

EASTMAN SCHOOL OF MUSIC

**MM ACM DEGREE
HANDBOOK**

(Revised 7/08)

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Table of Contents for MM ACM Handbook

	<u>Page #</u>
Introduction to Handbook	1
Placement Examinations	1-2
Advisement	2-3
Registration	2-3
Degree Time Limit	3
Full-time and Part-time Study	3
Health Insurance (in paragraph 3)	3
Overview of MM ACM Course Requirements	3-4
Credit for graduate courses taken by ESM undergraduates prior to MM matriculation	4
Grade Requirements	4
Transfer credit	4
Listening Test for all MM Candidates	5
Language Requirements and Examination (including “Helpful Hints for taking Language Exams”)	6-8
Oral Examination for MM Candidates	9
Recitals	9
Juries	10
Applying for ESM doctoral degrees	10
Graduate Student Association	10
Student Problems	11
Collaborative Partnerships at Eastman	12-13
Check-list in Preparation for MM Graduation	14
Program of Study, MM ACM Degree (including specialty course descriptions)	15-17
Program Checklist (MM ACM) – <i>Sample</i>	18-20
INDEX	21

MM ACM HANDBOOK - Eastman School of Music

INTRODUCTION

This Handbook has been prepared as a guide to the Piano Accompanying and Chamber Music major in the Master of Music degree-program of the Eastman School of Music. Much of the information contained in it can be found in the School's Official Bulletin and the Supplement to that Bulletin, but it is presented here in slightly less formal manner. The Bulletin and the Supplement are official documents of the School. If there is a disparity between the information that follows and that found in the Bulletin or the Supplement, one should follow the information in the official documents.

The Graduate Professional Committee (a faculty group chaired by the Associate Dean of Graduate Studies) administers the Master of Music and Doctor of Musical Arts degree programs. Any irregularities in the manner in which students satisfy the requirements of these degree programs (including double-major or double-degree programs) must be approved by this Committee. Written requests for such special consideration are submitted by the student to the Committee through the office of the Associate Dean of Graduate Studies. The Graduate Research Committee (another faculty group chaired by the Graduate Dean) administers the Master of Arts and Doctor of Philosophy programs.

PLACEMENT EXAMINATIONS

All entering graduate students are required to take placement examinations in music theory and music history before registering for any course. These tests are normally given on the Friday/Saturday preceding the opening of the Fall and Spring Terms and of the Summer Session. Members of the Music Theory and Musicology faculties grade the tests and the results are available to the students in such a manner as to direct their initial registrations. Students who are unable to take the placement examinations on the prescribed date may, with the permission of the chairs of the Music Theory and Musicology Departments, be able to take them after classes have begun. Those who follow this procedure will, as a result, register late, miss class-sessions, and may find that space is no longer available in some classes.

The music theory test consists of two parts: 1) an aural examination consisting of melodic and harmonic dictation; and 2) a written test including harmonic analysis, formal analysis, figured-bass realization, and assorted part-writing problems. The Music Theory Department faculty includes individuals acquainted with a variety of terminologies and symbol-systems. Students preparing for these tests will better spend their time reviewing the system of music theory they have previously learned than attempting to acquire familiarity with Eastman terminology. A thorough completion of only half of the written test will serve less well than an attempt to show some work in each part of the test. This also is true in the dictation test, where rough outlines and basic frameworks may advance the student more quickly than a note-by-note approach.

The music history test consists of two parts: (1) 100 multiple-choice questions, and (2) an essay to be selected from among three topics. The Musicology Department recommends that preparatory study include at least coverage of Grout's "History of Western Music" for the periods up to 1900 (i.e., chapters 2 through 19) and Eric Salzman's "Twentieth-Century Music: An Introduction" in the Prentice-Hall Music History Series. For each period, it is wise to be able to summarize the stylistic features of the music and how they differ from those of the music from adjacent periods, to be able to name representative composers and pieces, and to be able to construct a chronology for an evolutionary sequence of those periods.

In grading the tests, the Music Theory Department determines whether the student must take either or both of the remedial Music Theory courses (TH 115 - Review Dictation; TH 116 - Review Analysis and Written Skills). If the test-results reveal that the student must take TH 116, s/he may not enroll for the Music Theory course required in the master's degree curriculum until that remedial work is satisfactorily completed.

