessons should be thoroughly prepared and researched, with particular emphasis placed on all matters of language and vocal considerations. Material covered in lessons should be a combination of the student's personal projects as well as repertoire which the student is learning as part of their voice studio requirements. It is understood that any lesson missed because of a teacher's absence will be made up. The instructor will make an effort to make up lessons missed due to student illness, although this is not part of the instructor's responsibility.

#### Assistantships/Assigning of Singers

The institution provides a number of assistantships for accompanists, which involve the student pianist's participation in weekly voice lessons and studio classes, regular scheduled rehearsals with student partners, and student recitals. All assigning of assistantships is done by the coordinator, and it is understood that the arrangements made at the beginning of each term are intended to be held in place for the duration of each semester. In certain cases, pianists may be asked to audition for certain assistantships. By no means is a graduate student guaranteed an assistantship and furthermore, each student's work will be evaluated each semester to determine whether or not it is in the institution's best interest for him or her to continue. Further information, including contracts and further guidelines, may be obtained from the coordinator.

#### Languages

Each student must successfully complete a writing examination in French and German, as well as a comprehensive diction examination which includes knowledge of the International Phonetic Alphabet, as well as singing diction in French, Italian, German, and English.

#### Recitals/Juries

Each student will present two recitals which should contain a variety of repertoire from the vocal and instrumental chamber literature. Each student will be responsible for the preparation of his/her recital partners, as well as drafting extensive program notes, which will be turned in NO LATER Than ONE MONTH before the recital date. In addition, a recital hearing will take place before members of the piano faculty no later than one month before the recital. In addition, each student will be required to perform a ten-minute jury before the piano faculty each semester. Repertoire should show a variety of styles showing evidence of the semester's progress.

### REPERTOIRE REQUIREMENTS

Any adjustments to the requirements are at the discretion of an individual faculty member in consultation with the department. Repertoire may include but is not limited to the following suggestions.

#### B.M. in Piano

Freshman Year

1. Work by a Baroque composer (commensurate with two contrasting Scarlatti Sonatas, Prelude and Fugue, two contrasting movements from a Suite)
2. A complete sonata or variations by Mozart, Haydn, or an early to middle period Beethoven sonata.
3. One composition by a 19<sup>th</sup> Century composer (commensurate with Nocturne in E minor, Op.posth., Schubert Impromtu No. 2 or No. 3)
4. A 20<sup>th</sup>/21<sup>st</sup> Century composition of appropriate difficulty (commensurate with Debussy Prelude from Suite Bergamasque, Bartok's Dance Suite, Ligeti's Etude, Chester Biscardi "In Time's Unfolding", Tania León "Tumbao", Ellen Taaffe Zwilich "A Poem for Elliott", Chen Yi "Bamboo Dance", Ginastera, Bolcom, and Vine)

Freshmen will have a jury at the end of each semester. Three of the four selections from different periods must be memorized for the end of the second semester jury.

#### Sophomore Year

1. A prelude and fugue from the WTC I or WTC II of J.S. Bach or an equivalent work by a Baroque composer
2. A complete Beethoven, Mozart, or Haydn sonata or a classical concerto
3. A 19<sup>th</sup> Century composition of appropriate difficulty
4. A 20<sup>th</sup>/21<sup>st</sup> Century composition of appropriate difficulty

The jury at the end of the sophomore year determines the student's continuation in the piano major. All of the repertoire must be memorized for the jury at the end of the year. For the end of the first semester jury refer to Freshman end of the year requirements and consult with your teacher for details.

#### Junior Year

1. An advanced Baroque work
2. A large work by Mozart or Haydn or a middle to late Beethoven sonata. A classical concerto of appropriate difficulty may suffice.
3. Any major work by a 19<sup>th</sup> Century composer, including concerti
4. An advanced 20<sup>th</sup>/21<sup>st</sup> Century composition

Memory requirements are the same as Sophomore year.

#### Senior Year

1. Preparation for the Senior Recital (Must include works of three style periods).

B.M. Music Education, Sacred Music, Theory/Composition, or B.A.M.

