

THE DEVELOPMENT AND DISSEMINATION OF THE COLLABORATIVE PIANO
PROGRAM FROM THE UNITED STATES TO CHINA

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ABSTRACT

For over 71 years, the collaborative piano major has been one of the most important music performance programs at American universities and conservatories, such as the University of Southern California, the Julliard School of Music, and the New England Conservatory. For over half a century, these collaborative piano programs have been successful in the United States, and they continue to influence the field of music world-wide. Therefore, the development of collaborative piano programs in the United States not only plays a significant role for students who want to have a career in this field, but it has also influenced universities and music conservatories in countries all over the world. Furthermore, because the demand for excellent collaborative piano programs by music students and music scholars is growing world-wide, in order to meet that growing demand, it is both logical and timely to study how successful collaborative piano programs in the United States were both established and developed. This analysis can provide information that is integral to the effective development of high-quality collaborative piano programs.

The purpose of this disquisition is to analyze how collaborative piano programs have flourished in the United States. More specifically, I will document the history of collaborative piano programs, the curricula for collaborative piano programs, and the influence of the collaborative piano programs to China. I will draw on the following sources: Martin Katz's 2007 Book, *The Complete Collaborator*, Pei-Shan Lee's 2008 dissertation, *The Collaborative Pianist: Balancing Roles in Partnership*, interviews with program designers, and surveys of music schools chosen from university websites and the directory list from the National Association of Schools of Music (NASM). This disquisition will give a comprehensive understanding why these collaborative piano programs have become successful in the United States over the past 71 years.

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CHAPTER 1. A BRIEF HISTORY OF COLLABORATIVE PIANO PROGRAMS IN THE UNITED STATES

“Collaborative piano programs can serve a wonderfully positive Function, to provide more and more pianists with very good training in this additional aspect of what it means to be a good pianist. As long as the programs do not exist solely and primarily to service the needs of the school, then we're on the right track.”¹

----Jean Barr²

Introduction

Collaborative piano programs at American universities and conservatories, such as the University of Southern California, the Julliard School of Music, and the New England Conservatory, have brought renewed attention and importance to the field of collaborative piano performance for over 70 years.³ These collaborative piano programs have been successful in training excellent collaborators in the United States, and they continue to influence the field of music worldwide. Furthermore, the demand for excellent collaborative piano programs from music students and scholars is growing worldwide; in order to meet that growing demand, it is both logical and timely to study how some of the most successful collaborative piano programs in the United States were established and developed. The purpose of this chapter is to briefly introduce how collaborative piano programs were established and then developed in the United States, with regard to the individuals spearheading each program and the universities and conservatories involved in their development. This will be done through the use of three lines of

¹ Pei-Shan Lee, “The Collaborative Pianist: Balancing Roles in Partnership” (DMA’s diss., New England Conservatory of Music, 2009), 108.

² Eastman School of Music, “Jean M. Barr,” Eastman School of Music Faculty, accessed October 3, 2018, https://www.esm.rochester.edu/faculty/barr_jean/.

³ James Lytle, “Gwendolyn Koldofsky, Accompanist, Dies at 92,” *USC News*, December 7, 1998, <https://news.usc.edu/9559/Gwendolyn-Koldofsky-Accompanist-Dies-at-92/>.

inquiry: program design leader profiles, relevant dissertations and other published resources, and surveys. Hopefully, readers will then be able to have a richer understanding of the history of collaborative piano programs in the United States over the past 70 years.

Establishment of the First Collaborative Piano Programs

Two great pianist collaborators played essential roles in the history of the development of collaborative piano programs in the United States. First, the distinguished vocal accompanist Gwendolyn Koldofsky (1906-1998) established the first accompanying degree program at the University of Southern California in 1947 (Figure 1-1).⁴ In her role at USC, Koldofsky taught accompanying, song literature, and chamber music from 1947 to 1988. She not only founded the school's Department of Keyboard Collaborative Arts in 1947,⁵ but she also established and designed the world's first Bachelor of Music degree in accompanying.⁶ Then, "[a]t some point in the mid-50's, students asked if USC would start a master's degree in accompanying[,] and they did".⁷ Among her many students, some, such as pianists Jean Barr and pianist Martin Katz, are still playing critical roles in the development of collaborative piano programs. The Keyboard Collaborative Arts Program at the University of Southern California remains one of the leading programs in the field of collaborative piano programs.

⁴ James Lytle, Gwendolyn Koldofsky, Accompanist, Dies at 92, *USC News*, December 7, 1998, <https://news.usc.edu/9559/Gwendolyn-Koldofsky-Accompanist-Dies-at-92/>.

⁵ USC Thornton School of Music, "Throwback Thursday: Celebrating Gwendolyn Koldofsky," The USC Thornton School of Music Biography, accessed October 21, 2018, <https://music.usc.edu/throwback-thursday-celebrating-gwendolyn-koldofsky/>.

⁶ New England Conservatory of Music, "Pei-Shan Lee," New England Conservatory of Music, accessed October 13, 2018, <https://necmusic.edu/faculty/pei-shan-lee>.

⁷ Pei-Shan Lee, "The Collaborative Pianist: Balancing Roles in Partnership" (DMA's diss, New England Conservatory of music, 2009), 108-117.

1947



Figure 1-1. Collaborative Piano Program Geographic Location in 1947

Another significant piano collaborator in the history of the development of collaborative piano programs is pianist Samuel Sanders (1937-1999).⁸ He taught at Juilliard and helped found a master's degree program for collaborative pianists in 1983.⁹ Also, he was the first person to coin the word "collaborative piano." Before he coined the term "collaborative pianist," these musicians were known as mere "Accompanists."¹⁰ However, according to Sanders, the word "accompanist" somehow diminished the real contributions that these musicians strived for. The renowned British pianist Gerald Moore is known to have taken the opposite stance, finding worth in the connotations of a supporting role implied by the term "accompanist," but

⁸ Chute, James, and Elizabeth Perten. "Sanders, Samuel." Grove Music Online, last modified May 25, 2016. accessed October 21, 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002292962>.

⁹ James Chute and Elizabeth Perten., "Sanders, Samuel."

¹⁰ Alison Latham, "accompanist." In the Oxford Companion to Music: Oxford University Press, accessed October 21, 2018, <http://www.oxfordreference.com/view/10.1093/acref/9780199579037.001.0001/acref-9780199579037-e-7477>.

nonetheless in the United States it has become accepted to formally refer to pianists performing alongside others as “collaborative pianists.” According to Dr. Margo Garrett,¹¹ a collaborative piano program leader in many major conservatories and universities in the United States, “Sam agreed that the piano parts are secondary to the vocal part, but the term accompanist didn't seem right, especially because of the huge and difficult sonata repertoire most pianists also play.”¹² Stemming from its use in the United States, the term “collaborative piano” has seen wide use even outside North America, including some places in Asia. In addition to coining the term “collaborative pianist,” Sanders demanded that his name should be printed along with that of the “soloist” in all publicity for concert performances, a standard that other accompanists began to adopt, and also advocated for women entering the field of collaborative piano, which was male-dominated before that time.¹³

The Development of Second-Generation U.S. Collaborative Piano Programs

After this first generation of collaborative pianist program founders, especially Gwendolyn Kodolfsky and Samuel Sanders, began collaborative piano programs in the United States, many of their pupils proceeded to found additional programs at other universities, including Martin Katz, Jean Barr, Margo Garrett, Anne Epperson, and Alan Smith, and in that sense it is possible to think of these programs as “second-generation” U.S. collaborative piano programs. These students of Kodolfsky and Sanders advanced collaborative piano programs through numerous further advances in curriculum design, and therefore play an important role in the ongoing development of the collaborative piano program model through their work at the

¹¹ Song Fest, “Margo Garrett. Piano | Professional Development Program Chair,” accessed October 21, 2018, <http://www.songfest.us/margo-garrett/>.

¹² Pei-Shan Lee, “The Collaborative Pianist”, 5.

¹³ Allan Kozinn, “Samuel Sanders Is Dead at 62; Accompanied Noted Performers,” *New York Times*, July 12, 1999, <https://www.nytimes.com/1999/07/12/arts/samuel-sanders-is-dead-at-62-accompanied-noted-performers.html>.

following institutions: the University of Michigan, the Eastman School of Music, the Julliard School of Music, the New England Conservatory of Music, the University of Minnesota, and the Cleveland Institute of Music.

Martin Katz

One of the important leaders who has helped develop the collaborative piano program model is Martin Katz, one of Gwendolyn Kodolfsky's students.¹⁴ As chair of the collaborative piano program at the University of Michigan for the past three decades, he has mentored a large number of young collaborative pianists and singers in Michigan and also worldwide. A particularly significant contribution to both the development of collaborative piano as a discipline and to the instruction of individual collaborative pianists is his book *The Complete Collaborator*. Published in 2009 by Oxford University Press, this book is chiefly designed to give collaborative pianists and singers a comprehensive guide for studying vocal repertoire and is used in many universities and music conservatories in the United States. Katz outlines multiple aspects of learning repertoire, such as breathing, meaning of the text, and balance between the singer and the pianist. He also cites many useful examples from the vocal repertoire from a variety of historically-significant composers.

Jean Barr

Also, a student of Gwendolyn Koldofsky, Jean Barr¹⁵ was the first recipient of a doctoral degree in Accompanying from the University of Southern California and became the Director of the Accompanying at USC after the departure of Koldofsky. Her teaching at USC was not limited to the study of becoming a great piano collaborator; she also taught students how develop and

¹⁴ Collaborative Piano Institute, "Martin Katz, Piano," Collaborative Piano Institute Faculty, accessed October 6, 2018, <https://www.collaborativepianoinstitute.org/faculty/piano-faculty/martin-katz-piano/>.

¹⁵ Eastman School of Music, "Jean M. Barr," Eastman School of Music Biography, accessed October 3, 2018, https://www.esm.rochester.edu/faculty/barr_jean/.

run their own collaborative piano programs, how to service the needs of other music programs, and how to teach collaborative piano at different levels.¹⁶ In 1988, she moved to the Eastman School of Music and established graduate degrees in Piano Accompanying and Chamber Music.¹⁷ At various points in her career, Jean Barr has also taught at the University of Texas at Austin, Arizona State University and, in the summers, at the Music Academy of the West in Santa Barbara, California.

Margo Garrett

As one of the foremost of Samuel Sanders's students, Margo Garrett¹⁸ has established collaborative piano programs at several major music schools in the United States.¹⁹ First, after Sanders established the master's degree program in accompanying at the Juilliard School in 1983, she designed with Karen Wager²⁰ a Collaborative Piano Department between 1985 and 1991, which included a doctoral program. It was one of the very first, in the late 1980s, to offer a doctoral program. Meanwhile, she created a new program with Terry Decima²¹ at the New England Conservatory of Music in 1986 and became the co-chair. At NEC, Garrett inputted many aspects of the Juilliard curriculum, including operatic skills, chamber music, sonatas, song skills, and vocal coaching technique, and Introduction to Accompanying. In another contribution toward the development of collaborative piano program, she implemented a further instance of her Juilliard-influenced curriculum at the University of Minnesota with the aid of some of her

¹⁶ Pei-Shan Lee, "The Collaborative Pianist," 108-17.

¹⁷ Milken Archive of Jewish Music, "Jean Barr," Milken Archive of Jewish Music Artists, accessed October 3, 2018, <https://www.milkenarchive.org/artists/view/jean-barr/>.

¹⁸ Song Fest, "Margo Garrett. Piano."

¹⁹ Pei-Shan Lee, "The Collaborative Pianist," 133-39.

²⁰ Yassmeen Abdulhamid, "Longtime V.P. Karen Wagner to Step Down," *The Juilliard Journal*, accessed October 20, 2018, <http://journal.juilliard.edu/journal/1312/karen-wagner-steps-down>.

²¹ New England Conservatory of Music, "Terry Decima," New England Conservatory of Music Biography, accessed October 21, 2018, <https://necmusic.edu/former-faculty/terry-decima>.

colleagues there, including pianist Lydia Artymiw²² violinist Sally O'Reilly.²³ She then became the Ethel Alice Hitchcock Chair in Accompanying and Vocal Coaching at the University of Minnesota's School of Music, the first privately-endowed collaborative piano chair in the U.S. One of the courses she developed during this period was the Art of Vocal Coaching, which is still taught at Juilliard.

Anne Epperson

Anne Epperson²⁴ has established several significant collaborative piano programs across the United States.²⁵ The first collaborative piano degree program she created was at the Cleveland Institute of Music in 1985.²⁶ Then, she designed a summer program in collaborative piano in at the Music Academy of the West in Santa Barbara, California. In 2004, Epperson became a professor of collaborative piano at the College of Music at the University of Colorado at Boulder, where she created and developed a graduate degree program. Following her appointment in Colorado, she began a collaborative piano program at the University of Texas at Austin in 2008. In her most recent position, Epperson has become a professor of collaborative piano at the Indiana University Jacobs School of Music, where she established a new collaborative piano program in 2017.²⁷

²² University of Minnesota, "Prof. Lydia Artymiw," University of Minnesota Biography, accessed October 21, 2018, <https://cla.umn.edu/about/directory/profile/grays001>.

²³ University of Minnesota, "Sally P. O'Reilly," University of Minnesota Biography, accessed October 21, 2018, <https://cla.umn.edu/about/directory/profile/oreil004>.

²⁴ Indiana University Bloomington, "Anne Apperson," Jacobs School of Music Faculty, accessed October 3, 2018, <http://info.music.indiana.edu/faculty/current/epperson-anne.shtml>.

²⁵ Pei-Shan Lee, "The Collaborative Pianist," 118-25.

²⁶ Indiana University Bloomington, "Anne Apperson."

²⁷ Indiana University Bloomington, "Collaborative Pianist Anne Epperson to Join IU Jacobs School of Music Faculty," *Jacobs School of Music News*, February 3, 2016, <http://info.music.indiana.edu/releases/iub/jacobs/2016/02/Collaborative-pianist-Anne-Epperson-to-join-IU-Jacobs-School-of-Music-faculty.shtml>.

Alan L. Smith

Alan Smith²⁸ is one of the most distinguished figures in the field of collaborative piano. He became the director of the accompanying program at the University of Southern California after Jean Barr moved to the Eastman School of Music. Smith received a doctoral degree in Vocal Accompanying and Chamber Music from the University of Michigan, having studied with Martin Katz.²⁹ He changed the name of the program from Accompanying to Keyboard Collaborative Arts and also removed the bachelor's degree in accompanying, citing a belief that students at the undergraduate level should be learning how to play the piano and studying solo repertoire and concertos before focusing on collaborative work.

Survey of the Growth of Collaborative Piano Programs in the United States

One method to determine how collaborative piano programs developed in the United States is to examine surveys from universities and conservators offering the program. In 1979, Judyth Carolyn Lippmann, a Ph.D. student in the piano accompanying program at Ohio State University, sent out forty-three questionnaires to colleges and universities in the United States who were members of NASM, the National Association of Schools of Music. Of the thirty-seven schools who responded to the questionnaire, there were only fourteen music schools in the United States who reported offering an accompanying/ensemble degree at that time.³⁰ (Figure 1-2 and Figure 1-3).

²⁸ USC, Thornton School of Music, Alan L. Smith, Thornton School of Music Faculty, accessed October 10, 2018, <https://music.usc.edu/alan-l-smith/>.

²⁹ Pei-Shan Lee, "The Collaborative Pianist: Balancing Roles in Partnership" (DMA's diss, New England Conservatory of music, 2009), 140-144.

³⁰ Judyth Carolyn Lippmann, "A Program in Piano Accompanying at the Ohio State University: A Feasibility Study," (DMA's diss., Ohio State University, 1979), Chapter III, Introduction, 41.

1979



Figure 1-2. Geographic Locations of the Thirty-Seven Universities and Conservatories Offering Collaborative Piano Programs in 1979

ACCOMPANYING/ENSEMBLE DEGREES OFFERED BY RESPONDENT SCHOOLS

Respondent Schools By Code	Degree(s) Offered	Degree(s) Considered	No Degree Offered	No Degree Considered
A	X			
B	X			
C	X			
D	X			
E	X			
F	X			
G	X			
H	X			
I	X			
J	X			
K	X			
L	X			
M	X			
N	X			
O		X	X	
P		X	X	
Q		X	X	
R		X	X	
S		X	X	
T		X	X	
U		X	X	
V		X	X	
W		X	X	
X		X	X	
Y		X	X	X
Z			X	X
AA			X	X
BB			X	X
CC			X	X
DD			X	X
EE			X	X
FF			X	X
GG			X	X
HH			X	X
II			X	X
JJ			X	X
KK			X	X
Totals 37	14	10	23	13

Figure 1-3. Program in Piano Accompanying³¹

³¹ Judyth Carolyn Lippmann, "A Program in Piano Accompanying at the Ohio State University," 42.

A second survey can be seen in Dian Baker's dissertation, *A Resource Manual for the Collaborative Pianist: Twenty Class Syllabi for Teaching Collaborative Piano Skills and an Annotated Bibliography* (2006), which cited more than fifty graduate-degree collaborative piano programs in evidence in North American conservatories and universities from the list published in The College Music Society Directory for the academic year 2000-2001.³² A comparison of the 1979 and 2006 numbers shows that collaborative piano programs expanded during that time period. A third notable survey can be seen in Pei-Shan Lee's dissertation, *The Collaborator Pianist: Balancing Roles in Partnership*.³³ According to her citation of a survey from the College Music Society in 2008, there were 82 schools in North America alone that offered a degree in Collaborative Piano, a significant growth in such a short time period.³⁴ Finally, from a directory list from the National Association of Schools of Music in 2018,³⁵ there were more than 54 NASM-affiliated universities and conservatories offering collaborative piano or accompanying programs.³⁶ (Figure 1-4)

³² Dian Baker, "A Resource Manual for the Collaborative Pianist: Twenty Class Syllabi for Teaching Collaborative Piano Skills and an Annotated Bibliography" (DMA's diss., Arizona State University), Chapter II: Review of Related Literature, Introduction, 21.

³³ New England Conservatory of Music, "Pei-Shan Lee," New England Conservatory of Music, accessed October 13, 2018, <https://necmusic.edu/faculty/pei-shan-lee>.

³⁴ Pei-Shan Lee, "The Collaborative Pianist: Balancing Roles in Partnership" (DMA's diss., New England Conservatory of music, 2009), 4.

³⁵ Nation Association of Schools of Music, "Welcome to NASM," accessed October 11, 2018, <https://nasm.arts-accredit.org/>.

³⁶ Nation Association of Schools of Music, "Accredited Institutions," accessed October 11, 2018, <https://nasm.arts-accredit.org/directory-lists/accredited-institutions/>.