The Musicology Department assigns students to the remedial Music History course (MHS 119) only if they reveal a thorough lack of historical background or difficulty with music history. If the student passes the exam in some periods and fails it in others, the department will recommend that his/her two required "Period" courses be those of the failed periods. Although the Musicology Department will not normally recommend more than two such courses, a student may be strongly urged to take additional "Period" courses to shore-up weaker areas in his/her background.

ADVISEMENT AND REGISTRATION

It is the responsibility of the individual student to see to it that s/he completes the requirements of the degree-program in proper sequence and in good order. The student is urged to seek advice on these matters from the Associate Dean of Graduate Studies and/or the Registrar. These people, the Dean of Academic Affairs or the Associate Dean of Graduate Studies, the student's major applied teacher, and the student's department chair also are available for counseling concerning various career opportunities, the student's professional aspirations, and ways in which the student's time at Eastman can be most productively used in preparation for professional life.

In September, registration of new students is done on the day before classes begin. These registrations are processed during group sessions directed by the Associate Dean of Graduate Studies and the Registrar, during which questions of interest to all students in the program are discussed. In addition, Dr. Barr will individually advise all MM/ACM students. An advisement sign-up sheet is posted on the door of her office.

Pre-registration for the Spring Term (for all students in the program) takes place about two-thirds of the way through the Fall Term. About two-thirds of the way through the Spring Term, pre-registration for the following Fall Term occurs. In anticipation of these pre-registrations, Dr. Barr will be available for individual advising sessions with MM/ACM students. Any special problems may be taken to Dr. Barr or to the Associate Dean of Graduate Studies. Students may make changes in previously processed registrations after direct consultation with Dr. Barr or with the Registrar.

The Master of Music degree in Piano Accompanying and Chamber Music must be completed within five years of first registration. For example, if the first registration is in September of 2008, all requirements must be completed by the end of the 2010 Summer Session. Individual requests to extend this time limit may be (and usually are) granted by the Graduate Professional Committee. Such requests should explain the circumstances that have caused the need for the extension. For master's candidates who have not completed coursework or other noncredit requirements (i.e., recitals, oral examinations, listening test, qualifying examination, etc.), or who temporarily drop out of the degree-program, must register for ESM 985 (Leave of Absence) during each semester of absence. During the semester preceding the end of an absence from the degree-program, the student must be in touch with the Associate Dean of Graduate Studies to learn if instruction needed to complete the student's program will be available when s/he returns.

FULL-TIME AND PART-TIME STUDY

For various reasons, graduate students sometimes find that the School must classify them as "full-time students." To achieve this classification, such students must be enrolled in a program of at least twelve (12) credits each semester. Students holding a Graduate Award that requires that they work for the School will be classified as full-time if they are enrolled for nine (9) or more credits.

Full-time students (as defined in the paragraph above) will also pay a health fee which provides unlimited access to care by the University Health Service twelve months per year and includes an extended Blue Cross/Blue Shield policy that provides hospitalization, infirmary admission, and other medical benefits. Additional information concerning this matter is available from University Health Service.

OVERVIEW of COURSE REQUIREMENTS

All students in the MM/ACM program must accumulate at least forty (40) credits to complete the degree. Requirements in the various areas of study are indicated below:

Applied Music - No more than twenty (20) credits of studio instruction in accompanying may be used against the minimum of 40 credits required for the degree. Credits for major applied-music study are earned at the rate of five (5) credits for each semester of weekly one-hour lessons. No credit is granted for the degree-recitals, but the student must be registered for applied-music study during the semester in which the recitals are presented. All students in the MM/ACM program are required to enroll for semesters of weekly one-hour lessons until the two required degree-recitals (see page 7) are successfully presented.

Music History and Literature - At least five (5) of the 40-41 required credits must be earned in Music History or Musicology courses. This normally includes the two-credit MHS 480 (Bibliography) course and one of the graduate "Period" courses from the MHS 421-426 sequence.

Music Theory - A one-semester course (TH 400 - Analytical Techniques—3 credits) is required of all students in the program. This course is an introduction to the basic techniques of analysis of both tonal and non-tonal repertoires, designed with the particular needs of the performance major in mind. In addition, students are required to take a one-semester course in Keyboard Skills (TH 475 *or* TH 476 - 3 credits).