Freshman Year

1. Work by a Baroque composer (Invention or Sinfonia by J.S. Bach)
2. A complete sonata or variations by Mozart, Haydn, or an early to middle period Beethoven sonata
3. One composition by a 19<sup>th</sup> and/or 20<sup>th</sup>/21<sup>st</sup> Century composer

Sophomore Year

1. A prelude and fugue from the WTC of J.S. Bach and/or an equivalent work by a Baroque composer
2. A complete sonata or variations by Mozart, Haydn or an early to middle period Beethoven sonata
3. One composition by a 19<sup>th</sup> and/or 20<sup>th</sup>/ 21<sup>st</sup> Century composer (depending on the length and difficulty)

Junior Year

1. An advanced Baroque work
2. A complete sonata or variations by Mozart, Haydn or an early to middle period Beethoven sonata
3. A 19<sup>th</sup> Century composition
4. A 20<sup>th</sup>/21<sup>st</sup> Century composition

Senior Year

1. Preparation for the Senior Recital (must include works of three style periods).

M.M. in Piano Performance

First Year Graduate Students

1. Work by a Baroque composer
2. A large sonata by Haydn, Beethoven, Mozart or Schubert
3. A large work by a 19<sup>th</sup> Century composer
4. An etude of Chopin, Liszt, Debussy, Scriabin, Rachmaninoff, or other composer of commensurate difficulty
5. A 20<sup>th</sup>/21<sup>st</sup> Century composition

## **Second Year Graduate Students**

1. Preparation for Recital (music for the jury should be chosen from recital repertoire).

### **M.M. in Piano Pedagogy and Performance**

#### **First Year Graduate Students**

1. Work by a Baroque composer
2. A large sonata by Haydn, Beethoven, Mozart or Schubert
3. A large work by a 19<sup>th</sup> Century composer
4. An etude of Chopin, Liszt, Debussy, Scriabin, Rachmaninoff, or other composer of commensurate difficulty
5. A 20<sup>th</sup>/21<sup>st</sup> Century composition

#### **Second Year Graduate Students**

1. Preparation for Recital (music for the jury should be chosen from recital repertoire).

### **M.M. in Music Education and M.M. in Sacred Music**

1. Work by a Baroque composer
2. A complete sonata or variations by Mozart, Haydn, or an early to middle period Beethoven sonata
3. One composition by a 19<sup>th</sup> century composer
4. One composition by a 20<sup>th</sup> or 21<sup>st</sup> century composer

### **M.M. in Accompanying and Coaching**

Upon graduation, all students in the Accompanying and Coaching program should have studied all of the following:

#### **GERMAN SONG**

Franz Schubert	30 Songs <u>Winterreise, Die schöne Müllerin, or Schwanengesang</u>
Robert Schumann	Two complete cycles
Johannes Brahms	20 songs
Richard Strauss	15 songs

Hugo Wolf	35 songs from assorted poetic books
Gustav Mahler	One complete cycle
Second Viennese School	An assortment of songs by Webern, Schoenberg, Berg.
And Beyond	Marx, Korngold, etc.

#### FRENCH SONG

Gabriel Fauré	20 songs
Claude Debussy	20 songs (including <u>Ariettes oubliées</u> )
Bizet or Gounod	5 songs
Henri Duparc	5 songs
Maurice Ravel	One cycle
Francis Poulenc	Two complete cycles
Ernest Chausson	5 songs

#### AMERICAN SONG

50 songs from representative composers (must include Copland, Barber, and Ives)

#### SPANISH/ITALIAN SONG LITERATURE

One Spanish song cycle

15 Italian songs from the 19<sup>th</sup>/20<sup>th</sup> Centuries

#### BRITISH SONG

Benjamin Britten                          One cycle

#### OTHER

10 Songs by nationalistic composers (Russian, Czech., other)

#### OPERATIC ARIAS

35 arias from the standard Italian/German/French literature (must include either Anna  
Truelove's Aria; Composer's Aria; Zerbinetta's Aria; or Monica's Waltz)

5 concert arias or other works not originally conceived for the piano

#### VOCAL CHAMBER MUSIC

5 works of vocal chamber music

## JURY REQUIREMENTS

*All students are required to attend a jury as designated by their degree program. If circumstances beyond a student's control develop, preventing completion of a jury, the student must present documentation no later than one week prior to the juries. Any student receiving an evaluation of "Conditional Pass" or "Fail" must have a jury rehearing within the first three weeks of the following semester.*

### B.M. Piano

Piano majors must play a jury every semester except the semester in which they have played a recital. Freshman fall semester juries are 15 minutes in length and include a portion of the required repertoire. Thereafter semester juries are 20 minutes in length and must include the entire required repertoire.

