

Creating a Collaborative Piano Graduate Degree Program: An Administrative Study

by

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ABSTRACT

The purpose of this document is to create a template for a master's degree in Collaborative Piano using data collected from an online survey and from publicly available information on institutional websites. The history and development of the graduate collaborative piano degree in the United States is examined to provide the background to this research. In addition to the degree template, other aspects useful for the creation of such a degree are discussed, including proposed required and optional courses, financial considerations, community outreach opportunities, and balancing off-campus professional engagements with on-campus academic duties. A list of all institutions currently offering collaborative piano degrees at the graduate level is included in the appendix.

The degree template conforms to the requirements of the National Association of Schools of Music (NASM) in order to allow the greatest number of institutions the ability to embrace the curriculum. Designed to be flexible within the overall requirements of the degree, the proposed curriculum favors a balanced approach between instrumental and vocal collaboration, with a combination of traditional courses, project-based courses, and customizable elective courses designed to develop important competencies in collaborative piano. Both solo and collaborative applied lessons would be required, with three coached collaborative recitals and one uncoached collaborative recital required to fulfill the degree requirements. The project-oriented Collaborative Piano Seminar course has the flexibility to allow team teaching or community partnerships and requires an off-campus class performance once per academic year.

The goal of this template is to provide a pedagogically solid foundation for a master's degree in collaborative piano, with the flexibility to add a variety of elective courses best suited to the needs and talents of the students, faculty, and institution. The synthesis of classical and popular styles within the curriculum is designed to give the collaborative pianist diverse musical competencies in order to succeed and thrive as a professional musician in the 21st century, whether the student continues with self-education after the master's degree, pursues further study at the doctoral level, or enters the professional world.

DEDICATION

This research paper is dedicated to my parents, Jerry and Brenda Fincher, my siblings, Aaron, Emily, Seth, and Lydia, and to my husband and life partner, Daniel.

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CHAPTER 1

INTRODUCTION AND PURPOSE OF THE DOCUMENT

The goal of this document is to create a template for a master of music degree in collaborative piano within a small- to medium-sized college or university. To accomplish this goal, the following considerations and requirements will be explored:

Primary considerations:

- Degree template structure
- Required and optional academic classes
- Financial aid structure and responsibilities
- Community outreach involvement of degree-seeking students
- Entrepreneurship requirements of degree-seeking students
- Student development opportunities as part of degree requirements
- Modification of template to accommodate differing university size

Secondary considerations:

- Modification of template for graduate certificate or secondary study in collaborative piano to fit within the Master of Music piano performance curriculum
- Fit within the master of music piano performance curriculum while still conveying essential skills in collaborative piano
- Define essential collaborative piano skills

A Note Regarding Terminology

The first recorded use of the word *accompanist* as a term to describe a pianist who works with or collaborates alongside another instrumentalist or singer can be found in Johann Caspar Heck's *A Complete System of Harmony*, published in 1768,¹ although the first use of the related word *accompaniment*² as a term used to describe a musical part that supports or partners an instrument, voice, or group occurred in 1697.³ Within the medium of printed newspapers, the first recorded use of the term *accompanist* in England occurred in 1836,⁴ with the first in the United States eleven years later, in 1847 in the *Brooklyn Daily Eagle*.⁵ *Accompanist* has in recent years become less-commonly used in relation to graduate degree programs; instead, the term *collaborative pianist* is more commonly used in academia in the United States. When the graduate degree in collaborative piano was first introduced in the early 1960s, the terms *accompanist* and *piano accompanying* were commonly used to describe the field. In more recent years, the terminology has shifted, due to the belief that the word *accompanying* often carries an implication of *lesser than* or *background*; instead, the terms *collaborative piano*,

1. Johann Caspar Heck, *A Complete System of Harmony, or, A Regular and Easy Method to Attain a Fundamental Knowledge and Practise of Thorough Bass, with the Nature and Various Use of Concords and Discords Explained, Conformable to the Modern Composition*, (London: Printed for, and sold by the author, 1768), accessed April 16, 2020, Image <https://www.loc.gov/item/06043910>. III, 7.

2. "Accompaniment, n.," OED Online. March 2020. Oxford University Press, accessed April 17, 2020, <https://www-oed-com.ezproxy1.lib.asu.edu/view/Entry/1143>.

3. John Eccles, Michael Burden, and Peter Anthony Motteux, 2019, "Revels for the Peace of Ryswick," xxiii.

4. "The Choral Society's Concert," *Hull Packet* (Hull, England), November 4, 1836, 3.

5. "Local Intelligence: &c.," *Brooklyn Daily Eagle*, Vol. 2 No. 279 (November 24, 1847), 2.

collaborative pianist, and, informally, *collab*, have become preferred and more standardized, at least in the United States.⁶ Although the National Association of Schools of Music (NASM) and the College Music Society (CMS) both list *accompanying* as a specific degree track, and culturally the perception and respect of the term *accompanist* in Europe is more elevated than in the United States, this document will use the terms *collaborative piano* and *collaborative pianist* to maintain consistent terminology throughout. This usage also serves to reinforce the trend in terminology begun by Samuel Sanders in the United States.⁷ No value judgements are meant by this inclusion or omission of terminology.

Throughout this document, the term *piano performance* will be used to refer specifically to solo piano, and the term *collaborative piano* will be used to refer specifically to piano in collaboration in order to maintain clarity and consistency throughout. It should be noted that a collaborative piano degree can be found listed within the larger category of the piano performance degree;⁸ however, for the purposes of this research, the term *piano performance* will refer to solo piano throughout the document, regardless of the larger category.

6. Margo Garrett, "The Ideal Collab: A Tribute to Joseph Smith," *Journal of Singing* 72, no. 5 (May, 2016): 645–647, ProQuest (AAT 1789223022).

7. Garrett, "The Ideal Collab: A Tribute to Joseph Smith," ProQuest (AAT 1789223022).

8. "Curriculum Checksheets: Collaborative Piano Emphasis (DMA)," Arizona State University, accessed March 12, 2020, <https://music.asu.edu/degree-programs/music-performance-dma>. Arizona State University is one example of multiple institutions that list *collaborative piano* within the *piano performance* category.

Need and Limitations

The need for this study was born out of the desire to determine the statistical curricular trends in the field of collaborative piano, specifically within the collaborative piano graduate degree offerings within the United States. Other factors explored include structure of the degree, course offerings and requirements, opportunity for community performances, and general job opportunities in the field. Through this research and compilation of data, this project attempts to distill the essential elements of the graduate collaborative piano degree into an easily perusable template format, such as those found in existing graduate degree plans.

This document also aims to update the available collaborative piano curricular research for the twenty-first century, as a study of this scope on the overall curricular and statistical trends of collaborative piano graduate degrees has not been attempted since 1984.⁹ Discussion of the 1984 study by Mann-Polk can be found in the *Literature Review* section of this document. Recent studies have been conducted regarding specific curricular offerings or specific aspects of the collaborative piano degree, but no study has been attempted in the last thirty-six years regarding the degree plan of collaborative piano at the graduate level. Additionally, a compilation of collaborative piano degree information in one easily perusable document has not been found, and this document aims to add that resource to the catalogue of collaborative piano data.

9. Sharon Mann-Polk, "The DM and DMA Degree in Piano Accompanying and Ensemble Performance," DMA diss., Northwestern University, 1984, ProQuest (AAT 8518569).

The survey population was limited to institutions offering graduate degrees in either piano performance or collaborative piano. Although the survey of institutions located in Canada, or doctor of musical arts degrees in piano performance, could be insightful due to their flexibility and various offerings in collaborative piano, the survey population omits these two demographics in order to focus on the master's degree. The graduate degree template created within this document will be limited in scope to the master of music in collaborative piano, due to this research's focus on small- to medium-sized institutions, which often do not offer DMA or PhD programs. Additionally, due to the small number of institutions that offer the degree, institutions that offer the bachelor of music degree with a collaborative piano emphasis are also omitted from this survey population.

Review of Prior Research and Related Literature on the Topic

Each of the following documents provides insight into different elements of the collaborative piano degree at the time of each documents' creation. This prior academic research of collaborative piano curricula, encompassing both undergraduate and graduate study, includes the following:

Baker, Dian. "A Resource Manual for the Collaborative Pianist: Twenty Class Syllabi for Teaching Collaborative Piano Skills and an Annotated Bibliography." DMA diss., Arizona State University, 2006. ProQuest (AAT 305350903).

Lee, Pei-Shan. "The Collaborative Pianist: Balancing Roles in Partnership." DMA diss., New England Conservatory of Music, 2009. ProQuest (AAT 3415684).

Mann-Polk, Sharon. "The DM/DMA Degree in Piano Accompanying and Ensemble Performance." DMA diss., Northwestern University, 1984. ProQuest (AAT 8518569).

Rose, Erma L. "Competencies in Piano Accompanying." PhD diss., North Texas State University, 1981. ProQuest (AAT 8128290).

Tung, Yen-Meng. "Developing an Undergraduate Collaborative Piano Certificate Program." DMA diss., University of Colorado, 2015. University of Colorado Special Collections. OCLC: 1004833141.

In "A Resource Manual for the Collaborative Pianist," Dian Baker analyzed in detail twenty class syllabi received from master teachers within the collaborative piano field and discussed the course structure, goals for the semester, projected class size range, and the specific collaborative piano skills each course was designed to convey. The methodology of discussion regarding each syllabus, the detailed requirements of each class, the discussion regarding important collaborative piano competencies, and the annotated bibliography make this research paper a helpful resource for the musician beginning a foray into the collaborative piano field. Baker also reviewed the following literature related to collaborative piano in detail:

Kurt Adler, *The Art of Accompanying and Coaching* (Minneapolis: Da Capo Press, 1965).

Philip Cranmer, *The Technique of Accompaniment* (London: Dobson Books, 1970).

Algernon H. Lindo, *The Art of Accompanying* (New York: G. Schirmer, 1916).

Deon Nielsen Price, *Accompanying Skills for Pianists*, Second Edition (Culver City, California: Culver Crest Publications, 2005).

Robert Spillman, *The Art of Accompanying and Coaching: Master Lessons from the Repertoire* (New York: Schirmer Books, 1985).

In “The Collaborative Pianist: Balancing Roles in Partnership,” Pei-Shan Lee explored the connection and balance between the graduate degree-seeking collaborative piano student’s educational needs and the service needs of the music area. To gather data regarding this multi-faceted topic, Lee used personal interview data and data from three anonymous surveys. The interview participants included: Jean Barr, Anne Epperson, Jonathan Feldman, Margo Garrett, Alan Smith, and Cameron Stowe. The three surveys, each used separately to gather information about the collaborative piano structure of their institutions, were sent to the following groups: collaborative piano majors, instrumental and vocal majors, and staff pianists. Before discussing the survey or interview data in depth, Lee discussed the basis for the interview’s organizational structure within these categories:

- Essential Components of a Collaborative Piano Degree Program and Accompanying Service System
- Common Challenges
- Contributions of a Collaborative Piano Degree Program to the School
- Advice for Beginning and Improving Collaborative Piano Degree Programs and Accompanying Service Systems
- Broader Concerns of Collaborative Piano Degree Programs and Accompanying Service Systems

Discussion within the interviews included the differences in administrative approach between staff pianists and student collaborative pianists, designing and modifying curriculum to be effective for different institutions, challenges facing administrators, personal experiences within the field, and philosophical issues as they related to the collaborative piano program.

The surveys designed by Pei-Shan Lee explored the following concepts:

- School policy, collaborative pianists: accompanying system, collaborative assignment requirements, and policy questions governing timelines
- School policy, instrumentalists and vocalists: accompanying system and how pianists were identified for collaboration, school policy regarding advanced notice, hours allowed if pianist hired by school per semester, and payment policies
- Educational needs, instrumentalists and vocalists: rehearsal hours needed to feel prepared, average level of support received from collaborative pianists, school policy of accompaniment programs as it related to educational need, and four most important aspects of an accompaniment program
- Workload and experience, collaborative pianists: repertoire volume, contact hours per week, experiences working with students and within studios, questions about over-scheduling within collaborative studio
- Payment, collaborative pianists: assistantship requirements, payment policies of the institution, experience working with other students as freelance, hourly limit policy of institution
- Miscellaneous, collaborative pianists: balance of learning and service, career plans of current collaborative students, and suggestions for improvement within current systems

The results of Lee's survey concluded that the majority of collaborative pianists were required to attend and perform in studio lessons.¹⁰ Amount of repertoire learned per semester by surveyed collaborative piano students was significant, including multiple genres, with some respondents noting that their institution did not have or did not enforce a policy governing a requirement for advanced notice to attend lessons and studio classes.¹¹ Interviewees felt strongly that repertoire assigned to the collaborative piano

10. Pei-Shan Lee, "The Collaborative Pianist: Balancing Roles in Partnership," DMA diss., New England Conservatory of Music, 2009, ProQuest (AAT 3415684), 44.

11. Lee, "Balancing Roles in Partnership," 45.

student must be carefully chosen to correspond with each collaborative pianist's strengths, educational needs, and abilities.¹² Pei-Shan Lee concluded with the observation that balance must be achieved between an institution's accompanying needs within each applied studio and the workload of the collaborative piano student. The conclusion also promoted fostering awareness of the collaborative student's educational needs and music-area faculty awareness to ensure collaborative students do not play such a high volume of repertoire that their educational development is compromised.

In "The DM/DMA Degree in Piano Accompanying and Ensemble Performance," Sharon Mann-Polk examined the collaborative piano curriculum of four current doctoral programs in detail. To accomplish this, Mann-Polk created and distributed an academic study surveying four doctoral programs in collaborative piano: the University of Miami, the University of Michigan, Northwestern University, and the University of Southern California. Mann-Polk presented a brief history of the doctoral-level performance degrees in the United States before documenting the implementation of the doctor of music and the doctor of musical arts degrees in piano accompanying. According to Mann-Polk, four institutions offered the doctor of music or doctor of musical arts degree in collaborative piano and thirty-seven institutions offered the doctor of musical arts degree in piano performance in 1984. At the master's level, Mann-Polk discovered through her research that thirty-two NASM-accredited institutions offered the master of music degree in

12. Lee, "Balancing Roles in Partnership," 48. Specifically mentioned were Anne Epperson, Jean Barr, and Jonathan Feldman.

collaborative piano in 1984.¹³ Additionally, the document included a compiled list of institutions with proposed masters-level collaborative piano programs.

In the dissertation “Competencies in Piano Accompanying,” Erma L. Rose used a survey to gather information regarding philosophical trends on the ranking and importance of certain skills within the collaborative pianist’s educational training. The survey was sent to two different sets of people: professional collaborative pianists working in the field and institutions offering collaborative piano degrees. According to Rose, the ranking of skills in order of importance was largely agreed upon between the two survey populations, and included:¹⁴

- Competencies in Repertoire: song literature, opera/oratorio/cantata literature, chamber music literature¹⁵
- Competencies in Human Relations: including patience, even-temperedness, perseverance, flexibility within interpretation, diplomacy within constructive criticism, and ability to instill confidence in the soloist
- Linguistic Competencies: phonetics and translation proficiency in German, Italian, and French, and International Phonetic Alphabet mastery
- Vocal Competencies: knowledge of basic vocal production
- Accompanying Competencies: sight reading, transposition, interpretive competencies, orchestral reduction, and rehearsals and performance
- Pianistic Competencies: pedaling, tone control and production, dynamic control, and articulation
- Other Competencies: concert attendance, program building, knowledge of aesthetics, and knowledge of basic technique of instruments

The appendices of Rose’s dissertation also included personal correspondence from Gerald Moore, George Roth, James Benner, Lucetta Marty, and an anonymous

13. Mann-Polk, “The DM/DMA Degree in Piano Accompanying,” 203–204.

14. Erma L. Rose, “Competencies in Piano Accompanying,” PhD diss., North Texas State University, 1981, ProQuest (AAT 8128290), 127.

15. Rose, “Competencies in Piano Accompanying,” 111.

respondent,¹⁶ as well as personal, shorter comments from different anonymous respondents offering their personal insight into the survey and competencies.¹⁷ In the dissertation, Rose suggested that the surveyed list of important competencies be used as a pedagogical basis to determine the focus of both curriculum at the university level and collaborative training at younger levels for the pianist. The study of this list confirms that the competencies Erma Rose studied and identified as important in 1980 have remained relevant within the current curriculum for many collaborative programs.

