



PIANO AREA HANDBOOK

2023-2024

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PIANO AREA HANDBOOK 2023-2024

PIANO AREA OBJECTIVES

The Piano Area at James Madison University strives to provide a rich, stimulating environment in which students can develop as music professionals. We offer a comprehensive piano curriculum for undergraduate students, and graduate students through the doctoral level, that will enable them to become specialists and leaders in their respective fields.

Students are expected to...

- 1) Demonstrate a high level of ability and skill at the piano by learning and performing diverse repertoire of different periods and styles, as defined by requirements in the Piano Area Handbook.
- 2) Demonstrate professional involvement and participation by attending JMU Piano Area events and performances, which serve to increase students' knowledge and experience as performers and musicians.
- 3) Exhibit the mastery of level requirements by performing, each semester, several pieces (or movements of pieces) in a jury setting.
- 4) Perform, in a mid-term examination, specific technical requirements according to the semester levels as outlined in the Piano Area Handbook (Technique Proficiency Requirement).

I. DEGREE CONCENTRATIONS FOR PIANO MAJORS

Bachelor of Music: Piano Performance

A performance-oriented concentration designed to allow for concentrated study in piano and piano literature. Requirements include a junior half, a senior full recital, and courses in piano literature and pedagogy.

Bachelor of Music: Piano Performance/Collaborative Piano

Designed for students interested in collaborative performance. Includes classes in accompanying, vocal and chamber literature in addition to private instruction. Requirements include a junior half recital (solo) and a senior full recital (collaborative).

Bachelor of Music: Composition

Pianists who are composers may elect a composition concentration. No solo piano recital is required, but students enroll in piano study for at least six semesters and are expected to fulfill appropriate repertoire and mid-term requirements.

Bachelor of Music: Music Industry

Students who choose the Music Industry concentration will enroll in at least seven semesters of piano and will perform a half-recital in their senior year. This concentration prepares students for a career in commercial music, legal aspects of the music profession or work in a recording studio.

Bachelor of Music Education: Vocal or Instrumental Track

A concentration designed to prepare students for careers teaching music in public or private schools. Piano students who elect this concentration are offered a broad curriculum of education and methods courses with a vocal or instrumental emphasis. At least six semesters of piano study and a senior half recital are required.

Master of Music: Piano Performance

A performance-oriented graduate degree program that allows for concentrated study of piano, and piano literature, in addition to core graduate music courses. A full solo recital is required, and an additional performance (piano concerto, lecture recital, or chamber music) can be performed as part of the degree program if requested by the student and/or the teacher.

Doctor of Musical Arts: Piano Performance, Pedagogy and Literature

A performance-oriented graduate degree program intended for students who have obtained the Master of Music degree. The program is designed to make graduates more marketable in higher education by emphasizing pedagogy and literature along with advanced performing skills. Three solo recitals and a lecture-recital are required in addition to a graduate Document. Please refer to the Graduate Handbook for all details pertaining to the document.

II. BACHELOR OF MUSIC: Piano Performance, Performance/Collaborative

Students who wish to pursue the Bachelor of Music in Piano Performance or Piano Performance/Collaborative must pass the B.M. Performance Audition before full acceptance into these concentrations.

B.M. Performance Auditions are scheduled during jury exam periods at the end of each semester. Students normally audition at the end of their freshman year.

The **Piano Performance Audition** will consist of 20 minutes of solo piano music representing at least three style periods. Please discuss memorization requirements with your piano professor. Students who take this audition must pass the Level 4 requirements as outlined in the Semester Level Guidelines.

The audition for the **Performance/Collaborative Piano** sub-track will consist of two phases. The first phase will consist of a 15-minute audition (solo repertoire). The second phase will take place the following semester and will consist of a collaborative audition, including repertoire assigned two weeks prior to this audition. An instrumentalist or vocalist will be provided with whom the auditioning pianist will be able to rehearse. In the case of vocal repertoire, the pianist will be asked to give a brief synopsis of the poetry.

III. GRADING

Studio piano grades are determined by an evaluation of the semester's work by the teacher, and the average of jury exam grades. The semester's work will be worth 50% of the final grade and is evaluated on the following:

1. lesson preparation and completion of assignments.
2. participation in studio classes, area recitals, masterclasses, recital attendance.

The other 50% of the final grade is the average grade of the final jury, given by the full Piano Faculty. However, if a student receives an "F" on the final jury, then they will receive an "F" for a final grade.

The Piano Area follows the JMU Undergraduate Catalog in its grading policies:

- A = Excellent
- B = Good
- C = Average
- D = Passing
- F = Failure

Please note that according to the School of Music Handbook, all music courses require a final grade of “C minus” or more to count toward degree requirements.

***Memorization**

Memorization requirements may differ from studio to studio. Please consult your applied professor’s syllabus for their policy.

IV. ATTENDANCE POLICIES

Attendance is required at all weekly lessons. In addition to lessons, studio classes, area recitals, master classes, student, faculty and guest recitals are given for the benefit of piano majors and their attendance is expected. For specific policies regarding attendance, see the individual teacher’s syllabus.