Major Courses - Several courses specific to the accompanying major are required of all students enrolled in the program. They are:

Instrumental Sonata and Duo Repertoire (CHB 401 - 2 credits)
Voice Repertoire for Pianists (CHB 402 - 2 credits)
Piano Chamber Music Repertoire (CHB 403 - 2 credits) *or*
Opera Coaching (ACY 405 – 1 credit)
Diction (ACY 415 a and b, ACY 416 a and b – 1+1, 1+1 credits)

Credit for courses in which a grade lower than "C" has been earned will not be counted toward completion of the 40-41-credit requirement. A student who receives a grade of "C" in six (6) or more of the total credits for his or her degree will be considered to have an unsatisfactory record, will be placed on probation, and may be dismissed from the degree-program. A student on probation may not hold a Graduate Award.

TRANSFER CREDIT

Up to six graduate credits transferred from another institution may be applied toward the forty-two credits of the degree. Transfer credit will not be granted for applied music study or ensemble courses, as these courses must reflect the unique resources of the Eastman School. Transfer credit for required courses in Music History, Musicology, or Music Theory must be approved in writing by the chair(s) of the relevant department(s). Normally, permission to transfer credit from another school must be secured before the student registers for those course(s). In rare cases, transfer credit is granted retroactively, provided such credit has not been used toward another degree. Additional information concerning the transfer of credit is available from the Registrar or the Associate Dean of Graduate Studies.

A maximum of six semester hours of graduate credit taken not more than five years before matriculation at Eastman may be accepted for graduate degree requirements if the subjects taken form an integral part of the student's proposed program of study and if the student has earned a grade of "B" or better in the courses in question.

LISTENING TEST

Detailed information concerning the MM Listening Test, given during Orientation week in the Fall, is available at: <http://www.esm.rochester.edu/orientation/documents/MMlisteningexam.pdf>

LANGUAGE REQUIREMENTS and EXAM DETAILS
for
ACCOMPANYING (ACM) MAJORS

I. REQUIREMENTS

- A. **Within their first year** at the Eastman School, all **MM and DMA** Accompanying majors are required to pass a **language comprehension examination** in French, German or Italian. By the **end of their second year in residence**, all **DMA** candidates must pass an additional language comprehension exam in a second language (French, German, or Italian.)
- B. In addition, all students must pass an **oral examination** in lyric diction in the same language(s) by one of the following means:
- 1.) Successfully complete Eastman’s vocal diction courses in English, French, German, and Italian (ACM 415a/b and ACM 416a/b) with a grade of B+ or higher in each of those courses, **or**
 - 2.) Demonstrate lyric diction proficiency by examination as outlined below, **or**
 - 3.) Provide certification that lyric diction courses have been taken previously and that the student received a grade of B+ or higher in each of those courses.
- C. If with a second attempt a student has been unable to pass any of these language examinations, s/he will be required to take and pass (with a grade of B+ or higher) the 101G-102G language courses offered by the ESM Humanities Department, or the equivalent courses elsewhere.

II. DETAILS of the LANGUAGE COMPREHENSION EXAMINATIONS

No student should attempt to take one of the language tests without having had prior study in that language.

Copies of “Helpful Hints for taking the Language Exam for Accompanying Majors” may be obtained from Dr. Barr. They also will be provided at the exam.

- A. Students should contact Prof. Reinhild Steingröver (German) or Prof. Thomas Donnan (French and Italian) prior to signing up for the exam to assess their previous background.

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- B. Students will be asked to translate a song or aria from the standard repertoire, and they may use a dictionary. The English translation should represent a readable content-based version of the original (that is, a “sense” translation as opposed to a literal one). The examination will be a maximum of 1 hour in length.
- C. If the student has taken 2 semesters (1 full year) of college-level language study and has received a grade of B+ or higher in each of those courses, then this language comprehension examination may be waived. The student should provide the designated ESM Humanities faculty member with a transcript certifying completion of the courses so that the grade may be verified.

III. DETAILS of the LYRIC DICTION EXAMINATIONS

- A. By appointment within 1 week following the translation portion of the exam, the student will take an oral diction exam administered by the designated member of the ESM Humanities faculty. This oral examination will be less than 1/2 hour in length. Using the song or aria from the translation exam, the student will read aloud the text in the musical rhythm of its setting (singing is not required.)
- B. If the student has completed Diction ACY 415a/b and ACY 416a/b with a grade of B+ or higher, then this diction examination is waived (see section IB3 above.)