In “Developing an Undergraduate Collaborative Piano Certificate Program,” Yen-Meng Ten studied the Department of Music at National Sun Yat-Sen University in Taiwan (NSYSUT) to determine the intricacies and feasibility of creating an undergraduate-level collaborative piano certificate curriculum. Yen-Meng detailed the culture of high school-level music instruction in Taiwan, explained the structure of the degrees at NSYSUT, and discussed the philosophy of performance-oriented majors studying at NSYSUT. The potential benefits of an undergraduate collaborative piano certificate program were also discussed in detail before exploring the curriculum of the proposed certificate program.¹⁸ In the certificate program, the student would be allowed to choose either instrumental or voice concentration of study and would be required to take twenty-six credits for four semesters, or two years. Yen-Meng Ten’s proposed certificate program condensed language diction courses from three semesters to two

16. Rose, “Competencies in Piano Accompanying: Appendix F,” 142–151.

17. Rose, “Competencies in Piano Accompanying: Appendix G,” 152–153.

18. Yen-Meng Tung, “Developing an Undergraduate Collaborative Piano Certificate Program,” DMA diss., University of Colorado, 2015, University of Colorado Special Collections. OCLC: 1004833141, 14.

semesters, through the addition and use of the International Phonetic Alphabet (IPA) to the language courses. Only one class, “Sonata Seminar,” was a newly proposed and created course for the undergraduate certificate program. All other proposed courses in the certificate program were pre-existing classes at NSYSUT, re-arranged in order to fit a logical pedagogical order within the certificate curriculum.

CHAPTER 2

HISTORY OF THE GRADUATE COLLABORATIVE PIANO DEGREE IN THE UNITED STATES

The Music Degree in the United States

The history of the collaborative piano degree cannot be discussed without first giving a brief history of the music degree in the United States. The 1862 Morrill Act of Congress made a significant contribution to the eventual introduction of the arts in higher education. Under the Morrill Act, each state was given thirty thousand acres of federal land; the states were allowed and encouraged to sell the land and to use the sale of the land to fund public colleges. These public colleges, sixty-nine in total, primarily focused on agriculture and the mechanical arts when they were first established.¹ Sharon Mann-Polk observed that the Morrill Act's goal of expanding higher education to the "practical branches of learning related to agriculture and the mechanical arts" served as an encouragement to university administrators to gradually integrate the arts into the curriculum, due to the arts falling under "practical branches of learning."² Mann-Polk noted that "while the Morrill Act did not promote the arts per se, the strong emphasis on practice over theory, inherent in its mission, promoted the idea of application."³ Boston

1. "Primary Documents in American History: Morrill Act," Library of Congress, accessed February 5, 2020, <https://www.loc.gov/tr/program/bib/ourdocs/morrill.html>.

2. Mann-Polk, "The DM/DMA Degree in Piano Accompanying," 16.

3. Mann-Polk, "The DM/DMA Degree in Piano Accompanying," 38.

University conferred the first bachelor of music degree in 1876, although the coursework had not been established as a four-year degree at that time.⁴ Howard Hanson, the director of the Eastman School of Music from 1924 until 1964, was witness to the changing standards of the bachelor of music degree as well as the overall shift in music education in the United States from the European conservatory pattern to the American university system during his involvement with NASM.⁵ By 1927, NASM had established expanded requirements for the bachelor of music in performance, including entrance requirements and recommendations regarding technical, repertoire, and overall performance level of enrolled students. These expanded requirements also encompassed general education courses, which integrated liberal arts education in the United States into the larger institutional curricula, further moving away from the European conservatory model of education.⁶

Doctoral degrees were divided into two categories during the years leading up to 1963: honorary and earned doctorates.⁷ Honorary doctorates historically have included degrees such as doctor of laws, doctor of humane letters, doctor of divinity, doctor of science, doctor of literature, doctor of letters, and doctor of music.⁸ The two other most

4. Carl Melvin Neumeier, "A History of the National Association of Schools of Music," Ed.D diss., Indiana University, 1954, ProQuest (AAT 0008950), 28.

5. Vincent A. Lenti, *Serving a Great and Noble Art: Howard Hanson and the Eastman School of Music* (Rochester, NY: Meliora Press, Eastman School of Music, 2009), 1.

6. National Association of Schools of Music, *Historical Perspectives: The National Association of Schools of Music 1924–1999* (Reston, VA: National Association of Schools of Music), 5.

7. 1963 was the publication date of Walter C. Eells' *Degrees in Higher Education*, which categorized these degrees within historical context.

8. Walter C. Eells, *Degrees in Higher Education* (Washington, DC: The Center for Applied Research in Education, Inc.), 19.

common doctoral degrees in the field of music in the year 1960, the doctor of philosophy and the doctor of education degrees, are categorized as *earned doctorates*, specifically the earned research degree category.⁹

The title of *doctorate* used in a university setting in Europe's higher education system can be documented first in an Italian school of law sometime shortly after the year 1158.¹⁰ The University of Paris used the title in the field of theology sometime after the year 1150.¹¹ The University of Cambridge awarded the degree of doctor of music in 1463 and the University of Oxford awarded the degree of doctor of music in 1499; however, in subsequent years, it became more infrequent for institutions to use the doctor of music title in England except as an honorary degree.¹² In 1849, President Zachary Taylor awarded Henry Dielmann the first honorary doctor of music degree at Georgetown University in Washington, DC.¹³

The first PhD in music was awarded in 1905 by Harvard University.¹⁴ Concerning the doctor of education degree within the field of music, "Harvard University Graduate School of Education conferred its first Ed.D. degree in 1921."¹⁵ In *Degrees in*

9. Eells, *Degrees in Higher Education*, 19.

10. Eells, *Degrees in Higher Education*, 17.

11. Eells, *Degrees in Higher Education*, 17.

12. Eells, *Degrees in Higher Education*, 18.

13. Eells, *Degrees in Higher Education*, 62.

14. Richard Colwell, James W. Pruett, Pamela Bristah, and David G. Woods, "Music Education in the United States: Academic Institutions," *Oxford Music Online Grove Music Online*, accessed January 9, 2020, <https://doi-org.ezproxy1.lib.asu.edu/10.1093/gmo/9781561592630.article.A2242324>.

15. Eells, *Degrees in Higher Education*, 28.

Higher Education, Walter Crosby Eells gives a detailed timeline of institutions that first conferred the PhD in music degree, which includes: Yale University, New York University, University of Pennsylvania, Cornell University, Harvard University, Syracuse University, Columbia University, University of Michigan, Boston University, Johns Hopkins University, Ohio State University, Stevens Institute of Technology, and Vanderbilt University.¹⁶ According to Eells, “the American PhD Degree, patterned on the German university system, is so called because the original faculty of liberal arts or faculty of arts was designed in Germany as a faculty of philosophy.”¹⁷

The Doctor of Musical Arts Degree

When the doctor of musical arts degree was originally considered by the National Association of Schools of Music (NASM), there was significant debate of whether or not a performance degree included both sufficiently objective and academically rigorous requirements to be considered a terminal degree.¹⁸ The PhD in music history or music theory, due to its more objectively measurable academic nature, did not face the same challenges that the more subjective, performance-oriented DMA degree faced.¹⁹

16. Eells, *Degrees in Higher Education*, 20.

17. Eells, *Degrees in Higher Education*, 20.

18. Freeman, Robert, "Rebuttal: The No-Nonsense DMA Degree," *Music Educators Journal* 68, no. 2 (1981): 54–55, accessed April 8, 2020, www.jstor.org/stable/3395877. Freeman discusses some of the historical arguments and presents a philosophical stance on the performance DMA born from twenty-five years of retrospective and observation. Additional reading on the DMA performance degree debate can be found in Appendix G.

19. Mann-Polk, “The DM/DMA Degree in Piano Accompanying,” 42.

In writing about the difficulties of establishing strong academic rigor for a doctoral degree in music, Mann-Polk observed a facet of the debate in 1984:

...the particular problem of making equivalent certain creative and performing endeavors with scholarly endeavors. As a result, most universities require, in addition to a specialized program, evidence of a broad, comprehensive scholarship, so as not to devalue the traditional meaning of the doctorate.²⁰

Examples of these additional requirements include: “comprehensive examinations, scholarly research, writing, and coursework unrelated to the real needs of the professional artists.”²¹ As part of the study of the feasibility of a terminal degree in applied music, NASM studied the doctor of philosophy degrees conferred in the field of music between 1934 and 1951.²² The study found that out of the 223 PhD degrees conferred in music from 1934–1951, the following numbers were recorded:²³

- Musicology: 110
- Composition or theory: 79
- Music education: 17
- Psychology of music: 10
- Sociology: 1
- Acoustics: 1

Before the doctor of musical arts degree was recommended to be established as an accredited degree by NASM, the “regulations of the association prohibited its use except as an honorary degree for outstanding achievement in the field of music.”²⁴ This NASM policy was reversed in 1951 with its recommendation for the implementation of the DMA

20. Mann Polk, “The DM/DMA Degree in Piano Accompanying,” 25.

21. Mann-Polk, “The DM/DMA Degree in Piano Accompanying,” 25.

22. Neumeier, “A History of the National Association of Schools of Music,” 179.

23. Neumeier, “A History of the National Association of Schools of Music,” 179.

24. Neumeier, “A History of the National Association of Schools of Music,” 181.

in applied music.²⁵ NASM noted the following regarding the standards of the terminal degree in music:

The doctoral degree program in performance emphasizes presentation in a specific performing medium. Performance competence should be at the highest professional level with historical and theoretical knowledge supportive of the development of individualized interpretations. Competencies also include a broad knowledge of repertory and literature. Additional studies in pedagogy are recommended.²⁶

Mann-Polk also notes the recommendation of NASM: due to the historical conferral of the doctor of music degree in the United States as an honorary one, the institutional use of the title *doctor of musical arts* was recommended, but not required. Mann-Polk observes that most institutions followed this recommendation, with the exception of Northwestern University, Florida State University, and Indiana University, which kept the title *doctor of music*. Howard Hanson addresses these perceptions of the doctorate as an honorary degree:

The doctor of music, in spite of its long history in British universities as a degree of course, has been so generally considered an honorary degree in the United States that members of the National Association of Schools of Music [have] been restrained from offering the doctor of music as a degree of course. The commission therefore recommended that the restriction . . . be rescinded and that the exact title . . . be at the discretion of the individual institutions.²⁷

The first two institutions to request the new performance-oriented doctor of musical arts degree were the University of Southern California and Florida State

25. NASM, *Historical Perspectives: The National Association of Schools of Music 1924–1999*, 6.

26. NASM degree requirements, “XVI. The Doctorate in Performance,” accessed April 8, 2020, <https://nasm.arts-accredit.org/accreditation/standards-guidelines/handbook/>.

27. Howard Hanson, “Recommendations of the Graduate Commission,” *Bulletin of NASM* 35 (Spring 1952): 5.

University in 1951.²⁸ The Eastman School of Music, the University of Michigan, Indiana University, and Northwestern University adopted the new degree in the following year.²⁹ After NASM approved the doctor of musical arts degree in music performance in 1951, ten institutions offered and conferred the degree in the first six years of its existence.³⁰ Ten years later, that number had grown to thirty-two, and by 1984, the number of institutions offering a doctorate in music had grown to thirty-seven.³¹ The numbers have climbed steadily since then: as of January 2019, there are ninety-seven institutions that offer doctoral-level degrees in performance according to the College Music Society list³² and forty-nine members of NASM that offer doctoral-level degrees in piano.³³

The Collaborative Piano Degree

The University of Southern California (USC) holds the distinction of being the first institution to offer a specific degree in *keyboard collaborative arts*, first offering the bachelor of music in that specialty in 1947.³⁴ The graduate-level collaborative piano

28. Mann Polk, "The DM/DMA Degree in Piano Accompanying," 49.

29. Mann Polk, "The DM/DMA Degree in Piano Accompanying," 50.

30. Mann Polk, "The DM/DMA Degree in Piano Accompanying," 51.

31. Mann Polk, "The DM/DMA Degree in Piano Accompanying," 51.

32. The College Music Society, "Directory of Music Faculties in Colleges and Universities, U.S. and Canada," The College Music Society, accessed January 11, 2020, https://www.music.org/index.php?option=com_cmsdb&view=schools&Itemid=2885.

33. NASM HEADS Data Summaries 2018–2019, Chart 1-4.

34. University of Southern California, "Keyboard Collaborative Arts: Overview," accessed December 11, 2019, <https://music.usc.edu/departments/kca/>.

degree is one of the younger graduate degrees in the United States, established after the master's music therapy (first offered by the University of Kansas in 1946),³⁵ the graduate music history degree (first conferred in America by Cornell as a PhD in musicology in 1932),³⁶ and the music performance doctoral degree (approved by NASM in 1951 and first offered in 1952). USC was the first institution to offer the first master of music degree in accompanying in 1963, and the first doctor of musical arts degree, six years later.³⁷ Jean Barr recalls in an interview with Pei-Shan Lee in 2009 that Gwendolyn Koldofsky created the master of music in collaborative piano specifically at her own request, followed by a doctor of musical arts in accompanying once Barr finished the graduate program in the master's level.³⁸ Jean Barr, listed under *notable alumni*,³⁹ earned her master of music in piano accompanying in 1965⁴⁰ and recently retired from the

35. George L. Duerksen, "Music Therapy: Development of the Profession," *Oxford Music Online: Grove Music Online*, Oxford University Press, accessed January 8, 2020, <https://doi-org.ezproxy1.lib.asu.edu/10.1093/gmo/9781561592630.article.A2257019>.

36. H. Wiley Hitchcock, revised James Deaville, "Musicology in the United States: Universities," *Oxford Music Online: Grove Music Online*, Oxford University Press, accessed January 9, 2020, <https://doi-org.ezproxy1.lib.asu.edu/10.1093/gmo/9781561592630.article.A2242442>.

37. Mann-Polk, "The DM/DMA Degree in Piano Accompanying," 109.

38. Lee, Pei-Shan, "Balancing Roles in Partnership," 108.

39. University of Southern California, *Notable Keyboard Collaborative Arts Alumni*, accessed December 11, 2019, <https://music.usc.edu/departments/kca/notable-keyboard-collaborative-arts-alumni/>.

40. University of Southern California, *Notable Keyboard Collaborative Arts Alumni*.

Eastman School of Music,⁴¹ where she both established the collaborative piano degree and taught for over twenty years.⁴²

In 1984, fewer than twenty years after the establishment of the degree, thirty-two institutions offered NASM-accredited master of music degrees in collaborative piano specifically, according to Sharon Mann-Polk.⁴³ From Mann-Polk's original list of thirty-two institutions that offered master's in collaborative piano, fourteen no longer offer a master of music degree in collaborative piano; two of these fourteen, the College of New Jersey and the University of North Carolina Chapel Hill,⁴⁴ additionally no longer offer master of music degrees in piano performance. The twelve remaining from the original list of thirty-two institutions that currently offer master of music degrees in piano performance but no longer offer a master's in collaborative piano include the following institutions:

- Indiana State University – MM in performance
- New Jersey City University – MM in classical performance
- Kansas State University – MM in performance
- Northern Michigan University – MA in music
- Ohio State University – MM and DMA in performance
- Pittsburgh State University – MM in performance
- Southern Methodist University – MM in performance
- Texas Tech University – MM and DMA in keyboard performance
- University of Alabama – MM and DMA in performance

41. University of Southern California, *Notable Keyboard Collaborative Arts Alumni*, accessed December 11, 2019, <https://music.usc.edu/departments/kca/notable-keyboard-collaborative-arts-alumni/>.

42. Jessica A. Kaufmann, "Eastman School of Music Presents: A Concert in Honor of Dr. Jean M. Barr's Retirement," accessed January 13, 2020, <https://www.esm.rochester.edu/news/2019/04/eastman-school-of-music-presents-a-concert-in-honor-of-dr-jean-m-barrs-retirement/>.

43. Mann-Polk, "The DM/DMA Degree in Piano Accompanying," 203.

44. Within the University of North Carolina System, the University of North Carolina – Greensboro (UNCG) offers both the MM and DMA in collaborative piano.

- University of Miami – MM and DMA in performance
- University of Redlands – MM in performance
- Washington State University – MA in performance

The eighteen remaining institutions from the original list of thirty-two institutions offer either a master's degree in collaborative piano or a master's degree and a doctoral degree in collaborative piano. Of the eighteen institutions, ten institutions offer only the master's degree in collaborative piano from Mann-Polk's original list of thirty-two institutions:

- California State University, Northridge
- Eastern Michigan University
- Montclair State University
- New York University (Steinhardt)
- Sam Houston State University
- San Francisco Conservatory of Music
- State University of New York at Buffalo
- Temple University
- University of Missouri, Columbia
- Westminster Choir College

The eight remaining institutions in Mann-Polk's original study that expanded their curriculum offerings since 1984 and currently offer both a master's degree in collaborative piano and a doctoral degree in collaborative piano include:⁴⁵

- Ball State University
- Boston University
- Catholic University of America
- Manhattan School of Music
- Michigan State University
- University of Southern California
- University of Southern Mississippi
- University of Wisconsin–Madison

45. This list is current as of March 2020.

Each of these institutions were also found in Mann-Polk's list of institutions offering doctoral degrees in piano performance in 1984, a list which totaled thirty-seven institutions.⁴⁶ The Higher Education Arts Data Services (HEADS) data survey, conducted by the National Association of Schools of Music every year, confirms this trend. According to the HEADS survey, the number of NASM member institutions that offer the doctorate in collaborative piano had increased to seven by the 1989–90 academic year,⁴⁷ had reached fifteen by the 1995–96 academic year,⁴⁸ averaged between thirteen and fourteen programs total between 1996–2004,⁴⁹ and by the academic year 2018–2019 had reached a total of eighteen NASM-member institutions that offered the doctorate in collaborative piano. It should be noted that there are notable and prestigious institutions where collaborative piano graduate degrees can be pursued that are not members of NASM. Therefore, the total number of programs that offer this degree is slightly higher than the above numbers reflect; two examples include the University of Southern California and the Juilliard School.