V. JURY EXAMS

Piano jury performance exams are conducted at the end of each semester. In addition, all undergraduate piano majors are required to pass a four-level “Technique Proficiency Requirement”. This test is conducted at mid-semester before members of the piano faculty.

A. Technique Proficiency Requirement

All undergraduate piano majors must illustrate proficiency in scales and arpeggios as part of the Technique Proficiency Requirement. This test is offered each semester at mid-semester and must be taken every semester until the student has successfully passed level four. (Those enrolled in MUAP 200 will also participate in this process, at the teacher’s discretion). Each scale or arpeggio must be played at required metronome speeds. The piano faculty will assign a grade of pass or fail, based on technical proficiency. Those students who fail their mid-semester jury will need to repeat that level the following semester.

This test will proceed as follows:

Level 1 - Students will be responsible for major scales, in all keys.

Level 2 - Students will be responsible for scales in all keys at MM=80, four notes to the beat.

Level 3 - In addition to scales at MM=92, four notes to the beat, students will be responsible for all major and minor key arpeggios at MM=60, three notes per beat.

Level 4 - In addition to scales at MM=100 (four notes to the beat), students will be responsible for major and minor key arpeggios at MM=80, three notes per beat, as well as diminished-seventh and dominant-seventh arpeggios at MM=60, four notes per beat. **Performance of a Piano Etude is required by the end of their last semester of lessons to complete the Technique Proficiency Requirement.**

Generally, levels will coincide with semesters (i.e., level 1 = semester 1); however, students need not wait until they are in the given semester to perform the requirements for that level. In other words, if a student wishes to fulfill level 4 requirements before their fourth semester, they may do so, with the understanding that they will be graded on the entirety of the requirements for that level.

After a student has successfully fulfilled the requirements for level 4, they have completed the Technical Proficiency Requirement.

B. End-of-semester juries:

Minimum jury repertoire requirements for **performance majors** are three (3) pieces (or movements of pieces) representing at least two contrasting styles. Minimum jury repertoire requirements for **all other piano majors** and all first semester freshman piano majors are two (2) pieces representative of two contrasting styles. Students enrolled in MUAP 200 will perform one piece. All piano majors will be required to perform an "Etude" in order to complete the Technical Proficiency Requirement. Students who have completed a degree recital during a given semester may be exempt from giving an end-of-semester jury at the discretion of the applied teacher.

Jury times: End-of-semester jury examinations are scheduled in 5-minute increments. Students who are registered for one credit hour of piano should sign up for a five-minute jury. Students who are registered for two credit hours of piano should sign up for a 10-minute jury (two consecutive 5-minute time slots). Those registered for three credit hours of piano should sign up for a 15-minute jury. If necessary, and at the discretion of the piano professor, an additional 5-minute slot may be added for those performing an Etude. For students preparing for performance auditions (after reaching level 4, normally at the end of the freshman year), a 20-minute jury is required.

Jury sheets: All those taking an end-of-semester jury should fill out four (4) jury sheets and bring these to the jury. Jury sheets will be sent out electronically by the Keyboard Association and are also available in the music office one week prior to the jury.

VI. RECITAL REQUIREMENTS for undergraduate piano majors

Piano recitals are required for the Piano Performance, Piano Performance/Collaborative Piano, Music Education, and Music Industry concentrations. Pianists in the composition concentration are not required to perform a recital but may apply to do so with permission of their instructor. They may apply to perform a recital as long as they continue to take at least two hours of applied piano credit each semester.

Normal recital expectations are as follows:

1. Piano Majors in Music Education, Music Industry - a half recital (25 minutes of solo piano music) in the senior year. A full recital is optional and requires a full recital hearing.
2. Piano Majors in Piano Performance and Performance/Accompanying - A half recital of solo piano music in the junior year and a full recital (45-to-55 minutes of music) in the senior year is required. Those with a concentration in Piano Performance will perform a full recital of solo piano music, while those pursuing Performance/Accompanying will play a senior full recital consisting of collaborative repertoire featuring both vocal and instrumental music.
3. **20th or 21st Century Content:** Undergraduate Piano Performance majors are expected to perform one or more pieces (at least five minutes) written since 1950, and by a composer from an underrepresented population (including women), and/or a living composer. Students are expected to do additional research on the music and the composer. Students are encouraged to creatively share their research with the audience in conjunction with the performance. Possible examples could be a short video shown before or during the performance, or a video attached to a QR code or other online link provided to audience members.

Recital Program Approval: Students must present their printed recital program for approval at the jury in the semester preceding the recital date. Students should bring **one copy of their program, including timings for each piece**. At this time, faculty will advise as to the acceptability of the proposed program.

Recital Hearings: All students must present their recital for the faculty at a Recital Hearing, which will be held approximately ten days prior to the recital date. Hearings will take place in a faculty studio and will last at least 10 minutes for a half recital, and at least 20 minutes for a full recital. Students must bring four copies of the recital program (including timings) to the hearing. **The programs must be printed on the official**

School of Music recital template. Students are expected to be able to play any part of their recital, at the discretion of the faculty present. Performance at an Area Recital prior to the hearing is advisable and may be used as part of the Hearing if all faculty agree that the performance is acceptable. The student must pass the Recital Hearing in order to perform the recital. If they do not pass the Recital Hearing, they must cancel their recital date and reschedule their recital (and a new hearing) for a later time.

