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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.

Registration of new students is done on Thursday afternoon of Orientation Week for the Fall Semester. 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 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 Office 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. 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 (Inactive Status) 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 Aetna policy that provides hospitalization, infirmary admission, and other medical benefits. Additional information concerning this matter is available from University Health Service. [http://www.rochester.edu/uhs/studentinsurance/StudentHealthPlan.html](http://www.rochester.edu/uhs/studentinsurance/StudentHealthPlan.html)

**OVERVIEW of COURSE REQUIREMENTS**

All students in the MM/ACM program must accumulate at least 36 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 36 credits required for the degree. Credits for major applied-music study are earned at the rate of four (4) 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 36-37 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 (VCC 402 - 2 credits)
Diction (ACY 415, ACY 416, ACY 417 and ACY 418 - 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 36-37-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.

Electives - In addition, students may choose 1-2 credits of electives.

Within their first year at the Eastman School, all MM Accompanying majors are normally expected to pass a language comprehension examination (written translation) in French, German or Italian. (Details on page 6.)

TRANSFER CREDIT

Up to six graduate credits transferred from another institution may be applied toward the 36-37 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/grad/placement-exam-information/
I. REQUIREMENTS

A. Within their first year at the Eastman School, all MM and DMA Accompanying majors are normally expected to pass a language comprehension examination (written translation) 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 (ACY 415, ACY 416, ACY 417 and ACY 418) with a grade of B or higher in each of those courses, or

2.) Demonstrate lyric diction proficiency by an oral examination as outlined below, or

3.) Provide a transcript showing 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. INFORMATION ABOUT 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 on the ACM web site. http://www.esm.rochester.edu/accompanying/programs/
A. THE TRANSLATION PORTION of the EXAMINATION (written)

1.) Students will be asked to translate a song or aria from the standard repertoire, and they may use a dictionary. They should be sure to write their final translation on a separate sheet of plain paper. The translation should reflect the sense of the song in easily understood idiomatic English. **Do not submit a word for word translation!** The examination will be a maximum of 1 hour in length.

2.) 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.

B. THE LYRIC DICTION EXAMINATION (oral)

1.) The student will take an oral diction exam administered by the designated member of the ESM Humanities faculty. It will be the student’s responsibility to make an appointment with the appropriate professor within 1 week following the translation portion of the exam.

2.) If the student has completed Diction ACY 415, ACY 416, ACY 417 and ACY 418 with a grade of B or higher, or has previously taken lyric diction courses comparable to those required by Eastman, then this diction examination is waived (see section IB3 above.)

III. SCHEDULING of the EXAMS

The examinations will be given at the beginning of the Fall and Spring semesters and will be administered by the ACM Department Administrative Assistant.

An email asking students if they need to take this exam will be sent out by the ACM Department Administrative Assistant several weeks in advance of the fall and spring exams.
Helpful Hints for ACM Majors taking the Language Exams

• You have one hour for the exam.

• You may use a dictionary.

• 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 (figure out) the term later.

• Be sure to write your final translation on a separate sheet of paper. Please write legibly. At this point your translation should reflect the sense of the song in easily understood idiomatic English. Do not submit a word for word translation!

• 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.

If you will be taking the oral part of the exam (instead of registering for the appropriate lyric diction class):

• You will be asked to read the original text out loud to show lyric diction ability. The oral part of the exam must 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, natural inflection (i.e. stressed syllables) and flow (i.e. vowel legato) will also be considered in addition to sound accuracy, as these elements are integral to the nature of the language.
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 sixty-five (65) minutes of music and demonstrate the student's ability to perform on an advanced level. Preferably the recitals will be "shared" - that is, the partner is also presenting the recital to satisfy requirements of a degree. Due to the considerable challenges of developing your own recital (one for which your partner is not receiving degree credit), this is not encouraged.

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 on the Concert Office website, http://www.esm.rochester.edu/concerts/office/forms/
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.

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 academic 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.

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.
COLLABORATIVE PARTNERSHIPS AT ESM
(Effective August 2015)

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. Current lists of all Accompanying Graduate Assistants, Eastman Piano Majors, Faculty/Staff Pianists, Harpsichord Accompanists, and Rochester Area Freelance Pianists are available online at http://www.esm.rochester.edu/accompanying/services/. A valid student email address is necessary.
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. Sylvie Beaudette: sbeaudette@esm.rochester.edu.

- 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 currently hold graduate awards in accompanying will automatically meet this collaborative requirement by fulfilling the terms of their graduate award, and will not have to register for ACY 100G. Dr. Sylvie Beaudette is in charge of monitoring the ACY 100G 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
DEGREE PROGRAM OF STUDY:
MASTER OF MUSIC WITH A MAJOR IN
PIANO ACCOMPANYING AND CHAMBER MUSIC
(Revised April 2015)

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 16

Lessons (ACM 460A) {4 semesters, @ 4 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 8

Instrumental Sonata and Duo Repertoire (CHB 401) [2]
Voice Repertoire for Pianists (VCC 402) [2]
Diction (ACY 415, ACY 416, ACY 417 and ACY 418) [1+1, 1+1]

Electives 1-2

TOTAL CREDITS: 36-37

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

Language Requirements
Diction proficiency in English, French, German, and Italian. Reading proficiency equivalent to at least one year of college-level instruction in one of the following languages: French, German, and Italian.

Oral Examination
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.
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
(16 credits)

☐ Lessons ACM 460A (4 credits) When taken: ____________________
☐ Lessons ACM 460A (4 credits) When taken: ____________________
☐ Lessons ACM 460A (4 credits) When taken: ____________________
☐ Lessons ACM 460A (4 credits) When taken: ____________________
☐ 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)

☐ TH 400 Analytical Techniques (3 credits) When taken: _______________
☐ TH 475 Intermediate Keyboard Skills (3 credits) When taken: _______________
  OR
☐ TH 476 Advanced Keyboard Skills (3 credits) When taken: _______________

TOTAL CREDITS: __________
Major Courses (9-10 credits)

- CHB 401 Instrumental Sonata and Duo Repertoire (2 credits)
  When taken: ______________

- VCC 402 Voice Repertoire for Pianists (2 credits)
  When taken: ______________

- ACY 415 Diction – English (1 credit)
  When taken: ______________

- ACY 416 Diction – French (1 credit)
  When taken: ______________

- ACY 417 Diction – German (1 credit)
  When taken: ______________

- ACY 418 Diction – Italian (1 credit)
  When taken: ______________

Electives (1-2 credits)

- Elective (1 credit)
  When taken: ______________

- Elective (1 credit)
  When taken: ______________

TOTAL 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
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