2018



Figure 1-4. Geographic Locations of NASM-Affiliated Collaborative Piano Programs in 2018

Conclusion

In the approximately 70 years of their existence in the United States, collaborative piano programs have been established in most regions of the country. It is undoubtable that collaborative piano programs have grown significantly in universities and conservatories in the United States. It seems unlikely that the great pianist, composer, and teacher Clara Schumann (1819-1896) could have imagined that one of her a third-generation students, Samuel Sanders, would impart so much meaning and importance to the field of collaborative piano (Figure 1-5, Teachers and Students). Meanwhile, as one of the original engineers of the collaborative piano program, Gwendolyn Kodolfsky influenced many subsequent collaborative program designers at significant universities and conservatories, including Martin Katz, Jean Barr, Margo Garrett, Anne Epperson, and Alan Smith. Many of these figures are not only continuing to contribute to their own programs but, like Kodolfsky, also influencing future generations.

Clare Schumann (1819-1896)



Friedberg Carl (1872-1955)



Sergius Kagen (1909-1964)



Samuel Sanders (1937-1999)

Figure 1-5. Teachers and Students³⁷

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³⁷ James Chute and Elizabeth Perten, "Sanders, Samuel." Allen Lott, R, 2001 "Kagen, Sergius." Donald Ellman, "Friedberg, Carl."

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CHAPTER 2. THE COLLABORATIVE PIANO CURRICULUM IN THE UNITED STATES: SIX CASE STUDIES FROM LEADING UNIVERSITIES AND CONSERVATORIES

Introduction

As seen, collaborative piano programs are well-established in many leading American universities and conservatories. For over half a century, these collaborative piano with their respective curricula have gained international respect and now influence the field of collaborative piano worldwide. The purpose of this chapter is to examine collaborative piano curricula in six leading universities and conservatories in the United States, especially with regard to overlapping requirements, in order to paint a picture of core elements that collaborative piano curriculum generally include. This chapter will also include a discussion of the four common graduate degree specializations: Master of Music; Doctoral degree in Music Arts; Artist, Performer, or Graduate Diploma, or Specialist; and Graduate Certificate. The six case studies are as follows: the University of Southern California Thornton School of Music, the Juilliard School, the Eastman School of Music the University of Michigan School of Music, Theatre & Dance, the New England Conservatory, and the Indiana University Jacobs School of Music.

First, I will briefly introduce curricula from the selected universities and conservatories offering collaborative piano programs. Second, I will detail the curriculum requirements and identify particular characteristics of the curriculum of each collaborative piano program while relating these observations to content from interviews with two prominent program designers, Martin Katz and Jean Barr. Third, I will create figures that compare and contrast the various curricula from the selected collaborative piano programs, which will offer a visualization of the

similarities and differences among the curricula. I will organize the information in this chapter through the use of four lines of inquiry: research based on the websites of individual universities and conservatories, research based on relevant dissertations and other published documents, interpretation of the results of various surveys, and interviews of certain program designers. Finally, I will summarize the common core components of quality collaborative piano curricula. Hopefully, readers will then achieve a deeper understanding of the significant characteristics of well-developed collaborative piano curricula.

Six Case Studies from Leading Universities and Conservatories

The University of Southern California Thornton School of Music

The Keyboard Collaborative Arts program at the University of Southern California (USC) Thornton School of Music has remained an influential force for over half a century. This renown stems from several sources. First, as mentioned in Chapter 1, the program was founded by the celebrated accompanist Gwendolyn Koldofsky, and at the time of its establishment in 1947, the Keyboard Collaborative Arts program at the USC Thornton School of Music was the first collaborative piano program in the world. Second, the program at USC has nurtured many internationally-acclaimed graduates who rank among the most notable leaders and innovators in the field of collaborative piano. Furthermore, many graduates of the Keyboard Collaborative Arts program now serve as leading professors in major universities in the United States, such as Jean Barr at the Eastman School of Music, Martin Katz at the University of Michigan, and Anne Epperson at Indiana University.³⁸ Third, Keyboard Collaborative Arts students are granted the rare opportunity of interacting with faculty members in other areas, including vocal and instrumental faculty through the chamber music, song repertoire, and opera curriculum.

³⁸ “Notable Keyboard Collaborative Arts Alumni,” USC THORNTON SCHOOL OF MUSIC, University of Southern California, accessed August 10, 2021, <https://music.usc.edu/departments/kca/notable-keyboard-collaborative-arts-alumni/>.

Additionally, students can choose to improve their strength in foreign language diction or opera coaching. The Keyboard Collaborative Arts program offers four degrees: the Master of Music in Keyboard Collaborative Arts (MMKCA), the Graduate Certificate in Performance in Keyboard Collaborative Arts (GCPKCA), the Artist Diploma in Keyboard Collaborative Arts (ADKCA), and the Doctor of Musical Arts in Keyboard Collaborative Arts (DMAKCA).³⁹

Master of Music – Keyboard Collaborative Arts: 30 units

The MMKCA at the USC Thornton School of Music consists of individual instruction in collaborative piano, a “Song Interpretation Master Class”, a “Chamber Music Interpretation Master Class”, “Interpretation of Baroque Music”, music history classes, and two graduate recitals. Importantly, students have the opportunity to study in both the vocal and instrumental tracks. Students finish the thirty units in two years.

The MMKCA offers many masterclasses. In the vocal track, the “Song Interpretation Master Class” is a lecture course for advanced singers and pianists that helps the student achieve an advanced understanding and interpretation of song. Students who have not previously taken courses in Italian, French, English, or German diction or song literature can enroll in the appropriate courses as part of their elective credits. In the instrumental track, the “Chamber Music Interpretation Master Class” is a course designed for advanced pianists and instrumentalists in which both pianists and instrumentalists study chamber music together and learn from each other.

The MMKCA offers many specialized courses. One such course is “Interpretation of Baroque Music”. According to the course description, students perform instrumental and vocal solo and ensemble works. This course helps students to learn Baroque repertoire and

³⁹ “Keyboard Collaborative Arts,” USC Thornton School of Music, University of Southern California, accessed July 12, 2021, <https://music.usc.edu/departments/keyboard-collaborative-arts/>.

performance practice, including elements of style, dynamics, phrasing, embellishment, improvisation, and tempo. Another specialized course is “Music Since 1900”, a music history course focused on musical developments in Europe and the Americas from 1900 to the present. The MMKCA has the following non-credit requirements: two graduate recitals. These recitals fulfill what in other institutions would be administered in the form of comprehensive exams.

Curriculum Requirements:⁴⁰

- a) MUHL 570 “Research Materials and Techniques”: 2 units
- b) MUHL 578 “Music since 1900”: 2 units
- c) MUHL electives at the 500 level: 4 units
- d) MPKS 481 “Interpretation of Baroque Music”: 2 units
- e) MPKS 553 “Individual Instruction”: 1 or 2 units per semester (8 units total for degree)
- f) MPKS 560 “Song Interpretation Master Class”: 2 units
- g) MPKS 561 “Chamber Music Interpretation Master Class”: 2 units
- h) Electives in music: 8 units
- i) Two graduate recitals, one with voice(s), the other with instrument(s): 0 units
- j) Comprehensive review: 0 units

Doctor of Musical Arts – Keyboard Collaborative Arts: 65 units

The DMAKCA is the most advanced program in collaborative piano at the USC Thornton School of Music, the goal of which is to equip students to have a comprehensive understanding of collaborative piano. Students in the program will thus be well-prepared for academic careers at the university level and to be successful performers. The DMAKCA requires students to finish a minimum of sixty-five units in eight years. In addition, students must pass a comprehensive exam and perform four doctoral recitals: one with voice(s), one with instrument(s), one lecture recital, and one other recital as approved.

According to the USC Thornton School of Music website, the DMAKCA curriculum includes concentrations in four areas: teaching and learning, conducting, analysis, and research.

⁴⁰ “Performance (Keyboard Collaborative Arts) (MM),” USC University of South California, University of Southern California, accessed June 20, https://catalogue.usc.edu/preview_program.php?catoid=14&poid=17320&returnto=5360.

The teaching and learning concentration focuses on the latest pedagogical resources. These studies help students function more effectively as both teachers and performers during their careers. The conducting concentration includes courses in both choral and instrumental conducting: the choral conducting track courses focus on the study of styles and interpretations of choral music from the Renaissance to the present, while the instrumental conducting track courses focus on composers and representative instrumental works from the 18th century to the present. For the third concentration, music analysis, DMAKCA students need to have a comprehensive understanding of both tonal music and post-tonal music from the seventeenth century to the twenty-first century. Both the “Introduction to the Analysis of Tonal Music” and “Introduction to the Analysis of Post-Tonal Music” courses introduce a survey of approaches to phrase design, tonal organization, type-forms (binary, ternary, rondo, sonata), organization of pitch (serial, modal, extended tonal, etc.), rhythm, texture, and forms. In the fourth concentration, research materials and techniques, graduate students improve their technical writing and music research in the context of their dissertation. As a result, these musicians function more effectively as both music scholars and performers.

Curriculum Requirements:⁴¹

- a) Basic DMA Curriculum: 20 units - Required for All DMA Candidates
 - MTAL 505 “Teaching and Learning Music”: 2 units
 - MUCD 441 “Choral Conducting II”: 2 units
 - MUCD 443 “Instrumental Conducting II”: 2 units
 - MUCO 501 “Introduction to the Analysis of Tonal Music”: 2 units
 - MUCO 502 “Introduction to the Analysis of Post-Tonal Music”: 2 units
 - MUHL 570 “Research Materials and Techniques”: 2 units
 - MUHL electives numbered 500 through 695: 6 units
- b) Ensembles: 2 units
- c) Lessons: 12 units

⁴¹ “Performance — Keyboard Collaborative Arts (DMA),” USC University of South California, University of Southern California, accessed June 20, https://catalogue.usc.edu/preview_program.php?catoid=14&pooid=17338&returnto=5360.

- MPKS 653 “Performance”: 1 or 2 units per semester
- d) Program Intensive Courses: 6 units
 - MPKS 481 “Interpretation of Baroque Music”: 2 units
 - MPKS 560 “Song Interpretation Master Class”: 2 units
 - MPKS 561 “Chamber Music Interpretation Master Class”: 2 units
- e) Electives to Fulfill the Academic Field and Two Elective Fields: 27 units
- f) Comprehensive Examinations: 0 units
 - Examinations in the major area, one academic field, and two elective fields.
- g) Recitals: 0 units
 - Four doctoral level recitals: one with voice(s), one with instrument(s), one lecture recital, and one other recital as approved

Graduate Certificate in Performance – Keyboard Collaborative Arts: 16 units and Artist

Diploma – Keyboard Collaborative Arts: 16 units

The Graduate Certificate in Performance—Keyboard Collaborative Arts (GCPKCA) and the Artist Diploma—Keyboard Collaborative Arts (ADKCA) are two graduate-level programs at the USC Thornton School of Music with different focuses. Both programs require the student to have already earned a bachelor’s degree and typically require two or three consecutive years of study with sixteen units for completion. The Graduate Certificate in performance is designed specifically for non-degree-seeking students who intend to concentrate their energies on the full-time development of their discipline and includes only studio class, individual instruction, and two ensembles, or the equivalent, as appropriate to the discipline. All of these course requirements are at the 500 level.

By contrast, the Artist Diploma program is designed for those who have already demonstrated professional success as a performer. Successful applicants will have achieved an extremely high level of artistry and musical accomplishment before applying. Moreover, the total enrollment in this program is limited to four students, and all the requirements are at the 700 level, which is more intense and advanced than the requirements for the GCPKCA.

Curriculum Requirements for Graduate Certificate in Performance⁴²

- a) The requirements for this program consist of 16 units of Graduate Certificate Performance (4 units per semester of MPEM 554, MPGU 554, MPKS 554, MPST 554, MPVA 554, MPWP 554 or MUJZ 554).
- b) Graduate Certificate Performance encompasses individual instruction, studio class and two ensembles or the equivalent as appropriate to the discipline.

Curriculum Requirements for Artist Diploma⁴³

- a) A minimum of 16 units at the 754 level from MPEM, MPGU, MPKS, MPST, MPVA or MPWP.
- b) Recital: four full-length recitals are required. This program requires four consecutive semesters of study for completion.

To sustain a Keyboard Collaborative Arts program of this depth, it is critical that the program has the support of faculty from other departments. Therefore, the USC Thornton School of Music consist of four groups of faculties in key areas, including Classical Performance & Composition, Contemporary Music, Research and Scholarly Studies Faculty, and Special Faculty Appointments.⁴⁴ These faculty from other departments play an essential role in helping collaborative piano students with aspects of musicology, vocal/instrumental performance, and chamber music.

The Juilliard School

Generally recognized as the world's leading conservatory of music, the Juilliard School (Juilliard) is organic and logical in its setting of degrees and curriculum. Juilliard offers three different degrees in its collaborative piano program: the Master of Music in Collaborative Piano (MMCP), the Graduate Diploma in Collaborative Piano (GDGP), and the Doctoral of Music Arts

⁴² "Performance Graduate Certificate," USC University of South California, accessed June 21, University of Southern California, https://catalogue.usc.edu/preview_program.php?catoid=14&poid=17332&returnto=5360.

⁴³ "Artist Diploma Program," USC University of South California, University of Southern California, accessed June 21, https://catalogue.usc.edu/preview_program.php?catoid=14&poid=17332&returnto=5360.

⁴⁴ "Faculty by Department," USC University of South California, University of Southern California, accessed June 21, <https://music.usc.edu/faculty/special-faculty/>.

in Collaborative Piano (DMACP).⁴⁵ In terms of curriculum, the collaborative piano program offers a variety of coursework, including individual lessons, keyboard skills, history, ear training, piano performance, music theory, piano literature, and chamber music performance. In the following paragraphs, I will introduce the characteristics of the degrees and curriculum of the collaborative piano program at Juilliard.

Master of Music in Collaborative Piano

The MMCP degree program is an advanced degree in collaborative piano for students who hold a bachelor's degree and who seek graduate musical training and classroom learning to prepare themselves more fully for careers as professional collaborative piano musicians. The MMCP degree offers two tracks for collaborative piano degrees: Collaborative Piano-Vocal and Collaborative Piano-Instrumental. Depends on the choice of study, each track has a slightly different curricular emphasis. To complete the degree, students need to finish the minimum number of seventy-two credits. One of the characteristics of the MMCP degree is a significant amount of performing and accompanying opportunities for collaborative piano students, who can work with other music students in many courses, such as "Repertoires Performance", "Sonata for Accompanists", and "Instrumental Accompanying". In completing these advanced courses, students will accumulate a large amount of repertoire and performance. Meanwhile, these students will have the opportunity to work with other outstanding Juilliard students as well as their professors.

⁴⁵ "Degrees & Diplomas," Collaborative Piano, The Juilliard School, accessed June 11, 2021, <https://www.juilliard.edu/music/instruments/collaborative-piano>.

Curriculum Requirements for Collaborative Piano- Vocal⁴⁶

- a) First Year
 - i. Major Studies*
 - PCKMU 000 “Collaborative Piano”: 12 credits
 - MSMUS R623-4 “Repertoire Performance”: 0 credits
 - GRMUS R601-2 “Sonatas for Accompanists I”: 4 credits
 - GRMUS R623-4 “Studio Accompanying”: 0 credits
 - ii. Department Practicum
 - GRMUS P691-2 “Instrumental Accompanying I”: 4 credits
 - GRMUS P693-4 “Skills of Vocal Accompanying”: 4 credits
 - iii. Specialized Studies
 - VAMUS 500-0 “Lyric Diction”: 4 credits
 - GRMUS P600-0 “Vocal Literature”: 4 credits
 - iv. Graduate Courses*
 - GRMUS-T600 (as advised): 4 credits
- Total Credits 1st Year: 36

- b) Second Year
 - i. Major Studies*
 - PCKMU 000 “Collaborative Piano”: 12 credits
 - MSMUS R623-4 “Repertoire Performance”: 0 credits
 - GRMUS R601-2 “Sonatas for Accompanists I”: 4 credits
 - GRMUS R623-4 “Studio Accompanying”: 0 credits
 - ii. Department Practicum
 - GRMUS P677-8 “Opera Performance Technique for Pianists”
 - GRMUS P695-6 “The Art of Vocal Coaching”
 - iii. Specialized Studies
 - VAMUS 500-0 “Lyric Diction”: 4 credits
 - GRMUS P600-0 “Vocal Literature”: 4 credits
 - iv. Graduate Courses*
 - GRMUS-H600 (as advised): 4 credits
- Total Credits 2nd Year: 36
- Total Credits for completion of the MMCP in Vocal: 72

Curriculum Requirements for Collaborative Piano- Instrumental⁴⁷

- a) First Year
 - i. Major Studies*

⁴⁶ “Collaborative Piano-Vocal, MM,” The Juilliard School, accessed July 12, 2021, <https://www.juilliard.edu/music/instruments/collaborative-piano/collaborative-piano-vocal-focus-master-music>.

⁴⁷ “Collaborative Piano-Instrumental, MM,” The Juilliard School, accessed July 12, 2021, <https://www.juilliard.edu/music/instruments/collaborative-piano/collaborative-piano-instrumental-focus-master-music>.

- PCKMU 000 “Collaborative Piano”: 12 credits
 - MSMUS R623-4 “Repertoire Performance”: 0 credits
 - GRMUS R601-2 “Sonatas for Accompanists I”: 4 credits
 - GRMUS R623-4 “Studio Accompanying”: 0 credits
 - ii. Department Practicum
 - GRMUS P691-2 “Instrumental Accompanying I”: 4 credits
 - GRMUS P693-4 “Skills of Vocal Accompanying”: 4 credits
 - iii. Specialized Studies
 - GRMUS P600-0 “Vocal Literature”: 4 credits
 - iv. Graduate Courses*
 - GRMUS-T600 (as advised): 4 credits
- Total Credits 1st Year: 32
- b) Second Year
- i. Major Studies*
 - PCKMU 000 “Collaborative Piano”: 12 credits
 - MSMUS R623-4 “Repertoire Performance”: 0 credits
 - GRMUS R601-2 “Sonatas for Accompanists I”: 4 credits
 - GRMUS R623-4 “Studio Accompanying”: 0 credits
 - ii. Department Practicum
 - GRMUS P791-2 “Instrumental Accompanying II”: 4 credits
 - iii. Graduate Courses*
 - GRMUS-H600 (as advised): 4 credits
 - Elective (as advised): 2 credits
- Total Credits 2nd Year: 28
- Total Credits for completion of the MMCP in Instrumental: 60

Graduate Diploma in Collaborative Piano

The GDCP program is designed for highly-talented musicians who wish to pursue collaborative piano studies beyond the undergraduate level but do not wish to enter the Master of the Music degree program. GDCP students mainly focused on performance and accompanying during their two years of study. Compared to their counterparts in the Master of Music in Collaborative Piano program, GDCP students need to finish fewer credits (54) but have one jury and one recital each year.