Recital Performance: Senior and Junior half recitals will be graded either “pass” or “fail” by a committee of at least two piano faculty members. Senior full recitals receive a letter grade. To pass, the recital must receive a grade of "C minus" or more.

In the event that a recital receives a failing grade, the student will have a second opportunity to perform the recital for a jury of faculty members only. If a student should receive a failing grade twice, he/she will be required to prepare a second recital program to be presented in a Recital Hearing and performed the next academic year.

VII. KEYBOARD BULLETIN BOARD

Notices, messages, and other important information to piano majors will appear throughout the year on the keyboard bulletin board between rooms 1103 and 1105 in the Forbes Center. All keyboard majors should check this location frequently.

VIII. STUDIO CLASSES, AREA RECITALS

Piano Area Recitals are scheduled for the 1:50-2:45 p.m. period on selected Mondays in the Forbes Center Recital Hall. Please see the attendance policy for your piano studio. Your instructor will advise you on when to perform at Area Recitals. Once you and your instructor agree on whether and when to perform, please submit complete information to Dr. Steinberg via email at least 2 DAYS before the Area Recital date. NOTE: You are required to provide the following information: title of the work and name of the composer, movement number and tempo indication (in case of a sonata), accurate identification number including catalog/opus number, and duration. **Those not submitting appropriate and complete information will not be included on the Area Recital.**

In addition to Area Recitals, other piano area events are also held at 1:50 p.m. on Monday, Wednesday or Friday. The Piano Faculty has reserved specific days from 3:30 to 5 p.m. in the Recital Hall for Studio Classes. Please check with your studio teacher to find out when your studio will meet. Individual teachers may elect to hold additional studio classes at other times. **Please refer to your instructor’s syllabus and/or schedule of events for more information.**

IX. PIANO PRACTICE ROOMS

Piano majors, along with other music majors, are entitled to reserve practice time in the twelve grand piano practice rooms (eleven in the Forbes Center, one in the Music Building). Reserving practice time is an electronic process organized by the Keyboard Association (KA) that takes place during the second week of each semester.

JMU is an “All Steinway” school and as such, is committed to following Steinway guidelines regarding care of the pianos. A laminated copy of the guidelines should be posted in each room. Violation of any of these guidelines or removing the posted guidelines will result in students losing practice room privileges for the duration of the semester or academic year. A violation may also result in the student being assessed a fine at the discretion of the Director of the School of Music or the Dean of the College.

JMU faculty and staff will regularly monitor the practice rooms and reserve the right to enter any practice room at any time.

X. PIANO MAINTENANCE

All piano maintenance needs should be directed to the School of Music/Forbes Center head piano technician, **Jocelyn Chan** (ROB 2116). Piano service request forms are located next to practice room 1106 in the Forbes Center. Be as specific as possible in describing what needs to be serviced. A-1 is key number one from the bottom of the keyboard. If, for example, the A above middle C is sticking, count the octaves to the problem note. The description of service needed will state that A-5 is sticking. Please allow up to two weeks for implementation of requested service.

XI. SEMESTER LEVEL GUIDELINES

LEVEL 1

Repertoire: (Note: these are examples; any similar level repertoire may be substituted)

- | | |
|--------------|--|
| Baroque -- | Bach: Short Preludes & Fugues; Two-Part Inventions; French Suites - G major, b minor
Handel: Suites, <i>Chaconne</i> ; Scarlatti: easier Sonatas |
| Classical -- | A first movement from a classical sonata or equivalent work, e.g:
Mozart: easier sonatas: K. 283 (G) K. 332 (F), K. 570 (Bb);
Fantasy K. 397 or easier variation sets such as <i>Ah, vous dirais-je maman</i> , or <i>Salve tu, Domine</i>
Haydn: D major, Hob. XVI/37; E minor, Hob. XVI/34; |

- Romantic --
 Beethoven: Op. 49 # 1 or 2, Op. 2 #1, Op. 79
 Chopin: easier Preludes, Waltzes, Mazurkas, Nocturnes
- 1900-1950 --
 Schumann: *Kinderscenen*; *Album for the Young*, Op.118
 Grieg: *Lyric Pieces*
- 1950- present –
 Debussy: easier Preludes (...*La fille aux cheveux de lin*, ...*Des pas sur la neige*, ...*Bruyeres*, ...*Canope*);
Arabesques, *Sarabande* from *Pour le Piano*
 Bartok: *Rumanian Folk Dances*; *Mikrokosmos Book V*
 Kabalevsky: *Sonatina* Op. 13 #1, *Etudes*, *Preludes*;
 Tcherepnin: *Bagatelles*
 Ernesto Nazareth: *Tangos Brasileiros*
- Nkeiru Okoye: *Dusk*
 Nkeiru Okoye: *African Sketches*
 Isak Roux: *Preludes in African Rhythm*
 Florence Price: “*Ticklin’ Toes*”