46. Mann-Polk, "The DM/DMA Degree in Piano Accompanying," 204.

47. NASM HEADS Data Summaries 1989–1990, Chart 1-4.

48. NASM HEADS Data Summaries 1995–1996, Chart 1-4.

49. NASM HEADS Data Summaries 1996–1997, 1998–1999, 1999–2000, 2000–2001, 2001–2002, 2002–2003, and 2003–2004, Chart 1-4.

Statistics and Current Trends

As of March 2020, ninety-five institutions offered the master of music in collaborative piano or its equivalent⁵⁰ and twenty-seven institutions offered the doctor of musical arts in collaborative piano or its equivalent.⁵¹ These numbers depict an increase of 206.25% of available masters-level collaborative piano degree offerings since 1984, the year of Mann-Polk's original study.

The number of total doctoral degrees conferred across all academic fields in the 2016–2017 academic year increased by fifty-two percent from 2000–2001 academic year, from 121,000 total degrees awarded to 181,000.⁵² The number of doctorates conferred within the visual and performing arts category has also risen sharply since the 1970–1971 academic year, from 621 and 620 degrees conferred in 1970 and 1971, respectively, to 1,646 doctoral degrees conferred in 2010–2011.⁵³ This reflects a 265% increase of degree conferral within the visual and performing arts category during that time period.

50. For the purpose of this research project, the *equivalent* of a master of music degree in collaborative piano is defined as any master of music degree that could be classified within the larger category of collaborative piano performance. This includes any variation of the term *collaborative piano* as it relates to the master's degree including, but not limited to, master of music in piano accompanying, master of music in piano accompanying and chamber music, master of music in chamber music, master of music in opera coaching, master of music in vocal accompanying, and the like. Performance diplomas, artist diplomas, graduate certificates, and other non-degree-seeking certifications, due to their differing academic requirements from master's degrees, are treated as distinctly separate entities and are not considered equivalent to the master of music degree. A separate study involving non-degree seeking graduate-level certificates would be a recommendation for further research.

51. See Appendix E for a complete list of collaborative degree-offering institutions.

52. National Center for Education Statistics (NCES), "Graduate Degree Fields," accessed February 6, 2020, https://nces.ed.gov/programs/coe/indicator_ctb.asp.

53. National Center for Education Statistics (NCES), "Graduate Degree Fields."

Although the above numbers do not distinguish specific concentrations, such as music, within the larger category of doctorates awarded, the growth rate of 265% from 1971 to 2011 in graduate degrees conferred in the larger visual and performing arts category is a clear illustration of the growth of the graduate degree-earning population. Specific to NASM-accredited institutions within graduate keyboard study, 140 doctorates in piano performance were conferred in the 2010–2011 academic year, and 22 doctorates in collaborative piano were conferred in the same year.⁵⁴ This reflects a similar increase as noted above, as a total of sixty doctorates in piano performance and one doctorate in collaborative piano were conferred in the 1983–1984 academic year, the first year of the digitized NASM HEADS Data Summary.⁵⁵ This shows a 233.33% increase in the piano performance doctoral degree conferral from the 1983–1984 academic year to the 2010–2011 academic year, a number which parallels the growth recorded in the larger field of the visual and performing arts by the National Center for Education Statistics.

In conclusion, the doctor of musical arts degree in collaborative piano is a relatively new degree in relation to the doctor of musical arts degree in piano performance degree, as it was offered at the University of Southern California eighteen years after the NASM approved the performance degree in 1951.⁵⁶ Since its inception in 1969, the doctor of musical arts degree in collaborative piano has grown steadily in the United States, alongside the doctor of musical arts in piano performance degree.

54. NASM HEADS Data Summaries 2010–2011, Chart 1-4.

55. NASM HEADS Data Summaries 1983–1984, Chart 1-4.

56 . Mann-Polk, “The DM/DMA Degree in Piano Accompanying,” 10.

Similarly, the master of music degree in collaborative piano performance has also increased in popularity, and the overall increase in master's degree conferral noted by the Department of Education Statistics reflects this increase.⁵⁷

57. National Center for Education Statistics (NCES), "Graduate Degree Fields," accessed February 6, 2020, https://nces.ed.gov/programs/coe/indicator_ctb.asp.

CHAPTER 3

METHODS, PROCEDURES, AND DATA ANALYSIS

Development of the Survey

The data acquisition to facilitate this study drew from two sources: an anonymous online survey, designed to gather data to be presented in aggregate form only, and publicly available information, such as institutional websites, existing degree pathways and plans, and current course catalogs, in order to gather specific curricular information. The survey was designed to show a snapshot in time of current curricular trends, structured to include two separate sets of questions. The first set, designed for institutions that offer graduate-level collaborative piano degrees, included thirty-seven questions. The second set, designed for institutions that do not offer a collaborative piano graduate degree but do offer a master of music degree in piano performance, featured thirty-three questions. The complete survey as seen by the participants can be found in Appendix B.

The survey was divided into three larger sections: First, institutional and enrollment information at the university level; second, questions specific to collaborative piano degree curriculum and enrollment; and third, questions specific to the master of music in piano performance degree curriculum and enrollment. All participants saw section one, while the visibility of sections two and three was limited. Section two was limited to the institutions which offered graduate collaborative piano degrees, regardless of if the institution offered a master's in piano performance in addition to the collaborative degree. Section three, conversely, was visible by participants whose

institutions did offer a master's in piano performance, but not in collaborative piano. The division of questions into larger survey respondent categories is listed here:

Questions 1–8. All respondents

Questions 9–38. Institutions offering a graduate-level collaborative piano degree

Questions 39–62. Institutions offering a master of music degree in piano performance or its equivalent but not offering a graduate-level collaborative piano degree

When possible, the questions in the survey were left open-ended, with a blank space for the respondent to type their own response, as this was thought to maximize efficiency and consistency for each respondent. This was chosen in order to maintain as much consistency as possible, using the principle that a respondent could navigate the survey more easily if they were not required to switch between multiple types of questions, such as *please select all* multiple choice questions, which would require the respondent to switch between typing responses and using the computer's mouse to select responses.

In order to maintain the survey structure, the survey used skip logic to adapt to each respondent, automatically skipping irrelevant questions based on previous answers.¹ Specifically, if a college or university did not have a graduate degree in collaborative piano, the survey showed only the questions applicable to the master of music degree in piano performance. Conversely, if a university offered a graduate-level degree in collaborative piano, the questions specific to master of music degrees in piano performance were also skipped. Survey responses were submitted and recorded

1. Survey Monkey, "Skip Logic," accessed January 3, 2020, <https://www.surveymonkey.com/mp/tour/skiplogic/>.

anonymously. The goal of the survey was to examine the following elements within the framework of academia:

Demographic information:

- university and music department enrollment
- number of keyboard and collaborative faculty
- collaborative studio size
- assistantship or scholarship award information
- structure of students' financial aid responsibilities
- specific graduate degrees offered

Curricular information:

- required and optional courses
- focus of study during the degree/degree specialization

Community outreach

- freelance opportunities
- community outreach within curriculum
- collaborative work outside the university

The survey was submitted to the Arizona State University's Institutional Review Board (IRB) for review in spring semester 2019 prior to its distribution in the fall semester of the 2019–2020 academic year. Due to the survey's limitation to curricular and institutional information with no personal data gathered, the study was marked as *exempt* in status by the IRB as it relates to human subjects. A copy of the exempt status letter can be found in Appendix A. To implement the online survey, the use of the website Survey Monkey² was chosen after perusal of previous academic research that

2. "Survey Monkey," Survey Monkey Inc., San Mateo, CA, accessed July 14, 2018, <https://www.surveymonkey.com/>.

analyzed information using online survey methods. Survey Monkey was the most commonly used web-based survey instrument in dissertations and treatises surveyed.³

Sample Population and Administration of the Survey

A preliminary master list of 664 institutions was compiled to determine the survey population using the following three sources: the College Music Society's *Directory of Music Faculties in Colleges and Universities*,⁴ the National Association of Schools of Music's accredited degree programs list,⁵ and Christopher Foley's collaborative piano blog list of university collaborative programs.⁶ Once the preliminary master list was consolidated into one document, each institution's music departmental website was examined in order to determine both departmental point of contacts and graduate-level offerings in piano performance or collaborative piano. The original master list of institutions drawn from, including the institutional website and most recent date accessed, can be found in Appendix F. In total, 238 colleges and universities were identified as

3. Two examples of many: Anna Hamilton, "Survey of Outreach Offerings and Practices in Piano Areas of Community Music Schools Affiliated with Colleges and Universities Accredited by the National Association of Schools of Music," DMA diss., University of South Carolina, 2012, ProQuest (AAT 3507190), 31; Michael Rushing, "Survey of the Integration of Learning Theories in American Undergraduate Piano Pedagogy Curricula," (DMA diss., University of South Carolina, 2010), ProQuest (AAT 3402828), 24–25.

4. College Music Society, *Directory of Music Faculties in Colleges and Universities, US and Canada, 2015–2016*, 37th ed., (Montana: The College Music Society, 2015), 1125–1140.

5. "Accredited Institutions," National Association of Schools of Music, Reston, VA, accessed September 7, 2015, <https://nasm.arts-accredit.org/directory-lists/accredited-institutions/>.

6. Chris Foley, "Degree and Diploma Programs in Collaborative Piano," *The Collaborative Piano Blog*, November 20, 2005, <https://collaborativepiano.blogspot.com/2005/11/degree-programs-in-collaborative-piano.html>.

offering either a master of music degree in piano performance or a graduate degree in collaborative piano as of August 2019, with ninety identified master of music degrees in collaborative piano or the equivalent and, of those ninety institutions, twenty-eight offered doctor of musical arts degrees in collaborative piano or the equivalent. The head of the collaborative piano area or the head of the piano performance area was chosen as the preferred point of contact for survey distribution. Arizona State University, as the university of record for the survey administrator, was omitted from the survey, bringing the number of surveys sent to 237 total institutions.

Each professor chosen as the point of contact was contacted individually through an email which contained the cover letter and a link to the survey, including a request that they forward the email to the correct professor if they were contacted in error. The survey was initially distributed on August 22–23, 2019, with follow-up emails sent on September 24–25, 2019. The last survey response was received on October 27, 2019. A copy of the invitation to participate email, follow-up email, and list of institutions offering collaborative piano degrees can be found in Appendices C, D, and E.

Data Analysis and Presentation

In the following data analysis, the two distinct sets of questions tailored for the two demographics defined in the previous section are presented in aggregate form, combining the two sets of questions into a larger, combined dataset when possible.⁷

7. Demographic one: institutions that offer graduate-level collaborative piano degrees; Demographic two: institutions that offer graduate-level piano performance degrees.

Twenty-five responses of the total 148 institutions that offered a master of music degree in piano performance and were invited to participate in the survey were received for a 16.89% return rate in the collaborative piano category. Sixteen respondents of the twenty-five completed the survey in its entirety, leading to a 10.81% overall completion rate within the master of music degree in piano performance. Of the eighty-nine graduate-level collaborative piano degree-offering institutions invited, twenty-three responses were received for a 25.84% response rate. Ten respondents completed the survey in its entirety for an 11.24% completion rate. In aggregate, the total response rate was 20.25% of received surveys and 10.97% surveys completed.⁸ Each question is limited in parameter and scope to refer to the 2018–2019 academic year only in order to maintain consistency and create comparable data. The design of the survey questions and the mode of response did not always allow comprehensive graphs or charts for each question; however, graphs or charts have been created to illustrate the data whenever possible, unless creating such a graph would compromise the anonymity of survey respondents.

Summary and Conclusions of Data Gathered

The data compiled from the publicly available information and the survey suggest that within the master of music degree in piano performance, the course offerings and required curriculum are flexible enough that students can choose the general

8. Other educational surveys within a similar response rate of 12-30% include the following: Anna Hamilton's "Survey of outreach offerings..." (29%), Margaret Mary Young's "The Use of Functional Piano Skills..." (29%), Valerie A. Slattery's "A Survey of Current Piano Use..." (17%), and Teresa Lynn Sumpter's "Professional Status and the Independent Piano Teaching Occupation..." (12%).

specialization desired. Specifically, most institutions mandate at least one course each of music theory and music history, with the third required academic course to be either music theory or music history. The academic flexibility represented by the required academic course list and the applied course list is an important factor within the degree requirements, giving students the opportunity to bolster academic or performing deficiencies or augment existing academic or performing strengths during their degree. The data received from the institutions surveyed suggest that although all master's degree requirements include a certain number of applied elective courses, the majority of institutions focus on a relatively balanced course of study between the vocal and instrumental areas. The ratio of optional to mandatory classes, for example, gives students the ability to either focus study in language diction or in instrumental studies; some institutions surveyed offered multiple language diction classes and some institutions offered a language diction course that combined more than one language in a survey format.

Of the 237 professors invited to participate in the survey, six respectfully declined; the researcher did not send those participants a follow-up email to adhere to the participants' request. It is recommended that if a similar study is conducted, a preliminary email be sent a few weeks ahead of the survey to the professor identified to best complete the survey. In this survey's application and despite the researcher's efforts to ensure otherwise, a handful of professors were contacted in error and graciously referred the survey to the correct person, although not without a reduced timeline available to complete the survey. Furthermore, the researcher recommends that the cover letter be modified to very clearly state the sample population being researched, as it became

obvious that the initial cover letter lacked clarity regarding the participation of institutions offering the master of music in piano performance. Due to the researcher's original understanding that the survey implementation would be governed by the Institutional Review Board (IRB) at Arizona State University, the official cover letter provided through the IRB was used as a template.

During the survey creation, it was anticipated that, by asking questions about the stipend ranges of assistantships and scholarships, the rate of financial aid stipends providing a *living wage* could be determined. Upon retrospect and analyzation of the data received, it became obvious that, due to the disparate cost of living in various metropolitan areas and regions of the country, stipend numbers would only be truly insightful when able to be compared to the cost of living index for a particular area. A \$3,000 stipend, for example, makes a very different impact in a student's budget in the southeast region of the United States, where the cost of living is relatively low, than in major metropolitan areas such as New York, New York or San Francisco, California, where the cost of living is significantly higher than in the southeast.

Due to the anonymous nature of the survey and the previously mentioned disparity in cost of living across the potential survey population, limited insight could be gained through analyzation of the specific stipend data for graduate assistantships. If a true comparison of graduate assistantship stipends is to be performed, each stipend must be adjusted to show its value relative to the cost of living. It would be necessary to choose a "control group" or median group set as the baseline for comparison purposes, using a very specific stipend amount baseline, such as "covers the average cost of a one-bedroom apartment within a ten-mile radius of the university." Unfortunately, due to the

sheer amount of data that such a study would require, a true stipend comparison exceeds the boundaries of this research paper. Resources to assist in such research are the following two websites: The C2ER Cost of Living Index⁹ and the “C-CPI-U,” or the “Chained Consumer Price Index for all Urban Consumers,”¹⁰ are two publicly available resources to determine cost of living. The C2ER is a private website and the C-CPI-U can be found on the US Bureau of Labor Statistics (BLS) website, with the C-CPI-U listed as the closest index to the cost of living index on the BLS website. These resources can be used as tools to determine cost of living in different areas of the country and could be valuable resources if such living wage studies were to be implemented throughout the United States’ graduate music student population.

In conclusion, the anonymous survey provided two subsets of data: one subset that possibly can be replicated and confirmed, and another subset that would likely be disputed if replicated with a larger dataset of respondents. The publicly available information, therefore, proved helpful in determining the specific criteria for a graduate degree template in collaborative piano, as it provided an additional, much larger dataset to gather information from and average for the template. The data gathered shows that despite the flexibility of NASM requirements for collaborative piano graduate degrees, the majority of institutions surveyed have largely similar requirements at both the academic level and the applied level. Specifically, the variation in performing

9. “Cost of Living Index,” C2ER website, Council for Community and Economic Research, accessed January 14, 2020, <http://coli.org>.

10. “Chained Consumer Price Index for all Urban Consumers,” US Bureau of Labor Statistics, accessed January 14, 2020, <https://www.bls.gov/cpi/additional-resources/chained-cpi.htm>.

requirements at the master's level study in collaborative piano is not quite as disparate as first theorized when this study was initiated. However, the differences in requirements between institutions, where those differences occur within the curriculum, and the study of the factors that bring about those variations, although ultimately outside the scope of this research, could be an enlightening study.

Survey Section One: Institutional and Demographic Information

Question 1: Institutional Category (please select one)

Thirty-six of the forty-eight participants in the survey identified their institutions as public and twelve identified as private institutions, for a distribution of 75% public institutions and 25% private. No respondents skipped this question.

Question 2: Please enter total student enrollment information at the entire college/university level for the 2018–2019 academic year.