IV. SCHEDULING of the EXAMS

The examinations will be administered by the ESM Humanities Department according to the following schedule:

Fall semester - usually the second full week of classes

Spring semester - usually the second full week of classes

A sign-up sheet will be posted on the door of Room 440 (Dr. Barr’s office) several weeks in advance of the fall and spring exams.

Amended 7/24/08

Helpful Hints for taking the Language Exam for Accompanying Majors

- You have one hour for the exam.
- You may use a dictionary.
- You will need to produce a comprehensible English version of the song by the end of the exam time. It is not sufficient to look up words and string them together.
- Stop looking up words after 35 minutes and work on the sentence structure.
- If you cannot finish translating the entire text, focus on the part that you can do and make sure it reflects the original's content.
- Not finishing the entire text does not necessarily mean that you have failed the exam.
- If you encounter an unfamiliar word that is not in your dictionary, leave a blank space and continue. The context of the sentence may help you decipher the term later.
- Reserve the final 5 minutes to review your translation and correct potential mistakes. Remember, the goal is an approximate English version that reflects the meaning of the original.
- Since you will take the original text home for practicing the oral part of the exam, be sure to write the translation on a separate sheet. Please write legibly.

For the oral part of the diction exam:

- You will be asked to read the original text out loud to show lyric diction ability. The oral part of the exam will take place within a week of the written part. It will take less than 1/2 hour to complete this part of the exam.
- In the case of French diction, be sure to account for the natural e's (e's carrying no accent and which may be silent in conversation) indicated by notes in the score.

ORAL EXAMINATION (required of all MM Performance Majors)

The Oral Examination is administered by the student's major applied department and normally is taken at least two weeks before - and is concerned primarily with - one of the student's degree-recitals. It is the student's responsibility to inform the program director of his or her major applied department of the date of his or her degree-recital, as soon as that date is established with the Concert Office. The program director will then determine the membership of the student's oral examination committee and the date and time of the examination, and will report that information to the Registrar's Office.

The student in consultation with his or her teacher selects the principal subject of the Oral Examination. This subject normally is some aspect of (one of) the student's degree-recitals. The student will prepare a 15-20 minute oral presentation on the subject for the first part of the examination. The presentation should keep biographical details to a minimum, and should rather focus on aspects of music history, theory, and texts (if vocal repertoire has been chosen) as they influence and inform the performance of the work. The student may wish to use the piano to give musical examples, and a handout may be distributed to the examiners if appropriate. The remaining portion of the examination will consist of questioning by the examiners on the subject of the presentation or on other topics related to the subject or to the student's recital.

RECITALS

Two full-length recitals are required of all candidates for the master's degree in Piano Accompanying and Chamber Music - one instrumental and the other vocal. They are to be prepared under the guidance of the student's major applied teacher, and the student must be registered for credited instruction with that teacher during the semester in which the recital is presented. These recitals normally comprise no more than fifty-five (55) minutes of music and demonstrate the student's ability to perform on an advanced level. The recitals may be "shared" - that is, the partner is also presenting the recital to satisfy requirements of a degree - or they may be developed by the MM/ACM candidate in consultation with his or her teacher.

At least two evaluators will attend each of the recitals: the student's major applied teacher and at least one other faculty member from an appropriate performance department of the Eastman School of Music. Both of these persons must approve the recital, and it is the student's responsibility to schedule each of the recitals when all required evaluators are able to attend.

The recital is to be scheduled in such a manner that the Oral Examination can take place before the recital occurs. Since no degree-mandated recitals may occur after the last day of classes of either semester, students scheduling their recitals at the end of the Spring Term should assume that an Oral Examination connected with that recital will take place before Jury Week.

All arrangements for the recital are to be made by the student through the Concert Office. Information concerning scheduling and other responsibilities of the student in connection with the recital is found in the booklet, "Student Recital Handbook," available from the Concert Office.

JURIES

Each student in the Master of Music degree-program in Piano Accompanying and Chamber Music must perform an official jury examination before receiving the degree. Normally that jury examination is taken in December, at the end of the first semester of study. Students should note that no degree recitals may take place until the jury examination has been successfully completed.