LEVEL 2

Repertoire:

- Baroque --
 Classical --
 Romantic --
- Bach: 3-Part Invention or easier Prelude & Fugue from WTC
 Additional movements of a classical sonata completed
 Two or more additional short Romantic pieces completed from Level I OR a more substantial Romantic piece, e.g.:
 Schubert: easier Impromptus
 Chopin: *Polonaises*
 Brahms: *Intermezzi*; Op. 79
- 1900-1950 --
 One or two shorter pieces:
 Prokofiev: easier pieces from Op. 12
 Bartok: *Mikrokosmos*, Book VI
 Debussy: *Preludes*, (...*Voiles*, ...*La Cathedrale Engloutie*)
 Mompou: *Impresiones Intimas*
 Muczynski: *Preludes*
 Ernesto Nazareth: *Tangos Brasileiros*, *Choros*
 Heitor Villa-Lobos: *A Lenda do Caboclo*
- 1950-present --
 Alexina Louie: *Little Sparrows*
 Barbara Assiginaak: *Miimii (Mourning Dove)*

- Handel: Suites
 Scarlatti: Sonatas
 Soler: Sonatas
- Classical -- One or two movements from a classical sonata or variations
 Mozart: K. 284 (D); K. 311 (D); K. 331 (A)
 Haydn: Sonata Hob. XVI/40 (G); Arietta & Variations Hob. XVII/2 or XVII/3
 Beethoven: Op. 2/2, Op. 10#1, Op. 10#2, or Op. 13
- Romantic -- Additional works of Level III Romantic era repertoire
 1900-1950 --
 Additional movements or works of Level III repertoire
- 1950-present --
 William Gillock: Moonlight Mood
 Christopher Norton: Fantasy Bossa
 Clifford Poole: Nocturne
 Ellen Taffe Zwillich: Lament
 Grazyna Bacewicz: Little Triptych for Piano
 Alexina Louie: From *Star Light, Star Bright*, Rings of Saturn, O Moon, Blue Sky I, Star Gazing.

LEVEL 5

Repertoire:

- Baroque -- Bach: Preludes and 3 or 4 voice Fugues; Partitas (or equivalent dance suites) or Toccatas. Comparable Scarlatti or Soler: Sonatas
- Classical -- Haydn: Sonatas in c minor, g minor or earlier E flat major
 Mozart: Sonatas K. 330; K. 331; K. 511
 Beethoven: Sonatas op.27, #1&2; Op.2#2; Op.31#1
- Romantic -- Chopin: Etudes Op.25#1&2; Impromptus; Nocturnes
 Schubert: Impromptus; *Moments Musical*; Sonata op.120
 Schumann: *Faschingschwank aus Wien*
 Rachmaninoff: Easier Preludes and Etudes Tableaux
- 1900-1950 --
 Debussy: Preludes, *Estampes*
 Ravel: Sonatine
 Barber: *Excursions*
 Prokofiev: *Suggestion Diabolique*
 Schoenberg: Op.19
 Oscar Lorenzo Fernandes: Suites
 Chiquinha Gonzaga: Polcas, Tangos Brasileiros

Persichetti: Poems for Piano
 G. Walker: Prelude and Caprice
 1950-present--
 Ann Southam: Three in Blue No. 1
 Glenda Austin: Jazz Suite No. 2
 Naoko Ikeda: Shooting Stars in Summer
 Oscar Peterson: Jazz Exercises
 Mike Springer: Far Away Friend
 Michael Nyman: Music from "The Piano" (film)
 S. Gubaidulina: Musical Toys
 Margaret Bonds: Troubled Water

LEVEL 6

Repertoire:

Continuation of Level Five repertoire and with the completion of several works.

LEVEL 7

Repertoire:

Baroque -- Bach: English Suites; C minor Partita. Comparable Scarlatti or Soler Sonatas
 Classical -- Haydn: Any Sonata from the last period
 Mozart: Sonatas K.333; K.576
 Beethoven: Sonatas op.2#1; Op.31#2; Op.90
 Romantic -- Brahms: Any Rhapsodie or set of late pieces
 Chopin: Ab and F Major Ballades; Scherzi
 Schumann: *Fantasiestücke*;
 Liszt: Hungarian Rhapsodies; *Un Sospiro*
 Rachmaninoff: Preludes and Etudes Tableaux
 1900-1950 --
 Debussy: Preludes, *Images*
 Prokofiev: Sonata #3
 Ginastera: *Danzas Argentinas*
 Sessions: *From my Diary*
 Camargo Guarnieri: *Ponteios*
 G. Perle: Pantomime, Interlude, and Fugue
 Wm. Grant Still: Three Visions
 1950-present--
 Ruth Watson Henderson: Ocean Vista
 Amy Beach: varied pieces

Alexina Louie: From *Music For Piano*, Changes, Distant
 Memories, The Enchanted Bells, Once Upon a Time
 Stephen Chatman: Nocturne
 John Adams: China Gates
 Tania León: Tumbáo
 George Rochbert: Carnival Music
 Bernstein: Touches
 Muczynski: Dream Cycle
 Joshua Uzoigwe: Talking Drums
 Coleridge-Taylor Perkinson: Toccata

LEVEL 8

Repertoire:

Continuation of Level Seven repertoire and with the completion of several works.
 This work will culminate in a public, half recital.