Freshmen will have a jury at the end of each semester. Three of the four selections from different periods must be memorized for the end of the second semester jury.

The jury at the end of the sophomore year determines the student's continuation in the piano major. All of the repertoire must be memorized for the jury at the end of the year. For the end of the first semester jury refer to Freshman end of the year requirements and consult with your teacher for details. For Juniors, memory requirements are the same as Sophomore year.

### B.M. Music Education, Sacred Music, Theory/Composition, or B.A.M.

Freshman: One composition must be memorized for the jury at the end of each semester.

Sophomore: Two compositions must be memorized for the end of the second semester jury.

Junior: Three selections must be memorized for the end of the second semester jury.

Juries are ten minutes in length. During the freshman year students play a jury at the end of each semester. After the freshman year, students play a jury at the end of each year, except the semester in which they have played a recital.

### M.M. in Piano Performance

#### First Year Graduate Students

For the first semester jury, students must have four works prepared, three of which must be memorized. For the second semester jury all five works must be memorized.

#### Second Year Graduate Students

Juries are 20 minutes in length and are played every semester except the semester of the recital.

### M.M. in Piano Pedagogy and Performance

#### First Year Graduate Students

For the first semester jury, students must have four works prepared, two of which must be memorized. For the second semester jury, of the five works, three works must be memorized.

#### Second Year Graduate Students

Juries are 20 minutes in length and are played every semester except the semester of the recital.

#### M.M. in Music Education and M.M. in Sacred Music

Music Education: For the first semester jury students must have 1 work memorized and 3 works prepared. For the second semester jury, 2 works must be memorized and 4 works prepared.

Sacred Music: For the first semester jury students must have 1 work memorized and 3 works prepared. For the second semester jury, 2 works must be memorized and 4 works prepared. For the third semester jury, 3 works must be memorized and 4 works prepared.

### PIANO ELECTIVE

Hearings for Piano Elective Students: After the completion of two semesters of piano study, any student majoring in any undergraduate degree program at Westminster Choir College of Rider University who is enrolled in private piano study at Westminster will be required to perform for members of the piano faculty for a 10 minute hearing. As determined by the private teacher, this hearing may be done during Piano Secondary hearings, or during the time when Piano Majors and Primaries take their juries.

### PIANO SECONDARY

All undergraduate voice primary students must enroll for Piano Secondary study until the Major-specific Piano Capstone course is passed. Instruction is in the form of piano classes. Incoming undergraduates and transfer students take a placement test and may be required to take and pass PI-045 (Introduction to Piano Secondary) before beginning the sequence of Piano Secondary courses. The sequence consists of four courses: PI-103 (Piano Secondary I), PI-104 (Piano Secondary II), PI-203 (Piano Secondary III), and the Major-specific Capstone course (PI-204 for Music Education Majors and Sacred Music Majors; PI-205 for Voice Performance Majors; PI-207 for Theory/Composition Majors; PI-208 for BAM Majors). Each course must be passed with a grade of B- or higher.

### RECITALS

#### Scheduling

In order to arrange a date for a recital, a student must get a Recital Permission Form, which must be signed by the student's primary teacher and then returned to the Office of Performance Management during the designated sign-up period. At that time, the student may sign up for a recital date and time as well as a dress rehearsal date and time on the master schedule maintained by the Office of Performance Management. No required recitals may be scheduled during examination or reading days during the final examination period in any semester.

