

PIANO AREA HANDBOOK

2021-2022

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PIANO AREA HANDBOOK 2021-2022

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. The following objectives have been set forth by the Piano Faculty:

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, in a jury setting, a number of pieces (or movements of pieces) from memory.
- 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. B.M., MM. and DMA PROGRAMS FOR PIANISTS

Bachelor of Music: Piano Performance

A performance-oriented program 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/Accompanying

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 curriculum. No solo piano recital is required, but students enroll in piano study for at least six semesters and are expected to fulfill appropriate repertoire requirements.

Bachelor of Music: Music Industry

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

Bachelor of Music: Music Education, Vocal/Instrumental Track

A program designed to prepare students for careers teaching music in public or private schools. Piano students who elect this program 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 hour recital is required.

Master of Music: Piano Performance

A performance-oriented graduate 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 curriculum if requested by the student and/or the teacher.

Doctor of Musical Arts: Piano Performance, Pedagogy and Literature

A performance-oriented graduate 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 page 41 of the Graduate Handbook for all details pertaining to the document.

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

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

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 memorized solo piano music representing at least three style periods. Compositions written after 1950 may be performed with music upon receiving approval from the piano faculty. Students who

take this audition must pass the Level 4 requirements as outlined in the Semester Level Guidelines.

Students wishing to audition for the **Performance/Accompanying** concentration will have an audition that 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 collaborative repertoire. Two weeks prior to this audition, the student will be assigned collaborative repertoire. An instrumentalist or vocalist will be provided for this audition 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 Catalogue in its grading policies:

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

In addition, according to the School of Music Handbook all music courses require a minimum of C- to count toward degree requirements.

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 students and their attendance is expected. For specific policies regarding missed lessons, 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 students 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 students 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 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 white key major and minor scales.

Level 2 - Students will be responsible for scales in all keys at MM=88, four notes to the beat.

Level 3 - In addition to scales 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 100=four notes to the beat, students will be responsible for major and minor key arpeggios MM=80, three notes per beat, as well as diminished-seventh and dominant-seventh arpeggios MM=60, four notes per beat. **Performance of a Piano Etude is required by the end of their last semester of lessons in order 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 in order 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 jury.

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 the piano performance concentration are three (3) pieces (or movements of pieces) representing at least two contrasting styles. Minimum jury repertoire requirements for all other piano students and all first semester freshman are two (2) pieces representative of two contrasting styles. Students enrolled in MUAP 200 will perform one piece. All piano students will be required to perform an “Etude” in order to complete the Technical Proficiency Requirement. All piano students must memorize the jury pieces, with the exception of some 20th or 21st century music if approved in advance by the piano faculty. 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 concentrations

Piano recitals are required for the Piano Performance, Piano Performance/Accompanying, Music Education, and Music Industry concentrations. Students in the Composition concentration are not required to perform recitals, but may apply for a piano recital as long they continue to take at least two hours of private piano credit each semester.

Normal recital expectations are as follows:

1. Piano students in Music Education, Music Industry concentrations - 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 Students in Piano Performance and Performance/Accompanying concentrations - A half recital of solo piano music in the junior year and a full recital (50-to-60 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. Compositions written after 1950 may be performed with music.
4. Every undergraduate whose instrument is piano should perform at least one piece (at least 5 minutes) by a living or marginalized 20th- or 21st- century composer on a required recital.

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 be 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) for final edit (use the official template). Students are expected to be able to play any part of their recital at this time, at the discretion of the faculty present. Performance at an Area Recital 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 must receive a "C-" or better to pass. Students must arrange to have their recitals recorded/videotaped.

In case of a "fail", 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 students will appear throughout the year on the keyboard bulletin board across from room 1105 in the Forbes Center. All keyboard students should check this location frequently.

VIII. STUDIO CLASSES, AREA RECITALS

Piano Area Recitals are scheduled for the 1:50-3:00 p.m. period on selected Mondays in the Recital Hall. Attendance for these recitals is required. **Your instructor will advise you on when to perform at Area Recitals. Once you and your instructor are in agreement on whether and when to perform, your instructor will submit complete information to Dr. Steinberg via email at least 2 DAYS before the Area Recital date.**

In addition to Area Recitals, other piano area events are also held at the 1:50 p.m. time 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 for more information.**

IX. PIANO PRACTICE ROOMS

Piano students, along with other music students, are entitled to reserve practice time in the twelve grand piano practice rooms (eleven in the Forbes Center, one in the Music Building). The time for reserving practice rooms is normally during the second week of class.