LEVEL 9

Technical Work: Exercises or etudes as assigned by student's teacher.

Repertoire:

Baroque -- Bach: Italian Concerto; Chromatic Fantasy & Fugue; Dance Suites
 Classical -- Haydn: Any Sonata
 Mozart: Sonatas; Concerti; C minor Fantasy
 Beethoven: Sonatas, op.53, 57, 81a, or from late period
 Romantic -- Chopin: Barcarolle; G minor & F minor Ballades; Fantasy; Sonatas
 Schumann: *Carnival*
 Liszt: Etudes; *Années de pèlerinage* (various)
 Rachmaninoff: Etudes Tableaux; Concerti
 Mendelssohn: *Variations Series*
 1900-1950 --
 Debussy: Preludes, *Images*; *L'isle Joyeuse*
 Prokofiev: Sonata #6, 7, & 8; *Romeo & Juliet*
 Ginastera: Sonata #1
 Ravel: *Jeux d'eau*; *Miroirs*; *Gaspard de la nuit*
 Barber: Sonata
 Copland: Variations; Sonata
 Webern: Variations
 Heitor Villa-Lobos: *Ciclo Brasileiro*
 Ruth Crawford: Preludes

1950-present--

Stephen Chatman: Preludes for Piano
 Pierre Galant: Six Variations on “Land of the Silver Birch”
 William Bolcom: Rags
 Martha Hill Duncan: The River
 Sophie-Carmen Eckardt-Gramatté: ”V”-Valse Chromatique
 David L. McIntyre: Toccata
 Louise Talma: Toccata in Form of Alleluia
 Chen Yi: Ba Ban
 Gabriella Ortiz: Sonata Andina;
 Augusta Read Thomas: Traces; 6 Etudes
 F. Rzewski: North American Ballads; The People United
 G. Walker: Piano Sonatas (1-5)
 Andriessen: Image De Moreau
 Sofia Gubaidulina: Chaconne
 Fred Onovwerosuoke: 24 Studies in African Rhythms
 Kelly-Marie Murphy: “Let Hands Speak”

LEVEL 10

Repertoire:

Continuation of Level Nine repertoire and with the completion of several works.
 This work will culminate in a public, full recital.

COLLABORATIVE PIANO (PERFORMANCE SUB-TRACK) LEVELS (7-10)

LEVEL 7

Repertoire:

Mozart & Puccini: Arias
 Schubert: *Die schöne Müllerin*
 Schubert: Miscellaneous songs, Volume I and II
 Beethoven: *An die ferne Geliebte*
 Beethoven - Adelaide
 Beethoven: *Spring* Sonata
 Faure: *Nell; Les Berceaux*
 Strauss: *Nacht; Allersellen; Zueignung*
 Debussy: *C'est l'extase; Green; Mandoline*
 Poulenc: Oboe Sonata, Flute Sonata
 Hindemith: Flute Sonata; Bassoon Sonata

1950-present--

Zach Wadsworth – Miscellaneous songs
 Muczynski: American Songs for piano four-hand, Sonata for flute and piano,
 Sonata for Saxophone and piano
 Madeleine Dring – Italian Dance for oboe and piano, Polka for oboe and piano
 Gubaidulina: Lamento for tuba and piano

LEVEL 8

Repertoire:

Continuation of Level Seven repertoire and with the completion of several additional works.

LEVEL 9

Repertoire:

Mozart, Verdi & Puccini: Arias
 Beethoven: Violin Sonata in C minor
 Brahms: Violin Sonata in G major
 Brahms: Clarinet Sonatas
 Brahms: Die vier ernste Gesänge, Die schöne Magelone, miscellaneous songs
 Schumann: *Dichterliebe, Frauenliebe und leben, Liederkreis Op. 24 (Heine), Liederkreis Op. 39 (Eichendorff)*
 Wolf: Mörike Lieder, Goethe Lieder, *Italianisches Liederbuch, Spanisches Liederbuch*
 Mahler: Lieder eines fahrenden Gesellen; Des Knaben Wunderhorn
 Debussy: *Chansons de Bilitis*
 Faure: *Poème d'un Jour*
 Strauss: *Befreit; Ständchen; Schlechtes Wetter*
 Barber: *Hermit Songs*
 Copland: Emily Dickenson songs
 Hindemith: Brass Sonatas

1950-present--

Shostakovich Sonata for Viola and Piano, Op. 147
 Gubaidulina: Allegro Rustico for flute and piano, Sonata for double bass and piano,
 Piazzolla: Grand Tango
 T.J. Anderson: Spirit Songs for cello and piano
 Muczynski: Sonata for flute and piano,
 Ernst Krenek: Flute Piece in nine phases for flute and piano
 Lee Hoiby: Miscellaneous songs
 John Duke: Miscellaneous songs

LEVEL 10Repertoire:

Continuation of Level Nine repertoire and with the completion of several additional works. This work will culminate in a full public recital.