Curriculum Requirements for Collaborative Piano- Instrumental⁴⁸

a) First Year

- PCKMU 000 “Collaborative Piano”: 12 credits
- MSMUS R623-4 “Repertoire Performance”: 0 credits
- GRMUS R701-2 “Sonatas for Accompanists II”: 4 credits
- GRMUS R623-4 “Studio Accompanying”: 0 credits
- GRMUS P691-2 “Instrumental Accompanying I”: 4 credits
- GRMUS P693-4 “Skills of Vocal Accompanying”: 4 credits
- Annual Jury - 0 credits

Total Credits 1st Year: 24

b) Second Year

- PCKMU 000 “Collaborative Piano”: 12 credits
- MSMUS R623-4 “Repertoire Performance”: 0 credits
- GRMUS R701-2 “Sonatas for Accompanists II”: 4 credits
- GRMUS R623-4 “Studio Accompanying”: 0 credits
- Graduate Practicum (as advised): 4 credits
- Elective (as advised): 4 credits
- Graduation Recital: 2 credits
- Graduation Jury: 0 credits

Total Credits 2nd Year: 26

Total Credits for completion of the GDCP in Instrumental: 50

Curriculum Requirements for Collaborative Piano-Vocal⁴⁹

a) First Year

- PCKMU 000 “Collaborative Piano”: 12 credits
- MSMUS R623-4 “Repertoire Performance”: 0 credits
- GRMUS R623-4 “Studio Accompanying”: 0 credits
- GRMUS P691-2 “Instrumental Accompanying I”: 4 credits
- GRMUS P693-4 “Skills of Vocal Accompanying”: 4 credits
- “Sonatas”/“Songs” (as assigned): 2 credits
- “Annual Jury”: 0 credits

Total Credits 1st Year: 24

b) Second Year

- PCKMU 000 “Collaborative Piano”: 12 credits
- MSMUS R623-4 “Repertoire Performance”: 0 credits

⁴⁸ “Collaborative Piano-Instrumental, Graduate Diploma,” The Juilliard School, accessed July 12, 2021, <https://www.juilliard.edu/music/instruments/collaborative-piano/collaborative-piano-instrumental-focus-graduate-diploma>.

⁴⁹ “Collaborative Piano-Vocal, Graduate Diploma,” The Juilliard School, accessed July 12, 2021, <https://www.juilliard.edu/music/instruments/collaborative-piano/collaborative-piano-vocal-focus-graduate-diploma>.

- GRMUS R623-4 “Studio Accompanying”: 0 credits
- GRMUS P677-8 “Opera Performance Technique for Pianists”: 4 credits
- GRMUS P695-6 “The Art of Vocal Coaching”: 4 credits
- “Sonatas” or “Songs” (as assigned): 4 credits
- “Lyric Diction” or “Vocal Literature”: 4 credits
- “Graduation Recital”: 2 credits
- “Graduation Jury”: 0 credits

Total Credits 2nd Year: 30

Total Credits for completion of the GDCP in Vocal: 54

Doctoral of Music Arts in Collaborative Piano

Known as the C.V. Starr Doctoral Program, the DMACP program at Juilliard is the most advanced course of study in collaborative piano at Juilliard. Students who have been accepted into this program are granted a generous endowment from the C.V. Starr Foundation, which helps DMACP students to pursue their resident studies on a full-tuition scholarship basis. The DMACP program is designed for talented and successful musicians who already possess a broad understanding of music, significant collaborative experience, a natural sensitivity for a wide range of repertoire, and a gift for pursuing high-level performance, coaching, and teaching.

The DMACP program focuses significantly on music research and scholarly analysis. For instance, the “Music Reference and Research” course required of all first year DMACP students is a systematic study designed to provide a thorough knowledge of sources necessary for research on the doctoral level. This course covers a wide range of music research and analysis methods, including library research methods, sources of information on music and music literature of all historic periods, and the process of evaluating editions. Another noteworthy example from the DMACP coursework is the “Analytical Method” course.⁵⁰ According to the course description, it is a study of analytical approaches to various types of music through the

⁵⁰“DRMUS 811-2 — Analytical Methods,” The Juilliard Catalog, The Juilliard School, accessed June 20, 2021, https://catalog.juilliard.edu/preview_course_nopop.php?catoid=47&coid=25260&_ga=2.22515899.1092686227.1625704254-515110411.1625703956.

careful examination of seminal theoretical treatises from the early Middle Ages to the present: “Topics will include proportional and tetrachords thinking of early composers as reflected by Boethius and the *Musica Enchiriadis*, polyphony and the rise of thoroughbass conceptions of composition as discussed by Tinctoris, Zarlino, and Rameau. The second semester will focus on the analysis of major works from Bach to contemporary composers using modern analytical techniques, including Schenkerian and Contrapuntal analysis and 12-tone theory.” The course helps students to gain experience analyzing music and presenting their analyses both in written form and through oral presentations.

In addition to these two coursework examples, the DMACP program offers analytical courses such as “Analysis for Performance” and “Approaches to Scholarly Editing of Music”. Through these thorough studies, DMACP students explore and discover numerous music research topics in order to address the difficulty of producing and writing a relevant dissertation in the field of collaborative piano.

Curriculum Requirements⁵¹

- a) First Year
 - i. Major Studies
 - Major Field of Study: 12 credits
 - Departmental Requirement (if any): 4 credits
 - ii. Doctoral Requirements
 - DRMUS 810 “Music Reference and Research”: 2 credits
 - DRMUS 820 “Approaches to Scholarly Editing of Music”: 2 credits
 - DRMUS 811-2 “Analytical Methods”: 4 credits
 - Graduate History Core GRMUS-H600” (as advised): 4 credits
 - Doctoral Elective (as advised): 4 credits
- Total Credits 1st Year: 28-32 credits
- b) Second Year
 - i. Major Studies
 - Major Field of Study: 12 credits

⁵¹ “Collaborative Piano, DMA,” The Juilliard School, accessed June 20, 2021, <https://www.juilliard.edu/music/instruments/collaborative-piano/collaborative-piano-doctor-musical-arts>.

- Departmental Requirement (if any): 4 credits
- ii. Doctoral Requirements
 - DRMUS 901-2 “Doctoral Topics”: 4 credits
 - DRMUS 911 “Studies in Style Criticism”: 2 credits
 - DRMUS 912 “Analysis for Performers”: 2 credits
 - Doctoral Elective (as advised): 4 credits
 Total Credits 2nd Year: 24-28
- iii. Other requirements during matriculation
 - “Performance (Public Recitals)”: 2-6 credits
 - “Lecture-Performance”: 1 credit
 - “Dissertation and Oral Defense”: 2 credits
 - “Language Qualification”
 - “Written and Oral Qualifying Exams”
 Total credits for completion of the DMACP: Minimum of 61 credits

Undergraduate Preparation

Even though Juilliard does not offer a bachelor's degree in collaborative piano, it does offer collaborative piano-related courses for undergraduates in the piano major. These piano skills courses begin in the second year of study and are required for all piano majors.⁵² The “Piano Skills I” course includes the realization of figured bass lines with a given soprano; harmonization of simple chorale melodies; the composition of simple harmonic progressions; an introduction to alto, tenor, and soprano clefs using two-, three-, and four-part exercises and repertoire; and transposition of 19th-century lieder up and down half-steps and whole-steps.

“Piano Skills II” in the third year of study includes the realization of figured bass lines without a given soprano; composition of progressions with chromatic harmonies and distant modulations; reduction of three- and four-part scores utilizing varying clefs; an introduction to orchestral transpositions; preparation of reductions of symphonies and concertos by Haydn, Mozart, and Beethoven; and transposition of 19th-century lieder up and down by varying intervals. In addition to these piano skills courses, two years of chamber music are required for

⁵² “Piano, BM,” The Juilliard School, accessed June 12, 2021, <https://www.juilliard.edu/music/instruments/piano/piano-bachelor-music>.

piano majors. This requirement includes up to one year of duo chamber music, of which one semester may be duo piano. During the final phase of undergraduate piano students' study, Juilliard offers four significant advanced keyboard skills for student preparation for collaborative piano programs. These specialized advanced keyboard skills courses are described as follows:⁵³

- **“Classical-Era Ornamentation and Improvisation”**

“This course develops fluidity and comfort with stylistic ornamentation and improvisation. Students will explore Classical-Era patterns of figuration, ornamentation, harmonic progressions, and compositional techniques, as a means to create and improvise small forms, such as preludes, fantasies and cadenzas in the style of C P E Bach, Mozart, Haydn, and Beethoven. The use of harpsichord and fortepiano will be included, per availability. As a final project, students will create a cadenza for a Mozart piano concerto.”

- **“Techniques in Vocal Collaboration”**

“In this Advanced Keyboard Skills elective course, students will explore the art song repertoire and develop techniques for working with singers, including an understanding of vocal technique as it relates to breathing; sensitivity and communication during performance; rehearsal techniques; basic diction; and poetic interpretation of vocal texts. Students will work regularly with singers in class and learn how to both sight-read songs and prepare them for performance. Works studied will be primarily drawn from the art song repertoire (Schubert, Schumann, Brahms, Fauré, Debussy, and others) but will also include an introduction to the operatic repertoire.”

⁵³“KSMUS 222 — Advanced Keyboard Skills,” The Juilliard Catalog, The Juilliard School, accessed June 20, 2021, https://catalog.juilliard.edu/preview_course_nopop.php?catoid=47&coid=25788&_ga=2.201869270.698647782.1632341986-820375938.1632341986.

- **“Piano Improvisation”**

“This course will train students in the art of improvising in a wide range of styles from the 18th to 21st centuries. Students will develop compositional thinking, harmonic imagination, melodic creativity, and textural exploration.”

- **“Techniques in Contemporary Piano Music”**

“In this Advanced Keyboard Skills elective course, students will develop techniques for approaching contemporary piano music, including rhythmic exercises, inside-piano strategies, and improvisation in context. The course will explore a wide range of contemporary piano repertoire with varied aesthetics, from the 1920s to the present, including solo, two-piano, and four-hand works, as well as excerpts from notable chamber music and orchestral piano parts. Repertoire covered ranges from the classic modernist composers Ives, Schoenberg, and Stravinsky to more recent pieces by George Crumb, György Ligeti, György Kurtág, Frederic Rzewski, Amy Williams, Du Yun, and Dai Fujikura. Class sessions will include informal student performances.”

Eastman School of Music

As an innovator in American music education, the Eastman School of Music established a competitive and sought-after program for collaborative piano students. In contrast to how other American music conservatories and universities title their collaborative piano programs, that of the Eastman School of Music is known as the “Piano Accompanying” program. Founded by Professor Emerita Jean Barr, the Eastman Accompanying Program is one of the oldest and most distinguished in the United States. It is dedicated to the pursuit of excellence, offering comprehensive training for the professional collaborative pianists of the future.

The program offers two degrees: the Master of Music in Piano Accompanying (MMPA) and the Doctor of Musical Arts (DMAPA).⁵⁴ In the MMPA degree, students take a number of performance courses, including four semesters of private accompanying study, “Instrumental Sonata” and “Duo Repertoire”, “Voice Repertoire for Pianists”, and “Piano Chamber Music Repertoire or Opera Coaching”. Additionally, students perform two recitals with a vocalist(s) and an instrumentalist(s). In the DMAPA degree, students perform four recitals, including a “DMA Accompanying Recital with Vocalist”, “DMA Accompanying Recital with Instrumentalist”, “DMA Accompanying Collaborative Recital”, and “Doctoral Lecture Recital.”

The Piano Accompanying program at Eastman School of Music can be seen as having three defining characteristics. First, both the MMPA and DMAPA degrees in Piano Accompanying and Chamber Music combine intensive study of vocal as well as instrumental repertoire. The instrumental repertoire teaches technique, while the vocal repertoire teaches students how to breathe. Furthermore, the students can focus on aspects of vocal repertoire or instrumental repertoire for their minor field.

Second, the Piano Accompanying Program emphasizes the study of foreign languages. Both MMPA and DAMPA students are required to pass a one-language comprehension examination in French, German, or Italian. Furthermore, they must pass a second-language comprehension examination in one of the remaining languages before completion of the degree. More importantly, students must either complete vocal diction courses or demonstrate diction proficiency in all four languages (German, English, French, and Italian) by examination.

⁵⁴ “Piano Accompanying, Degree Programs,” East School of Music, accessed April 23, 2021, <https://www.esm.rochester.edu/accompanying/programs/>.

Third, according to an interview with Jean Barr,⁵⁵ the program as it was founded in 1988 was intended to be as flexible as possible. In the doctoral curriculum, about a third of the total number of credits required lies in a minor field, which is variable. Students can pick between such fields as “Art Administration,” “Business of Music,” and “Nineteenth-Century French Vocal Repertoire and Literature.”

Curriculum Requirements

Master of Music –Piano Accompanying and Chamber Music⁵⁶

- a) “Studio Instruction in Piano Accompanying and Chamber Music”: 16 credits total
 - Lessons ACM 460A: 4 semesters @ 4 credits
- b) “Music History and Literature”: 5 credits
 - “Bibliography” MHS 480
 - One period course to be selected from the following: MHS 423, 424, 425, 426
- c) Music Theory: 6 credits total
 - “Analytical Techniques” TH 400
 - “Intermediate Keyboard Skills” TH 475 or “Advanced Keyboard Skills” TH 476
- d) Major Courses: 8 credits total
 - “Instrumental Sonata and Duo Repertoire” CHB 401
 - “Voice Repertoire for Pianists” VCC 402
 - “Diction” ACY 415 “English”, ACY 416 “French”, ACY 417 “German”, ACY 418 “Italian”
- e) Electives: 1-2 credits total
- f) Recital Requirements
 - Two recitals, one vocal and one instrumental

Doctor of Musical Arts –Piano Accompanying and Chamber Music⁵⁷

- a) “Studio Instruction in Piano Accompanying and Chamber Music”: 16 credits total
 - Lessons ACM 460A: 4 semesters @ 4 credits
- b) Minor Field
 - In consultation with their program advisor, students majoring in piano accompanying and chamber music will develop a minor in an area such as pedagogy, Baroque

⁵⁵ Jean Barr, interview by author, July 25, 2021.

⁵⁶ “Piano Accompanying, Master of Music with a Major in Piano Accompanying and Chamber Music,” East School of Music, accessed April 23, 2021, <https://www.esm.rochester.edu/accompanying/programs/>.

⁵⁷ “Piano Accompanying, Doctor of Musical Arts with a Major in Piano Accompanying and Chamber Music,” East School of Music, accessed April 23, 2021, <https://www.esm.rochester.edu/accompanying/programs/>.

- performance practice, opera coaching, or interdisciplinary studies in the humanities.
10-12 credits
- c) Music History and Music Theory: 19-21 credits
 - Must include at least three doctoral music history seminars, one of which may be substituted with one of the following: TH 481, TH 482, TH 525, TH 526, TH 581, TH 590, MUY 400- or 500-level course, or independent study at the 500 level.
 - d) Electives: 11 credits
 - May include keyboard study
 - e) Recital Requirements
 - Four recitals (one lecture, one vocal, one instrumental, and one as determined in consultation with the program director).

The Eastman School of Music's tradition of excellence in performance is also reflected in its reputable ensembles. Collaborative pianists can hear and perform the full spectrum of music during their studies at Eastman, from opera to jazz and from medieval music to brand-new pieces composed by their fellow students.

University of Michigan School of Music, Theatre & Dance

The Collaborative Piano program at the University of Michigan offers three degrees: the Master of Music in Collaborative Piano (MMCP), the Doctor of Music Arts in Collaborative Piano (DMACP), and the Specialist in Collaborative Piano (SCP).⁵⁸ The MMCP is a two-year program designed for students to study both vocal and instrumental repertoire in addition to their course work. The repertoire requirements are flexible in order to reflect students' aptitudes and interests. Students are further expected to perform repertoire involving varying numbers of performers.

DMACP degree is a rigorous three-year program designed for students seeking their terminal degree in collaborative piano. Like the MMCP, students need to study both vocal and instrumental music. In that way, these two degrees are different from their counterparts in most music conservatories and schools in the United States. In a further contrast, five recitals are

⁵⁸ "Graduate, Piano," School of Music, Theatre & Dance, University of Michigan, accessed March 10, 2021, <https://smt.d.umich.edu/programs-degrees/degree-programs/graduate/piano/>.

required in lieu of a written dissertation. The recitals consist of two pre-candidate recitals followed by one recital for piano with instrument(s), one for piano with voice(s), and one lecture recital.

By contrast, the SCP degree is a one-year curriculum. It is similar to Artist Diploma programs in other music schools. However, according to Prof. Martin Katz,⁵⁹ most students take two years to fulfill all the requirements despite the possibility of finishing the requirements in only one year. The SCP is the only degree in which students can choose between a vocal emphasis or an instrumental emphasis. In the SCP, as in the DMACP, students choose from a bank of optional courses. For instance, some students can study harpsichord for a semester. All students in the University of Michigan collaborative programs are encouraged to take voice lessons for one or two semesters to experience firsthand how vocalists breathe and prepare for performance.

Master of Music in Collaborative Piano

Curriculum Requirements:⁶⁰

- a) Performance Requirements
 - “Piano Accompanying and/or Chamber Music”: minimum 12 credits
 - “Piano Chamber Music Literature”: minimum 3 credits
 - “Piano performance”: as required
- b) Additional SMTD Requirements
 - “Vocal Literature: Interpretation of Songs 592”: 3 credits
 - “Piano Literature: Techniques of Vocal Coaching 587”: minimum 3 credits
 - “Musicology and/or Music Theory” beyond the undergraduate requirements: minimum 6 credits
- c) First Year Course Elections
 - i. Fall Term 1: 15 credits
 - “Ensemble 639 (Piano Accompanying)”: 4 credits
 - “Piano Lit 588 (Piano Chamber Literature)”: 3 credits
 - “Piano 527 (Performance; if required)”: 2 credits

⁵⁹ Martin Katz, interview by author, July 25, 2021.

⁶⁰ “Master of Music in Collaborative Piano,” School of Music, Theatre & Dance, University of Michigan, accessed March 12, 2021, <https://smt.d.umich.edu/wp-content/uploads/2021/05/MM-COLLABORATIVE-PIANO-2021-2022.pdf>.