CONTINUING ON TO THE DOCTOR OF MUSICAL ARTS DEGREE

Some students enrolled in the Master of Music program in Piano Accompanying and Chamber Music consider continuation of Eastman study through enrollment in the Doctor of Musical Arts program. Such students should discuss this possibility with their major applied teacher and should consider very carefully in this context the ease (or difficulty) with which they have been able to handle their master's-degree coursework. They should feel encouraged to at least begin the application process if their major applied teacher is encouraging and if their grades in Music History and Theory courses are largely "A" or "A-." Experience has shown that students whose "classroom" grades in the master's degree are consistently in the "B" range either are not admissible to the DMA program or, if they are, will likely have severe difficulty with doctoral seminars, research projects, and the doctoral examinations.

Students wishing to begin doctoral study in June or September should complete their applications by December 1; those contemplating a January start-date must complete the application procedure by December 2.

GRADUATE STUDENT ASSOCIATION

All graduate students at Eastman are automatically members of the Graduate Student Association (GSA), the primary purpose of which is to provide an effective forum for communication among graduate students and a communication channel between those students and the faculty and administrative officers of Eastman and the University of Rochester. This communication may concern curriculum, policies, or daily problems that graduate students may have. To this end, the officers of GSA have ready access to the School's Director, Associate Director for Academic Affairs, and to the Associate Dean of Graduate Studies. Communication also may take the form of an informal exchange of ideas between faculty and students. Such exchanges are encouraged through discussion-groups and through occasional Friday afternoon happy hours, at which faculty and graduate students can meet informally.

GSA also has provided other services, including the funding of various educational projects, both curricular and non-curricular, proposed by and for individual graduate students.

STUDENT PROBLEMS

A variety of difficulties may arise during a graduate student's degree-study. If things are not going smoothly between the student and the major applied teacher, advice should be sought from the relevant applied department chair and/or the Dean of Academic Affairs. Problems with other courses should be taken to the appropriate department chair and subsequently, if necessary, to the Associate Dean of Graduate Studies. If a student feels that the difficulties s/he is experiencing are also affecting other graduate students, these difficulties should be brought to the attention of the officers of the Graduate Student Association, to see if they are indeed shared by others and to learn if concerted effort by the Association might be the most effective way to find a solution.

No problem that adversely affects a student's work at the School needs to be borne by the student, alone. In addition to the avenues suggested above to secure assistance with School-related problems, help with personal problems also is available from the Dean of Academic Affairs or the Associate Dean of Graduate Studies and others. The Dean is a professional in this area, and stands ready to do whatever s/he can to provide relief from the inevitable pressures of graduate study. In some cases, discussion by the student with different people of varying backgrounds (the Dean of Academic Affairs, the Associate Dean of Graduate Studies, faculty members) may afford a wider choice of viewpoints. Problems will be treated confidentially in all faculty and administrative offices.

The Eastman School of Music believes that it is educationally and artistically important to foster collaborative partnerships among students. Successful musical partnerships are built on common goals, mutual respect, and a high degree of professionalism.

Eastman pianists are happy to make music with their colleagues, and many of them also have a curricular or contractual obligation to do so. However, it is impossible for the relatively small number of piano majors to cover all of the collaborative needs of the school. By being considerate and respectful of your pianist, you will better be able to develop a professional, cordial and long-lasting association with him/her.

A DESCRIPTION OF PROVIDED SERVICES

On average, pianists should (by mutual prior arrangement) be available for one rehearsal and one lesson per week for each of their partners. They also are required to be available for the juries of all of their partners. Failure to do so will result in a grade of "I" for ACY 100/ACY 100G.

Recitals, juries, and Eastman competitions (e.g. Concerto Competitions, Kneisel Lieder Competition) sometimes create a need for more intensive rehearsal. Recitalists and pianists should make reasonable adjustments for these events by mutual prior arrangement, but pianists should not be required to exceed more than eight hours per month of collaboration with each partner.

Pianists are not required by the school to do outside competitions, auditions, non-degree recitals, professional performances, or recordings (other than during a scheduled degree recital with an audience present). These extra services should be managed between students as a private, paid transaction.

It is the responsibility of the singer or instrumentalist to give music to their partner in a timely fashion (no later than six weeks prior to performance). If this responsibility is not met, the pianist has the right to refuse the job.