XII. QUANTITATIVE REPERTOIRE EXPECTATIONS FOR PIANO MAJORS**A. MUSIC EDUCATION, MUSIC INDUSTRY, COMPOSITION**

Repertoire expectations for Music Education, Music Industry and Composition Majors entering the piano program:

1. Two or more Bach Inventions, Preludes, easier suite movements.
2. Two or more classical Sonatas or Sonatinas (at least first movements).
3. Two or more pieces from the Romantic era equivalent to Waltzes, Mazurkas, Preludes or character pieces of Schumann, Chopin or Brahms.
4. Twentieth- and Twenty-First Century works equivalent to easier Debussy Preludes, Bartok Dances, Kabalevsky Sonatinas or Prokofiev shorter pieces.

By the end of the sixth semester (Music Education and Composition majors) or seventh semester (Music Industry majors), students should have studied repertoire as follows:

1. Two or more of the following: Bach Preludes and Fugues or Suites, Scarlatti Sonatas, or equivalent Baroque works.
2. One complete classical Sonata; Two additional Sonata movements (at least one Mozart and one Beethoven Sonata should be studied).
3. Two or more Romantic works of medium to large proportions (e.g., Brahms Intermezzi or Rhapsodies, Schubert or Chopin Impromptus, Schumann larger character pieces).
4. Two or more larger Impressionist or later Twentieth- and Twenty-first Century works (e.g., Debussy Suites, Ravel Sonatine, Bartok Suites, medium difficult works of Prokofiev or Ginastera).

B. PERFORMANCE

Repertoire expectations for Performance Majors entering the program (after passing the level four audition):

1. Two works by J.S. Bach beyond Inventions.
2. Two complete classical Sonatas or equivalent.

3. Two Romantic era works of the level of Brahms Rhapsodies, Chopin Ballades, Schubert Impromptus, Rachmaninoff Preludes or similar works by Schubert or Liszt.
4. Two medium to large works from 1900-1950
5. Two works from 1950-present
6. One or more movements of a concerto.

Each year should produce at least five complete works in any of the above categories plus substantial work on at least one Etude by Chopin, Liszt, or Rachmaninoff.

If the student follows this program, he or she should produce, at the end of seven semesters, a repertoire list of approximately the following:

1. Four works by JS Bach (Prelude & Fugues or Suites).
2. Three complete classical Sonatas (at least one by Mozart and Beethoven).
3. Three medium to large Romantic era works.
4. Two works by Debussy or Ravel.
5. Three medium to large 20th- and 21st-century works.
6. One complete concerto.
7. Significant work on at least two Etudes of virtuosity.

C. PIANO PERFORMANCE, SUB-TRACK IN COLLABORATIVE PIANO

By the completion of their senior recital, students in the Collaborative Piano sub-track should have studied repertoire as follows:

1. Two major instrumental works of different periods (one Twentieth Century).
2. Five each from standard French, German, English art song repertoire.
3. At least five of the twenty-four "Italian Hits".
4. Five standard opera arias to include at least one each by Puccini, Verdi and Mozart.
5. Two arias from the Twentieth Century opera repertoire (not Puccini).

XIII. MASTER'S STUDENTS (Piano Performance)

A. ADMISSION

For information about admissions to the MM Piano Degree Program, please consult the School of Music website, the JMU Graduate Catalog, and the Graduate Music Student Handbook. Prospective students should also note that they must apply on Slideroom and with the Graduate School.

B. JURY REQUIREMENTS

Piano jury performance exams are conducted at the end of each semester. The minimum jury repertoire requirements for master's students are three (3) pieces (or movements of pieces) representing at least two contrasting styles. Master's students should sign up for a 15-minute jury.

C. RECITAL REQUIREMENTS

One recital is required, which should include a diversity of styles.

A full 45-to-55-minute recital of solo piano literature, including at least one larger work from the standard repertoire. Master's Recitals must receive a "B minus" or better to pass.

An additional recital featuring one of the following may be performed if requested by graduate piano majors: 1) a piano concerto; 2) piano chamber music; 3) a lecture-recital or 4) a second solo recital.

Recital Program Approval: Students must present their printed recital program for approval during the semester preceding the recital date. Students should bring **one copy of their program including timings for each piece**. At this time, faculty will advise as to the acceptability of the proposed program.

Recital Hearings: All students must present their recital for the faculty at a 20-minute Recital Hearing, which will be held approximately ten days prior to the recital date. Please bring four (4) copies of your recital program (using the SOM recital template and including timings) to the Recital Hearing. Students are expected to be able to play any part of their recital at this time, at the discretion of the faculty present. The student must pass the Recital Hearing in order to perform the recital. If they do not pass the Recital Hearing, they will need to cancel their recital date and reschedule their recital (and a new hearing) for a later time.