- “Musicology/Theory Elective”: 3 credits
- Possible “Remedial Theory 139”: 1 credit
- Possible “Remedial Theory 334”: 2 credits
- ii. Winter Term 1: 12 credits
 - “Ensemble 639 or 640 (Piano Accompanying)”: 4 credits
 - “Piano Lit 587 (Vocal Coaching)”: 3 credits
 - “Piano 527 (Performance; if required)”: 2 credits
 - Possible “Remedial Theory 240”: 1 credit
 - Possible “Remedial Theory 461”: 2 credits
- d) Second Year Course Elections:
 - i. Fall Term 2: 11 credits
 - “Music Perform Ensemble 640 (Piano Accompanying)”: 6 credits
 - “Piano 528 (Performance; if required)”: 2 credits
 - “Musicology/Theory Elective”: 3 credits
 - ii. Winter Term 2: 11 credits
 - “Ensemble 640 (Piano Accompanying)”: 6 credits
 - “Musperf 540 (Masters Recital)”: 0 credits
 - “Piano 528 (Performance; if required)”: 2 credits
 - “Voicelit 592 (Interpretation of Songs) Literature 588”: 3 credits

Doctor of Musical Arts in Collaborative Piano

Curriculum Requirements:⁶¹

- a) First Year:
 - i. Fall Term 1, Pre-Candidate: minimum 9 credits
 - Music Performance 891 “Directed Performance”: 2-6 credits
 - Music Performance 781 “Seminar in Performance Problems”: 2-4 credits
 - Musicology 503 “Music Bibliography”: 3 credits
 - Pedagogy Requirement “Piano Literature 588-Chamber Music”: 3 credits
 - “Literature”: 3 credits
 - Theory 500 level: 3 credits
 - ii. Winter Term 1, Pre-Candidate: minimum 9 credits
 - Music Performance 891 “Directed Performance”: 2-6 credits
 - Music Performance 781 “Seminar in Performance Problems”: 2-4 credits
 - Piano Literature 587 “Techniques of Vocal Coaching”: 3 credits
 - Musicology 500/600 level: 3 credits
 - Music Performance 882 “Contemporary Directions Ensemble or Opera 555 Repertory and Production”: 2 credits
- b) Second Year:
 - i. Fall Term 2, Pre-Candidate: minimum 9 credits

⁶¹ “Doctor of Musical Arts in Collaborative Piano,” School of Music, Theatre & Dance, University of Michigan, accessed March 12, 2021, <https://smt.d.umich.edu/programs-degrees/degree-programs/graduate/piano/doctor-of-musical-arts-in-collaborative-piano/>.

- Music Performance 891: Directed Performance”: 2-6 credits
- Music Performance 781: Seminar in Performance Problems: 2-4 credits
- Musicology 500/600 level: 3 credits
- Theory 500 level: 3 credits
- Voice Literature 592 “Interpretation of Songs”: 3 credits
*Theory Prelim Examination
- ii. Winter Term 2, Pre-candidate: minimum 9 credits
 - Music Performance 891 “Directed Performance”: 2-6 credits
 - Music Performance 781 “Seminar in Performance Problems”: 2-4 credits
 - Musicology 500 or 600 level, coursework alternative: 3 credits
 - Musicology 500 or 600 level, coursework alternative: 3 credits
 - “Voice Literature 592” or “Piano Literature 588”: 3 credits
*Performance Preliminary Examination
*Oral Preliminary Examination
*Nominate Dissertation Committee
- c) Third Year:
 - i. Fall Term 3, Candidate: minimum 8 credit hours, up to 12 total credits
 - “Music Performance 995”: 8 credits
 - Optional course(s): 1-4 credits
 - ii. Winter Term 3, Candidate: minimum 8 credits, up to 12 total credits
 - “Music Performance 995”: 8 credits
 - Optional course(s): 1-4 credits
*Final Defense – Complete Final Oral Examination and Dissertation Document

Specialist in Music in Collaborative Piano

Curriculum Requirements:⁶²

- a) Program I: Collaborative Piano
 - “Ensemble 640 (Piano Accompanying)”: 8-12 credits
 - “Musperf 640”: 2 recitals prepared totally by the student
 - “Piano performance 781”: 2-4 credits
 - “Piano Literature 588” (Survey of Piano Music Literature)
 - Electives selected from other music or non-music courses, subject to the advisor’s approval
- b) Program II: Concentration in Vocal Accompanying and Coaching
 - “Ensemble 640 (Piano Accompanying)”: 8-12 credits
 - “Musperf 640”: 2 recitals, including one prepared totally by the student
 - “Opera or Opera Workshop”: 2-4 credits
 - “Music Performance 781”: 2-4 credits
 - “Vocal Literature 592” (Interpretation of Songs)

⁶² “Specialist in Music: Collaborative Piano,” School of Music, Theatre & Dance, University of Michigan, accessed March 12, 2021, <https://smt.d.umich.edu/wp-content/uploads/2021/05/SM-COLLABORATIVE-PIANO-2021-2022.pdf>.

- Proficiency in diction and translation of a third standard foreign language
 - Electives selected from other music or non-music courses, subject to the advisor's approval
- c) First Year Course Elections:
- i. Fall Term 1: total 12 credits
 - “Ensemble 639 (Piano Accompanying)”: 4 credits
 - “Piano Literature 588 (Piano Chamber Lit)”: 3 credits
 - “Remedial Theory 139”: 1 credit
 - “Remedial Theory 334”: 2 credits
 - ii. Winter Term 1: total 13 credits
 - “Ensemble 639 or 640 (Piano Accompanying)”: 6 credits
 - “Elective”: 3 credits
 - Possible “Remedial Theory 240”: 1 credit
 - Possible “Remedial Theory 461”: 2 credits
- d) Second Year Course Elections:
- i. Fall Term 2: 13 credits
 - “Ensemble 640 (Piano Accompanying)”: 6 credits
 - “Chamber Music”: 2 credits
 - “Elective”: 3 credits
 - “Music Performance 781”: 2 credits
 - ii. Winter Term 2: 10 credits
 - “Ensemble 640 (Piano Accompanying)”: 6 credits
 - “Musperf 540 (Specialist Recital)”: 0 credits
 - “Chamber Music”: 2 credits
 - “Music Performance 781”: 2 credits

When compared to collaborative music programs in other universities, Prof. Katz observes that the University of Michigan offers more diction and language courses.⁶³ Therefore, collaborative piano graduate students have the opportunity to be thoroughly trained in the diction of languages such as German, French, Italian, and English.

New England Conservatory

Another recognized worldwide leader among music conservatories, the New England Conservatory (NEC) has established a distinctive department for its Collaborative Piano programs. Led by Prof. Cameron Stowe, the Collaborative Piano Department offers four degrees: the Master of Music in Collaborative Piano (MMCP), the Graduate Diploma in Collaborative

⁶³ Martin Katz, interview by author, July 25, 2021.

Piano (GDCP), the Graduate Diploma in Collaborative Piano with Vocal Specialization (Opera Emphasis) (GDCPVS), and the Doctor of Musical Arts (DMACP).⁶⁴ The NEC Collaborative Piano Department offers many exclusive benefits for its students. The following paragraphs will examine the characteristics and benefits of each degree with regard to curriculum, repertoire, and performance.

The MMCP is a two-year program that allows students to explore both vocal and instrumental collaboration. Each student regularly meets with one vocal repertoire specialist and one instrumental repertoire specialist. Meanwhile, the curriculum provides weekly private lessons and coaching with specialists in the fields of song and duo-sonata repertoire; courses on varied vocal repertoire and instrumental sonatas; and classes on orchestral playing (opera as well as concerti), lyric diction, and vocal coaching techniques. The two-track nature of the program allows students to complement and enhance their artistic understanding.

Second, both GDCP and GDCPVS programs help pianists who want to pursue careers in collaboration with other musicians. Students in the GDCP program are encouraged to pursue both vocal and instrumental studies, though this program allows students to focus more on vocal or instrumental studies if they choose to do so. In contrast, the GDCPVS (Opera Emphasis) program is designed to further pianists' careers as vocal collaborators and opera pianists. According to the curriculum, enrolled collaborative piano students have weekly studio lessons that cover many aspects of vocal specialization, including song and opera, vocal coaching, language and diction, orchestral reduction and playing, and also involve hands-on experience working with the NEC Opera Department. The GDCPVS addresses the vast set of skills that a

⁶⁴ "Collaborative Piano," New England Conservatory, accessed June 21, 2021, <https://necmusic.edu/collaborative-piano>.

pianist needs in working in a professional opera house. According to the curriculum description, these skills include:⁶⁵

- The ability to modify piano/vocal reductions to the pianist's own ease of playability while emulating orchestral colors and providing support and necessary cues to singers.
- The ability to follow a conductor in rehearsals and performances, as well as the ability to conduct from the piano as needed.
- Familiarity with all major languages of the operatic repertoire, and the ability to speak and sing the text of a libretto with fluency and clarity.
- The ability to sing and play simultaneously, sing cues in rehearsals and coaching, and give timely prompting to a singer as needed.
- The ability to sing and coach recitatives.
- Techniques of realizing continuo parts for performance of recitatives.
- Familiarity with other keyboard instruments that may be needed in an orchestra.
- Fluency in reading orchestral scores and the ability to assist conductors in orchestral rehearsals.
- Finely honed sight-reading skills and the ability to collaborate with unfamiliar singers in audition situations.

Lastly, the DMAPCP is the most advanced collaborative piano program at NEC. This program aims to combine the highest standards in collaborative piano with academic accomplishments in musicology and music theory for performer-scholars. To ensure the highest degree of flexibility and individual attention, NEC only enrolls a small class each year into the

⁶⁵ "New: Graduate Diploma in Collaborative Piano with Vocal Specialization (Opera Emphasis)," New England Conservatory, accessed June 7, 2021, <https://necmusic.edu/collaborative-piano/gd-opera-emphasis>.

DMACP. Students in the DMACP program are given opportunities to pursue both instrumental and vocal studies. However, it is flexible, so students can place more focus on one or the other.

Master of Music in Collaborative Piano

Curriculum Requirements:⁶⁶

- a) Studio: 16 credits
 - CLPNO 500
 - b) Coaching: 4 credits
 - CLPNO 507-508, 607-608
 - c) Diction: 4 credits
 - d) Collaborative Piano: 10 credits
 - CLPNO 521 first semester
 - CLPNO 524 second semester
 - CLPNO 522 third semester
 - Three credits from: CLPNO 501T-502T, CLPNO 503T-504T, CHM 535T-536T, CHM MUS
 - 4 credits from: CLPNO 518, 571-572, 573-574, 575-576, 577-578
 - e) Musicology: 2 credits
 - f) Theoretical Studies: 2 credits
 - g) Foreign Languages: 4 credits
 - h) Recital: 2 credits
 - CLPNO 699
 - i) Additional Requirements
 - Promotional at the end of the first year CLPNO 595
- Total credits 44

Graduate Diploma in Collaborative Piano⁶⁷

Curriculum Requirements:

- a) Studio: 16 credits
 - b) Electives and Chamber Music: 10 credits
 - c) Recital: 2 credits
- Total credits 28

⁶⁶ “Academic Catalog,” New England Conservatory, accessed June 21, 2021, <https://necmusic.edu/college-catalog>.

⁶⁷ Ibid.

Graduate Diploma in Collaborative Piano with Vocal Specialization (Opera Emphasis)

Curriculum Requirements:

- a) Studio: 16 credits
 - b) Electives and Chamber Music: 10 credits
 - c) Recital: 2 credits
- Total credits 28

*Doctor of Musical Arts in Collaborative Piano*⁶⁸

Curriculum Requirements:

- a) Studio: 16 credits
 - b) Doctoral Seminars: 12 credits
 - MHST 901 (first semester), 902 THYG 901, 902
 - c) “Coaching in Instrumental”/“Vocal Repertoire” (CLPNO 507-508, 607-608, 907-908): 6 credits
 - d) Electives: 14 credits
 - e) Recitals: 9 credits
 - f) Research Project: 3 credits:
- Total credits 60

Collaborative piano students at NEC receives many benefits. First, collaborative piano students at NEC study with many world-renowned artist-teachers. In the collaborative piano department, students can learn from both instrumental and vocal faculty. The instrumental faculty includes such figures as Jonathan Feldman, Vivian Weilerstein, and Per-Shan Lee, while the vocal faculty includes Damien Francoeur-Krzyzek, John Moriarty, and Tanya Blaich, all of whom are extremely accomplished artists.⁶⁹ Additionally, collaborative piano students benefit from NEC’s departments of strings, woodwinds, and voice through collaborative projects and work assistantships. Thus, students have the opportunity to participate in private lessons and coaching with more than just one faculty member. For instance, students can take song classes

⁶⁸ Ibid.

⁶⁹“Faculty,” New England Conservatory, accessed June 21, 2021, https://necmusic.edu/faculty?keywords=&school_name=College&department_name=Collaborative%20Piano.

with a French song specialist, a German song specialist, as well as an American English song specialist.

Second, the collaborative piano department at NEC also offers many unique courses. For instance, the “Collaborative Skills” classes teach students how to work with other musicians. To be good partners, the collaborative piano students spend time getting acquainted with the processes of their partners so they get to know what it is like to sing or play that instrument. Likewise, the collaborative pianists play in front of audiences during lessons and studio classes with their partners, as well as in the recitals of the students with whom they collaborate. Through daily study in performance classes, private lessons, and coachings, students gain greater familiarity with the standard repertoire and develop the skills needed to be a professional collaborative artist.

Third, collaborative students also study the playing of opera reductions from a specialist in the Opera Department. Meanwhile, students study concerto reduction with a faculty member who specializes in that art. These specialized apprenticeships benefit their careers as chamber musicians, vocal recital specialists, opera répétiteurs and conductors, vocal coaches, and university professors.

Fourth, collaborative piano students at NEC study a variety of repertoires. The incredible demands of repertoire learning require students to learn fast and effectively. With this intentional focus on learning repertoires quickly and effectively, collaborative piano students develop their ability to learn and digest music quickly and open their horizons through different repertoires, different languages, and different professors.

Lastly, in addition to their degree recitals and many other performance opportunities, students in the collaborative piano program at NEC participate in the Sonata Night Series and

Liederabend concert series in which collaborative pianists are paired with excellent instrumentalists and singers. The participating collaborative piano students receive special coaching and public performance experiences in conjunction with these two special concert series.

Indiana University Jacobs School of Music

The collaborative piano program at the Jacobs School of Music (JSM) at Indiana University was founded in 2016 by collaborative pianist Anne Epperson.⁷⁰ This program aims to help students acquire premiere experiences in all aspects of collaborative piano. The collaborative piano program at JSM offers three graduate degrees: the Performer Diploma in Collaborative Piano (PDCP), the Master of Music in Collaborative Piano (MMCP), and the Doctor of Music in Collaborative Piano (DMACP).⁷¹ Students can choose an area of specialization for each degree: Vocal Emphasis, Instrumental Emphasis, or Balanced Track.

First, the PDCP degree in Collaborative Piano is a graduate certificate designed for students whose career goals involve vocal work, opera coaching, and staff accompanying positions. The focus is on repertoire development and performance experience. Therefore, each fall and spring semester, the PDCP program offers collaborative piano individual study, studio masterclasses, and ensembles. Collaborative piano students' study and perform in different choral ensembles, including the "Oratorio Chorus," "University Singers," "University Chorale," "NOTUS—Contemporary Vocal Ensemble," "Singing Hoosiers," and "Opera Chorus."

Second, the MMCP is a two-year program. Its courses concentrate on a variety of music literature. For instance, in the vocal collaboration emphasis, students can take six credits of

⁷⁰ Indiana University Bloomington, "Collaborative Pianist Anne Epperson to Join IU Jacobs School of Music Faculty," *Jacobs School of Music News*, February 3, 2016, <http://info.music.indiana.edu/releases/iub/jacobs/2016/02/Collaborative-pianist-Anne-Epperson-to-join-IU-Jacobs-School-of-Music-faculty.shtml>.

⁷¹ "Choose your area of specialization," Jacobs School of Music, Indiana University, accessed June 12, 2021, <https://music.indiana.edu/degrees-programs/areas-of-study/collaborative-piano.html>.

“Song Literature III & IV.” In the instrumental collaboration emphasis, students need to accomplish two surveys of wind literature and string literature for collaborative pianists. In the balanced collaboration emphasis, students can choose two literature courses from both the vocal and instrumental side.

Third, the DMACP degree is for musicians whose goals involve teaching positions in higher education. This program is designed for collaborative students to develop general skills in both collaborative performance and pedagogy. Depending on their emphasis, DMACP students can choose a Vocal Collaboration Emphasis, Instrumental Collaboration Emphasis, or a Balanced Collaboration Emphasis. Likewise, the students choose from many music literature courses, including “Wind Literature,” “Sting Literature,” and “Solo Vocal Literatures.”

Performer Diploma in Collaborative Piano (PD)

Curriculum Requirements⁷²

- a) Performance Study
 - P901 “Collaborative Piano Graduate Major”: 3-8 credits
 - I500 “Studio Masterclass”: 0 credits
- b) Major Ensemble: 2 credits
- c) Music Courses: 6 credits
- d) Recital

Master of Music in Collaborative Piano (MM)

Curriculum Requirements⁷³

- a) Major Field: 18 credits
 - P901 “Collaborative Piano Graduate Major”: 12 credits
 - I500 “Studio Masterclass”: 0 credits each fall and spring semester
 - I711 “Master’s Recital”: 0 credits
 - Vocal Collaboration Emphasis

⁷² “Performer Diploma, Collaborative Piano,” Jacobs School of Music, Indiana University, accessed June 12, 2021, https://bulletins.iu.edu/iub/music/2021-2022/graduate/diploma-programs/pd-collaborative.shtml?_ga=2.25084858.140464779.1632347775-1521785176.1632347775.

⁷³ “Graduate Division, Curricula for Graduate Degrees, Collaborative Piano,” Jacobs School of Music, Indiana University, accessed June 12, 2021, https://bulletins.iu.edu/iub/music/2021-2022/graduate/curricula/collaborative-piano-mm.shtml?_ga=2.130466447.140464779.1632347775-1521785176.1632347775.