The total student enrollment categories for this question were based on the institutional categories from the United States' Department of Education website and the Carnegie Institute's Size and Settings Classifications.¹¹ Forty-six respondents entered data for this question out of forty-eight total survey participants for a 95.64% response rate to question 2. Figure 1 illustrates the total institutional enrollment, divided into specific percentages per category. Institutions with fewer than 15,000 total enrollment comprised 39.13% of the results, while institutions with 15,000 total enrollment or higher comprised 56.51% of the total results.

11. "Size and Setting Classification Description." Indiana University School of Education, copyright 2017, accessed 20 July 2018, http://carnegieclassifications.iu.edu/classification_descriptions/size_setting.php.

2018-2019 Total Enrollment

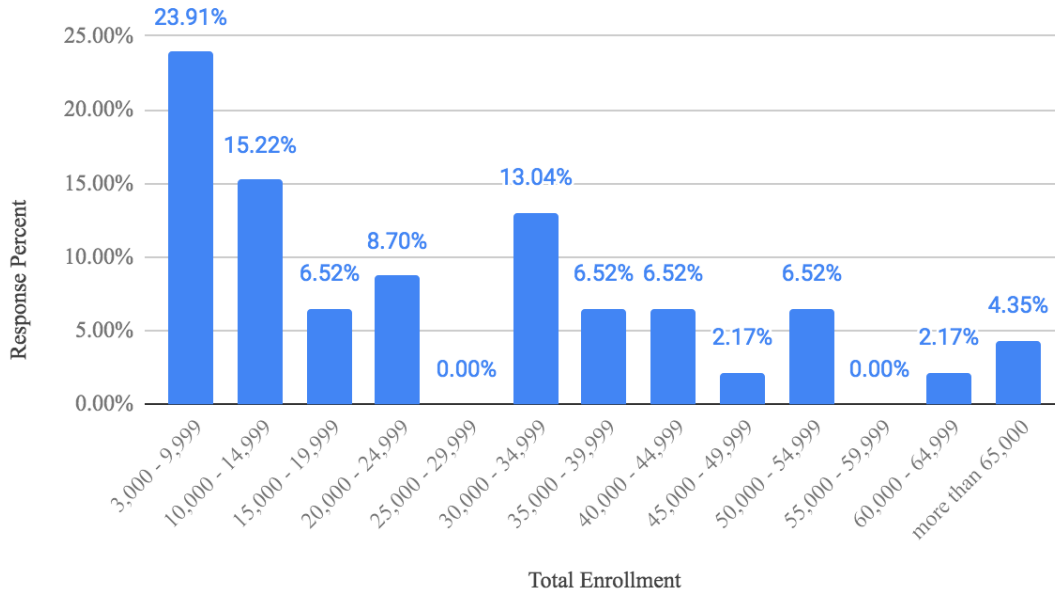


Figure 1. Total institutional enrollment response rate, current for the 2018–2019 academic year. The graph illustrates the percentage of respondents that chose each category. Total response rate for this question was 95.64%.

Question 3. What name or names apply to the music department at your institution?

The name or names of the music area is included as a consideration in this study because within the larger institution of the university, the name of the music area can provide insight into the music area’s relationship to the rest of the institution. A College of Music, for example, is historically more self-contained or self-governed, while a Department of Music is one piece of a larger school such as the School of Arts and Sciences. Yale University, for example, has both a Department of Music and a School of Music within its institution; the Department of Music is part of the larger school of Arts and Sciences and encompasses only the bachelor of arts degree and the doctor of

philosophy degree in music. The School of Music at Yale, by contrast, encompasses only graduate degrees in music performance and other applied areas to include the doctor of musical arts degree.¹²

All respondents answered this question. Of the total respondents to the survey, 83.33% of total respondents chose either School of Music or Department of Music, with the other 16.66% choosing College of Music, College of Fine Arts, Conservatory, or Department of Fine Arts. Division of Music was not chosen by any participants. It is noted elsewhere in this document that the data implied by these results could change given a larger survey pool; however, these results suggest that School of Music is the most common name for the music area, followed closely by Department of Music. The other labels were not chosen at a high enough rate in order to make up a significant percentage of the results, with an aggregate percent of 16.66 total. Therefore, in order to protect the anonymity of the survey respondents, the individual percentages within the 16.66% are not listed here. The graph in figure 2 illustrates the aggregate percentage responses for this question.

12. Yale School of Music, "Frequently Asked Questions," accessed January 19, 2020, <https://yalemusic.yale.edu/undergraduate/frequently-asked-questions>.

Name of Music Area

Percentage of Response

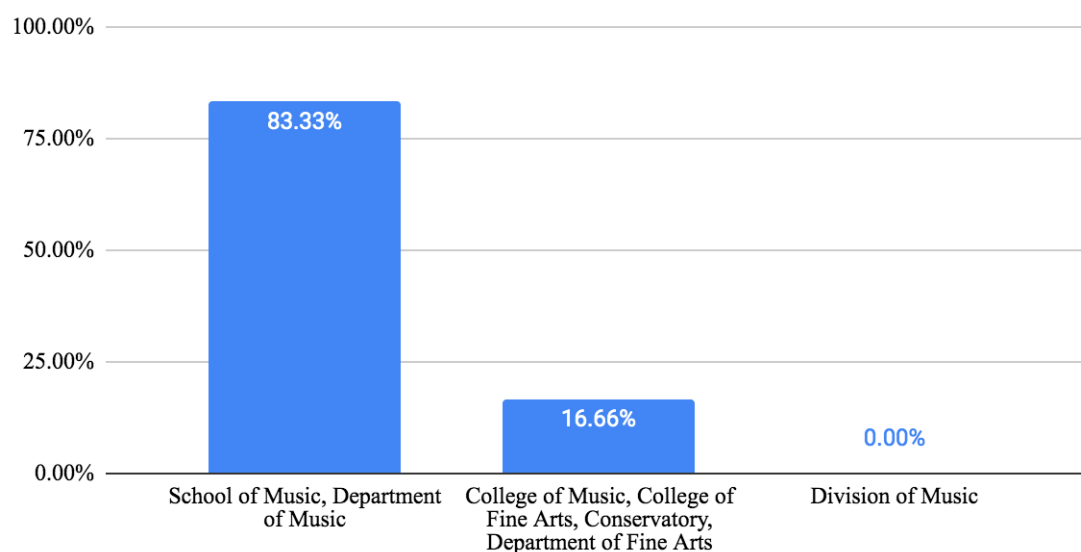


Figure 2. Aggregate response to name of music area. The graph illustrates the total percent of respondents that chose each category, aggregated to protect the anonymity of the respondents.

Question 4. Please enter total student enrollment information at the music department/music school level only for the 2018–2019 academic year (total of both undergraduate and graduate enrollment).

A total of forty-seven responses were received for this question for a response rate of 97.92%. Possible answers to the question included the following enrollment categories:

- fewer than 100
- 100–299
- 300–499
- 500–799
- 1000–1299
- 1300–1599
- 1600–1899
- 1900–2199
- more than 2200

Figure 3 illustrates the response rate as it correlates to the size of the music area. As the music area increases in size, a greater diversity within the music area can be found. Response rates were as follows. The largest category of 100–299 enrolled music students was chosen by 40.43% of respondents, followed closely by the 300–499 category, at 34.04%. A smaller number of respondents, 8.51%, chose the smallest category of less than 100. In aggregate, this means that of total respondents, 82.98% of the respondents fell in the larger category of 500 or fewer, and 17.03% fell in the larger category of greater than 500.

Total Student Enrollment in the Music Area

2018-2019 academic year

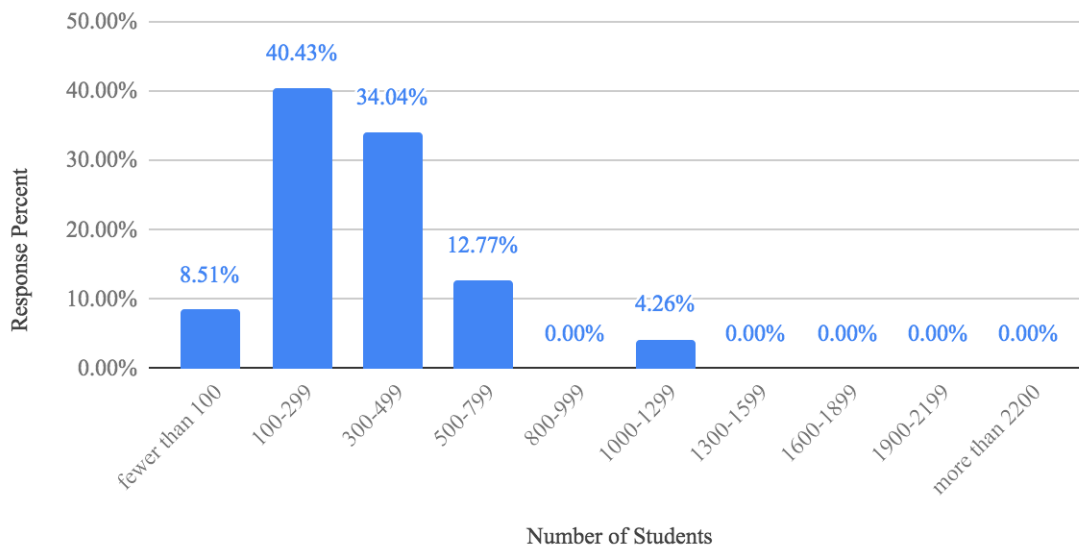


Figure 3. Total Student Enrollment in the music area for the 2018–2019 academic year. The graph illustrates the total response rate per category, aggregated into percentages to protect the anonymity of respondents.

Question 5: Please list the number of keyboard-area faculty at your institution during the 2018–2019 academic year.

This question was designed in order to understand the balance of faculty members at each institution and how that relates to the total student enrollment, both at the institutional level and at the school of music level. The faculty-to-student ratio is discussed in the following section. The possible responses to describe faculty members at each institution include the following:

- full-time, piano performance
- full-time, collaborative piano
- full-time, piano pedagogy
- full-time, staff collaborative pianist
- part-time, staff collaborative pianist
- adjunct or part-time
- other (please describe)

All forty-eight respondents answered this question. Ten respondents, a total of 20.83%, did not list any part time piano faculty employed at their institution. Twenty-two of the participants, or 45.83%, listed a full-time to part-time faculty ratio of one-to-one or higher. Therefore, 66.66% of total respondents indicated a full-time to part-time faculty ratio of one-to-one or higher. Sixteen of the respondents, or 33.33%, listed a full-time to part-time faculty ratio of less than one-to-one. Total full-time faculty ranged from a minimum of zero to a maximum of nine, with an average of 3.52; total part-time faculty ranged from a minimum of zero to a maximum of eighteen, with an average of 3.29. The mode, or most-often repeated number, of full-time faculty was two, with an occurrence rate of fourteen times chosen by respondents; the corresponding mode of the part-time and adjunct faculty was tied between zero and one, with ten respondents each choosing this option.

The median, or middle within the overall range of responses, of full-time faculty was two. The median of part-time faculty was one. Removing the maximum and the minimum from each category to account for a greater standard deviation than two, the average of full-time faculty was 3.30. Removing the maximum and the minimum from the part-time faculty, the average was 3.78 of part-time faculty across the survey population. Figure 4 illustrates the full-time faculty to part-time faculty ratio.

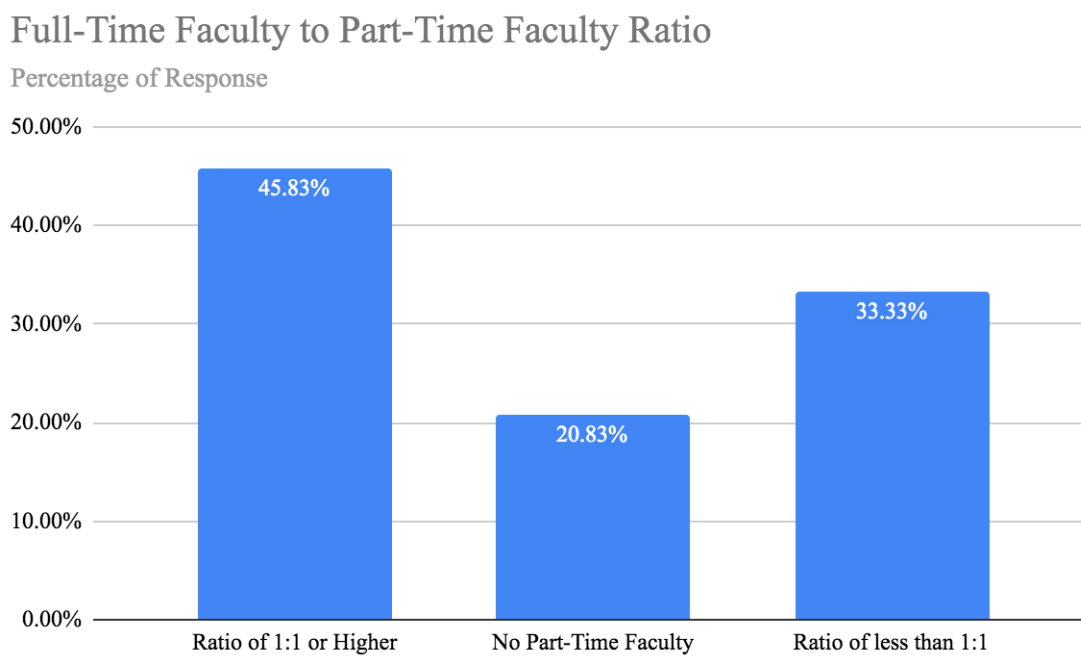


Figure 4. Ratio of Full-Time Faculty to Part-Time Faculty. This graph illustrates the percent distribution of faculty ratios according to the survey results.

The data suggest that within the piano area of a music department within the respondents, the ratio of full-time to part-time faculty members is greater than one-to-one. This data, while it could change given a larger sample population of survey response, is also supported by the publicly available data gathered.

Question 6: Please enter the total number of degree-seeking piano area students

Forty-one participants provided data to answer this question out of the forty-eight total respondents. Question 6 requested each respondent to enter the total number of degree-seeking piano area students enrolled in the categories of undergraduate and graduate for the 2018–2019 academic year. Total enrollment in the undergraduate piano areas ranged from a minimum of three to a maximum of thirty-five, with an average of twelve undergraduates enrolled in the piano area. The mode in the undergraduate piano area is a three-way tie between eight, ten, and fifteen students, and the median is twelve. Graduate enrollment in the piano area ranged from a minimum of zero to a maximum of fifty-eight, with an average enrollment of eight (specifically, 7.75) and a median of four enrolled students in the graduate piano area. The mode in the graduate area is one, with six respondents choosing this number.

Removing the maximum and minimum values, the undergraduate average becomes fourteen undergraduate students enrolled in the piano area. The mode remains the same, and the median becomes twelve or fourteen. Removing the maximum and minimum values at the graduate piano level, the average remains at eight (specifically, 8.26) and the median remains at four enrolled students in the graduate piano area.

Figure 5 illustrates the graduate-to-undergraduate student ratio of a random sample within the survey participants. Low and high enrollment numbers were removed as well as a few average numbers in order to maintain participant anonymity. The result is a randomized ratio of students and includes the total students enrolled.

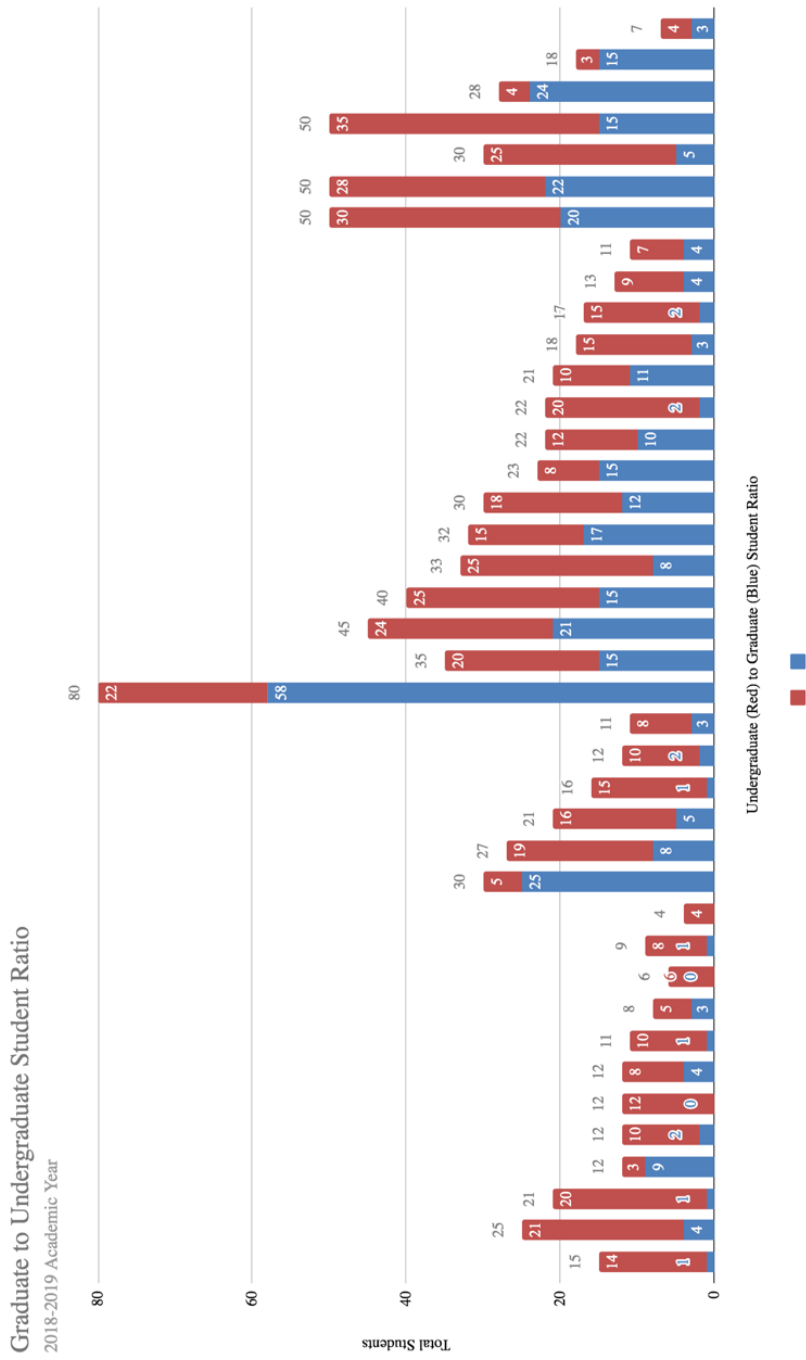


Figure 5. Undergraduate (Red) to Graduate (Blue) Student Ratio. The data has been randomized in order to maintain participant anonymity.