FINDING A PIANIST

Singers and instrumentalists are responsible for finding their own pianists. This could include forming a partnership with a friend, teaming up with a student who has a curricular obligation to accompany, or hiring a freelance pianist from the community. A list of all Accompanying Graduate Assistants, graduate pianists, and undergraduate pianists will be made available to all performance faculty by the end of the second full week of classes. Teachers are urged to make those lists readily available to their own students. A list of current Rochester area freelance pianists should be available by late September. Anyone wishing a personal copy of either list may get one from the boxes on the wall opposite OSL 203.

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UNDERGRADUATE PIANISTS

- **All sophomore, junior, and senior piano performance majors** are required to be the exclusive pianist for two partners (normally one singer and one instrumentalist). BM/AMU Pianists will enroll in ACY 100, receiving one credit for each semester of successful completion, for a total of six credits. These pianists will be encouraged to find their own collaborative partners, with advice from their piano teachers. Piano students with this curricular obligation to collaborate will not be paid for these required services. If they should choose to do any additional accompanying, they may ask to be compensated by their partner(s). Dr. Sylvie Beaudette is in charge of monitoring this requirement. Any questions may be directed to her: sbeaudette@esm.rochester.edu.
- **Freshman pianists** are **not** allowed to accompany others during their first year at Eastman. In exceptional cases, a piano studio teacher may request, in writing, that this restriction be waived. All such requests should be addressed to Dr. Jean Barr, Director of the Accompanying Program.
- **Each undergraduate transfer piano major** is required to begin the accompanying obligation (see first paragraph above) as soon as s/he enters the school so that the requirement can be met. It is the responsibility of each transfer student to confirm his/her requirement with Dr. Beaudette, who may make adjustments if warranted.
- **Undergraduate double majors and double degree majors** are expected to fulfill only one-half of the requirement each semester (i.e. one partnership each semester instead of two).

GRADUATE PIANISTS

- **All MM/PRL piano majors** are required to be the exclusive pianist for two partners (normally one singer and one instrumentalist) during each semester of residence (up to and including four semesters). MM/PRL pianists will enroll in ACY 100G. They neither pay for nor receive academic credit for this required enrollment. If they should choose to do any additional accompanying, they may ask to be compensated by their partner(s). All MM/PRL pianists who receive graduate awards in accompanying will automatically meet this collaborative requirement by fulfilling the terms of their graduate award, and will not have any additional collaborative responsibilities. Dr. Sylvie Beaudette is in charge of monitoring this requirement. Any questions may be directed to her: sbeaudette@esm.rochester.edu.
- **DMA/PRL pianists** are required to play a fourth degree recital, which must be collaborative, i.e. duo or chamber music. Normally two of the participants must be presenting this performance as a required degree recital. Collaborative degree recitals may have independent juries of three members for each student degree recitalist, or a single faculty jury of three members who will serve as the jury for all student degree recitalists performing on the program. DMA/PRL students in piano may not use a collaborative performance to fulfill a Performer's Certificate requirement. Piano concerto performances may not be used for collaborative degree recitals.

While **other keyboardists** are not required by their degree to accompany, they are encouraged to be involved in musical collaboration.

Dr. Jean Barr
Director of the Accompanying Program

MM DEGREE CANDIDATE'S CHECK-LIST

It is the student's obligation to see to it that s/he has completed all requirements for the degree. Among the questions the student should ask him/herself are:

"Have you

- a) removed all deficiencies revealed by the initial placement examinations?
- b) completed at least twenty (20) credits of applied lessons?
- c) taken the bibliography course (MHS 480) or its equivalent?
- d) taken at least one "period" course in music history at the 400-level?
- e) taken the two (2) prescribed Theory courses?
- f) taken the REQUIRED "Major Courses?"
- g) passed the Language Examination?
- h) passed the Listening Test?
- i) passed the Oral Examination?
- j) presented two (2) satisfactory recitals?
- k) had transcripts sent to cover any transfer credit?
- l) removed any grades of "I" (Incomplete)?
- m) filed a diploma card with the Registrar's Office?

**MASTER OF MUSIC WITH A MAJOR IN
PIANO ACCOMPANYING AND CHAMBER MUSIC**

Prerequisites: An undergraduate degree or its equivalent, normally with a major in Piano Performance or Accompanying. Language proficiency equivalent to one year of college-level instruction in one of the following languages: German, French or Italian.