Recital Performance: A jury of at least three faculty members in the piano area will attend each graduate recital and evaluate the performance. **Students must arrange to have their recitals recorded/videotaped/livestreamed.**

20th or 21st Century Content: MM piano majors are expected to perform at least one piece (substantial) written since 1950, and by a composer from an underrepresented population (including women), and/or a living composer. Students are expected to do additional research on the music and the composer. Students are encouraged to creatively share their research with the audience in conjunction with the performance. Possible examples could be a short video shown before or during the performance, or a video attached to a QR code or other online link provided to audience members.

D. COMPREHENSIVE ORAL EXAMS

MM students will undergo a comprehensive oral examination based on the subject matter from the courses they have taken at the master's level, including their applied piano study.

E. REPERTOIRE EXPECTATIONS

Upon entering the program, master's students in Piano Performance at JMU should be playing repertoire equivalent to *Levels Seven through Ten* and should comply with *the Quantitative Repertoire Expectations for Performance Majors* as outlined above. Because these *Levels* include much of the most difficult repertoire for piano, there is no need for additional *Levels*. It is assumed that all students attaining this level are achieving greater mastery, refinement, and breadth in their repertoire rather than seeking greater difficulties.

When completing the program, these students are expected to enlarge their repertoire beyond their entrance requirements (*Quantitative Repertoire Expectations...*) commensurate with the one or two years taken to complete the program.

F. TECHNICAL PROFICIENCY REQUIREMENT

All graduate piano majors are expected to be proficient in scales, arpeggios, etc., and may be required to pass the Technical Proficiency Requirement, at the discretion of their piano professor.

XIV. DOCTORAL STUDENTS (DMA)

A. ADMISSION

For information about admissions to the DMA Piano Degree Program, please consult the School of Music website, the JMU Graduate Catalog, and the Graduate Music Student Handbook. Prospective students should also note that they must apply to the School of Music on *Slideroom* and separately to the Graduate School.

B. REPERTOIRE EXPECTATIONS

Repertoire expectations for DMA recitals are the same as for the Master of Music degree (XIV-D).

C. JURY REQUIREMENTS

Piano jury performance exams are conducted at the end of each semester. Minimum jury repertoire requirements for DMA piano students are three (3) pieces (or movements of pieces) representing at least two contrasting styles. Exceptions could be made in the case of a student preparing a single large work for a recital. DMA piano students should sign up for a 15-minute jury.

*DMA students are expected to perform a jury each semester of their enrollment, except in a semester where they perform a degree recital (at the discretion of the piano professor).

D. TECHNICAL PROFICIENCY REQUIREMENT

All graduate piano majors are expected to be proficient in scales, arpeggios, etc., and may be required to pass the Technical Proficiency Requirement, at the discretion of their piano professor.

E. RECITAL REQUIREMENTS

A total of four recitals are required: three recitals are solo piano recitals; one recital is a lecture-recital (see XV-E below). The repertoire of the three solo recitals should represent a variety of styles, although this variety need not be a part of each individual recital. Each recital should include approximately 45-to-55 minutes of music.

Recital Program Approval: Students must present their printed recital program for approval at the jury in the semester preceding the recital date. Students should bring **one**

copy of their program including timings for each piece. At this time, faculty will advise as to the acceptability of the proposed program.

Recital Hearings: All students must present their recital for the faculty at a 20-minute Recital Hearing, which will be held approximately ten days prior to the recital date. Please bring four (4) copies of your recital program (**using the SOM recital template and including timings**) to the Recital Hearing. Students are expected to be able to play any part of their recital, at the discretion of the faculty present. The student must pass the Recital Hearing in order to perform the recital. If they do not pass the Recital Hearing, they will need to cancel their recital date and reschedule their recital (and a new hearing) for a later time.

Recital Performance: The committee attending/grading the recital will consist of two members of the piano faculty (including the student's piano professor) plus one faculty member outside of the Piano Area and will be organized in consultation with the student's piano professor. DMA Recitals must receive a "B minus" or better to pass.

***DMA recitals will be recorded by the JMU School of Music. Recitals may also be livestreamed.**

20th or 21st Century Content: Every DMA student should perform one or more significant works (totaling at least 30 minutes) written since 1950, and by a composer from an underrepresented population (including women), and/or a living composer. This could be (but does not have to be) the content for the Lecture-Recital. If not the Lecture-Recital (MUS 762), the works may be compiled over more than one recital (MUS 761). In this case, students are expected to do additional research on the music and the composer. Students are encouraged to creatively share their research with the audience in conjunction with the performance. Possible examples could be a short video shown before or during the performance, or a video attached to a QR code or other online link provided to audience members.

F. LECTURE RECITAL

The recital should consist of a thirty-minute lecture and a thirty-minute performance. Typically, the lecture (with brief illustrative excerpts) will be presented first, followed by a complete performance of the work(s). **One semester prior to the lecture recital semester, the student must submit an official proposal stating the nature of the research and including a program, with timings. The student will also attend a Piano Faculty Meeting to answer any questions the piano faculty may have about the topic/proposal.** This meeting should be scheduled well in advance of the lecture recital.

The Proposal should include the following information:

- on the title page: the title of the project, the degree for which it is being submitted, the

student's name and address, and the advisor's signature. No proposal will be acted upon unless all of this information appears on the title page.