The ratio of undergraduate students to graduate students ranges from 0.17, or a four to twenty-four ratio, up to 20.00, or a twenty-to-one ratio. Out of the forty-eight total respondents, twenty had a ratio of undergraduates to graduate students of two-to-one or higher, and eighteen had a ratio of undergraduates to graduate students of lower than two-to-one. Of the twenty respondents that had a two-to-one ratio or higher, twelve of the twenty had a ratio of five-to-one or above and five of the twenty had an undergraduate-to-graduate student ratio of ten-to-one or above. The data suggest that undergraduate and graduate enrollment distribution trends more towards a higher number of undergraduate students than graduate students, but the trend is not strong enough to confirm this theory without a significantly larger dataset. Figure 6 illustrates the Student-to-Faculty Ratio as compiled from the aforementioned data. The maximum value and the minimum value have both been removed in the creation of this graph.

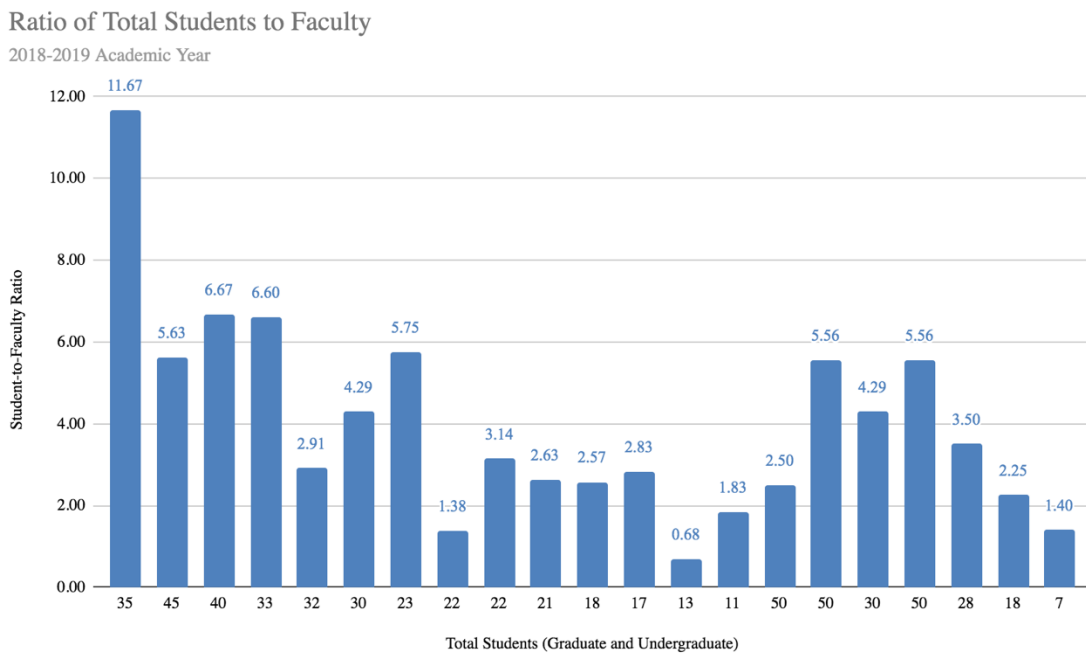


Figure 6. Student-to-Faculty Ratio with maximum and minimum values removed.

Question 7: How many graduate-level piano students were enrolled at your college or university for the 2018–2019 academic year in the following degree programs?

- piano performance, master of music
- piano performance, doctor of musical arts
- collaborative piano, master of music
- collaborative piano, doctor of musical arts
- piano performance, graduate-level non degree-seeking
- collaborative piano, graduate-level non degree-seeking
- other, please describe

The above categories were meant to encompass the general specialties within the piano area and did not differentiate as it regards to specificity within collaborative or piano performance graduate degrees; for example, “early music” or “harpsichord” was not listed as an option within the piano performance degree, despite the fact that the degree exists as a specialty within the master of music or doctor of musical arts curriculum. Similarly, specialties within the collaborative piano graduate-level curriculum are not discussed in this question.

Out of the total respondents, 7.89% did not have the data to answer question 7 or answered zero for all categories. Within the master of music-level enrollment, 13.16% of respondents noted zero students enrolled in a piano performance degree. In contrast, 52.63% of respondents noted enrollment within piano performance degree in the range of 1–4 students, 7.89% enrollment between five and eight students, and 13.16% enrollment of nine or more students. Within the master of music collaborative piano degree-seeking enrollment numbers, a larger percentage of respondents, 60.53%, chose none enrolled. The remaining enrollment numbers within collaborative piano master’s level are 31.58% of respondents chose 1–4 students enrolled, and 7.89% of respondents chose 5–8 students enrolled. No respondents chose 9 or more students within the master of music

collaborative piano degree. Two degree categories were not listed in the original list, but were chosen within the “other/not listed” category. The master of music in piano pedagogy was chosen by three total respondents, with 5.26% of respondents choosing enrollment numbers between 1–4 and 2.63% of respondents choosing 5–8 students enrolled in the master’s degree in piano pedagogy. Of total respondents, 2.63% chose master of arts in music with enrollment numbers falling within the 1–4 number of students category. Figure 7 shows this total master of music enrollment data, divided by enrollment category with percentage of respondents in each category. For the purpose of data analysis in the figure, the master of arts degree category is included in the master’s-level degree data.

Graduate Enrollment Data: Master of Music
2018-2019 Academic Year

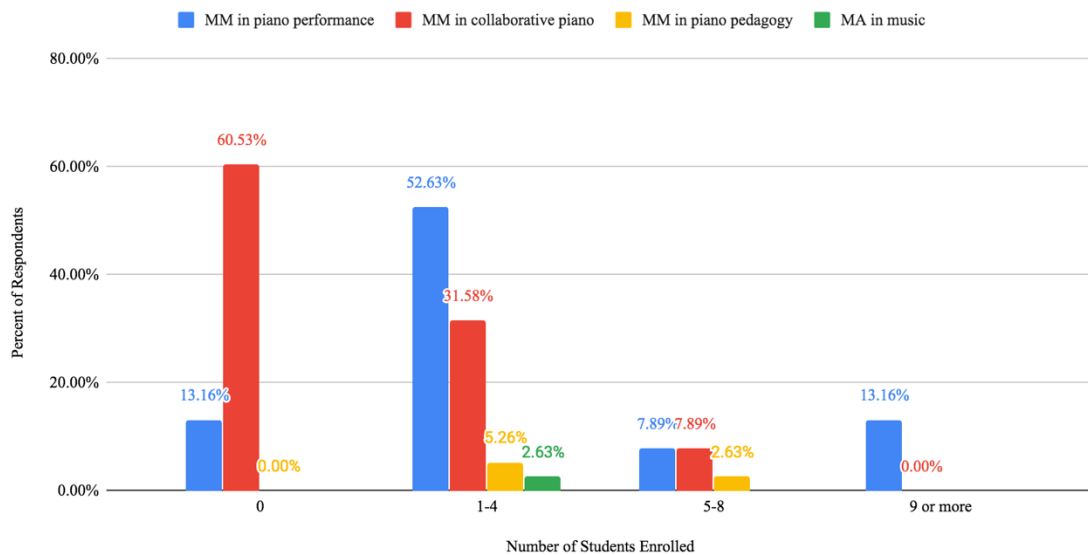


Figure 7. Graduate Enrollment Data: Master of Music. This graph illustrates the percentage of student enrollment in each category of the master’s-level degrees.

Within the doctoral enrollment category, three separate categories were chosen by respondents: DMA in piano performance, DMA in collaborative piano, and PhD in music education (piano performance emphasis). The 2.63% of respondents who chose PhD in music education listed an enrollment number between one and four, with the response being listed in the “other/not listed” column. The majority of respondents noted that their respective institutions did not offer a doctorate degree, with 73.68% of respondents choosing zero enrolled students within the DMA in piano performance and 89.47% of respondents choosing zero enrolled students within the DMA in collaborative piano degree. Of the remaining respondents, 2.63% chose 1–4 students enrolled, 10.53% chose 5–8 students enrolled, and 13.16% selected 9 or more students enrolled within the piano performance doctoral area. Enrollment responses within the collaborative piano area at the doctoral level was predictably low, given the high percentage of respondents’ institutions that did not offer the degree. Of the total respondents, 7.89% chose enrollment numbers between one and four and 2.63% chose enrollment numbers between five and eight. No respondents chose more than nine enrolled students within a doctorate in collaborative piano. Figure 8 illustrates these percentage of responses as it relates to the doctoral degrees.

Graduate Enrollment Data: Doctoral-level Degrees

2018-2019 Academic Year

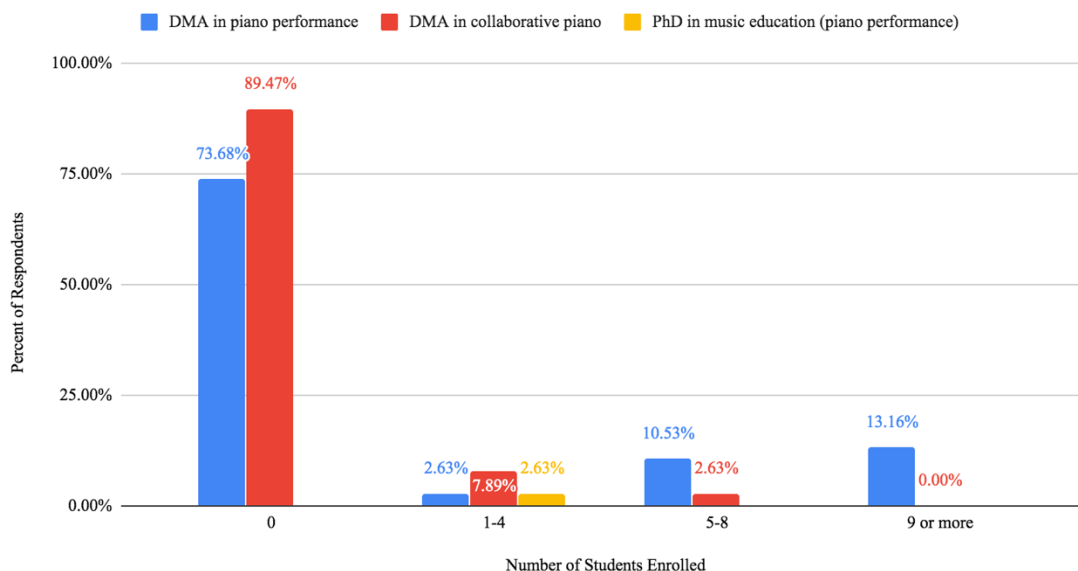


Figure 8. Graduate Enrollment Data: Doctoral-level Degrees. This figure illustrates the percentage of student enrollment in each category of the doctoral-level degrees.

Outside the categories of master of music and doctor of musical arts students within the piano performance and collaborative piano area, a small percentage of respondents chose either graduate studies in piano performance, graduate studies in collaborative piano, or “other/not listed” (specialist degree candidate). A total of 21.05% of respondents chose the category of graduate studies in piano performance, with 10.53% of respondents noting enrollment between one and four students, 5.26% of respondents noting between five and eight students, and 5.26% of respondents noting nine or more students. A total of 7.89% of respondents chose graduate studies in collaborative piano, with 5.26% of respondents choosing enrollment between one and four and 2.63% of respondents choosing enrollment numbers of nine or more students. No respondents

chose enrollment between five and eight students in the graduate studies in collaborative piano category. Figure 9 illustrates the response rate of participants within the categories of graduate studies in piano performance, graduate studies in collaborative piano, and specialist degree candidates.

Graduate Enrollment Data: Other

2018-2019 Academic Year

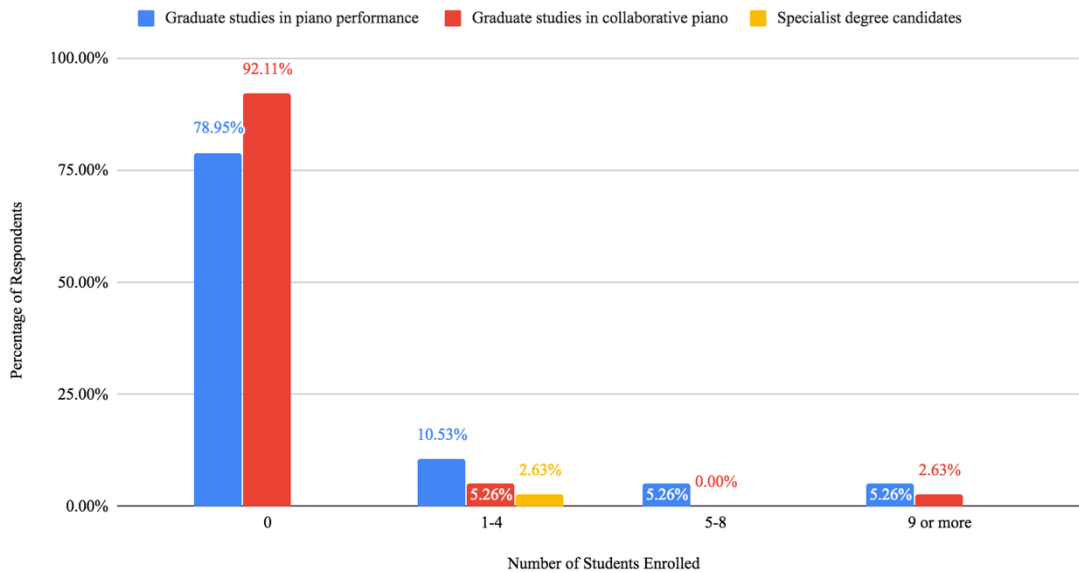


Figure 9. Graduate Enrollment Data: Other. This graph illustrates percentage of response related to non-degree-seeking graduate students as well as specialist degree candidates whose category was not listed in the survey.

Question 8: Does your institution offer a graduate-level collaborative piano degree?

This question was marked as the only “mandatory” question in the survey design, to determine which set of questions each respondent would see. Twenty-three respondents answered affirmative and twenty-five respondents answered negative out of total forty-eight total respondents, Therefore, 47.92% of respondents’ institutions offered a graduate-level collaborative piano degree, while 52.08% of institutions surveyed did

not offer a graduate-level collaborative piano degree but offered a different graduate degree option in piano performance or the equivalent. Regarding the remainder of the survey, questions 9–38 are specific to the collaborative piano graduate degree, while questions 39–63 are specific to the master of music degree in piano performance. Specifically, institutions that offer a graduate collaborative piano degree would not see questions after question number 38, and institutions that offer a graduate piano performance degree but not a collaborative graduate degree would not see questions 9–38. In the results below, related question results are discussed in the same section; for example, questions nine, thirty-nine, and forty all relate to graduate degrees offered at each respondent’s institution and are discussed in the same section of the data analysis.

Survey Sections 2 and 3: Collaborative Piano Performance Degree

Questions 9–38 are limited specifically to institutions that offer a master of music degree in collaborative piano; questions 39–63 are limited specifically to institutions that offer only a master of music in piano performance degree. When applicable, responses to shared questions between the two survey groups have been combined to create a compiled illustration of the aggregate response rate. When unable to combine responses in aggregate form, the related questions are still discussed in the same section.

Questions 9, 39, and 40: Please select the keyboard-area graduate degree(s) your institution offers within the master of music and the doctor of musical arts degree programs.