- M531 “Song Literature III”: 3 credits
- M532 “Song Literature IV”: 3 credits
- Instrumental Collaboration Emphasis
 - M533 “Survey of Wind Literature for Collaborative Pianists”: 3 credits
 - M534 “Survey of String Literature for Collaborative Pianists”: 3 credits
- Balanced Collaboration Emphasis
 - 3 credits chosen from the following:
 - M531 “Song Literature III”: 3 credits
 - M532 “Song Literature IV”: 3 credits
 - 3 credits chosen from the following:
 - M533 “Survey of Wind Literature for Collaborative Pianists”: 3 credits
 - M534 “Survey of String Literature for Collaborative Pianists”: 3 credits
- b) Music History and Literature Requirement: 6 credits
 - M502 “Composers Variable Topics”: 3 credits. May be repeated for different topics.
 - M510 “Topics in Music Literature”: 3 credits. May be repeated for different topics.
 - M525 “Survey of Operatic Literature”: 3 credits
 - M527 “Symphonic Literature”: 3 credits
 - M528 “Chamber Music Literature”: 3 credits
 - M650 “Music in the United States”: 3 credits
 - M651 “Medieval Music”: 3 credits
 - M652 “Renaissance Music”: 3 credits
 - M653 “Baroque Music”: 3 credits
 - M654 “Classic Music”: 3 credits
 - M655 “Romantic Music”: 3 credits
 - M656 “Modern Music”: 3 credits
 - M657 “Music Since”: 3 credits
- c) Other Required Credits: 6 credits, inside or outside the Jacobs School of Music.
- d) Major Ensemble
 - MUS X2 “Piano Accompanying”: 2 credits
 - “Jazz Ensembles”
 - “Orchestras”
 - MUS X60 “Historical Performance Ensembles”: 2 credits
 - “Concentus”
 - “Baroque Orchestra”
 - “Classical Orchestra”
 - MUS X70 “University Choral Ensembles”: 2 credits
- e) “Language Proficiencies and Tool Subjects” (if required)
- f) Comprehensive Review

Doctor of Music in Collaborative Piano (DMA)

Curriculum Requirements⁷⁴

- a) Major Field: 36 credits
 - P901 “Collaborative Piano Graduate Major”: 18 credits
 - I500 “Studio Masterclass”: 0 credits each fall and spring semester
 - P610 “Doctoral Collaborative Piano Recital”: 4 credits (1,1,1,1)
 - M633 “Wind Literature for Collaborative Pianists”: 3 credits
 - M634 “String Literature for Collaborative Pianists”: 3 credits
 - 6 credits chosen from the following:
 - M686 “Solo Vocal Literature before 1850”: 3 credits
 - M687 “Late Romantic Solo Vocal Literature”: 3 credits
 - M688 “Solo Vocal Literature after 1900”: 3 credits
 - M620 “Doctoral Final Project”: 2 credits
- b) Minor Field: 12 credits
- c) Other Required Credits: 12 credits
- d) Tool Subject
 - M539 “Introduction to Music Bibliography”: 2 credits
- e) Language Proficiencies and Tool Subjects
- f) Qualifying Examinations
- g) Preliminary Requirements
- h) Written Examinations
- i) Oral Examination
- j) Dissertation and Final Project

According to the Collaborative Piano Department description, their goal is to coordinate the activities of the collaborative piano students with the needs of the various areas and departments within the school.⁷⁵ One aspect of being a collaborative piano student at the Jacobs School of Music is to participate in the myriad performance opportunities. In addition to their smaller-scale collaborative activities, students perform in different orchestras, including four symphony orchestras (Philharmonic, Concert, Symphony, and University), a chamber orchestra, a Baroque/Classical (period instrument) orchestra, and the New Music Ensemble.

⁷⁴ “Curricula for Graduate Degrees, Collaborative Piano,” Jacobs School of Music, Indiana University, accessed June 12, 2021, https://bulletins.iu.edu/iub/music/2021-2022/graduate/curricula/collaborative-piano-dm.shtml?_ga=2.105286403.140464779.1632347775-1521785176.1632347775.

⁷⁵ “Collaborative Piano, Choose Your Area of Specialization,” Jacobs School of Music, Indiana University, accessed June 14, 2021, <https://music.indiana.edu/degrees-programs/areas-of-study/collaborative-piano.html>.

Conclusions

In terms of degree offerings, each of the conservatories and universities listed above offers between two and four distinct degrees in collaborative piano at the graduate level, including the Master of Music (MM); the Doctoral degree in Music Arts (DMA); the Artist (AD), Performer (PD), or Graduate Diploma (GD) or Specialist; and the Graduate Certificate (GC). On the lower end of the spectrum, the Eastman School of Music only offers two collaborative piano degrees, the master's-level MMPA and the doctoral-level DMAPA. The Juilliard School offers three different degrees in its collaborative piano program, including the MMCP, GDCP, and DMACP. However, the Collaborative Piano Department at the New England Conservatory offers four degrees, one of each type listed above: the MMCP, GDCP, GDCPVS, and DMACP.

All the collaborative piano programs surveyed in this research offer two tracks of study: vocal emphasis and instrumental emphasis. Collaborative piano students at these schools either choose one track or combine both tracks. However, the New England Conservatory is the only school that offers the GDCPVS program with an opera emphasis. The main goal for collaborative piano students in this program would be to become opera pianists and vocal collaborators, with curriculum including song and opera, seminars in vocal coaching, language and diction courses, orchestral reduction and playing techniques, and hands-on experience working with the NEC Opera Department.

Regarding the degree plans in each of the schools, the MM, AD, and GC degrees in the schools surveyed are one- or two-year programs, with students finishing two recitals during their study. The curricula of these degrees are mainly related to performance. However, the DMA degrees require three years of study. The DMA curricula involve research, teaching, and performing. Collaborative piano students in these doctoral programs gain a comprehensive

understanding of collaborative piano, music history, theory, and research-related topics. Moreover, DMA collaborative piano students at these schools are generally required to complete four recitals and a comprehensive examination (Preliminary Examination) by their last semester. An exception to this is the DMACP program at the University of Michigan School of Music, which requires doctoral collaborative piano students to finish five recitals. In administering these collaborative piano programs, conservatories and universities need the support of faculty members from other departments, including vocal, instrumental, chamber music, music theory, history, and research faculty.

In general, the AD programs offer significantly more performance opportunities. For instance, the GDCP program at Juilliard focuses mainly on performance. Many performance-related courses are required, such as “Repertoire Performance,” “Sonatas for Accompanists,” and “Opera Performance.” Another example is the Performer Diploma in Collaborative Piano at Indiana University Jacobs School of Music, which focuses on repertoire development and performance experience. Collaborative piano students work and perform in different choral ensembles, such as the “Oratorio Chorus,” “University Chorale,” and “Opera Chorus.” Likewise, at the Eastman School of Music, the MMPA offers many performance courses, such as “Duo Repertoire,” “Instrumental Sonatas,” and “Piano Chamber Music Repertoire or Opera Coaching.”

Finally, each of these programs offers specialized training in slightly different areas. The DMACP at Juilliard focuses more on music research and scholarly analysis. Many research-related courses works are offered in their curriculum, such as “Music Reference and Research,” “Analytical method,” “Approaches to Scholarly Editing of Music,” and “Analysis for Performance.” The MMKCA at the USC Thornton School of Music offers specialized training in

chamber music through classes for instrumental track students in which pianists and instrumentalists learn from their professors and each other. The program also offers performance courses in Baroque music, which enables their students to master Baroque style, phrasing, and ornamentation. The MMPA and DMAPA programs at Eastman School of Music offer a slightly greater degree of flexibility, with one third of the total number of required credits for DMA students being in a minor field, such as “Art Administration” or “Business of Music.” At the New England Conservatory, two unique projects in the collaborative piano program are the Sonata Night Series and Liederabend concert series, in which collaborative piano students receive special coaching and performance experiences with excellent instrumentalists and singers. Weighing the decisions made by various of these schools in prioritizing certain curricular or artistic aspects can provide a sense of possibility and inspiration for new collaborative piano programs in regions and institutions in which they would be beneficial.

To summarize, the curricula of collaborative piano programs in American universities and conservatories plays an essential role for collaborative piano scholars and students. The development of the collaborative piano curriculum involved great program designers, such as Martin Katz and Jean Barr, and many universities and conservatories, including the Juilliard School of Music, Eastman School of Music, New England Conservatory of Music, University of Michigan, University of Southern California Thornton School of Music, and Indiana University Jacobs School of Music. Through reading this chapter, collaborative piano scholars and students can have a comprehensive understanding of the characteristics and the unique elements for each curriculum at these major universities and conservatories in the United States in the areas of music history, theory, diction, literature, recital, and pedagogy.

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CHAPTER 3. THE INFLUENCE OF UNITED STATES COLLABORATIVE PIANO PROGRAMS ON COLLABORATIVE PIANO PROGRAMS IN CHINA

Introduction

For over half a century, collaborative piano programs have flourished in the United States. Leaders from the collaborative piano field in many professional universities are very successful collaborative pianists. With the strong support of their conservatories and universities, these educators train piano students who are interested in chamber music, sonatas, and art songs and who have realized that only by systematically studying this art can they better cooperate with instrumental or vocal musicians. These universities also strongly support the work of their collaborative piano leaders in developing the field of collaborative piano in the U.S. Regardless of the size of the school, collaborative piano departments have become integral parts of their schools. Most of these music conservatories and universities in the U.S. recruit collaborative piano graduate students from all over the world. A somewhat smaller subset of these schools recruit doctoral students, and a few of them even include collaborative programs at the undergraduate level.

Collaborative piano programs in the U.S. are influencing and contributing to collaborative piano programs in other countries, including Canada, China, Japan, and Korea. First, well-developed programs of collaborative piano in the U.S. have become a source not only of profound knowledge and distinguished professional teaching, but also of methods to help those who are building these types of programs in other countries. Second, in the years that these collaborative programs have existed, many students and scholars from all over the world have found opportunities to study collaborative piano in the United States. Following their participation and training in these collaborative piano programs, many of those international

scholars and musicians are becoming leaders in the field of collaborative piano in their home countries. For instance, in Canada, the head of the collaborative piano program at the University of Toronto, Prof. Steven Philcox, received his Master of Music Degree in Vocal Accompanying from the Manhattan School of Music in the United States.⁷⁶ Perhaps unsurprisingly, the University of Toronto offers MMus and DMA programs degrees in Collaborative Piano Performance similar to those offered in the United States.⁷⁷ In China, the Tianjin Juilliard School of Music now offers a Master of Music degree in Collaborative Piano. Students awarded a master's degree at the Tianjin Juilliard School of Music will be recognized as having received a degree equivalent to a master's degree from the Juilliard School in the U.S.

As an international student from China studying in a collaborative piano program in the United States, it is significant to for me to discuss how these U.S. collaborative piano programs contribute to other such programs worldwide with respect to curriculum, credit systems, and teaching philosophies. Collaborative piano programs are in a period of rapid development in China. Major music conservatoires have been paying increased attention to building up their programs in this area. Many students who completed graduate studies in collaborative piano overseas have returned to China to participate in the construction of these programs. These events bring new opportunities for the development of China's collaborative piano profession. However, collaborative piano programs are facing challenges in China. First, for historical reasons, the development of collaborative piano programs in China has begun later than in other countries, especially compared to European countries and countries in the Americas. Second, there is enormous need for professional collaborative pianists China. Due to the past

⁷⁶ "Steven Philcox," University of Toronto Faculty of Music, accessed August 20, 2021, <https://music.utoronto.ca/our-people.php?fid=127>.

⁷⁷ "MMus in Collaborative Piano," University of Toronto Faculty of Music, accessed August 19, 2021, <https://music.utoronto.ca/programs.php>.

development of collaborative piano programs in the U.S., complete teaching systems, curricula, and significant talent pools have long been established. In recent years, due to the increasing number of Chinese students training in the U.S. and returning to China, the presence and contributions of a growing number of outstanding collaborative pianists will inevitably provide great help to the development of the field of collaborative piano in China.

Conservatories of music and universities at this time have an opportunity to actively recruit more collaborative pianists, formulate excellent programs and curricula, and potentially make significant contributions to collaborative piano programs in China. Therefore, the purpose of this chapter is to take China as an example to discuss how collaborative piano programs in the United States are contributing to those internationally with regard to credit systems, audition methods, curricula, and other aspects. This will be done through several lines of inquiry: program design leader profiles, relevant dissertations, music conservatories' websites and surveys, and personal suggestions. Hopefully, readers will then be able to achieve a richer understanding of the current and potential influence of collaborative piano programs in the United States on collaborative piano programs in China.

The Development of Collaborative Piano Programs in China

Brief History

Prior to the influence from U.S. collaborative piano programs, the development of collaborative piano programs was slow in China. First, the introduction of the piano to China was later than in most European and American countries. During the Ming Dynasty in the seventeenth century (1573-1619), Matteo Ricci (1552-1610), an Italian priest, came to China and brought an early keyboard instrument (Clavichord) with him.⁷⁸ However, western keyboard

⁷⁸ Lin EnPei, "The Development of Piano Music in China" (Master's thesis, University of Tasmania, 1989), 4-6.

instruments (eventually the piano) did not become accepted and used widely in China until the early twentieth century. During the early twentieth century, formal music conservatories and institutions began to be established in China. The Shanghai Conservatory of Music, formerly called the National Conservatory, was the first institution of higher musical learning to be established in 1927;⁷⁹ it offered programs in piano, violin, and music theory. It was followed by the Shenyang Conservatory of Music (1938), Sichuan Conservatory of Music (1939), Central Conservatory of Music (1949), Xi'an Conservatory of Music (1949), and Tianjin Conservatory of Music (1958). However, the ten years of the Great Cultural Revolution of China (1966-1976) not only halted the development of these programs but generally restricted the introduction of western music education in China. In the 1980s, with the deepening of reform and opening up in China, the communication of music conservatories and universities between China and other countries started to flourish anew.

After the United States and the People's Republic of China announced on January 1, 1979 that the two governments would establish diplomatic relations, ideas regarding the field of collaborative piano were gradually introduced from the United States to China. Meanwhile, as the need for professional collaborative pianists was increasing in China, the majority of Chinese conservatories expanded their majors and departments to include such emphases as accompanying, instrumental performance, and vocal performance. Collaborative piano began to be recognized as a legitimate field.

Although collaborative piano as an acknowledged focus of study was well established in the United States as early as the 1940's when Gwendolyn Kodolfsky successfully established the collaborative piano program at the University of Southern California, the development of

⁷⁹ "About SHCM," Shanghai Conservatory of Music, accessed April 8, 2021, <https://en.shcmusic.edu.cn/79/list.htm>.

collaborative piano programs in China experienced similarly major milestones in the form of three crucial conferences, the first of which happened only in the end of the twentieth century.

The First National Collaborative Piano Seminar (1998)

“Collaborative piano” first became known in China in the terms coined by Samuel Sanders, rather than as “accompanying”, during the “The First National Collaborative Piano Seminar”. This conference was the first major conference on the topic of collaborative piano since the founding of the People's Republic of China in 1949. Held at the Normal Institute of Liao City, collaborative piano representatives came from music conservatories and universities across China. For instance, Bixuan Zhao⁸⁰, a prestigious collaborative piano professor from the Central Conservatory of Music, made a special report on the development of piano accompaniment in the 50 years since the founding of the People's Republic of China. This was the first time scholars and experts from China's education system expressed widespread support for the establishing of collaborative piano programs in China.

Aside from establishing the term “collaborative piano,” the conference addressed three main topics. First, collaborative pianists summarized and exchanged their teaching experiences and research directions since the founding of the Republic of China. Second, the representatives discussed the relationship between piano accompaniment and solo singing, and that relationship’s implications for teaching. Third, the conference participants discussed characteristics of piano accompaniment, performance psychology, technical methods, and training.

This conference played an important role in promoting the further development of collaborative piano programs in China. Raising the question to the level of a national discussion,

⁸⁰ “赵碧璇_百度百科 [Bixuan Zhao_BaiDu Wikipedia],” Baidu, last modified September 2, 2020, <https://baike.baidu.com/item/%E8%B5%B5%E7%A2%A7%E7%92%87/10515993?fr=aladdin>.” Bixuan Zhao.

individuals discussed differences between China and the world. In Europe, the United States, Japan, Russia, and other countries, collaborative piano programs were an essential program in music conservatories and universities and generally offered the possibility of vocal music specialization, instrumental specialization, opera specialization, conducting specialization, and others. However, at that time, collaborative piano programs lacked attention in Chinese institutions, and many music conservatories and universities had not established such programs. The conference not only suggested possible future directions for collaborative piano programs in China but also established the aim that collaborative piano programs in China be gradually improved and distinguished.

The Second National Collaborative Piano Seminar (2000)

As a continuation of the first National Collaborative Piano Seminar, which was held in 1998, “The Second National Collaborative Piano Seminar” was held in the Tianjin Conservatory of Music in October 2000. More than twenty organizations and sixty representatives from music conservatories, schools, and universities were invited to attend the seminar. The content of the second seminar was further varied and developed from that of the first seminar.

In seeing the development of collaborative piano in the United States, Chinese collaborative piano professors and experts gradually realized the significance of establishing the collaborative piano major as a subject in music conservatories and universities in China. In addition to participants presenting more than 50 academic papers, Professor Du Mingxin,⁸¹ Professor Bixuan Zhao⁸², and Professor Svetlana⁸³ from the St. Petersburg Conservatory of

⁸¹ “Mingxin Du,” Naxos Digital Services Ltd, accessed May 4, 2021, https://www.naxos.com/person/Mingxin_Du/26012.htm

⁸² “Voice & Opera Department,” Central Conservatory of Music, accessed May 4, 2021, http://en.ccom.edu.cn/2020/endept/202001/t20200110_67078.html.

⁸³ “Wikipedia: Svetlana Smolina,” Wikipedia Foundation, last modified July 31, 2020, https://en.wikipedia.org/wiki/Svetlana_Smolina.

Music held master classes and three concerts. The seminar also addressed the idea of collaborative piano performance as cooperative performance art as distinct from the art of solo piano performance. Representatives gained the impression that collaborative pianists are both related to but different in certain aspects from piano solo. Collaborative pianists not only need high-level piano performance abilities, but need a more comprehensive musical understanding as well as well-developed psychological and interpersonal abilities. Lastly, representatives at the second seminar discussed characteristics of piano accompaniment such as performance psychology and technical methods. They exchanged perspectives on teaching prevalent at each conservatory, including curricular offerings, teaching materials, and teaching methods. These discussions and communication accelerated the establishment of the collaborative piano major as a subject in music conservatories and universities in China.

The Forum for the Development of the Collaborative Piano Discipline in National Music Conservatories and Universities in 2013

The third significant event in the progress of collaborative piano programs in China was “The Forum for the Development of the Collaborative Piano Discipline in National Music Conservatories and Universities in 2013.” Sponsored by the China Conservatory of Music, one hundred and thirty-two collaborative pianists from thirty-two music conservatories and universities gathered at GuoYinTang Opera Hall in Beijing. More important, many noteworthy professors attended the forum from all over the world, such as Cameron Stowe⁸⁴ from the New England Conservatory of Music and Rita Sloan⁸⁵ from the University of Maryland. The forum lasted four days and sponsored many activities, including seminars, masterclasses, recitals, and public lessons.

⁸⁴ “Cameron Stowe,” New England Conservatory of Music, accessed June 5, 2021, <https://necmusic.edu/faculty/cameron-stowe>.

⁸⁵ “Rita Sloan,” University of Maryland, accessed June 5, 2021, <https://music.umd.edu/directory/rita-sloan>.