- A description of the topic including a statement about why the topic has been chosen.
- An outline indicating major sections of the lecture. Include musical examples and expected timings for each section of the lecture-recital presentation.
- A bibliography of pertinent sources already examined and other sources that appear to be relevant.

***An electronic copy of the lecture must be presented to the student's piano professor at least one month before the lecture recital.**

G. DOCTORAL DOCUMENT

All doctoral candidates must submit an acceptable document as the culminating project for the degree. The document is intended to show the candidate's ability to perform satisfactory graduate-level research. Consult the Graduate Music Handbook for more guidelines.

Ideally, the topic for the research should grow out of the lecture recital or course work that the student is engaged in, either in a seminar, theory or literature course. The DOCUMENT COMMITTEE will consist of the student's piano professor and two other faculty members, not necessarily members of the piano faculty. A **Committee Approval Form** must be submitted to The Graduate School at the beginning of this process, and **no later than the second week of the semester** in which the student first registers for dissertation or thesis credit. Complete information, including the form and the deadline for submitting the completed document, can be found at:

<https://www.jmu.edu/grad/current-students/thesis-dissertation/information.shtml>

After presenting a written proposal on the chosen topic, the student will schedule a PROPOSAL APPROVAL MEETING with the document committee. The proposal should be more extensive than that submitted for the lecture recital if the topic is the same. Please see the Graduate Music Student Handbook for more information. The student must receive approval of the document from the Document Committee before proceeding with the document.

***The student should submit a first draft of the document to the Chair of the Document Committee. After the student has satisfactorily completed the edits from the Document Committee Chair, it will be forwarded to the rest of the committee for further edits. The first draft should normally be submitted to the Document Committee Chair at least a year before the intended graduation date. The editing process can take months, and it may be necessary for the student to postpone graduation if the first draft is**

not submitted in a timely manner. Please note that the required corrections and edits must be completed, and a final document approved by your committee before the document may be submitted to the Graduate School.

Upon completion of the document, a **DOCUMENT DEFENSE** is scheduled. Please see section H, Part 3 for more information.

H. DMA EXAMINATIONS

Part 1: The Core Comprehensive Exam

The Director of Graduate Studies will compile this exam, which will cover material from non-piano related courses taken over the course of study. The Core Comprehensive Exam will be based on the entirety of materials covered in these courses. Please consult the Director of Graduate Studies for more information.

Part 2: The Piano Oral Exam

The Doctoral Piano Oral Exam will take place after the comprehensive exam has been graded and passed. It will be conducted by members of the piano faculty.

The student must illustrate a broad, comprehensive knowledge of piano repertoire and style, extending from Bach to the present. The student will also be expected to trace the origin of genres represented on their repertoire list. Each student must submit a repertoire list (solo, concertos, chamber music, song repertoire) to his or her piano professor **at least one month prior to the oral exam.** This list will include all repertoire studied while at JMU, and while the student is expected to have an intimate knowledge of these works, the list will also serve as a point of departure for further questions presented to the student. Typical questions will concern style, style comparisons, tracing genres, etc. I.e., compare the output of two composers' works with regard to pedaling, phrasing, form, harmonic language, etc.

Sample question: Suppose you include a suite by "James Madison" on your list.

Questions might include the following:

- Define and trace the origin and development of the "suite"
- Compare this suite to other suites composed before and after
- What other piano music did "James Madison" write?
- Discuss "James Madison's" style and how it compares to that of "Thomas Jefferson."

Part 3: Document Defense

The Document Defense is an oral exam that will require the candidate to answer questions pertaining to the Doctoral Document. The Document Defense is separate from the Piano Oral exam and will be arranged through the Chair of the student's Document Committee.

For more information about the DMA program and for any questions that you may have, please consult the current:

- **Piano Area Handbook**
- **School of Music Graduate Studies Handbook**
- **Website for The Graduate School**
- **Website for the School of Music**
- **Director of Graduate Studies**
- **Members of the piano faculty**

MUS 213M Student Bill of Rights:

- You have a right to a learning environment that supports mental and physical wellness.
- You have a right to respect.
- You have a right to be assessed and graded fairly.
- You have a right to freedom of opinion and expression.
- You have a right to privacy and confidentiality.
- You have a right to meaningful and equal participation, to self-organize groups to improve your learning environment.
- You have a right to learn in an environment that is welcoming to all people. No student shall be isolated, excluded or diminished in any way.

With these rights come responsibilities:

- You are responsible for taking care of yourself, managing your time, and communicating with the teaching team and with others if things start to feel out of control or overwhelming.
- You are responsible for acting in a way that is worthy of respect and always respectful of others.
- Your experience with this course is directly related to the quality of the energy that you bring to it, and your energy shapes the quality of your peers' experiences.
- You are responsible for creating an inclusive environment and for speaking up when someone is excluded.
- You are responsible for holding yourself accountable to these standards, holding each other to these standards, and holding the teaching team accountable as well.

**Taken from the syllabus of:

Prof. Andrew Dell'Antonio. Music 213M, "History of Western Music". Fall 2017-DRAFT SYLLABUS. Music Department, University of Texas at Austin. Microsoft Word