Possible recital locations are Williamson Hall, the Playhouse, Hillman Hall, and Bristol Chapel. Williamson Hall and the Playhouse are usually available at all recital times for Sophomores and Juniors; Bristol Chapel is available only to Seniors and Graduate students who are giving recitals required for their degree programs. On the Lawrenceville campus, Gill Chapel and the Student Center Theater are also available for recitals. Please consult the Westminster Performance Management Department for scheduling and venues. If you choose to perform on the Lawrenceville campus they will direct you to contacts on the south campus.

In order for a student to present a required recital, he/she must be registered in Private Lessons in piano during the semester in which the recital is presented and must have the full support and endorsement of his/her teacher.

#### Recital Criteria

Piano recitals are required of all applied piano majors and students in majors with a piano primary/concentration on the undergraduate and graduate levels. Graduate accompanying and coaching students are required to give two (2) recitals.

All undergraduate applied piano majors are required to give a recital in either their Sophomore or Junior year, as well as a Senior recital. The Sophomore/Junior recital should be 30 minutes of music. The student has the option to share this recital. The Senior recital should be 60 minutes of music.

Other undergraduate piano primaries must give a recital in their Senior year with at least 30 minutes of music.

Music Education majors must give their recitals in a semester other than that of the senior teaching packet and student teaching.

Graduate Accompanying and Coaching students are required to give two (2) recitals.

Graduate Piano Performance students are required to do one (1) full recital.

Graduate Pedagogy and Performance students are required to do one (1) full recital or combination lecture/performance recital.

#### Recital Hearings

Recital Hearings are required one month in advance of the recital and may be waived solely at the discretion of the student's primary teacher. A teacher has a right to postpone the recital even if the hearing was positive. Students must pass the recital hearing before giving the recital.

Program notes must be submitted at least three weeks before the recital.

#### Recital Programs

Programs should include the following information and must be formatted according to the guidelines established by Performance Management. The guidelines are online ([https://www.rider.edu/sites/default/files/docs/wcc\\_recital\\_program\\_guidelines.pdf](https://www.rider.edu/sites/default/files/docs/wcc_recital_program_guidelines.pdf)).

1. Student's name and instrument

2. Name of any assisting musicians
3. The date, time, and place
4. The teacher's name and the school name
5. The degree requirement the recital fulfills

Completed printed programs must be presented to the instructor at least one (1) week prior to the recital.

- Program notes are required of all students.
  1. The notes should be well-written and brief.
  2. They should include information concerning style and period of each work on the program.
  3. The student should present the notes to the teacher for their approval three (3) weeks before the recital date.
- Accompanying and coaching students must include translations of the foreign language works performed.

All students are responsible for providing 6 copies of their recital program to the Academic Coordinator no more than 7 days after their recital.

#### Recital Documentation

Once a recital has been completed, the student must submit to the Academic Coordinator (Williamson Hall), six copies of the recital program as well as the Recital Documentation Form, available in the Academic Suite in Williamson Hall, completed and signed by the student's primary teacher. Failure to submit this form will negatively impact completion of the student's graduation requirements.

#### Publicity

Responsibility for recital publicity rests totally with the individual recitalist. Some students send invitations to their recitals. The College does not require this practice.

#### Audio Requests

Many students wish to have a recording of their recital. Responsibility for recital recording rests totally with the individual recitalist. OIT/Media Services will provide names of recording contractors upon request. Students wishing to receive this service should notify Westminster OIT/Media Service office well in advance of their recital date.

#### Receptions

If one wishes to give a reception, there are locations on campus that may be reserved in the WCC Performance Management Office, or on the Lawrenceville campus through the south campus scheduling office.

## GRADUATE ORAL EXAMINATION

All students pursuing a graduate degree at Westminster Choir College must pass a final oral examination in each major field. This examination typically occurs during the last semester in which a student is enrolled prior to graduation. The examination may be scheduled only after completion of any and all non-credit-bearing courses being taken to remove deficiencies in musical preparation

The examination committee consists of no fewer than three Westminster music faculty members, full-time or adjunct, including two from the student's major area and one member from outside the major area. The departmental criteria for eligible faculty within the major area are:

1. The department chair, or designate, for each major the student is submitting for graduation, who shall chair or, in the case of a double major, co-chair the committee.
2. One, but no more than two, member(s) of the faculty within the student's major(s) who shall serve at the student's request, and
3. One member of the faculty outside the student's major(s) who shall serve at the student's request.