Compared with the first two seminars, this forum was the most important in various ways. First, it hosted the largest number of participants. Many scholars and professors from different music conservatories and universities attended this significant event. Second, as mentioned above, many outstanding music professors from around the world who specialized in collaborative piano participated in the conference. They provided valuable information and established channels of communication to help those who were building collaborative piano programs. These guest presenters also shared many cutting-edge teaching perspectives. For instance, Professor Cameron Stowe, the head of the Collaborative Piano Department of the New England Conservatory of Music, shared his perspective on the historical development of collaborative piano programs in the United States, collaborative piano curricula, and effective pedagogy for collaborative piano programs.

Current Collaborative Piano Programs in China

Like conservatories of music in the U.S., many major conservatories of music in China now include a collaborative piano or piano accompanying program, including the Central Conservatory of Music, the Tianjin Juilliard School of Music, the China Conservatory of Music, and the Sichuan Conservatory of Music. Figure 3-1 lists the majority of current collaborative piano programs in China. Although program names are not identical (Collaborative Piano Performance versus Piano Accompanying), the programs offered are similar. Both types of programs emphasize collaborative piano programs at a master's degree level. Currently, there is only one music conservatory in China, the Central Conservatory of Music, that offers a Doctoral degree in collaborative piano performance. Sichuan Conservatory of Music is the only music conservatory that offers a bachelor's degree in collaborative piano. Collaborative piano programs

in China have been visibly influenced by collaborative piano programs in the United States in such areas as auditions, curricula, and degrees.

Collaborative Piano (Piano Accompanying) Programs in China			
No.	Name	Program Name	Degree
1	Shanghai Conservatory of Music (1927)	Collaborative Piano Performance	M.M.
2	Shenyang Conservatory of Music (1938)	Piano Accompanying	M.M.
3	Sichuan Conservatory of Music (1939)	Piano Accompanying	B.M.
4	Central Conservatory of Music (1949)	Collaborative Piano Performance	M.M. and D.M.A.
5	Xi'an Conservatory of Music (1949)	Collaborative Piano Performance	M.M.
6	Wuhan Conservatory of Music (1953)	Piano Accompanying	M.M.
7	China Conservatory of Music (1964)	Collaborative Piano Performance	M.M.
8	Zhejiang Conservatory of Music (2013)	Collaborative Piano Performance	M.M.
9	Tianjin Juilliard Conservatory of Music (2015)	Collaborative Piano Performance	M.M.

Figure 3-1. Collaborative Piano Programs in China

Central Conservatory of Music

The Central Conservatory of Music⁸⁶ is the most prestigious music school in China and offers a high level of music education. In 2009, the Central Conservatory of Music began offering a master's degree in collaborative piano.⁸⁷ Their collaborative piano program is divided into three specializations: vocal emphasis, instrumental emphasis, and conducting emphasis.⁸⁸ (Figure 3-5) In addition, if a student chooses vocal emphasis, that student will have the opportunity to study both Western and Chinese vocal music and both Western and Chinese opera. By contrast, collaborative piano students in the U.S. do not generally have the opportunity to study Chinese vocal music or opera. Unlike the system of collaborative piano specialization in many universities and music conservatories in the United States, students in the Central

⁸⁶ "About the Central Conservatory of Music," Central Conservatory of Music, accessed May 3, 2021, <http://en.ccom.edu.cn/2020/aboutccom/>.

⁸⁷ "教学方案－中央音乐学院 [Curriculum Requirements-Central Conservatory of Music]," Central Conservatory of Music, accessed May 4, 2021, http://www.ccom.edu.cn/szc/jfjg/yjsb/yjspy/jxfa/201511/t20151108_38255.html.

⁸⁸ "硕士招生－中央音乐学院 [Graduate Application-Central Conservatory of Music]," Central Conservatory of Music, accessed May 4, 2021, http://www.ccom.edu.cn/szc/jfjg/yjsb/zsxx/sszs/202010/t20201014_73048.html.

Conservatory may choose only one specialization. Similar to the United States, the Central Conservatory of Music uses a credit system for this program. To complete a master’s degree, students are required to complete approximately fifty credits in three years. Excluding those courses that focus on political philosophy and theory, the coursework required for Central Conservatory of Music collaborative piano students is very similar to that required of collaborative piano students in the U.S. (Figure 3-2)⁸⁹ Figures 3, 4, and 5 lay out the typical coursework at the Central Conservatory of Music for each specialty depending upon student emphasis:

Sample Schedule for Master of Music / Collaborative Piano Major / Vocal Specialization		
Total Curriculum Credits: 61		
Collaborative Piano Lessons	5 cr	YEAR 1, FALL
Collaborative Piano Seminar (AC2111)	2 cr	
Collaborative Piano Practicum (AC2041)	1 cr	YEAR 1, SPRING
Graduate German Diction (GR2101)	2 cr	
Graduate French Diction (FR2101)	2 cr	YEAR 2, FALL
Music History Electives (MH1000-2999)	3 cr	
Recital	0 cr	YEAR 2, SPRING

Figure 3-2. Sample of Collaborative Piano Program Coursework at the Manhattan School of Music

⁸⁹ “Plan of Study-Collaborative Piano,” Manhattan School of Music, accessed May 3, 2021, <https://www.msmnyc.edu/programs/collaborative-piano/plan-of-study/>.

No.	Name	Credits		Semesters
1	Marxist Literary Theory	1	Required	First Semester
2	Chinese Socialism Theory and Practical Research	2	Required	Second Semester
3	Marxism and Social Sciences Methodology	1	Required	Second Semester
4	Foreign Languages	4	Required	First Year
5	Collaborative Piano	16	Required	First, Second, and third Year
6	Italian Diction	4	Required	TBD
7	German Diction	4	Required	TBD
8	French Diction	2	Elective	TBD
9	Western Opera Literature	2	Elective	Second Semester
10	Analytical Techniques	2	Elective	Second Semester
11	Music Bibliography and Research Methods	2	Elective	Second Year
12	Repertoire Performance	6	Elective	First and Second Year
13	Vocal Performance theory and Writing	2	Elective	TBD
14	Music Elective Courses	2	Elective	First and Second Year
15	Music Elective Courses	2	Elective	First and Second Year
16	Non-Music Elective Courses	2	Elective	First and Second Year
	Total credits	54		
<p>Note: 1. required courses and elective courses are arranged according to the schedule published by the graduate department.</p> <p>2. the course schedules shall follow the arrangement of the Department and the professors.</p>				

Figure 3-3. Central Conservatory of Music Master of Music in Collaborative Piano: Vocal Emphasis⁹⁰

⁹⁰ “教学方案—中央音乐学院 [Curriculum Requirements-Central Conservatory of Music],” Central Conservatory of Music, accessed May 6, 2021, http://www.ccom.edu.cn/szc/jfjg/yjsb/yjspy/jxfa/202007/t20200728_71364.html.

No.	Name	Credits		Semesters
1	Marxist Literary Theory	1	Required	First Semester
2	Chinese Socialism Theory and Practical Research	2	Required	Second Semester
3	Marxism and Social Sciences Methodology	1	Required	Second Semester
4	Foreign Languages	4	Required	First Year
5	Applied Study	16	Required	First, Second, and third Year
6	Basic Conducting Method	4	Required	TBD
7	Analytical Techniques	4	Required	TBD
8	Music Bibliography and Research Methods	2	Elective	TBD
9	Practice (Opera Rehearsal)	2	Elective	Second Semester
10	Basic Italian	2	Elective	Second Semester
11	Score Reading	2	Elective	Second Year
12	German I	2	Elective	First and Second Year
13	Vocal Music I	2	Elective	TBD
14	Non-Music Elective Courses	2	Elective	First and Second Year
	Total credits	54		
Note: 1. required courses and elective courses are arranged according to the schedule published by the graduate department.				
2. the course schedules shall follow the arrangement of the Department and the professors.				

Figure 3-4. Central Conservatory of Music Master of Music in Collaborative Piano: Opera Emphasis⁹¹

⁹¹ “教学方案—中央音乐学院, [Curriculum Requirements-Central Conservatory of Music],” Central Conservatory of Music, accessed May 6, 2021, http://www.ccom.edu.cn/szc/jfjg/yjsb/yjspy/jxfa/201811/t20181101_51389.html.

No.	Name	Credits		Semesters
1	Marxist Literary Theory	1	Required	First Semester
2	Chinese Socialism Theory and Practical Research	2	Required	Second Semester
3	Marxism and Social Sciences Methodology	1	Required	Second Semester
4	Foreign Languages	4	Required	First Year
5	Applied Study	16		First, Second, and third Year
6	Chamber Music	6		TBD
7	Basic Conducting Method	2	Required	Third Semester
8	Analytical Techniques	2	Required	Second Semester
9	Research and Thesis	2	Elective	Second Year
10	Artistic Practice	8	Elective	First and Second Year
11	Music Elective Courses	2	Elective	First and Second Year
12	Music Elective Courses	2	Elective	First and Second Year
13	Music Elective Courses	2	Elective	First and Second Year
14	Non-Music Elective Courses	2	Elective	First and Second Year
	Total Credits	52		
Note: 1. common courses and professional required courses are arranged according to the schedule published by the graduate department.				
2. the course schedules shall follow the arrangement of the Department and the professors				

Figure 3-5. Central Conservatory of Music Master of Music in Collaborative Piano: Instrumental Emphasis⁹²

Led by the Italian professor Marco Bellei,⁹³ the Central Conservatory of Music developed a doctoral degree in collaborative piano and opera coaching in 2018. It is currently the only conservatory which offers a doctoral degree in collaborative piano and opera coaching in China. The application process for the Doctor of Musical Arts⁹⁴ is similar to the process in many music conservatories and universities in the U.S. First, like in the U.S., all D.M.A. applicants must have earned a Master of Music degree from an accredited college or university prior to matriculation.

⁹² “教学方案—中央音乐学院 [Curriculum Requirements, Central Conservatory of Music],” Central Conservatory of Music, accessed May 6, 2021, http://www.ccom.edu.cn/szc/jfjg/yjsb/yjspy/jxf/201807/t20180705_48948.html.

⁹³ “学院老师—中央音乐学院 [Faculty-Central Conservatory of Music],” Central Conservatory of Music, accessed May 7, 2021, http://www.ccom.edu.cn/jxyx/zhx/zhxxy/202101/t20210123_76026.html.

⁹⁴ “培养规定—中央音乐学院 [Requirements-Central Conservatory of Music],” Central Conservatory of Music, accessed May 7, 2021, http://www.ccom.edu.cn/szc/jfjg/yjsb/yjspy/pygd/201510/t20151017_33617.html.

Second, also like in the U.S., the application requires a pre-audition step involving a resume, recommendation letters, and videos of repertoire material. (Figure 3-6)

Central Conservatory of Music	
Doctor of Musical Arts (Collaborative Piano and Opera Coaching)	
Application Materials	1. Resume 2. Two letters of recommendation letters are required. They must be submitted in a standard format online and signed. 3. Please submit a DVD video at least 60 minutes of duo-repertoire, including a variety of musical styles. Applicants may submit a program of all piano-solo repertoire, piano-instrumental repertoire, all piano-vocal repertoire, or a combination of both in the past two years. A reduction of orchestral work may be included.

Figure 3-6. Central Conservatory of Music Doctor of Musical Arts Application Materials

Third, the in-person audition includes two parts: a main subject test and a writing test.

Part 1, the main subject examination, includes:

- A. Piano skills: within 20 minutes, one or two memorized piano works that reflect the highest level of performance. Candidates are required to provide scores for the works performed to the examiner at the exam site. In choosing repertoire, applicants may find it helpful to see what the jury has required in recent years. (Figure 3-7)

Central Conservatory of Music	
Doctor of Musical Arts (Collaborative Piano and Opera Coaching)	
Audition Repertoire Examples	Franz Liszt: Mephisto Waltzes (No. 1-4), Transcendental Études (S.139), Piano Sonata in B Minor, Années de pèlerinage (Years of Pilgrimage). Isaac Albéniz: Iberia Robert Schumann: Symphonic Etudes, Op. 13 Frédéric Chopin: four ballades Bach-Busoni: Chaconne in D Minor Works from other composers: Alexander Scriabin, Ferruccio Busoni, Sergei Rachmaninoff, Maurice Ravel, Claude Debussy, and etc.

Figure 3-7. Audition Repertoire Examples

- B. Candidates prepare piano miniatures of the operas "Count Ollie" (the first act in French version) by the composer Gioacchino Antonio Rossini and "Rose Knight" by Richard Strauss (From Act One, the tenor aria "Dirigori armato il seno"). During

the examination, the examiner chooses excerpts from the operas in which the applicant must follow the conductor while playing and singing.

- C. Additional opera score fragments are given by the examiner at the time of the examination, including orchestral music and chorus material, which the applicant is expected to conduct. Applicants receive 30 minutes of preparation time.
- D. Applicants perform vocal works with piano in various transpositions according to the requirements of the examiner.
- E. Applicants must accompany singers (aria, duet or trio) in sight-reading works designated by the examiner. Applicants need to demonstrate the language, musical style, musical aesthetics, etc. of the work.
- F. Applicants need to sight-read a piano reduction of an opera, designated by the examiner on the spot.
- G. Comprehensive interview.

Part 2: The written test:

- A. Abbreviate designated opera score fragments as piano accompaniment scores and analyze their harmony. This part accounts for 60% of the test grade.
- B. Briefly describe the development of Western opera history in its past four hundred years of development, including important dates, composers, major works, and developments in musical style. This part accounts for 40% of the test grade.

After acceptance into the Doctoral of Musical Arts Collaborative Piano Doctoral Program at the Central Conservatory of Music, students complete fifty-six credits in three to five years. Although the required courses for the DMA at the Central Conservatory of Music include some that are not required for a DMA in the U.S., such as Chinese Marxism and Contemporary and

Marxist classics, much of the coursework is similar to that required for a DMA in the U.S., such as a first foreign language (specified as Italian), a second foreign language, Analysis of Major and Comprehensive Works, Practical Rehearsal and Performance, and Research and Thesis.⁹⁵ (Figure 3-8) Those who have completed the coursework, obtained corresponding credits, and passed the oral defense of their dissertations can be awarded the Doctor of Music Arts degree.

No.	Name	Credits		Semesters
1	Chinese Marxism and Contemporary and Marxist classic works	4	Required	First Semester
2	The First Foreign Language (Italian)	4	Required	Second Year
3	The Second Foreign Language	4	Required	First Year
4	Major and Comprehensive Works Analysis	12	Required	TBD
5	Practical Rehearsal and Performance	8	Required	TBD
6	Research and Thesis	4	Required	First Year
7	Basic Conducting Method	4	Required	TBD
8	Score Reading Method	4	Elective	TBD
9	Vocal Music Foundation	2	Elective	TBD
10	Music Aesthetics	2	Elective	First Semester
11	French Grammar	2	Elective	TBD
12	Music Elective Courses	2	Elective	First and Second Year
13	Music Elective Courses	2	Elective	First and Second Year
14	Non-Music Elective Courses	2	Elective	First and Second Year
	Total credits	56		
Note: 1. common courses and professional required courses are arranged according to the schedule published by the graduate department.				
2. the course schedules shall follow the arrangement of the Department and the professors.				

Figure 3-8. Central Conservatory of Music Doctor of Musical Arts in Collaborative Piano and Coaching (Opera Emphasis)⁹⁶

⁹⁵ “教学方案—中央音乐学院 [Curriculum Requirements-Central Conservatory of Music],” Central Conservatory of Music, accessed May 7, 2021, http://www.ccom.edu.cn/szc/jfjg/yjsb/yjspy/jxfa/201809/t20180927_50475.html.

⁹⁶ “教学方案—中央音乐学院, Curriculum Requirements-Central Conservatory of Music],” Central Conservatory of Music, accessed May 7, 2021, http://www.ccom.edu.cn/szc/jfjg/yjsb/yjspy/jxfa/201809/t20180927_50475.html.

*Tianjin Juilliard School of Music*⁹⁷

In the fall of 2020, a unique program was initiated through the cooperation of the Juilliard School of Music in New York and the Tianjin Conservatory of Music. As a world leader in performing arts education based in the United States, the Juilliard School of Music in New York and Tianjin Juilliard School of Music have many similarities. The most obvious point of similarity between the Juilliard School of Music in New York and the Tianjin Juilliard School of Music involves program designations, credit systems, and curricula. The cooperation of these two schools resulted in three graduate programs being offered at what became the Tianjin Juilliard School of Music in Tianjin, China: Collaborative Piano, Chamber Music, and Orchestral Studies. For the first time, a collaborative piano program was recognized as an independent department in China and therefore equal in importance to solo, orchestral, and chamber music performance. As part of the cooperation, teaching methods and curricular requirements were imported from the Juilliard School of Music in the U.S. (Figure 3-9). As a result, students awarded a master's degree at the Tianjin Juilliard School of Music are recognized as having received a degree equivalent to a master's degree from the Juilliard School of Music in the U.S.

⁹⁷ "Tianjin Juilliard," The Tianjin Juilliard School, accessed May 10, 2021, <https://www.tianjinjuilliardedu.cn/>.

Degree Requirements			
School Name	First Year (Instrumental Focus - M.M.)	Second Year (Instrumental Focus - M.M.)	Credits
Juilliard School of Music (United States)	<u>Major Studies</u> Collaborative Piano: 12 credits Repertoire Performance: 0 credits Sonatas for Accompanists I: 2 credits per semester Studio Accompanying: 0 credits <u>Departmental Practicum</u> Instrumental Accompanying I: 4 credits Skills of Vocal Accompanying: 4 credits <u>Specialized Studies</u> Vocal Literature: 4 credits <u>Graduate Courses</u> GRMUS-T600 (as advised):4 credits	<u>Major Studies</u> Collaborative Piano: 12 credits Repertoire Performance: 0 credits Sonatas for Accompanists II: 2 credits Studio Accompanying: 0 credits <u>Departmental Practicum</u> Instrumental Accompanying II: 4 Credits <u>Graduate Courses</u> GRMUS-H600 (as advised): 4 credits Elective (as advised): 2 credits	60 credits
Tianjin Juilliard School of Music (China)	<u>Major Studies</u> Collaborative Piano: 12 credits Repertoire Performance: 0 credits Studio Accompanying: 0 credits Annual Jury: 0 credits <u>Departmental Practicum</u> Collaborative Skills (Instrumental I, II): 4 credits Collaborative Skills (Vocal I, II): 4 credits <u>Specialized Studies</u> Lyric Diction (Italian I, II): 4 credits <u>Graduate Courses</u> Music Theory courses as advised: 4 credits Collaboration and Interpretation: 2 credits Music History I: 2 credits Introduction to Musical Entrepreneurship: 1 credit Community Engagement Practicum: 1 credit	<u>Major Studies</u> Collaborative Piano: 12 credits Repertoire Performance: 0 credits Studio Accompanying: 0 credits Annual Jury: 0 credits Graduation Jury: 0 credits Graduation Recital: 2 credits <u>Departmental Practicum</u> Opera Performance Technique (I, II): 4 credits <u>Specialized Studies</u> (Lyric Diction): 4 credits OR Chamber Music: 4 credits Vocal Literature (German): 2 credits Vocal Literature (French): 2 credits <u>Graduate Courses</u> Music History I: 2 credits	62 credits

Figure 3-9. Degree Requirements at the Juilliard School in the U.S. and the Tianjin Juilliard School of Music⁹⁸

In addition, the Tianjin Juilliard School is different than other music conservatories and schools in China in that it uniquely focuses on collaborative musicianship. Taught in English, collaborative piano students at Tianjin Juilliard School of Music can choose vocal specialization or instrumental specialization. Collaborative piano students with a vocal focus have the opportunity to guide singers in opera rehearsals and other vocal art forms. Collaborative piano students with instrumental specialization can study duet piano performance and chamber music

⁹⁸ “Degree Requirements,” The Tianjin Juilliard School, accessed May 12, 2021, <https://www.tianjinjuilliard.edu.cn/students/academic-affairs/degree-requirements>.