These questions ask each respondent to choose the keyboard area graduate degree(s) offered at various degree levels within the respective institution. Question 9, specific to collaborative piano degree-offering institutions, includes a list of options at the master of music and the doctor of musical arts degree levels. The listed options include:

- master of music, piano performance
- doctor of musical arts, piano performance
- master of music, collaborative piano (or collaborative piano performance)
- doctor of musical arts, collaborative piano (or collaborative piano performance)
- master of music, piano accompanying
- doctor of musical arts, piano accompanying
- master of music, piano accompanying and chamber music
- doctor of musical arts, piano accompanying and chamber music
- master of music, piano chamber music
- doctor of musical arts, piano chamber music
- master of music, vocal coaching
- doctor of musical arts, vocal coaching
- other/not listed (please describe)

The ten respondents that completed section two answered question 9, a response rate of 100%. Four out of the ten respondents offered a doctoral-level degree of some kind, whether it is a doctor of musical arts, a doctor of music, or a doctor of arts degree. All respondents' institutions offered the master of music in piano performance, and seven of the ten offered the master of music degree in collaborative piano performance.

Categories with no responses chosen within them included the following:

- doctor of musical arts, piano accompanying and chamber music
- master of music, piano chamber music
- doctor of musical arts, piano chamber music
- master of music, vocal coaching
- doctor of musical arts, vocal coaching

Due to the statistically low response rate to question 9 as it relates to the total survey population, the remaining data could not be aggregated. The remaining responses cannot be discussed in further detail in order to protect the respondents' anonymity.

Both questions 39 and 40 encompassed the same parameters as question 9; however, question 39 relates specifically to master's degree offerings, while question 40 relates to doctorate offerings. Each respondent was encouraged to select all that apply relative to the respective institution. The categories available for both questions 39 and 40 were nearly identical. Specifically, question 39 included the additional category of "piano accompanying and chamber music" as an available option that question 40 did not include. Available categories were:

- piano performance
- piano accompanying and chamber music
- chamber music (piano)
- contemporary music performance
- other/not listed (please specify).

The majority of respondents to question 39 chose master's degree in piano performance, with a 93.75% response rate. Other responses to question 39 included piano accompanying/chamber music and chamber music (piano), chosen at a combined 12.5% response rate. The last category of participant responses included master of arts with specialized emphases, including piano performance, collaborative piano, piano pedagogy, or combined piano performance and pedagogy. In order to protect the identity of the

respondents and to keep the anonymity of the survey, further aggregate data was not compiled for this question.

Fifty percent of the total respondents to question 40 noted that a doctorate in music was not offered at their respective institutions. Two institutions, or 12.5%, offered a doctorate in piano performance. Six respondents, or 37.5%, did not respond to this question and left it blank. Therefore, the aggregate data for question 40 was unable to be compiled.

Questions 10 and 41: Please select the graduate-level non-degree program options offered at your institution in the keyboard area.

Options included: artist diploma, artist certificate, graduate performance certificate (or graduate certificate in performance), graduate diploma, or other/not listed (please specify).

Question 10: Collaborative Piano Area

Ten participants responded to question 10, with two respondents not having the required data to answer and one leaving it blank, for a total response rate of 70%. Two of the seven remaining respondents, or 28.57%, noted that their respective institutions did not offer a graduate-level non-degree program. Out of the five possible categories including the “other” category, two options had a zero response rate: the artist certificate and the graduate diploma. Other categories chosen by respondents included the artist diploma, the graduate performance certificate or graduate certificate in performance, and

a music certificate. Due to the relatively low survey response and in order to maintain the anonymity of the survey respondents, specific numbers will not be discussed in further detail for this question. Recommendations for further research, therefore, include a more in-depth study of the non-degree graduate certificates to include curricular requirements, enrollment and graduation statistics, and general structure of the certificates as well as an investigation into both career and educational pathways of students once they complete these specific programs.

Question 41: Piano Performance Area

In question 41, which is limited specifically to piano performance degree-offering institutions, 41.6% of participants responded that their institution offered a graduate diploma or other graduate certificate while seven respondents, and 59.4% responded that their institution did not offer a type of graduate non-degree program. This data implies a lower overall percentage of graduate non-degree program offerings than the collaborative piano degree-offering institutions; however, due to the relatively small dataset and sample population, this trend could change with a larger sample population. One participant responded that their institution offered an artist certificate. Three participants selected a graduate performance certificate, and one selected a certificate program.

Question 11: For the academic year 2018–2019, how many graduate-level collaborative piano students were enrolled in each of the following categories?

Ten respondents answered question 11. Possible answers included master of music in collaborative piano, doctor of musical arts in collaborative piano, graduate-level certificate (non-degree seeking), or “other (please describe).” Two institutions out of ten respondents included both doctorate-level and master's-level students in their response. No respondents noted student enrollment in a graduate-level certificate. Eight of the ten total respondents listed student enrollment within the master of music degree category, with the student enrollment most commonly at one student (five respondents), followed by two students (two respondents out of ten). One respondent noted four master of music piano students enrolled in collaborative piano for the 2018–2019 academic year. One of the respondents clarified that within their doctor of arts degree (DA), the students have both a primary and secondary emphasis, and can choose chamber music or accompanying as an emphasis for either the primary or secondary area of study.

Within the survey population, the data suggest that if an institution had more than four enrolled graduate-level collaborative students, the institution identified students within the doctorate level. Institutions with fewer graduate-level collaborative students remained in the master of music category. One institution, for example, had two master of music students enrolled and five doctor of musical arts students enrolled in its collaborative program.

The number of graduate students also correlated to the size of the music school. For institutions with an identified total enrollment within the music area at the undergraduate and graduate level of 100–499, the number of graduate students enrolled

was identified as one or two at the master of music degree level in collaborative piano studies. The data also suggest that when the total of enrolled music students at the undergraduate and graduate level is greater than 500, the collaborative program can support a greater number of degree-seeking graduate students. Institutions with larger music schools, for example, can have enrollment in doctor of musical arts degrees in collaborative piano that outnumbers the master of music degree-seeking collaborative piano enrollment. Due to fewer survey respondents falling into this category and in order to protect the anonymity of the survey respondents, specific numbers regarding the response rate have been omitted from these results.

Question 12: Within the degree-seeking collaborative piano curriculum, what specialization or specializations does your institution offer? Please select all that apply. The options included:

- collaborative piano (vocal or opera coaching emphasis)
- collaborative piano (instrumental emphasis)
- collaborative piano (both vocal and instrumental emphasis combined)
- collaborative piano degree in piano chamber music performance
- collaborative piano degree in contemporary music
- other (please describe)

Nine out of ten respondents answered this question. The following numbers are relevant to only the nine respondents who answered the question, not the larger respondent number of ten that were able to see this section or the forty-eight that includes the total survey participants. Two of the nine respondents chose multiple categories of degree that the institution offers. Seven of the nine respondents chose only one category from the list, with six of those respondents choosing the combined collaborative piano

degree in vocal and instrumental emphasis and one respondent choosing a collaborative piano degree in chamber music performance.

Eight of the nine total respondents chose the combined collaborative piano degree of vocal and instrumental emphasis, a response rate of 88.89%. Each of the following categories had a 22.22% response rate: collaborative piano degree in vocal or opera coaching and collaborative piano degree in instrumental emphasis. The collaborative piano degree in chamber music had a 33.33% response rate out of the total responses.

The response data suggest that the relationship between size of music school and degree options offered does not negatively affect the degree offerings, as the same types of degrees were offered by the smallest category of school of music and largest category of school of music. Due to the relatively low response rate as it relates to the total survey population, and to protect the anonymity of the survey respondents, not all answers to this question were aggregated. In the “other/please describe” category, a respondent noted that the master of arts degree, with its more flexible curriculum, is able to be tailored more specifically to a student’s interests and needs rather than being constrained within a rigid master of music degree curriculum.

Questions 13 and 46: Within the graduate-level piano studio(s) for the 2018–2019 academic year, how many students were enrolled in the following categories?

- in-state students, master of music degree-seeking
- in-state students, doctor of musical arts degree-seeking
- out-of-state students, master of music degree-seeking
- out-of-state students, doctor of musical arts degree-seeking
- international students, master of music degree-seeking
- international students, doctor of musical arts degree-seeking
- other/not listed (please describe)

In the collaborative piano graduate degree-offering participant pool, despite the relatively low response rate of ten total respondents, nine out of ten respondents included data for this question. The data received suggest that institutions with a total music area enrollment of less than 300 music students may not have an international student enrollment. A similar trend was noted in the category of out-of-state doctoral-level students; however, due to the relatively low response rate, this data may change if a larger data pool was able to be gathered in the future. This trend did not extend to out-of-state master of music degree-seeking students, as nearly every respondent noted enrollment of students in this category. In contrast to out-of-state master of music students, in-state master of music students were found in only 30% of the total survey respondents. Proving or disproving the enrollment trends that this data suggest using a larger data pool is a recommendation for further research and therefore outside the scope of this document.

Within the graduate piano performance degree-offering institutional pool only, the percentages of categories can be seen in the following chart. This is out of the total respondents within this category. As figure 10 illustrates, out-of-state doctoral students and international doctoral students have the highest enrollment numbers. If the two highest and lowest response rates were removed, the percentages change significantly. As seen in the adjusted percentages in figure 11, the highest enrollment percentage is now the international master of music degree-seeking student, followed by out-of-state and in-state master of music degree-seeking students.

Distribution of responses: Graduate enrollment status	Percentage
(all values included)	
in-state students, master of music degree-seeking	12.17%
in-state students, doctor of musical arts degree-seeking	0.87%
out-of-state students, master of music degree-seeking	15.65%
out-of-state students, doctor of musical arts degree-seeking	20%
international students, master of music degree-seeking	31.30%
international students, doctor of musical arts degree-seeking	19.13%
other/not listed (please describe)	0.87%

Figure 10. Distribution of Graduate Enrollment Status with Percentage.

Distribution of responses: Graduate enrollment status	Percentage
(with highest and lowest values removed)	
in-state students, master of music degree-seeking	14.14%
in-state students, doctor of musical arts degree-seeking	1.01%
out-of-state students, master of music degree-seeking	17.17%
out-of-state students, doctor of musical arts degree-seeking	8%
international students, master of music degree-seeking	36.36%
international students, doctor of musical arts degree-seeking	7.07%
other/not listed (please describe)	1.01%

Figure 11. Adjusted Percentage of Graduate Enrollment Status with Percentage.

Question 14: Within the above categories of collaborative piano degree specialization, how many students were enrolled in each category during the academic year 2018–2019?

This question relates to question twelve as it asks for specific numbers within the collaborative piano specialization within the degrees. Possible categories included with a focus in:

- vocal coaching, vocal accompanying, or opera coaching
- instrumental coaching or instrumental performance
- vocal and instrumental performance combined
- chamber music performance
- contemporary music performance
- other/not listed (please specify)

One category, contemporary music performance, had zero responses. Others, such as chamber music performance; vocal coaching, vocal accompanying, or opera coaching; and instrumental coaching or instrumental performance, each only had one response in those categories. The most commonly chosen category, with 70% of all respondents choosing it, was the category of combined vocal and instrumental performance within the collaborative piano area. In total, the data suggest that as the enrollment at the music level rises as well as rising within the collaborative area, the infrastructure of the degree also is able to handle having a larger enrollment within multiple categories. If an institution only has one category of collaborative student, the data suggest that the category will be the combined vocal and instrumental collaborative piano graduate degree. However, it should be noted, as in the following question, that not all institutions separate or itemize within their collaborative programs.

Questions 15 and 47: For the academic year 2018–2019, within the graduate piano studio(s) at your institution, how many students held assistantships or scholarships in the following categories?

Questions 15 and 47 each asked respondents to identify how many graduate piano students held assistantships and scholarships in various categories during the 2018–2019 academic year. Question 15 is specific to collaborative piano degree-offering institutions, and Question 47 is specific to piano performance degree-offering institutions. Available categories within both questions included:

- assistantship in collaborative piano
- scholarship in collaborative piano
- both an assistantship and a scholarship in collaborative piano
- scholarship or assistantship within the music area, non-collaborative
- scholarship or assistantship outside the music
- other/not listed (please specify)

The most commonly-chosen category to question 15 was: assistantships in collaborative piano, with 60% of respondents choosing this category. The second most common response fell into two categories: both an assistantship and scholarship in collaborative piano, and a scholarship in collaborative piano. Within the “other/not listed” category, one respondent noted that students receive a “graduate tuition remission,” which implies that it is distinct, separate, and different from a scholarship. The data gathered suggest that very few collaborative piano graduate students work outside the music department or, more specifically, outside the collaborative piano area to fulfill the requirements of their financial aid awards. Due to the low survey response number and to protect the anonymity of the participants, these data as relating to music

enrollment size will not be discussed and is therefore a recommendation for further research.

One important distinction that corresponds both to this question and the previous question, number fourteen, is the fact that not all institutions itemize or distinguish between different areas of work for the collaborative piano students; specifically, some institutions may require all of their collaborative piano students to work in a combination of areas, which makes putting specific student numbers into each category incorrect or misleading. One recommendation for further research might be to send a survey to all existing graduate collaborative piano students, asking them about their financial aid obligations versus the freelance obligations as each relates to their educational obligations; however, it should be noted that in the graduate document, “Balancing Roles in Partnership,” Pei-Shan Lee distributed a survey to existing graduate collaborative piano students as well as working staff pianists at different educational institutions. Therefore, great care would need to be taken in order to not duplicate Pei-Shan Lee’s work if such a survey was to be implemented.

Figure 12 illustrates question forty-seven. Specific to the piano performance degree-offering institutions, the data suggest that the students are assigned assistantship and scholarship duties in a more diverse way; specifically, only 31.25% of survey respondents chose held an assistantship in collaborative piano as compared to question fifteen response of 60%. The second most popular choice was a category that respondents to question fifteen did not choose: 56.25% of respondents chose that students held either a scholarship or assistantship in an area within the music department. Twenty-five percent of respondents noted that students hold a scholarship in collaborative piano; in

contrast, only 6.25% of respondents noted that students held both an assistantship and a scholarship in collaborative piano. The last category, which was not chosen within the collaborative piano specific respondents in Question 15, received a 12.5% response rate, with respondents noting that students hold either a scholarship or assistantship in an area outside the music department. No respondents chose other/not listed. The assistantships that were not listed in the survey that respondents described either as duties either within the music area or outside the music area were as follows: departmental staff assistant, teaching music fundamentals, pedagogy, piano pedagogy, or teaching in pre-college preparatory program. Figure 12 illustrates the percentage of distribution for the assistantship and scholarship categories.

Assistantship and Scholarship Categories

2018–2019 Academic Year

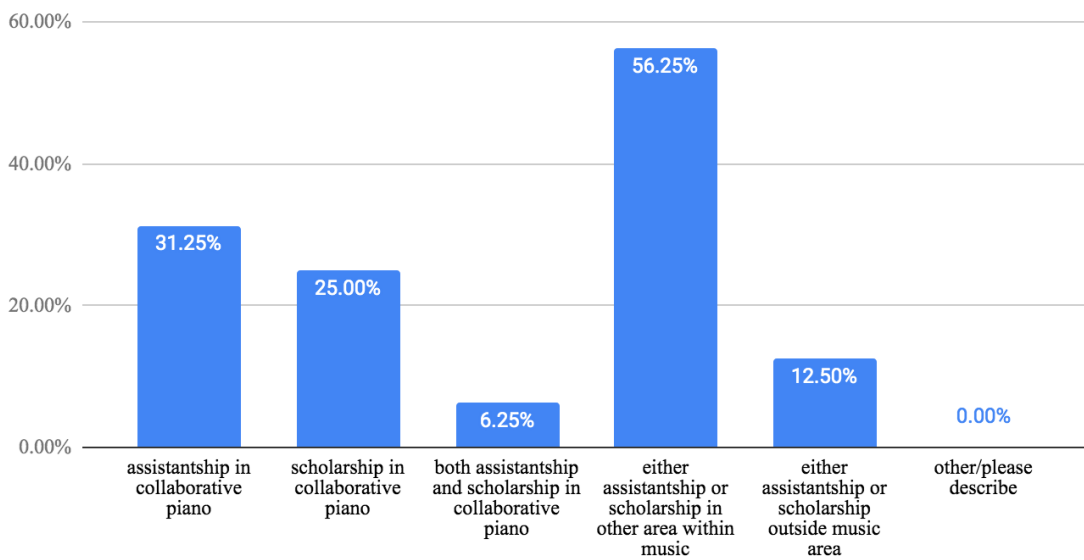


Figure 12. Assistantship and Scholarship Categories.

Questions 16 and 45: Within the degree-seeking graduate piano students who held financial aid during academic year 2018–2019, what percentage of the tuition and fees does the financial aid cover? What stipend do the students receive for each category?