JMU is an "All Steinway" school and as such, is committed to fully following Steinway guidelines as to care for the pianos. There are very strict guidelines for the use and care of these 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, and 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

Technical Work: All major and minor scales beginning on white keys, four octaves. Exercises or etudes as assigned by the teacher.

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</i> or <i>Salve tu, Domine</i>
	Haydn: D major, Hob. XVI/37; E minor, Hob. XVI/34;
	Beethoven: Op. 49 # 1 or 2, Op. 2 #1, Op. 79
Romantic --	Chopin: easier Preludes, Waltzes, Mazurkas, Nocturnes Schumann: <i>Kinderscenen; Album for the Young</i> , Op.118 Grieg: <i>Lyric Pieces</i>
1900-1950 --	Debussy: easier Preludes (... <i>La fille aux cheveux de lin</i> , ... <i>Des pas sur la neige</i> , ... <i>Bruyeres</i> , ... <i>Canope</i>); <i>Arabesques</i> , <i>Sarabande</i> from <i>Pour le piano</i> Bartok: <i>Rumanian Folk Dances; Mikrokosmos Book V</i> Kabalevsky: <i>Sonatina</i> Op. 13 #1, <i>Etudes</i> , <i>Prel3udes</i> ; Tcherepnin: <i>Bagatelles</i>
Music from 1950 to the present	

LEVEL 2

Technical work: All major and minor, 4 octaves. Scales: MM=88, four notes per beat. Exercises or etudes as assigned by the teacher.

Repertoire:

Baroque --	Bach: 3-Part Invention or easier Prelude & Fugue from WTC
Classical --	Minimum two movements from a classical sonata completed
Romantic --	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: <i>Intermezzi</i> ; Op. 79
1900-1950 --	One or two shorter pieces: Prokofiev: easier pieces from Op. 12 Bartok: <i>Mikrokosmos</i> , Book VI Debussy: <i>Preludes</i> , (... <i>Voiles</i> , ... <i>La Cathedrale Engloutie</i>) Mompou: <i>Impresiones Intimas</i> Muczynski: <i>Preludes</i>
Music from 1950 to the present	

LEVEL 3

Technical work: All major and minor scales and arpeggios, four octaves. Scales: MM=92, four notes per beat, Arpeggios: MM=60, 3 notes per beat. Exercises or etudes as assigned by the teacher.

Repertoire:

- Baroque -- Bach: Prelude & Fugue from WTC, OR additional movements from a Baroque suite (see Level II)
- Classical -- Completion of a 3-4 movement classical sonata (see Levels I & II)
- Romantic -- Schumann: *Papillons*, Op. 2
 Brahms: Op. 10#1
 Chopin: Polonaise Op. 26 #1, Etudes Op. 10#3 or Op. 10#9
 Tchaikovsky: Op. 37
- 1900-1950 - Debussy: one or more movements from *Pour le Piano; Suite Bergamasque*
 Bartok: Suite, Op. 14
 Prokofiev: Ten Pieces, Op. 12, *Visions Fugitives*, Op. 22
 Gershwin: Preludes
 Barber: Nocturne, *Excursions*
- Music from 1950 to the present

LEVEL 4

Technical work: All major and minor scales and arpeggios, 4 octaves. Also dim 7th and dominant 7th arpeggios. Scales: MM=100, four notes per beat, Arpeggios: MM=80, three notes per beat for major and minor, MM=60, 4 notes per beat for diminished and dominant seventh. Exercises or etudes as assigned by the teacher.

Repertoire:

- Baroque -- Bach: WTC Preludes & Fugues, OR completed French suite
 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 20th Century repertoire
- Music from 1950 to the present

LEVEL 5

Technical Work: Exercises or etudes as assigned by the teacher.

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

Romantic - Beethoven: Sonatas op.27, #1&2; Op.2#2; Op.31#1
 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

Music from 1950
 to the present

LEVEL 6

Technical Work: Exercises or etudes as assigned by the teacher.

Repertoire:

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

LEVEL 7

Technical Work: Exercises or etudes as assigned by the teacher.

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*

Music from 1950
 to the present

LEVEL 8

Technical Work: Exercises or etudes as assigned by the teacher.

Repertoire:

Continuation of Level Seven repertoire and with the completion of several works.
This work will be culminated 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
 Music from 1950
 to the present

LEVEL 10

Repertoire:

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

ACCOMPANYING LEVELS (7-10)

LEVEL 7

Technical Work: Exercises assigned by teacher.