Studio Instruction in Piano Accompanying and Chamber Music 20

Lessons (ACM 460A) {4 semesters, @ 5 credits}

Music History and Literature 5

Bibliography (MHS 480) [2]
Music History (1 course from these 6) MHS 421-426 [3]

Music Theory 6

Analytical Techniques (TH 400) [3]
Intermediate Keyboard Skills (TH 475) or
Advanced Keyboard Skills (TH 476) [3]

Major Courses 9-10

Instrumental Sonata and Duo Repertoire (CHB 401) [2]
Voice Repertoire for Pianists (CHB 402) [2]
Piano Chamber Music Repertoire (CHB 403) or
Opera Coaching (ACY 405) [2] or [1]
Diction (ACY 415 a and b; ACY 416 a and b) [1+1,1+1]

TOTAL CREDITS: 40-41

Recital Requirements: Two recitals, one vocal and one instrumental.

Candidates must pass an oral examination administered by the department (to occur before one of the degree recitals and to be scheduled by the student through his or her program chair). This examination will focus on the student's recital and related matters. In addition, the candidate will be expected to pass a comprehensive listening examination in music literature.

Residence: Two academic years, except under extraordinary circumstances.

REQUIRED/RECOMMENDED COURSES FOR ACCOMPANYING MAJORS

ACY 405 - Opera Coaching (I, II -1)

Study of the practical skills and techniques needed to be an opera coach. Although the course mainly addresses the repertoire from the viewpoint of the coach-pianist, singers who wish added experience in operatic repertoire may also enroll. Prerequisite: permission of the instructor. May be repeated for credit.

ACY 415A (I, II-1) English Lyric Diction

Study of the basic rules of English lyric diction. Preparation and performance of English texts in musical settings. Intended for graduate piano accompanying majors; others by permission of instructor.

ACY 415B (I, II-1) German Lyric Diction

Study of the basic rules of German lyric diction. Preparation and performance of German texts in musical settings. Intended for graduate piano accompanying majors; others by permission of instructor.

ACY 416A (I, II-1) French Lyric Diction

Study of the basic rules of French lyric diction. Preparation and performance of French texts in musical settings. Intended for graduate piano accompanying majors; others by permission of instructor.

ACY 416B (I, II-1) Italian Lyric Diction

Study of the basic rules of Italian lyric diction. Preparation and performance of Italian texts in musical settings. Intended for graduate piano accompanying majors; others by permission of instructor.

ACM 430A - Studio Instruction in Piano Accompanying and Chamber Music (I, II - 2.5)

Weekly, half-hour sessions of private instruction and coaching in accompanying and chamber music techniques and repertoire. Open to students majoring in Piano Accompanying and Chamber Music, by permission of the instructor.

ACM 460A - Studio Instruction in Piano Accompanying and Chamber Music (I, II - 5)

Weekly, one-hour sessions of private instruction and coaching in accompanying and chamber music techniques and repertoire. Open to students majoring in Piano Accompanying and Chamber Music, by permission of the instructor.

CHB 401 - Instrumental Sonata and Duo Repertoire (I - 2) (offered in alternate years)

Intensive study of special topics from the instrumental and piano duo repertoire, selected at the beginning of the semester by the class. Open to graduate pianists, strings, and winds. Prerequisite: permission of instructor. May be repeated for credit.

CHB 402 - Voice Repertoire for Pianists (I, II - 2)

An in-depth examination of specific areas of the vocal non-operatic repertoire, including such topics as Baroque style and ornamentation, twentieth century repertoire, musical settings of a particular poet, comparative settings of the same poem(s), and neglected repertoire. The class will meet concurrently with PRF 431 or PRF 432 and will address the repertoire from the dual perspective of singer and pianist. Required of Master's degree students majoring in Piano Accompanying and Chamber Music. Elective for DMA students in the Piano Accompanying and Chamber Music degree. Open to other keyboard majors with permission of the instructor. May be repeated for credit.

CHB 403 - Piano Chamber Music Repertoire (I - 2) (offered in alternate years)

Intensive study of trios, quartets, or quintets with piano. Available to pianists, strings, and winds, depending on the special theme selected each semester to provide cohesion to the course. Prerequisite: permission of instructors. May be repeated for credit.

KBD 407 - Harpsichord Performance and Literature through the Eighteenth Century (I, II - 2)

Discussion of performance practice problems related to the High Renaissance through the late eighteenth century.