It is the student's responsibility to contact the faculty members whom s/he would like to sit on their committee.

### Scheduling the Examination

Once the student and her/his committee have all agreed on a date and time for the examination, the student must submit an Oral Examination Request Form (available from the Academic Coordinator) to the Academic Coordinator. The AC will then reserve a room in which the examination will take place. One week before the examination, the AC will notify the student and the student's examination committee, via e-mail reminding them of the date and time of the examination, as well as the room location.

### Study Guide

The examination shall consist of questions related directly to the student's major curricular field and, (in the area of church music and music education) to the student's applied area and its relationship to the major field. Candidates should obtain from the appropriate department head or coordinator a study guide and bibliography for use in preparing for the examination.

## Master of Music – Piano Pedagogy & Performance

### Part One (30 minutes)

The Student will speak for 15 minutes on one of the following topics to be chosen by the student prior to the examination.

1. Your personal philosophy of music education at the piano.
2. Why piano study is important to the musical, intellectual and personal development of a well-rounded child.
3. Your visions for piano education in the 21<sup>st</sup> Century.

The committee will discuss this presentation with the student for 15 minutes.

### Part Two (30 minutes)

The student will answer questions from the committee on:

1. Philosophies and practices in the field of piano pedagogy.
2. History and development of piano method books, supplementary materials, and pedagogical resources.
3. The components of a well-balanced piano lesson at various levels.
4. Sequencing of material from elementary through advanced: be able to choose a piece from a particular style and give examples of appropriate pieces that might follow as a student's abilities progress.
5. The relationship you see between your own piano study and what you have learned by teaching students at the preparatory level.
6. Your ideas of a well-balanced curriculum for piano students at various levels in pre-college literature.
7. Your understanding of keyboard technology and how it will impact your future career as a piano teacher.

## Master of Music – Piano Performance

### Part One (30 minutes)

1. Discuss the works performed on your solo recital with regard to historical context, performance practice and stylistic considerations and approaches to practice strategies.
2. Choose a work from the collaborative literature you have studied (either accompanying or chamber music) and address stylistic considerations, rehearsal techniques, and performance strategies.

### Part Two (30 minutes)

The student will answer questions from the committee.

## SAMPLE ORAL EXAMINATION QUESTIONS

## Master of Music – Piano Pedagogy & Performance

Questions/Discussion areas:

1. Choose a piece from your recital. Discuss some of its characteristics (form, style, technical issues, interpretative details)
2. Trace the development of sonata-allegro form. Refer to some examples from the piano repertoire. Name composer, piece, key, and style.
3. What has been the relationship between the development of the pianoforte and the development of the piano repertoire? Begin with the Baroque period and speak of how the changes in keyboard instruments correspond to the development of repertoire and/or vice versa.
4. If you were to organize a course on piano technique or another specific course for piano majors, what kinds of topics would you include? How would you incorporate repertoire, exercises, and etudes?
5. Name six composers of the 20<sup>th</sup>/21<sup>st</sup> Century who represent significant compositional trends in writing for piano. Name a piano piece and composer which represents that trend, and describe the characteristics of the piece.
6. How do you go about selecting repertoire for yourself?
7. Discuss the music you played in your recital from a historical, musical, and analytical perspective.
8. Recognition of musical examples by style and composer.
9. Be able to discuss how to teach and/or learn a Bach Invention and Prelude and Fugue.
10. What are essential elements in the classical Sonata that impact on performance? Discuss form, technique and basic stylistic traits.
11. Understanding proper teaching sequences of composer's compositional output.
12. What are some of the first pieces you would assign a student, citing works of various composers?
13. Discuss the essential traits of each style period and how these stylistic traits impact on teaching music from each period.