This question relates to the percentage of tuition and fees that the financial aid covers, as well as stipend for students in each category. The possible answer categories included:

- 25% or less; stipend amount
- 26–50%; stipend amount
- 51–75% coverage; stipend amount
- 76–99%; stipend amount
- 100% coverage; stipend amount

Out of the forty-eight total respondents to the survey, twenty-six respondents completed this question. Two out of the twenty-six respondents responded with “unknown” or “not determined by the department.” The most commonly chosen category percentage was 100% of tuition and fees covered by financial aid, with seven out of twenty-six respondents choosing this category, or 26.92% of respondents. Stipend amounts ranged from \$4500 to \$19000 for this category, with some respondents including a range of approximately \$5000 and others noting that the amount of stipend was determinate upon the level of assistantship or scholarship. In order to understand the impact of the stipend for each individual graduate student, a correlation would need to be drawn between both the stipend amount and any remaining fees not covered by a tuition waiver as well as the cost of living in the area. Other factors that would influence this impact also include potential sources of income in the larger community surrounding the university. For example, a \$6,000 stipend in New York City would have a very different

impact from a \$6,000 stipend in a southeastern state with a significantly lower cost of living. Due to the scope of this project and the Institutional Review Board at Arizona State University's protocols for security of sensitive data, further research into this premise remains outside the reach of this document. Additional information regarding cost of living resources and this limitation are explained further in chapter five.

Questions 17 and 48: Please select the categories in which degree-seeking graduate piano students work to fulfill their financial aid responsibilities with number of students in each category.

The goal of these questions was to determine areas within the institution that the students work to fulfill their financial aid responsibilities. The response rate percentage in parentheses is listed next to the category for both question 17 and 48, respectively. Due to students working in multiple areas for their financial aid responsibilities, the total percentage will total more than 100% for both questions 17 and 48.

- choir (8.70%, 43.75%)
- orchestra (3.26%, 18.75%)
- wind ensemble (5.43%, 31.25%)
- other large ensemble (4.35%, 18.75%)
- new music ensemble (2.17%, 12.5%)
- voice studio (25%, 37.5%)
- woodwind studio (16.30%, 18.75%)
- brass studio (16.30%, 18.75%)
- string studio (18.48%, 37.5%)
- other (please describe) (18.75%)

Question 17: Collaborative Piano Graduate Students

Out of the ten total respondents who completed question seventeen, eight entered data for this question, with one respondent not having the data to answer the question. Five out of the eight respondents entered specific student numbers in each category. The

total number of students entered into all categories was ninety-two. Using ninety-two as the total, or 100%, the breakdown by category is as follows: choir 8.70%, orchestra 3.26%, wind ensemble 5.43%, other large ensemble 4.35%, new music ensemble 2.17%, voice studio 25%, woodwind studio 16.30%, brass studio 16.30%, and string studio 18.48%.

The above data suggest that working with individual students within specific studios is the most common area of financial aid obligation, with a combined total of 76.09% of financial aid obligation performed in individual studio work. Work as choral pianist, at 8.70%, was the next most common single category according to the received data. The remaining category of ensemble playing, orchestra, wind ensemble, or other large ensemble, was chosen at a rate of 15.22%. However, due to the relatively small number of respondents relative to the total number of institutions that offer the graduate-level collaborative degree, this number could possibly change with a larger respondent dataset. The respondents who entered data under the category “other/please specify,” chose two categories: “opera,” and “multiple assignments.”

Question 48: Piano Performance Graduate Students

Figure 13 illustrates the percentage response rate to each category of question 48. Choir was the most commonly assigned responsibility for master of music piano student financial aid, chose by 43.75% of respondents. The second most commonly chosen category were both string and voice studios, both having a 37.5% response rate. Wind ensemble was chosen by 31.25% of respondents. Orchestra, other large ensembles,

woodwind studios, brass studios, and other (please describe) were all chosen by 18.75% of respondents. New music ensemble was the least-commonly chosen category, only selected by 12.5% of respondents. Categories that were not listed in the survey but that respondents noted were financial aid assignments included: classroom teaching, teaching and accompanying in various studios, or group piano teaching.

Master of Music: Financial Aid Responsibilities

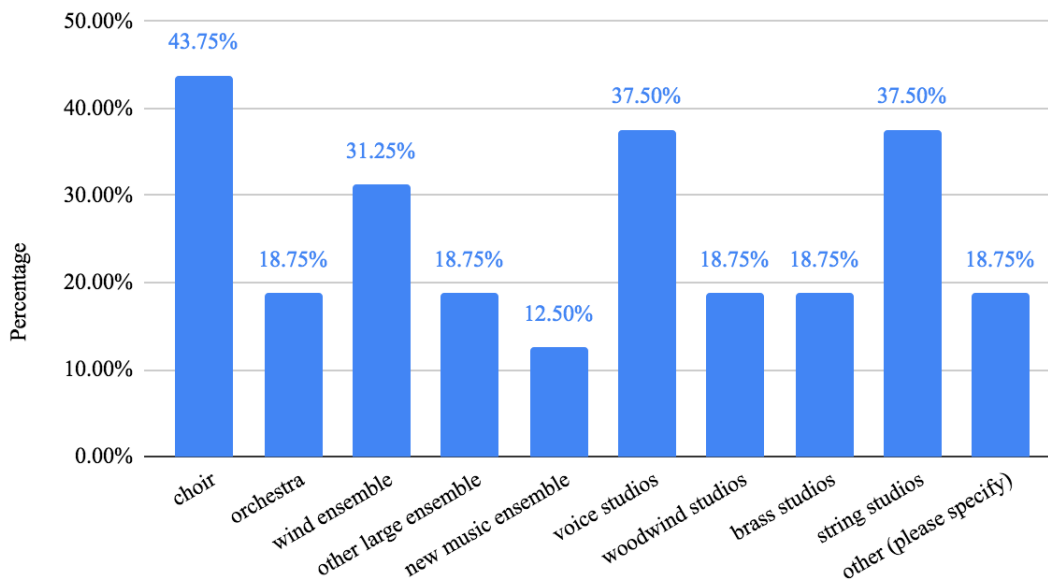


Figure 13. Financial Aid Responsibilities of Master of Music Students

Question 18: What percentage of the total music departmental collaborative piano needs do the collaborative piano students provide at your institution?

This question, along with questions nineteen and twenty following, are asked for the purpose of determining how much of the departmental collaborative needs the collaborative students provide within each individual institution. The average of all responses was 31.11%; however, removing one each of the highest and lowest response,

the average becomes 27.94% of departmental needs covered by the collaborative piano students in total. A more helpful analysis might be a response rate summary of each category. For example, three out of nine respondents listed a percentage in the 50–90% range; five out of nine respondents fell into the 10% or less category; and one respondent was in the 11–49% range. This data suggest that due to the differing needs of each institution, a standard percentage that the collaborative pianist graduate students provide does not exist. However, the survey respondents with a graduate collaborative piano enrollment of four or fewer still chose an average of 10% implies that the volume of collaboration in graduate-level collaborative piano programs remains significant within the total graduate collaborative curriculum responsibilities.

Question 19: What percentage of the departmental collaborative piano needs do collaborative piano students provide as part of their financial aid requirements?

This question is a continuation of question 18. The overall response rate of question 19 either parallels the responses to question 18 or increase, with an average of 43.00% of total departmental needs provided by collaborative students performing financial aid requirements.

Question 20: What percentage of departmental collaborative needs do your graduate collaborative piano students provide as freelance work?¹³

This question is a continuation of questions 18–19, with the respondents requested to enter the percentage of departmental collaborative needs that their graduate collaborative students provide as freelance work. In five out of seven total responses, the response percent was lower than the response to question 19. This decrease in response percent implies that collaborative pianist graduate students perform a statistically higher number of responsibilities as part of their financial aid requirements than as freelance work. To reinforce this data trend, in two out of seven total responses, the percentage chosen by respondents was the same or greater than the percent chosen for question 19. The aggregate average of this category, therefore, was 17.86% of departmental needs covered by freelancing collaborative pianists. Due to the somewhat low response rate and to protect the anonymity of the survey participants, additional numbers specifically are not presented for this question.

13. *Freelance* as a term in this paper refers to an arrangement made directly between a music student and a pianist for collaborative piano services. The pianist may be either a student colleague or a professional pianist in the area. This arrangement is made between the two individuals, with rates set by the contracted pianist and the student, and no terms set at the institutional level. This represents the most common arrangement of the term *freelance*. Staff pianists, by contrast, are by definition organized by the institutions, with rates set accordingly by the terms of the staff pianists' contracts with the institution. The responsibility of paying the staff pianist often falls mostly, if not entirely, upon the educational institution. If the student has a financial responsibility to either the staff pianists' fund or a teaching assistant fund for graduate pianists, it would be at a significantly reduced rate, to minimize the financial obligation of the student.

Question 21: If the collaborative piano students do not provide 100% of the collaborative piano requirements or needs of the school, from where are the rest of these needs met? Please select all that apply.

Question 21 relates to questions 18–20 as a follow-up to the departmental collaborative piano needs. The options from which to choose were:

- Staff accompanist/staff pianist (non-teaching faculty)
- Faculty members (collaborative, performance, or teaching)
- Community members (freelance)
- Other (please describe)

Ten participants responded to this question; seven chose *staff accompanist/staff pianist*, four chose *faculty members*, and seven chose *community members who freelance*. Within the “other/please describe” category, two participants chose *other students* and one chose *piano performance majors with collaborative assistantships*.

Questions 22 and 49: Which of the following performance-oriented courses were available for degree-seeking piano graduate students in the 2018–2019 academic year? Options from which to choose were:

- chamber music
- new music ensemble
- orchestra
- wind ensemble
- large ensemble
- other (please explain)

Question 22: Courses Available for Collaborative Piano Students

Chamber music was chosen by all respondents of question 22 (an availability of 100% within survey participants). Orchestra, the next most commonly offered performance-oriented class, was chosen by 70% of respondents. New music ensemble, wind ensemble, and large ensemble were all chosen by 50% of respondents. The last two categories, opera and choir, received a 20% and 10% response rate, respectively.

Question 49: Courses Available for Piano Performance Students

The percentage of total participants whose institutions offered specific classes is illustrated in figure 14, and includes: chamber music (93.75%), new music (43.75%), orchestra (56.25%), wind ensemble (6.25%), large ensemble (56.25%), or other/not listed (18.75%). Categories chosen within the other/not listed section included: accompanying, piano chamber music, two piano, vocal and instrumental accompanying with weekly coaching, and collaborative piano compelling performance course. This data suggest that a wide variety of performance classes is available to graduate piano students. Since the dataset for the survey remains relatively small as it relates to the degree offerings in the United States as a whole, a survey of each and every graduate degree-offering institution in the United States that offers a master of music degree in piano performance would more than likely show slightly different data results than this aggregated data result shows and is therefore a recommendation for further research.

Performance-Oriented Courses

Available to Master of Music Students in Piano Performance

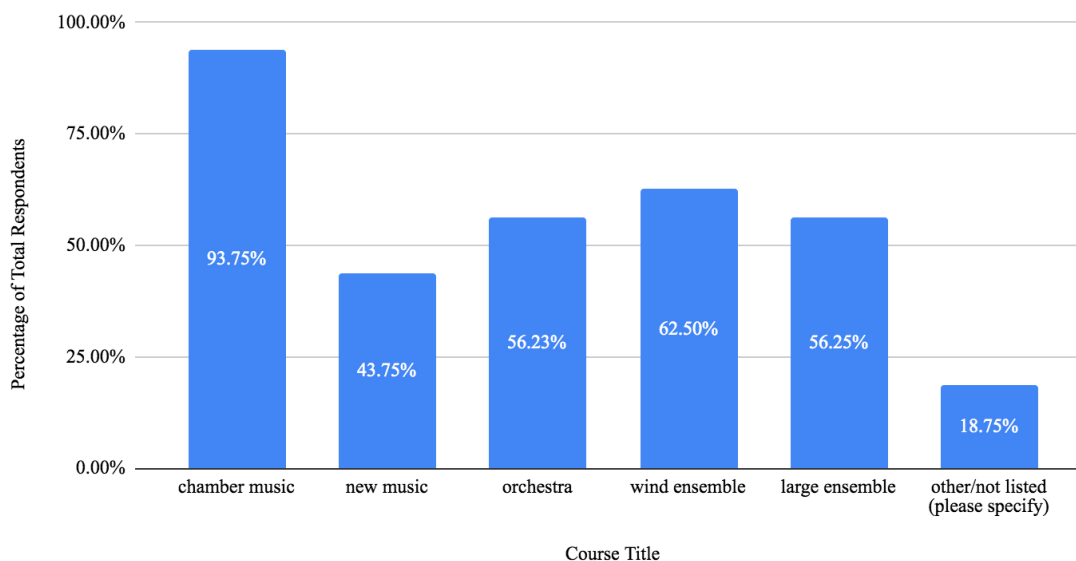


Figure 14. Performance-oriented courses available to master of music piano students. The graph shows the percentage of participants that chose each category. The total percentages add up to far more than 100% because each institution offered courses in multiple categories of class.

Questions 23 and 51: How many coached recitals are required in order to fulfill degree requirements? (Coached recital refers to a recital in which a piano student received individual lessons or lessons in an ensemble setting on the repertoire to be performed.)

A “coached recital” refers to a recital in which the student’s preparation includes instruction from his or her major piano professor, regardless of the student’s status as a piano performance student or a collaborative piano student. Respondents answering the set of questions specific to collaborative piano graduate degrees, or question 23, saw three categories: master’s degrees, doctorates, and non-degree graduate work such as graduate performance certificates. Respondents answering the set of questions specific to

the masters level piano performance degrees, or question number 51, saw one category: the master of music degree in piano performance. Each question's category listed a blank space available for respondents to enter the number that was specific to their situation.

Masters Level Degree Recital Requirements

Specific to the respondents whose institution offered the master of music in piano performance, the respondents answered with a clear majority: 68.75% chose one required recital at the master's level. Contrastingly, collaborative degree-offering institutions overwhelmingly chose two required recitals, with a total of 50% of collaborative degree-offering respondents chose two required recitals as the majority. Only 20% of collaborative degree-offering respondents chose one required recital as a response. In contrast to the collaborative degree-offering respondents, 25% of respondents in the piano performance category chose two recitals as required for the degree.

Other responses recorded included zero or three required recitals; however, in order to maintain confidentiality due to the lower number of respondents, the data cannot be aggregated as it was received in the survey for these responses.

Doctor of Musical Arts Degree and Graduate Non-Degree Recital Requirements

Only the respondents specific to collaborative piano degrees, or those who saw questions 9–38, saw the two categories of doctor of musical arts degree and graduate non-degree recital requirements. Total respondents within the collaborative piano

graduate degree-offering institution category chose either three required degree recitals at the doctoral level or five to eight required degree recitals at the doctoral level, with 66.67% of respondents choosing three recitals and 33.33% of respondents choosing five to eight required recitals. In the non-degree recital category, 50% of respondents chose one recital required and 50% chose not applicable.

Questions 24 and 52: Of the coached recitals, in which category did each category of coached recital fall?

This question pertains to coached recital categories as required by the master's level degree in both collaborative degree-offering institutions and master's in piano performance degree-offering institutions. Respondents were requested to choose categories that were applicable to the specific degree. The options from which to choose were:

Piano performance, in each master of music and doctor of musical arts categories

- instrumental (duo setting)
- vocal (duo setting)
- chamber music (two or more players, no conductor)
- small or large ensemble (with conductor)
- off-campus (any)
- other/not listed (please specify)

The same category list was presented to all respondents, both in questions 24 and 52. No respondents in either category chose small ensemble, large ensemble, or off-campus recitals as a requirement of the degree. The first three categories: piano performance (solo piano), instrumental in a duo setting, and vocal in a duo setting, were the majority chosen. For question 23, for example, graduate collaborative piano degree-

offering institutions nearly equally chose instrumental or vocal duo collaboration as a recital requirement, with 40% choosing instrumental collaboration and 50% choosing vocal collaboration; other respondents responded to question twenty-three with the requirement of a combined solo and chamber recital, or with the requirement of two recitals, including a sixty-minute solo recital and a sixty-minute chamber or concerti recital. The majority of respondents to question 52 chose solo recital, with an 84% response rate.

Questions 25 and 53: How many uncoached recitals are students required to perform to fulfill the requirements of their degree? (Uncoached recitals refer to a recital in which a student does not have individual lessons or lessons in an ensemble setting on the repertoire to be performed.)

An uncoached or “self-prepared” recital refers to a recital in which the student is not allowed to receive individual instruction from their major professor in preparation for the performance. The student is not restricted from receiving guidance or coaching from non-keyboard area faculty but is not allowed to seek assistance from the major area. All respondents noted that there was no degree requirement to perform uncoached recitals; however, as one respondent noted, many students play uncoached recitals as part of their assistantship assignments.

Question 26 and 54: Of those uncoached recitals, how many fall under the following categories?

This question was a follow-up to questions 25 and 53, and requested participants select the categories of uncoached recitals required for each respective degree. Due to the survey results from questions 25 and 53, this question was irrelevant to the participant's institutions. A separate survey study of uncoached recitals as requirement for degrees would be an area of recommendation for further research and could prove insightful into past and current repertoire trends within the degree.

Questions 27 and 55: Optional and Mandatory Courses Available to Students

Questions 27 and 55 refer to which available courses at the graduate level are mandatory and which are optional within the requirements of the graduate piano degree. The questions were similar yet not identical, with question 27 in the collaborative piano-specific survey only, and question 55 in the piano performance-specific survey only.