Repertoire:

Mozart & Puccini: Arias
 Schubert: *Die schöne Müllerin*
 Beethoven: *Spring* Sonata
 Faure: *Nell*; *Les Berceaux*
 Strauss: *Nacht*; *Allersellen*; *Zueignung*
 Debussy: *C'est l'extase*; *Green*; *Mandoline*
 Poulenc: Oboe Sonata

Hindemith: Flute Sonata; Bassoon Sonata

LEVEL 8

Technical Work: Exercises assigned by teacher.

Repertoire:

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

LEVEL 9

Technical Work: Exercises assigned by teacher.

Repertoire:

Mozart, Verdi & Puccini: Arias
 Beethoven: Violin Sonata in C minor
 Brahms: Violin Sonata in G major
 Schumann: *Dichterliebe, Frauenliebe und leben*
 Debussy: *Chansons de Bilitis*
 Faure: *Poème d'un Jour*
 Strauss: *Befreit; Ständchen*
 Barber: *Hermit Songs*
 Copland: Emily Dickenson songs
 Hindemith: Brass Sonatas

LEVEL 10

Repertoire:

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

XII. QUANTITATIVE REPERTOIRE EXPECTATIONS FOR PIANO STUDENTS

A. MUSIC EDUCATION, MUSIC INDUSTRY, COMPOSITION

Repertoire expectations for Music Education, Music Industry and Composition Students 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-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 students) or seventh semester (Music Industry students), pianists 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 Century works (e.g., Debussy Suites, Ravel Sonatine, Bartok Suites, medium difficult works of Prokofiev or Ginastera).

B. PERFORMANCE

Repertoire expectations for Performance Students 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, EMPHASIS IN ACCOMPANYING

By the completion of their senior recital, Accompanying Emphasis Students 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

The Candidate should be prepared to play a 20-minute audition in piano of three compositions from a variety of style periods, from memory, of difficulty equal in literature performed on a full Bachelor's Degree Recital (*Levels 9-10*). Late twentieth-century works may be performed with music.

B. JURY REQUIREMENTS

Piano jury performance exams are conducted at the end of each semester. 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 50-to-55-minute, memorized 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 students: 1) a piano concerto; 2) piano chamber music; 3) a lecture-recital or 4) a second full memorized 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 must 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.**

Every MM student should perform at least one piece (at least 10 minutes long) by a living or marginalized 20th or 21st century composer.

All students are required to properly research their chosen piece, which could include standard research, interviews with the composer, contacting other performers, or other innovative research methods. They would then have their research work presented in conjunction with the performance (e.g. short video shown before the performance: on the monitor outside the Recital Hall; or on the screen in the Recital Hall; or online links provided to audience members).

D. COMPREHENSIVE ORAL EXAMS

The graduate student will undergo a comprehensive oral examination based on the subject matter from the courses that the student has 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-Ten*, and should comply with *the Quantitative Repertoire Expectations for Performance Students* as outlined above. Because this level is conceived as one that includes 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 students 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

Admission auditions into the DMA program are the same as for the Master of Music degree (XIV-A).

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. DMA piano students should sign up for a 15-minute jury.

*DMA students are expected to perform a jury each semester of their enrollment until they perform their first solo DMA recital. After that time, in any academic year that a student does not perform a recital, they will be required to perform a spring semester jury.

D. TECHNICAL PROFICIENCY REQUIREMENT

All graduate piano students 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 50-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 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 must 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.**

Every DMA student should perform at least one piece (30 minutes long) by a living or marginalized 20th or 21st century composer on at least one of their required recitals. This could be (but does not have to be) the content for the Lecture-Recital. If not in the Lecture-Recital, the music could be divided into more than one of the other recitals.

All students are required to properly research their chosen piece, which could include standard research, interviews with the composer, contacting other performers, or other innovative research methods. They would then have their research work presented in conjunction with the performance (e.g. short video shown before the performance: on the monitor outside the Recital Hall; or on the screen in the Recital Hall; or online links 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.**

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 and an outline indicating possible major sections.
- an approximate time length for major sections 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. The Committee Approval Form should be submitted to The Graduate School **no later than the second week of the semester** in which the student first registers for dissertation or thesis. 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>

****A first draft of the document MUST be submitted to the document committee at least one semester before graduation.** Please note that the required corrections and edits must be completed and approved by your committee before the document may be submitted to the Graduate School.

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 comparisons, tracing genres, etc. I.e., compare the output of two composer's with regard to pedaling, phrasing, form, harmonic language, etc.

Sample question: Suppose you played a suite by “James Madison.” 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 Piano Area Handbook**
- **the School of Music Graduate Studies Handbook**
- **the website for The Graduate School**
- **the 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.