### Master of Music – Piano Performance

#### Questions/Discussion areas:

1. Trace the development of sonata-allegro form. Refer to some examples from the piano repertoire. Name composer, piece, key, and style?
2. What has been the relationship between the development of the pianoforte and the development of the piano repertoire? Begin with the Baroque period and speak of how the changes in keyboard instruments correspond to the development of repertoire and/or vice versa.
3. If you were to organize a course on piano technique or another specific course for piano majors, what kinds of topics would you include? How would you incorporate repertoire, exercises, and etudes?
4. Choose a composer whose works you have studied in either accompanying or chamber music. Compare and contrast characteristics of that work with a solo piano work written by the same composer.
5. Describe the evolution of Beethoven's composition through his works for piano.
6. Name six composers of the 20<sup>th</sup>/21<sup>st</sup> Century who represent significant compositional trends in writing for piano of that century. Name a piano piece and composer, which represents that trend, and describe the characteristics of the piece.
7. How do you go about selecting repertoire for yourself?

## Master of Music – Piano Accompanying and Coaching

### Questions/Discussion areas:

1. Compare Franz Schubert, Robert Schumann, Hugo Wolf and Johannes Brahms in terms of the following:
  - a. Poet choices
  - b. Approach to text
  - c. Salient stylistic principles
  - d. Relationship of vocal line one to accompaniment
  - e. Importance of vocalism relative to text declamation
2. Discuss two orchestral song cycles and their transcription to the keyboard.
3. Compare and contrast the DaPonte operas of Mozart in terms of musical characterization.
4. What is a song cycle?
5. Discuss the compositional “stages” of Claude Debussy and how they relate to his songwriting.
6. Discuss the specific ways in which one European composer has influenced the style of one American composer.
7. Discuss the songs of Charles Ives.
8. Name two songs which are quoted in instrumental works, and discuss their treatment.
9. Discuss the influence of folksong on Spanish vocal music.
10. Name two operatic arias which feature an instrumental obbligato. What is the dramatic function of the solo instrument?
11. Discuss Poulenc’s choices in poets and how this influences his musical settings.
12. Discuss Arnold Schoenberg’s early songs.
13. Discuss two composers who, in certain cases, write songs which reveal tendencies that contradict their “personal” writing style.
14. Name FIVE sources which may be consulted when adding embellishments in the Baroque and Pre-Classical period.
15. How would you organize an Introduction to Opera class?
16. Name three French composers who were influenced by Wagner.
17. Name three non-French composers who were influenced by Debussy.
18. What does it mean to be “influenced by Wagner”?
19. Describe the historical background behind Paul Verlaine’s Fêtes galantes.

### USEFUL SOURCES FOR ORAL EXAMINATION PRESENTATION

Agay, Denes	Teaching Piano. Volumes I and II. New York: Yorktown Music Press, Inc., 1981.
Albergo & Alexander	Intermediate Piano Repertoire: A Guide for Teaching, 4 <sup>th</sup> Edition. Mississauga, Ontario, Canada: Frederick Harris Music, 2000.
Baker-Jordan, Martha	Practical Piano Pedagogy: The Definitive Text for Piano Teachers and Pedagogy Students. Miami, Florida: Warner Bros., 2003.
Burge, David	Twentieth Century Piano Music. New York: Schirmer Books, 1990.
Clark, Frances	Questions and Answers: Practical Solutions and Suggestions given to questions commonly asked by Piano Teachers. Northfield, Illinois: Instrumentalist Company, 1992.

- Enoch and Lyke      Creative Piano Teaching, 23<sup>rd</sup> Edition. Champaign, Illinois: Stipes Publishing Company, 1996.
- Ferguson, H.      Keyboard Interpretation from the 14<sup>th</sup> to the 19<sup>th</sup> Century. New York: Oxford University Press, 1993, c 1975.
- Gerig, R.      Famous Pianists and Their Techniques. Washington, DC: R.B. Luce, 1974.
- Gillespie, J.      Five Centuries of Keyboard Music. New York: Dover Publications, Inc., 1965.
- Kirby, F.E.      A Short History of Keyboard Music. New York: Free Press, 1966.  
[Music for Piano: A Short History. Portland, Oregon: Amadeus Press, 1995.]
- Thompson, Ellen      Teaching and Understanding Contemporary Piano Music. San Diego: Kjos West, 1976.
- Uszler, Gordon, Smith      The Well-Tempered Keyboard Teacher, New York: Schirmer Books, 2000.
- Whitehead, A. N.      The Aims of Education and Other Essays. New York: Macmillan, 1959, c1957.
- Wolff, Konrad      Masters of the Keyboard. Bloomington, Indiana: Indiana University Press, 1983.