KBD 443 - Keyboard Continuo Realization (I, II - 2)

Techniques of realizing continuo parts in the music of the seventeenth and eighteenth centuries. Special emphasis on the various national styles. Prerequisite: TH 476 or fluency in reading figured bass.

OP 415 - Opera Repertoire (I, II - 1)

An examination of the various stylistic periods in opera through the preparation of arias and scenes. Open to both singers and pianists seeking actual performing experience with this varied repertoire. Prerequisite: permission of instructor. May be repeated for credit.

PED 420, 421 - Pedagogy of Accompanying (I, II - 2) (offered in alternate years)

Establishing and administering courses or degree programs in sight reading and accompanying; basic curricula and materials; business aspects; supervised teaching experience. Prerequisite: permission of instructor.

Revised June 2007

MM ACM Students' Personal Degree Checklist (for use by student and program advisor)

Name of Candidate _____

MASTER OF MUSIC WITH A MAJOR IN PIANO ACCOMPANYING AND CHAMBER MUSIC

Course of Study

Studio Instruction in Piano Accompanying and Chamber Music

(20 credits)

- | | |
|--|-------------------|
| <input type="checkbox"/> Lessons ACM 460A (5 credits) | When taken: _____ |
| <input type="checkbox"/> Lessons ACM 460A (5 credits) | When taken: _____ |
| <input type="checkbox"/> Lessons ACM 460A (5 credits) | When taken: _____ |
| <input type="checkbox"/> Lessons ACM 460A (5 credits) | When taken: _____ |
| <input type="checkbox"/> Lessons ACM _____ (_ credits) | When taken: _____ |

TOTAL CREDITS: _____

Music History and Literature (5 credits)

- MHS 480 Bibliography (2 credits)
When taken: _____

- ONE of: MHS 423, 424, 425, or 426 (3 credits)
Title: _____
When taken: _____

TOTAL CREDITS: _____

Music Theory (6 credits)

- | | |
|--|-------------------|
| <input type="checkbox"/> TH 400 Analytical Techniques (3 credits) | When taken: _____ |
| <input type="checkbox"/> TH 475 Intermediate Keyboard Skills (3 credits) | When taken: _____ |
| OR | |
| <input type="checkbox"/> TH 476 Advanced Keyboard Skills (3 credits) | When taken: _____ |

TOTAL CREDITS: _____

Checklist – page 2

Major Courses (9-10 credits)

CHB 401 Instrumental Sonata and Duo Repertoire (2 credits)

When taken: _____

CHB 402 Voice Repertoire for Pianists (2 credits)

When taken: _____

CHB 403 Piano Chamber Music Repertoire (2 credits)

When taken: _____

ACY 405 Opera Coaching (1 credits)

When taken: _____

ACY 415 A Diction – English
(1 credit)

When taken: _____

ACY 415 B Diction – German
(1 credit)

When taken: _____

ACY 416 A Diction – French
(1 credit)

When taken: _____

ACY 416 B Diction – Italian
(1 credit)

When taken: _____

TOTAL CREDITS: _____

TOTAL M.M. CREDITS: _____

Recital Requirements

Vocal

Date: _____

Partner(s): _____

Repertoire: _____

Instrumental

Date: _____

Partner(s): _____

Repertoire: _____

Oral examination

Comprehensive listening examination in music literature

Language Requirements

a) Diction Proficiency:

English

French

German

Italian

b) Reading Proficiency (1 language required):

French

German

Italian

Index for MM ACM Handbook

	<u>Page #</u>
Advisement	2-3
Applying for ESM doctoral degrees	10
Check-list in Preparation for MM Graduation	14
Collaborative Partnerships at Eastman	12-13
Credit for graduate courses taken by ESM undergraduates prior to MM matriculation	4
Degree Time Limit	3
Full-time and Part-time Study	3
Grade Requirements	4
Graduate Student Association	10
Health Insurance	3
Introduction to Handbook	1
Juries	10
Language Requirements and Examination (including “Helpful Hints for taking Language Exams”)	6-8
Listening Test for all MM Candidates	5
Oral Examination for MM Candidates	9
Overview of MM ACM Course Requirements	3-4
Placement Examinations	1-2
Program Checklist (MM ACM) – <i>Sample</i>	18-20
Program of Study, MM ACM Degree (including specialty course descriptions)	15-17
Recitals	9
Registration	2-3
Student Problems	11
Transfer credit	4