“Collaborative Piano - Instrumental Focus,” The Juilliard School, accessed May 12, 2021, <https://www.juilliard.edu/music/instruments/collaborative-piano/collaborative-piano-instrumental-focus-master-music>.

repertoire. No matter the specialization, students participate in studio courses, master classes, workshops, and hold small solo recitals or ensemble concerts.

Opportunities for performances of a wide variety of repertoire are essential for students in the Tianjin Juilliard Master's Program in collaborative piano. Students of collaborative piano work closely with students of other areas to participate in concerts, opera scene performances, master classes, workshops, and graduation concerts. Additionally, students have the opportunity to learn from outstanding visiting collaborative piano professors and perform on the same stage with guest singers and instrumentalists. Off campus, the significant Chinese music scene offers students a variety of opportunities, such as participating in productions at well-known opera houses, collaborating with students from other universities, and performing at a number of distinguished concert halls. Talented students from the Tianjin Juilliard school of music find numerous career opportunities after graduation.

China Conservatory of Music⁹⁹

The China Conservatory of Music is another outstanding music conservatory in China. Established in 1964, it is one of the three best-known institutions of higher musical education in China, along with the Central Conservatory of Music and the Shanghai Conservatory. More importantly, the China Conservatory of Music is generally recognized as one of the leading institutions for studying traditional Chinese music and traditional Chinese instruments.

The collaborative piano program at the China Conservatory of Music not only offers vocal and instrumental specializations but also Chinese-Vocal specialization. After being influenced for many years by collaborative piano programs in the U.S., the China Conservatory is leading the way toward establishing a specialization original to China. Students who choose

⁹⁹ "Introduction," China Conservatory of Music, accessed May 8, 2021, <https://en.ccmusic.edu.cn/ABOUT%20US/INTRODUCTION/index.htm>.

the Chinese-Vocal socialization focus on Chinese opera, Chinese folk songs, and Chinese instrumental music (Figure 3-10). Meanwhile, this specialization presents an excellent opportunity for students and performers to learn the Chinese language, Chinese diction, and Chinese repertoire. Given the uniqueness of the Chinese-Vocal specialization, this program is attracting students from overseas to study at the China Conservatory of Music.

Collaborative Piano Performance (Piano Department)			
	Collaborative Piano with Chinese-Vocal Specialization	Collaborative Piano with Vocal Specialization	Collaborative Piano with Instrumental Specialization
Audition Requirements	1. One etude (no less than the level of Czerny 740). 2. One Chinese piano composition. 3. One Chinese folk song. 4. One of the pieces from these operas in Banqiang Style: ① "My Hate is Mountain-high and Sea-deep", from the opera "The White-Haired Girl" ② "To See All Oppressed People be Liberated", selected from the opera "Red Guards on Lake Hong" ③ "I Contribute My Youth to Communism", from the opera "Sister Jiang" ④ "Thousands of Miles of Spring Homeland", from the opera "Daughter of the Party" ⑤ "Smell the Flowers Again When Victory," selected from the opera "Struggles in An Ancient City." 5. Sight-Reading: a Chinese folk song (repertoire and singers are provided by the school).	1. One piano etude (no less than the level of Czerny 740). 2. A substantial piano composition. 3. One opera aria (Brought by the singer). 4. One German Art Song (candidates prepare three songs from below, one of which will be selected): <i>Ganymed</i> , D544, by Franz Schubert, <i>Allerseelen</i> by Richard Strauss, and <i>Widmung</i> by Robert Schumann. 5. Sight-Reading.	1. One piano etude (such as Chopin's Etude). 2. A substantial piano composition. 3. Two sonatas with strings or woodwind, one of which must be composed by Beethoven or Brahms. 4. Sight-Reading.

Figure 3-10. China Conservatory of Music Collaborative Piano Performance Audition Requirements (Master of Music)¹⁰⁰

Sichuan Conservatory of Music (1939)¹⁰¹

The collaborative piano program at the Sichuan Conservatory of Music is unique among collaborative programs in music conservatories in China, especially with regard to degree offerings and goals. The piano department at the Sichuan Conservatory of Music was established in 1961, and both the collaborative piano program and the solo piano performance program

¹⁰⁰ “中国音乐学院 2021 年全日制硕士学位研究生招生简章 [2021 Graduate Academic Applications at China Conservatory of Music]” China Conservatory of Music, accessed May 8, 2021, <http://yjy.ccmusic.edu.cn/zsgz/fe53531f031e4d97a806b876a4cbf138.htm>.

¹⁰¹ “Sichuan Conservatory of Music,” Sichuan Conservatory of Music, accessed May 8, 2021, <http://www.sccm.cn/>.

belong to the piano department.¹⁰² Since its establishment, the collaborative piano program has become an indispensable program at Sichuan Conservatory of Music. It aims to cultivate students who "master a solid knowledge of music theory, have piano accompanying ability and strong keyboard performance ability."¹⁰³

Like a few of the collaborative piano programs in the U.S., the collaborative piano program at the Sichuan Conservatory of Music is designed for undergraduate students, unlike most collaborative piano programs internationally, which are generally designed for graduate students. The main goal of this program is to meet the needs of a Chinese socialist culture in the current era.¹⁰⁴ This means that students, in addition to learning from general collaborative piano curricular requirements, focus on learning political music in China. The political music in China consists of "Revolutionary Music" and "Patriotic Music", such as the songs "The East is Red" and "Without the Communist Party, There Would Be No New China."

In its collaborative piano program, the Sichuan Conservatory of Music focuses on several additional goals. First, the program focuses on cultivating undergraduate student cognition, interpretation, and research at a high professional level. Second, the program focuses on professional performance skills and artistic accomplishment. It helps students have the ability to perform and teach well. Third, the program focuses on cultivating in collaborative piano students a mastery of performance methods and artistic characteristics of piano works of different historical periods, styles, genres, and composers as well as the ability to play solo music, accompaniments, ensemble music, and to teach. The methods used enhance students' abilities to

¹⁰²“艺术指导专业专业介绍, [General Information of Collaborative Piano Major]” Sichuan Conservatory of Music, accessed May 8, 2021, http://www.sccm.cn/jx_gqx/show-105.html.

¹⁰³ Ibid.

¹⁰⁴ Ibid.

work in professional art institutions, colleges, primary and secondary schools, and other organizations.

Other Important Conservatories of Music with Collaborative Piano Programs

Like the music conservatories described above, a number of other major music conservatories in China are offering collaborative piano programs. The Shanghai Conservatory of Music was founded in 1927 and was the first institution of higher music education in China.¹⁰⁵ In recent years, the Shanghai Conservatory of Music has been constantly improving its curricular offerings. Significantly, a master's degree in collaborative piano was added in 2019.¹⁰⁶ Students in the program complete 30 credits as well as two recitals and one thesis in three to four years.¹⁰⁷ The Shanghai Conservatory invited professor Burkhard Kehring¹⁰⁸ from Germany as the program leader along with many eminent Chinese collaborative piano professors such as Zhe Tang, Chen Jiang, and Hailing Wang.

The Xi'an Conservatory of Music also established master's-level collaborative piano program with two different specializations, vocal and instrumental. The program is administered by faculty in three departments: piano, vocal, and instrumental. Like the Xi'an Conservatory of Music, other music conservatories such as the Zhejiang Conservatory of Music, Shenyang Conservatory of Music, and Wuhan Conservatory of Music all have either collaborative piano programs or piano accompanying programs at the master's degree level.

¹⁰⁵ "About SHCM," Shanghai Conservatory of Music, accessed May 8, 2021, <https://en.shcmusic.edu.cn/79/list.htm>.

¹⁰⁶ "2019 年研究生新增方向与导师遴选工作会议决议 [2019 The Decision of New Programs and Faculty for Graduates]," Shanghai Conservatory of Music, accessed May 8, 2021, <http://yjsb.shcmusic.edu.cn/2019/0923/c203a2088/page.htm>.

¹⁰⁷ "上海音乐学院全日制艺术硕士专业学位研究生培养方案 [Requirements for Master of Music Full time Students at Shanghai Conservatory of Music]," Shanghai Conservatory of Music, accessed May 8, 2021, <http://yjsb.shcmusic.edu.cn/2016/0627/c128a835/page.htm>.

¹⁰⁸ Burkhard Kehring, "Biography," Burkhard Kehring, accessed May 8, 2021, <http://www.burkhardkehring.de/biography/>.

Future Directions and Personal Convictions

As a student who has studied collaborative piano programs systematically in the universities and conservatories of music in the U.S., I hope to provide useful information and thoughts to help those who are building similar programs in China. This will be done through four lines of inquiry: establishment of independent departments for master's degrees, curriculum, teaching, and relationships with other departments and majors.

Independent Departments for Collaborative Piano Master's Degrees

Collaborative piano programs in China should strive to recruit students for the master's degree. Modeled significantly on their counterparts in the U.S., a number of music conservatories and universities offer master's degrees in collaborative piano in China, such as the China Conservatory of Music, the Tianjin Juilliard School of Music, and the Shanghai Conservatory of Music. One school currently recruits doctoral students, the Central Conservatory of Music, and a few schools have a collaborative piano program at the undergraduate level, including the Sichuan Conservatory of Music. However, music conservatories and universities in China should establish more independent collaborative piano departments. In the U.S., Gwendolyn Kodolfsky¹⁰⁹ founded the Department of Keyboard Collaborative Arts at the University of Southern California as early as 1947.¹¹⁰ Inspired by her ideas, her students and others in the field who acknowledged the importance of collaborative piano programs followed suit. In the 1970s and 1980s, the graduate schools of some major music conservatories in the United States, including the Juilliard School of Music, the New England Conservatory of Music, and the Eastman School of Music, gradually began to establish collaborative piano departments.

¹⁰⁹ James Lytle, Gwendolyn Koldofsky, Accompanist, Dies at 92, *USC News*, December 7, 1998, <https://news.usc.edu/9559/Gwendolyn-Koldofsky-Accompanist-Dies-at-92/>.

¹¹⁰ USC Thornton School of Music, "Throwback Thursday: Celebrating Gwendolyn Koldofsky," The USC Thornton School of Music Biography, accessed October 21, 2018, <https://music.usc.edu/throwback-thursday-celebrating-gwendolyn-koldofsky/>.

These "pioneers" who strove to promote the development of these programs were excellent collaborative pianists active in the field at that time, including such figures as Brooks Smith, Samuel Sanders, and John Moriarty. In the 1980s, almost all major music conservatories in the U.S. had established a master's degree in collaborative piano administered by independent collaborative piano departments. At the present time, the majority of the leaders in the collaborative piano field in universities are similarly successful collaborative pianists.

At the present time in China, since the study of collaborative piano requires a deeper and broader learning experience than many other majors, almost every undergraduate collaborative piano student ready to move to the postgraduate level has only been able to develop a small repertoire of art songs and instrumental sonatas. Rather than learning collaborative piano-specific repertoire and skills, undergraduate piano students should focus on improving their piano skills and strive to have a higher level of performance before being admitted to graduate programs in collaborative piano. Although the serious study of collaborative works can also develop students' piano playing abilities, such repertoire requires a high level of cooperative skill and awareness in addition to a superb technical performance, making it important for the pianist to be able to focus on collaborative issues and not be distracted by basic pianistic issues. Addressing these cooperative skills when the students' piano skills are not yet mature will tend to lead to students feeling overwhelmed and to losing sight of the musical interpretation. Only students who already have a high level of piano technique at the undergraduate level can truly concentrate on improving their collaborative skills when they become collaborative piano graduate students.

Master's-level collaborative piano students work very hard to master traditional collaborative repertoire within two years. Indeed, the high-intensity and large-scale study of new repertoire improves students' skills and mental abilities. In addition, because collaborative piano

requires such intensive training, students generally have little time to pay attention to solo piano works. Therefore, regardless of their size, Chinese schools should have independent collaborative piano departments.

Curriculum Suggestions

A practical curriculum is critical for the development of collaborative piano students in China. First, like in the U.S., all music conservatories and universities should offer vocal or instrumental specialization and each specialization should provide coursework and individual lessons. Second, each specialization should provide related repertoire courses, such as art song classes and sonata classes, to build the students' repertoire. Third, again like in the U.S., music conservatories and universities should provide four semesters of such courses for students to choose from and every graduate student majoring in collaborative piano should take four semesters of art song courses and four semesters of sonata courses. The focus of each semester can be different. For instance, in each of the four semesters vocal specialization students can work on art songs in different languages and different styles. Meanwhile, the weekly one-to-one private lessons ensure that students have individual instruction in understanding works and solving technical problems carefully and accurately.

Fourth, collaborative skills courses should be provided throughout the year to teach skills needed in collaboration, including:

- A. Score reading in opera scores, shortened scores, and reduction of orchestral parts of concertos
- B. Sight reading, figured bass, improvisation, and transposition
- C. Diction in German, French, Italian, and Chinese
- D. Singing, poetic analysis, and art song interpretation

E. Collaborative piano pedagogy

A useful curriculum provides a platform for collaborative piano students to learn repertoire and skills related to vocal music as well as instrumental music. At the same time, it is essential to take the future professional needs of students into account, such as providing relevant courses as much as possible for students to get ready for employment. After graduation, students are likely to become instrumental and vocal concert partners, vocal art coaches, opera accompanists, assistant conductors, or school vocal accompanists.

Teaching Suggestions

In addition to establishing independent collaborative piano departments in music conservatories and universities, having qualified collaborative piano professors is essential for the development of such programs in China. Like in the U.S., it is vital to have specialized professors who have mastered effective teaching methods and who bring collaborative piano teaching experience to the programs. Ideally, professors should be able to:

- A. Teach large courses as well as "one-to-one" individual lessons
- B. Carefully observe student study and work conditions and be able to encourage students to study and work hard without becoming overwhelmed
- C. Build and maintain a suitable curriculum
- D. Establish a strong team composed of professors with different abilities so that students can receive excellent education in all aspects
- E. Establish stable and friendly relationships with professors of vocal and instrumental music

- F. Help students to establish good relationships with other students and professors; only in this way can students study and work in a friendly, positive, and acceptable environment

In addition to the qualities mentioned above, collaborative piano instructors should remain attentive to students' performance preparation, collaborative experiences, and psychological health. Every student in the collaborative piano department should play for both vocal and instrumental students. They will use this opportunity to study with eminent professors in those fields, be exposed to different professors' styles, and even start coaching students from other departments.

Relationship and Communication Suggestions

Maintaining collegial relationships and healthy communication with other departments is extremely valuable toward the morale and overall effectiveness of music conservatories and universities. Indeed, collaborative piano programs are often regarded as cohesive forces in music schools and conservatories due to collaborative students working between many departments. Whole schools can function more smoothly if collaborative piano departments are well developed; collaborative pianists share in both triumphs and disappointments across many specialties and disciplines in the music world.

Because collaborative piano students collaborate with students in a wide variety of specialties, it is vital that students in the collaborative piano department participate in vocal and instrumental music coursework, performance classes, and concerts. This collaboration will help students from both disciplines, promoting synergy, understanding, and communication across departments that are often focused inward on their own specific disciplines. This kind of interaction and training prepares both collaborative piano students and students from other

performance disciplines for their professional lives after graduation. By creating and fostering professional relationships, they can better understand each other while performing challenging music. Deepening the knowledge of both performers prepares them for professional lives in which they prepare and present performances from a broader and richer background.

Likewise, vocal and instrumental music students should participate in collaborative piano students' classes, professional opportunities, and concerts as much as possible. These are great opportunities to create music together and cultivate excellent collaboration. More importantly, the knowledge gained is significant for all students. If a student from another discipline were to take collaborative piano classes, that student would have a better understanding of the piano part, particularly with regard to technique, harmony, texture, tempo, and rhythm.

Indeed, there are some common barriers that instrumentalists or singers sometimes bring to collaboration. For example, non-collaborative piano musicians often do not understand fundamentals of collaborative piano. The ideal situation occurs when vocal or instrumental musicians, in addition to their own parts, also pay attention to the piano part. In this way it is a true collaboration rather than only the pianist having to take responsibility for the all parts of the collaboration. It is not an unusual barrier for vocal and instrumental musicians to only focus on their parts, since their training does not usually encourage their reading more than one line of music. However, these performers should also listen to the piano part in order to better interact with pianists while performing. As we know, a collaborative pianist should have the ability to sing the vocal part or read the instrumental lines while playing the piano part. However, it is also a vital skill that other musicians can play or at least read the piano part while accomplishing their own. These skills will help students of vocal and instrumental music to have a better-rounded

understanding of music toward superior performances. They will also be able to empathize somewhat more with collaborative piano students.

Third, although it is beneficial to both students and programs for professors and their students to maintain good relationships and communication within and across departments, the reality is that communication can be difficult and constrained by personalities and agendas, especially in a world in which individual performance are often seen as in competition with each other. Even in a highly demanding conservatory or school of music, collaborative piano programs that focus on collaboration develop communication skills that are by necessity focused on communicating with performers outside of the collaborative pianist's discipline. As collaborative students, communicating with other musicians is inevitable because pianists and other musicians need to perform music in tandem. Thus, establishing communication skills helps them to establish a healthy performance environment and promote the distillation of the music they play together. Such an open and honest environment is conducive to the growth and learning of all students.

Conclusion

To summarize, the influence of collaborative piano programs in the United States on collaborative piano programs in China has been profound, especially in aspects of curriculum, credit systems, and teaching philosophies.