The department will provide the student with a study guide for the examination, which is available at all times in the office of the Academic Coordinator.

#### ORAL EXAMINATION OUTCOME

There are four possible outcomes of the graduate examination.

1. **PASS WITH HONORS** – This indicates extraordinary performance on the examination by an exceptionally well-prepared candidate. This outcome is possible only on the first attempt at the examination.
2. **PASS** – This indicates satisfactory performance on the examination and is the normal outcome. This outcome is possible on the first or subsequent attempts at the examination or a portion of the examination.
3. **DEFERRED DECISION** – A weakness in a particular area, may result in the decision to ask the student to return for questioning in that area. The examining committee will specify the time (not longer than one year) that must elapse before the examination may be retaken.

4. FAILURE – The entire examination must be repeated. The examining committee will specify the time (not sooner than one month or longer than one year) that must elapse before the examination may be retaken.

A student who does not pass after a second examination may be examined a subsequent time only upon approval of a petition from the student by the department(s) housing the student's major(s).

One of the above decisions will be reached by the examining committee and communicated to the student immediately following the examination. Transcript record is made of the fact and date of passing (or passing with honors) the Graduate Oral examination.

Students who have not passed all portions of the oral examination must be re-examined within one year from the date of the original or previous exam. Students failing to meet this deadline or have not passed the oral examination after three attempts are no longer considered degree candidates and become ineligible to graduate.

## **BACHELOR OF MUSIC IN PIANO**

### **PROGRAM LEARNING OUTCOMES:**

1. Students will build and demonstrate a healthy piano technique.
2. Students will be able to recognize and interpret a breadth of piano literature.
3. Students will integrate musicianship skills and their knowledge of musical structure and form to communicate musically, with stylistic expression.
4. Students will develop performance skills that equip them for the demands of solo, accompaniment, and chamber ensemble performance.
5. Students will build and demonstrate knowledge and skills to become effective piano teachers.

## **MASTER OF MUSIC IN PIANO PEDAGOGY AND PERFORMANCE**

### **PROGRAM LEARNING OUTCOMES:**

1. Students will develop and demonstrate a high level of proficiency and artistry in piano technique and musicianship.
2. Students will be able to demonstrate a thorough knowledge of piano literature, including the literature of piano pedagogy.
3. Students will demonstrate a thorough knowledge of teaching piano.
4. Students will develop research methods that will advance critical thinking in piano pedagogy.

## **MASTER OF MUSIC IN PIANO PERFORMANCE**

### **PROGRAM LEARNING OUTCOMES:**

1. Students will develop and demonstrate a high level of proficiency and artistry in piano technique and musicianship.
2. Students will demonstrate their ability to synthesize their technical and interpretive skills to become effective performers on the concert stage.
3. Students will be able to identify the roots and development of the major piano literature, including the cultures from which they emerged.
4. Students will develop and demonstrate skills that equip them for solo and collaborative performance.

# **MASTER OF MUSIC IN PIANO ACCOMPANYING AND COACHING**

## **PROGRAM LEARNING OUTCOMES:**

1. Students will be able to identify distinguishing stylistic characteristics and demonstrate a fluent vocabulary for verbalizing suggestions and instructions to interpret works in the song and operatic literatures;
2. Students will demonstrate the ability to respond and adapt to the unique needs of individual singers
3. Students will demonstrate the ability to produce effective ensemble with a variety of musical partners;
4. Students will demonstrate awareness of the singer's process, assessing and identifying issues of musical and linguistic accuracy while assisting in the singer's assimilation of musical and linguistic concepts;
5. Students will demonstrate the ability to synthesize linguistic and musical gestures in both score-study and performance;
6. Students will employ skills and techniques at the keyboard unique to the stylistic demands of the vocal repertoire;
7. Students will employ techniques particular to operatic score study and demonstrate rehearsal techniques unique to operatic and choral situations.