Initially, China introduced collaborative piano curricula and educational approaches from music conservatories and universities in the United States. For instance, similar to collaborative piano programs in the United States, the Central Conservatory of Music in China adopted a credit system for its collaborative piano program. In addition, the Central Conservatory of Music

has also divided its collaborative piano programs into three specializations: vocal emphasis, instrumental emphasis, and conducting emphasis.

China has begun establishing collaborative piano programs as independent departments, such as in the Tianjin Juilliard School of Music. The Tianjin Juilliard School of Music is the first collaborative piano program to be recognized as an independent department in China, and as such on equal footing with other music departments. Furthermore, China is in the process of establishing more collaborative piano programs at internationally-known institutions such as the Zhejiang Conservatory of Music and the Shenzhen Conservatory of Music. While maintaining collaborative piano specializations first developed in the U.S., China is also establishing uniquely Chinese collaborative piano specializations such as the Chinese-Vocal specialization at the China Conservatory of Music.

As an international student who has systemically studied collaborative piano programs in the United States, I hope to provide more experience and channels of inquiry in service to those who are building collaborative piano programs in China. More specifically, I wish to assist in the establishment of independent departments for collaborative piano master's degrees, the continual improvement of curriculum, the enhancement of teaching skills, and the building of positive relationships between departments and majors at music schools. Although Chinese collaborative piano programs are still in their early stages of development, the large numbers of Chinese collaborative piano students studying in the United States represent a considerable talent pool for the future of China's collaborative piano programs. Additionally, communication and development between these two countries is bound to improve the state of collaborative piano programs in other countries around the world. Through these persistent effects, the collaborative piano program in the world will have a bright future.

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APPENDIX A. PARTICIPATING COLLEGES AND UNIVERSITIES IN 1979¹¹¹

(In Alphabetical Order)

1. Arizona State University
2. Ball State University
3. Boston University
4. Bowling Green State University
5. Brigham Young University
6. California State University at Fullerton
7. California State University at Long Beach
8. California State University at Northridge
9. Catholic University of America
10. DePaul University
11. Duquesne University
12. Eastman School of Music of the University of Rochester
13. Florida State University
14. Hartt College of Music of the University of Hartford
15. Indiana University at Bloomington
16. Manhattan School of Music
17. Michigan State University
18. North Texas State University
19. Northwestern University
20. Oberlin College
21. State University of New York at Fredonia
22. State University of New York at Potsdam
23. Temple University
24. University of Arizona
25. University of Houston
26. University of Illinois
27. University of Kansas
28. University of Lowell
29. University of Miami
30. University of Michigan
31. University of Minnesota at Minneapolis
32. University of Missouri at Kansas City
33. University of Southern California
34. University of Texas at Austin
35. University of Utah
36. West Chester State University
37. Wichita State University

¹¹¹ Judyth Carolyn Lippmann, "A Program in Piano Accompanying at the Ohio State University," 89.

APPENDIX B. ACCORDING TO THE RESEARCH UNDER THE RESEARCH TERMS

“COLLABORATIVE” AND “ACCOMPANYING” FROM NASM¹¹²

(In Alphabetical Order)

“collaborative”

1. Arizona State University
2. Baylor University
3. Boston University
4. Carnegie Mellon University
5. Catholic University of America
6. Cleveland Institute of Music
7. George Mason University
8. The Hartt School
9. Houghton Colleg
10. Illinois State University
11. Louisiana State University
12. Lynn University Conservatory of Music
13. Mercer University
14. Michigan State University
15. Middle Tennessee State University
16. North Dakota State University
17. North Park University
18. Northwestern University
19. Rutgers University, the State University of New Jersey
20. Shenandoah University
21. Southern Illinois University Carbondale
22. State University of New York at Fredonia
23. Temple University
24. Texas Christian University
25. University of Arkansas
26. University of Central Oklahoma
27. University of Cincinnati
28. University of Colorado Boulder
29. University of Idaho
30. University of Massachusetts Amherst
31. University of Michigan
32. University of Minnesota, Duluth
33. University of Minnesota, Twin Cities
34. University of Missouri, Columbia
35. The University of New Mexico
36. The University of North Carolina at Greensboro
37. University of Northern Colorado
38. The University of South Alabama
39. University of Southern California

¹¹² National Association of Schools of Music, “Accredited Institutions.”

39. University of South Dakota
40. University of Tennessee
41. University of Wisconsin-Madison
42. University of Wisconsin-Milwaukee
43. Webster University
44. West Virginia University

“Accompanying”

45. Ball State University
46. East Carolina University
47. Eastman School of Music
48. Northern Arizona University
49. Southwestern Baptist Theological Seminary
50. University of Akron
51. University of Houston
52. University of Illinois at Urbana-Champaign
53. Westminster College of the Arts of Rider University
54. Wichita State University

APPENDIX C. INVITATION TO THE STAFF/PROFESSIONAL COLLABORATIVE

PIANIST INTERVIEW

Dear Professors,

My name is Xiang Wei, and I am a D.M.A. Collaborative Piano Performance student at North Dakota State University. My advisor, Dr. Tyler Wottrich, recommended that I be in touch with you with regard to my dissertation research, which chronicles the history and development of collaborative piano programs in the United States. Given your tremendous accomplishments as well as those of your students, I am wondering whether you would be willing for me to briefly interview you via Skype and ask you questions about the collaborative piano program you developed at your University/Conservatory.

If you would be amenable to being interviewed, please let me know when it would be convenient for you to schedule the interview.

Thank you for your kind consideration!

Sincerely yours,

Xiang Wei
D.M.A. student, North Dakota State University

APPENDIX D. LIST OF QUESTIONS FOR ONLINE INTERVIEW

1. In brief, how would you characterize your collaborative piano program?
2. Compared to other collaborative piano programs, what aspects of your program are unique or notable?
3. When considering applicants to your program, what are the most important qualities you look for?
4. What is the relationship between your collaborative piano program and other departments or areas in your school/college of music?
5. What are the ways you've found to be most effective in training collaborative pianists?
6. What are the challenges you see in establishing new collaborative piano programs?
7. How do you envision the future growth of the collaborative piano field?
8. Do you see that collaborative piano programs in the United States have influenced collaborative piano programs in other countries? If yes, how have you seen that influence play out?
9. How do you personally balance teaching and performing?

APPENDIX E. INTERVIEW WITH JEAN BARR

XW: In brief, how would you characterize your Piano Accompanying and Chamber Music program at the Eastman School of Music? Compared to other collaborative piano programs, what aspects of your program are unique or notable you think?

JB: Every program is unique. Why? Because when you establish a brand-new degree, you must take into consideration the requirement of the institution you are at for that level of degree. If you are going to write a master of degree at North Dakota State University, you must look at what the other master of degrees in music require. You must look at the NASM regulations. There is individual difference. There are some basic things, but they are not all identical. If you compare ten programs, print them off, and lay them off on your desk, they will look quite similar, but not identical, similarly with the doctoral degree for sure. If you think about bachelor's degrees: most institutions, the bachelor's degree intends to emphasize students' broad exposure to a lot of areas of music, general education and as deep as you can in four years. The master's degrees in most schools are usually emphasizing the growth of technology and growing the repertoire, largely focusing on performing and the repertoire of the person in that institution. It is more narrowly specific to the collaborative field with a few history and theory throw-ins, rather than humanities and all those extras from the bachelor's degree. Then you get to the doctorate. Most schools try to give you a certain amount of freedom, so that not every credit is specified with specific courses. First, when I started here [Eastman School of Music] in 1988, I was eager to be as flexible as possible. Second, I strongly believe that in university study, we should let our collaborative students have some training in both vocal and instrumental, although attitudes toward this are changing. I think that the

instrumental repertoire teaches pianists honest technique. The vocal repertoire makes instrumentalists breathe. We forget to breathe, sometimes literally and sometimes musically. So, I think they are hand-in-hand with each other. In the process, I took a Q from my studies at USC. At USC, the doctoral degree requires you to do two minor fields. One was music history, and the other was your pick. So, I picked comparative literature. I took that concept and I brought it here to Eastman. So, we had about a third of the credits were in a minor field. And Eastman had, up to that point, not had a minor fields for doctoral students in performance. So that was the first. The students I had in my program over the years have picked very interesting things. Some picked Arts Administration; some picked Business of Music; some picked nineteenth-century French Vocal Repertoire and Literature.

If you look at the degree plan online, there are four recitals: one vocal, one instrumental, one lecture recital, and one whatever, in consultation with the director of the accompanying program. So, if you compare with recital requirements for a number of well-known schools, you will find a slight difference. Again, a lot of that is influenced by what the institution is already requiring at that degree level. I built a program for flexibility.

If you were to compare the degree requirements of accompanying in doctoral or master in that matter with the solo piano one in the Eastman, you will find great differences. If you look carefully, you will find all the other performance degrees at Eastman are master/doctoral of music degrees in performance and literature. So, I borrowed some credits from the performance and literature model to create different aspects for the master's degree and doctoral degree.

XW: When considering applicants to your program, what are the most important qualities you look for ?

JB: Technique, size of repertoire, musicianship, and personality. You must work with so many types of people. You need to have a personality that is flexible enough to be able to do that. You must love making music with others. A person who thinks accompanying is easy has no idea what it takes to be a fine accompanist. Partially, I relied on my instincts for students. I believe I may help them get there if I could do anything. It is so important to help students to find out where they can fit into this big world of collaborative piano. Or do they belong there at all? In another aspect of music, do they have skills and gifts of abilities that they'd be better at? I have taught some students out of the collaborative piano program into another aspect of music. What I told each of them was that it would be better to thrive than survive. I think one of the most important things is helping our students to learn to be flexible.

XW: What is the relationship between your collaborative piano program and other departments or areas in your school of music?

JB: The degree itself is interacting with other departments in our school. You must find a way to get along with them. If you don't, students suffer. I always negotiate repertoire and partnerships for the accompanying majors.

There are two kinds of teaching performance. One is repertoire-based. It means you cram in as much repertoire as you can. The more you learn while in school, the more equipped you are when you get out of school. The other point of view is skill-based; you teach students the skills to figure stuff out by themselves to learn more quickly and efficiently to access new music. If a teacher is seeing the collaborative piano program as

a service to the institution, then it is possibly more repertoire based. Not every violin teacher or every trombone teacher teaches the same repertoire. The field of the collaborative piano is huge. There is no way you can learn all that you need to learn while you are in school. You must assume that language study needs to continue after schooling if you are on the vocal side. It is a joy that we can keep learning in.

XW: What are the ways you've found to be most effective in training collaborative pianists for their career?

JB: I think it is important to challenge students and to aim high. Not just be satisfied with the easy congratulations. I think as a teacher, it is important to have a sense of what your student needs, expecting them to be grown-ups and take responsibility for their learning process. I found that when I talk about harmony and structure, not only the collaborative pianists but their partners understand better. They get away from figuring out what fingers to put on and what note in what part of the beat, and they also look for the big picture as well as the microscopic one. Also, I realize the better the partners, the better the collaborative pianists can grow. It is like playing tennis or ping-pong. If the person on the other side of the net is not very good, you are not getting better. So, the better your partners, the better you can be encouraged to become.

XW: How do you envision the future growth of the collaborative piano field?

JB: I think it's about saturation point. There are too many programs.

XW: Do you see that collaborative piano programs in the United States have influenced collaborative piano programs in other countries? If yes, how have you seen that influence play out?

JB: In Asia, I think it becomes acceptance and acknowledgment that collaborative piano is a worthy discipline. There are not many collaborative piano programs in mainland China. One year ago, there were not any. Before the cultural revolution, there were quite a few iconic piano elders who went to Germany or England. They came back with those ideas of teaching repertoire and ultimately brought them to their own students. In terms of the wave of international students who come to the US, I think it largely started with the Japanese. Canadians are a good example. When I studied at USC, and when I got back to teach there, there were lots of Canadian pianists who wanted to be collaborative pianists since they do not have collaborative piano programs in Canada. They came to the southern States. Now, thirty years later, they are not coming to the States so much because Canada has three more schools that are offering the program. The teachers that are teaching were educated in the United States. So, they do not need to send people here when they can be educated at home. The same thing happened with the Japanese. When I first time came here, we had a quite few Japanese. Then the Japanese went home, and we do not see them frequently anymore. Then, the Koreans came. Nowadays, Korea is starting its own programs in collaborative piano program. Also, mainland China has a few collaborative piano programs.

XW: How do you personally balance teaching and performing?

JB: It was hard because I must perform and travel. Then I needed to teach with a pretty heavy teaching load, administering accompanying services, supervising thirty-four graduate assistants and six staff. So, it was three jobs. Life was busy. However, if you love what you are doing with a sense of humor, you will survive.

APPENDIX F. INTERVIEW WITH MARTIN KATZ

XW: In brief, how would you characterize your collaborative piano program at University of Michigan?

MK: We have three degrees: master's degree, doctoral degree, and specialist, which is a little bit like Artist Diploma as in other schools. It is not an academic experience. It's all about performing. The master is two years. The Specialist degree can be one year, but most people take two years. And the Doctoral is three years. The only degree out of those three that allows students to choose vocal music or instrumental music is the specialist degree. For the other two degrees, you have to learn both vocal and instrumental music. In that way, we are different from most schools in the United States. For instrumental repertoire, it is very good for your technique. It also gives you a much more complete picture of that composer. If you only played Brahms's songs, but no Brahms clarinet sonatas or piano quartets, you would have a very small window of Brahms. In this way, not only are you building your repertoire but also building your listening repertoire. You are building an artist in yourself, not just a pianist, but also an artist and a complete musician. I am very lucky because our school fully funds a collaborative piano major for twelve people. They don't have to pay anything. I think that is unique and important because they are the hardest workers in the whole school.

XW: When considering applicants to your program, what are the most important qualities you look for?

MK: Number one, they must play the piano very well. I cannot take people who love accompanying but cannot play. Number two, I want to see their desire to make music with other people. When they come to audition, I want to see that they are very concerned

with their breathing with their singer and bowing with the violinist, and what the text is all about. And right away, you can tell if it is a team, not just one person. If I don't see that, I don't want to spend two years with that person. I don't want this program to be a dumping ground for people that cannot have a career as a soloist. I want them to have the passion for this program. Those are the most important things. You can also tell if they like people.

XW: What is the relationship between your collaborative piano program and other departments or areas in your school of music?

MK: I am happy to say that I know the other programs and departments want first-class ensemble playing. They need to call these twelve people that are in this program. In general, we have the respect of the whole school. They know this program is famous in the United States. I am very pleased about that.

XW: What are the ways you've found to be most effective in training collaborative pianists for their career?

MK: I try to make them ready for whatever the phone call brings. It could be an opera company. It could be a chamber music festival. It could be a singer who needs help learning. So we do all these things. In the two or three years, I try to give them a taste of all those things. Of course, you cannot cover everything in depth. Also, people will do what they like to do. So, we have rules about what has to be on your recitals. But they do all the things that turn them on. For doctoral students and specialist students, I ask them to take voice lessons for one semester or two semesters to experience what that looks like. I also ask them to take harpsichord for one semester. It is not required, but you never know that the phone may ring. Harpsichord is different than piano. We have a wonderful

harpichord teacher who is happy to work on the recitatives of Mozart. And I also ask them to take instrumental conducting because collaborative pianists may end up being assistant conductors in opera productions. They should have more experience with that.

XW: What are the challenges you see in establishing new Piano Accompanying and Chamber Music program programs?

MK: Right now, there are not many performances and recitals in the world. When you were twenty-two, you knock on my door and say you want to be a collaborative pianist, I cannot offer you my career because I had so many concerts all over the world. Those don't exist anymore. It is not only because of Covid-19. They do not exist because the recital is not a popular genre. Hopefully, the recital will come back. But everyone wants action and video games. That is working against starting a new program. So how do you attract students by saying you do not have performances. Once you leave school, you will not have many performances. That is the truth. And I do not want to lie to them. At the top of my career, I was playing a hundred concerts a year. Now I am lucky if I have twenty. It is not because I am old, it is because they do not exist anymore. So that is the problem. I do not think it is a problem anymore to convince a school that they need a collaborative piano program. For example, Indiana has eighteen voice teachers, and they do nine operas every year. It is a huge school for voice. And they only got a collaborative piano program five years ago. In Asia, people thought that collaborative pianists were the second level down. But they are changing a lot. Therefore, if you go back to your country, you will find it is easier to get a job than somebody in one generation before you.

XW: How do you envision the future growth of the collaborative piano field?

MK: I think solo pianists and solo piano teachers are realizing there is no future for those guys. If you study and get a doctorate in solo piano, the only future you have is teaching piano. Nobody is going to say please play the Emperor Concerto. And I think they realize that they can play chamber music. They all are playing chamber music now. Some because they need the money, some realize life is so interesting when you have more different things. I think that is going to continue. Eventually, the pianist will be a collaborative pianist who does not call themselves collaborative pianists by name. But they know how to do it. I am not sure if we want to grow so big. I want us to be special people.

XW: Do you see that collaborative piano programs in the United States have influenced collaborative piano programs in other countries? If yes, how have you seen that influence play out?

MK: Talk about Europe, I have to say that we have not influenced them at all because every school is separated with a big division. In Europe, such as Finland, French, England, Vienna, and Italy, opera, Lieder, and chamber music are separated with a big division. They have nothing to do with each other. For the students at schools in London or at the conservatories in Vienna, they never play operatic aria if they choose Lieder for three years. If they choose opera, they don't play any Brahms' songs. That is the opposite of the United States and Canada. Every time I go there, I sat down with teachers, and they asked me for advice. My advice is that these programs should integrate together.

I am not quite sure about Asia, but I had one student from China. She got her doctoral degree and went back to China. I heard she had three job offers when she went home. I believe people are going to say she knows how to breathe, and she knows how to sounds like an orchestra. Maybe some people will pay attention. Meanwhile, we have

many students from Korea. They will go home eventually because of their visa. And I know in Japan, there is no school teaching collaborative piano.

XW: How do you personally balance teaching and performing?

MK: It is a very tricky thing to do because if I leave school for concerts, I am just playing the best high level I can. In a professional world where people really have full-time careers, I am not an expert to guide them or instruct them in anything. When I come back to school, the first minute I am back is a little bit shocking. This student does not know what he needs to know. Of course he does not know. That is why he is a student. But the first five minutes that I must make an adjustment, I have to change my brain a little bit.

Sometimes, when students play some pieces with technical difficulties, I need to play the same piece. Suddenly, I begin to have the same difficulties. If you have this double life, students have to be flexible that you might be gone for a week. But I make sure they get all the time from me they deserve. I am very careful about that. And I also have a life partner who is very understanding about my traveling. When I began at Michigan in 1984, that was hard because my concert calendar was booked two years ahead of time. And I did not know I would be a professor. But a job came to me. I was living at the airport, and I was never home and had no friends for two to three years. It was hard. But now, I do not have so many concerts. So, it is easier now.