Question 27: Within the graduate-level collaborative piano degree during the 2018–2019 academic year, please select which courses were available to degree-seeking students, specifying optional or mandatory as it relates to degree requirements.

Please enter “O” for optional and “M” for mandatory.

The options from which to choose were:

- German lyric diction
- Latin lyric diction
- French lyric diction
- Music entrepreneurship
- Piano chamber music history
- Chamber music performance
- Performance: collaborative duo
- Ensemble piano, conducted
- Other/please describe
- Italian lyric diction
- Spanish lyric diction
- Performance: duo sonata or equivalent
- Performance: contemporary classical¹⁴
- Performance: opera coaching
- Professional development
- Performance: choral piano
- Ensemble piano, non-conducted

The top choice among respondents of question 27 was chamber music performance, with 100% of respondents choosing chamber music performance and half of the respondents noting the course as mandatory. The next most popular response included both Italian and French lyric diction, with 90% of respondents choosing each of those courses respectively. Following that response rate, both German lyric diction and collaborative piano duo performance were each chosen by 80% of respondents. Piano chamber music history and professional development courses were chosen by 60% of respondents.

14. The term *Contemporary Classical Music* is utilized here in an effort to differentiate it from the popular music-oriented degree, also titled *Contemporary Music*. Among graduate catalogs perused, the word *Classical* is nearly always omitted, implying that the reader of the catalog understands that *Contemporary Music* refers to Western art music instead of popular music, which is more typically offered at the undergraduate level. The terms *Contemporary Classical Music* and *Contemporary Music*, therefore, each refer to contemporary Western art music within this research project and not to contemporary popular music.

Each of the following courses were chosen by 50% of respondents:

- performance: vocal coaching (non-opera)
- entrepreneurship or business class
- performance: choral piano

Contemporary classical music and duo sonata or its equivalent were each chosen by 40% of respondents. The least selected courses included performance: opera coaching and ensemble piano (non-conducted), each with a response rate of 20%. Spanish language diction was also chosen as an optional course by at least 10% of respondents. Figure 15 shows the respondent rate for each category of course title, including the status chosen of the course as either “mandatory” or “optional.”

Course Title	Total Chosen	Mandatory	Optional	Unspecified
German lyric diction	8	3	3	2
Italian lyric diction	9	3	4	2
Latin lyric diction				2
French lyric diction	9	3	4	2
Spanish lyric diction	1		1	2
Performance: vocal coach (non-opera)	5	3	1	1
Performance: opera coaching	2		1	1
Chamber music performance	10	5	1	4
Piano chamber music history	6	2	2	2
Performance: contemporary classical music	4		2	2
Entrepreneurship/business	5		4	
Performance: duo sonata or its equivalent	4	2	1	
Professional development	6	1	3	
Performance: collaborative (duo)	8	5		
Performance: choral piano	5		4	1
Performance: ensemble piano (conducted)	-	-	-	
Performance: ensemble piano (non-conducted)	2		2	1
Performance contemporary music				

Figure 15. Mandatory or optional courses available for student enrollment. The chart illustrates the number of participants that chose each category, with number of participants that chose either mandatory, optional, or unspecified shown.

Question 55: Within the master of music degree coursework during the 2018–2019 academic year, please select which courses were available to students in vocal diction, specifying optional or mandatory as it relates to degree requirements.

Please enter “O” for optional or “M” for mandatory. The options from which to choose were:

- German lyric diction
- Italian lyric diction
- Latin lyric diction
- French lyric diction
- Spanish lyric diction
- other/not listed (please specify)

Out of sixteen total respondents to question 55, 25% skipped the question. The remaining eleven respondents responded as follows and the data are summarized in figure 16. A respondent noted in the comments that it is mandatory for students to take German, Italian, French, and Spanish diction. Four respondents noted that it is optional for students to take German, Italian, French, and Spanish diction; one respondent also chose Latin diction. Another respondent noted that there is one total course covering multiple languages which is considered optional for the curriculum. The six remaining respondents, or 37.5%, noted that it was optional for students to take courses in German, Italian, and French language diction. In summary, 68.75% or eleven total responses noted that diction studies were optional and 6.25% noted that diction studies were mandatory. German, Italian, and French diction all received a response rate of 75%, which included all respondents that entered data for this question. Spanish, on the other hand, received a total response rate of 37.5% and Latin received a 12.5% response rate in total.

Course Title	Total Chosen	Mandatory	Optional	Unspecified
German lyric diction	12	1	11	0
Italian lyric diction	12	1	11	0
Latin lyric diction	2	0	2	0
French lyric diction	12	1	11	0
Spanish lyric diction	6	1	5	0
Other/not listed (please specify)	1	0	1	0

Figure 16. Mandatory and Optional Language Diction Classes within the MM Degree. The chart illustrates the number of participants that chose each category, with number of participants that chose either mandatory, optional, or unspecified shown.

Questions 28 and 56: How many semesters of individual instruction are required for the degree?

Question 28 specified categories including master’s level, doctoral-level, and graduate performance categories, while question 56 specifically only asked in relation to fulfilling the master’s level performance degree in piano. All respondents of question 28 noted that four semesters of individual instruction were required for master’s students; this is the equivalent of all semesters of the suggested degree path. The range for doctoral-level students was between four and six required semesters of individual instruction; similarly, the graduate certificate included a range of two to four semesters of individual instruction. In order to protect the identity of the respondents, the data for this question cannot be aggregated further for question 28.

The respondents to question 56, similar in response rate to question 28, also responded that all semesters of the degree path, or four semesters, was required for the degree. The total response rate that chose four semesters of study equated to 87.5%. The

remaining 13.5% of respondents either chose three or a range of numbers that included three or four semesters of the degree.

Questions 29 and 57: How many lessons required a collaborative partner to attend?

Both questions 29 and 57 asked each respondent how many lessons within the academic year 2018–2019 required a collaborative partner to attend. Of the respondents to question 29, 70% of respondents answered that there was a requirement for collaborative partners to attend, with a range of 5–30 required lesson attendance in the academic year. The remaining respondents, or 30%, left the question unanswered, noted that there was no requirement, or denoted “zero” as the answer.

Fifteen out of sixteen respondents answered question 57. The respondents to this question were nearly the opposite of the respondents to question 29: 73.3% of respondents noted that there was no official requirement for collaborative partners at individual lessons. Respondents also noted that while not required, collaborative partners often attended their students’ piano lessons. The remaining 27.7% of respondents noted a range of 6–15 required lessons to be performed with a collaborative partner. This data response rate illustrates a logical result of the difference between a piano performance graduate performance degree and a collaborative piano graduate degree.

Question 30: How many students did degree-seeking graduate collaborative pianists collaborated with during the academic year 2018–2019? Of those collaborations, how many of those collaborations led to a recital, and how many collaborations were year-long collaborations? Number of:

- Students collaborated with in fall 2018 at the MM level
- Students collaborated with in spring 2019 at the MM level
- Degree recitals performed at the MM level during 2018–2019
- Year-long collaborations at the MM level during 2018–2019
- Students collaborated with in fall 2018 at the DMA level
- Students collaborated with in spring 2019 at the DMA level
- Degree recitals performed at the DMA level during 2018–2019
- Year-long collaborations at the DMA level during 2018–2019
- Other/not listed (please specify)

Within the master of music collaborative piano degree, 60% of respondents answered this question and 40% did not answer question 30. The range of responses for master of music students ranged from three to fifteen for fall 2018 and from three to twenty for spring 2019, with each master of music student collaborating with 10.33 and 11.5 students on average during the fall 2018 and spring 2019 semesters. Therefore, of the total participants in the survey, the average master of music student collaborated with 10.92 students during the 2018–2019 academic year. The number of degree recitals performed at the master of music level during the 2018–2019 academic year ranged from one to ten within the survey population, with an average of 6.125 recitals performed during the academic year 2018–2019 at the master’s level. An average of 62.5% of respondents noted that master’s level collaborations led to year-long collaborations. Additionally, the mode, or most commonly-chosen response, was 50% of collaborations lasting a full year at the master’s level. At the doctor of musical arts level, due to the low response rate and to protect the anonymity of the participants, this data cannot be

presented in aggregate form outside of noting that the numbers are similar to the master of music level collaboration in terms of volume.

Question 31: How many lessons did each collaborative piano student attend per week during the academic year 2018–2019 in both the instrumental and vocal categories?

The aim of question 31 was to determine a balance, or trend, of students in the collaborative area; specifically, if the number of lessons each student attended was relatively balanced between the instrumental and vocal area, or if each student tended to “specialize” in one genre more than another. Possible responses included: fall instrumental, fall vocal, spring instrumental, or spring vocal. It became apparent that the question may not have been as clear as intended, as a respondent asked if the question was referring to the students’ lessons or their partners’ lessons.

This question received a 50% total response rate, illustrated in figure 17, within the collaborative piano degree-offering respondents. The instrumental lessons attended by collaborative piano graduate students from fall 2018 semester to spring 2019 semester were equal. The average number of lessons attended in the instrumental category was 7.6, with a maximum of fourteen and a minimum of four. The mode was four in the instrumental lesson category; however, it is likely that with a larger sample population pool this data could change.

Similar to the instrumental category lessons attended, the voice lessons remained the same from the fall semester 2018 to the spring semester 2019. Additionally, the voice lesson attendance was either significantly higher than the instrumental lesson attendance

or, if the instrumental lessons attended were higher than six per semester, equal to the instrumental lesson attendance. The minimum number of lessons attended in the voice area was six, with the maximum number of lessons attended in the voice area was fifteen. If the number of weeks attended is calculated based on a fifteen-week semester, three out of the five respondents note that collaborative students attend approximately 66.67% of all lessons at minimum.

Category of lesson	Respondent 1	Respondent 2	Respondent 3	Respondent 4	Respondent 5	Respondent 6
Fall 2018						
instrumental lessons attended	4	10	14	4	6	many
voice lessons attended	15	10	14	8	6	many
Spring 2019						
instrumental lessons attended	4	10	14	4	6	many
voice lessons attended	15	10	14	8	6	many

Figure 17. Number of lessons attended per semester by collaborative piano students during 2018–2019 academic year. Responses listed by respondent.

Questions 32 and 58: At the master of music degree level, how many masterclasses, studio classes, and studio recitals did each degree-seeking piano student perform during the academic year 2018–2019?

The purpose of questions 32 and 58 are parallel to question 33, with a shared goal to determine the overall workload of each student at the different graduate degree-seeking tracks within collaborative piano and determine what, if any, differences there are between masters-level and doctoral-level student workload. The possible survey

responses were divided into fall 2018 and spring 2019 into the following categories: masterclasses, studio classes, studio recitals, and other/please describe.

Figure 18 illustrates that, at the master of music level, the number of masterclasses performed in both fall and spring were similarly distributed. Three total respondents did not have the data required to answer this question, bringing the total number of respondents to five that gave data in response to this question.

Category of performance area	Respondent 1	Respondent 2	Respondent 3	Respondent 4	Respondent 5
Fall 2018					
masterclasses	1	1	2	6	3
studio classes	2	4	15	-	2
studio recitals	6	0	4	4	3
Spring 2019					
masterclasses	1	1	3	6	2
studio classes	4	4	15	-	1
studio recitals	8	0	4	5	4

Figure 18. Total number of masterclasses, studio classes, and studio recitals attended during the 2018–2019 academic year. Responses to each category listed by respondent.

Question 33: At the doctor of musical arts degree level, how many masterclasses, studio classes, and studio recitals did each degree-seeking piano student perform during the academic year 2018–2019?

The purpose of this question is parallel to the questions 32 and 58, with a shared goal to determine the overall workload of each student at the different graduate degree-seeking tracks within collaborative piano and determine what, if any, differences there are between masters-level and doctoral-level student workload. The possible survey

responses are divided exactly as in questions 32 and 58, into fall 2018 and spring 2019 including the following categories: masterclasses, studio classes, studio recitals, and other/please describe. Unfortunately, due to a relatively low response rate for this question and in order to protect the anonymity of the survey participants, it was not possible to create aggregate data. Reasons for this could include the respondent not having the information available to answer the question, the institution not offering the doctorate degree, or the answer not being an easily producible number. One participant's answer summarizes the issue neatly: "Several in all categories." Recommendation for further research in this area would be a survey of both master of music collaborative piano students and doctor of musical arts collaborative piano students in this category of masterclasses, studio classes, and studio recitals performed, in order to determine the differences in workload between the two degrees.

Questions 34, 50, and 59: Are graduate collaborative piano students required to participate in off-campus recitals as part of their degree requirements?

Twenty-five out of twenty-six respondents responded to questions 34, 50, and 59, with twenty-four of respondents answering negative; no off-campus recital performance was part of the degree requirements. One respondent answered affirmative; a requirement to perform off-campus recitals existed as a degree requirement. Despite the overwhelmingly negative response of off-campus recitals as a degree requirement, further research into this topic might include ways in which the educational institution, specifically, the music area, can help facilitate entrepreneurship and community outreach in a tangible way for the students. Inclusion of the off-campus recital as a requirement for

the degree could serve the purpose of giving the master's students the experience of organizing their own events in the community, a skill that seems to be more and more essential with many classical musicians also becoming entrepreneurs.

Questions 35 and 60: How many graduate degree-seeking piano students create their own off-campus performances outside the requirements of their degree?

Out of twenty-six total respondents to the survey, twenty-three, or 88.46%, answered questions 35 and 60. The response rate details are as follows: Nine respondents, or 34.62%, answered either one, or two, or a combination of one and two. Six respondents, or 23.08%, answered zero. Five respondents, or 19.23%, included answers that were greater than five. The aggregate responses, therefore, show that out of the twenty-six total respondents, seventeen answered affirmatively to this question, for a 65.38% positive response rate; furthermore, in calculating the total of received responses, a total of seventeen out of twenty-three, or 73.91%, had students that created their own off-campus performance opportunities outside the requirements of their degree.

Questions 36 and 61: What kinds of paid positions do your degree-seeking graduate students hold off-campus? Please enter the number of students that hold the following jobs.

Response options included:

- church jobs: musical director
- church jobs: pianist/organist
- community: musical theater
- community: opera
- orchestra: piano/celeste/keyboard
- freelance: collaboration with individuals
- chamber music: collaboration with local groups
- other/not listed: please specify.

The results show that the most commonly held off-campus job noted by respondents was the category of “church: piano or organ,” with twenty out of twenty-six respondents, or 76.92%, choosing this option. The next most commonly held off-campus job noted by the survey respondents was the category of “freelance: individual collaboration,” or working with individuals in the community on a one-on-one basis. Thirteen, or 50%, had degree-seeking graduate piano students who also collaborated with individuals in the community. “Church: music director,” and “community: musical theater” were each chosen by eight respondents, or by 30.77% of total survey participants. The two lowest response rates both had three participants, or 11.54%, choose each category: first, “community: opera,” and second, “orchestra: piano/celesta/keyboard.” Zero respondents chose “other/not listed.” These results show a wide variety of jobs that graduate degree-seeking piano students hold while pursuing their respective degrees, both in the master of music piano performance degree program and in the collaborative piano graduate degree program. Furthermore, as is to be expected

within graduate piano studios with diverse student populations, the number of students working in each category was variable. Some institutions' students in the survey responses show an even distribution of students across all job categories – the number of students in each category is equal. In other studios, there are three times as many students who work as a church pianist or organist than students who collaborate individually with others or work with local chamber groups. Out of all twenty-six respondents, five respondents, or 19.23%, chose only church pianist or organist and no other off-campus employment categories for their students. Six respondents chose two categories: specifically, four respondents, or 15.38%, chose the church pianist or organist and individual collaboration; one respondent, or 3.8%, chose both church music director and church pianist organist; and one respondent chose church pianist organist and community musical theater.

Questions 37 and 62: What year were the following graduate piano degrees first offered at the respondent's institution? Possible categories of response included:

- master of music in collaborative piano
- doctor of musical arts in collaborative piano
- master of music degree in piano performance
- doctor of musical arts in piano performance
- graduate certificate/other (please describe)

Twenty-six total respondents from both survey participant groups answered questions 37 and 62, with 15.39% noting that they did not have the data to answer this question and 26.91% leaving the answer blank. Within the master of music in piano performance category, 15.39% of respondents noted that the degree was established before 1970, while 42.31% of respondents noted an establishment date for the degree

after 1970. Figure 19 illustrates the percent of response within the master of music category to questions 37 and 62. The response rate to the doctor of musical arts category was not high enough in order to aggregate the responses; however, the data suggest that if an institution offered a doctorate in piano performance, it was established only after the successful implementation of the master's in piano performance.

The master of music in collaborative piano was not established until the master's degree in piano performance was well-established, with dates of initiation ranging from a minimum of eighteen years, a median of twenty-five years, to a maximum of thirty-two years after the master's in performance was offered. The doctorate in collaborative piano, according to the survey data, was the degree with the latest implementation. In the graduate certificate non-degree seeking category, five out of twenty-six respondents had data in this category. Additional responses in this category noted that the graduate certificate was begun in the same year as the master's degree in piano performance, or that there existed a thirty to thirty-five-year delay between establishment of the master's degree in piano performance and establishment of the graduate certificate program.

Date Degree Established

Master of Music in Piano Performance

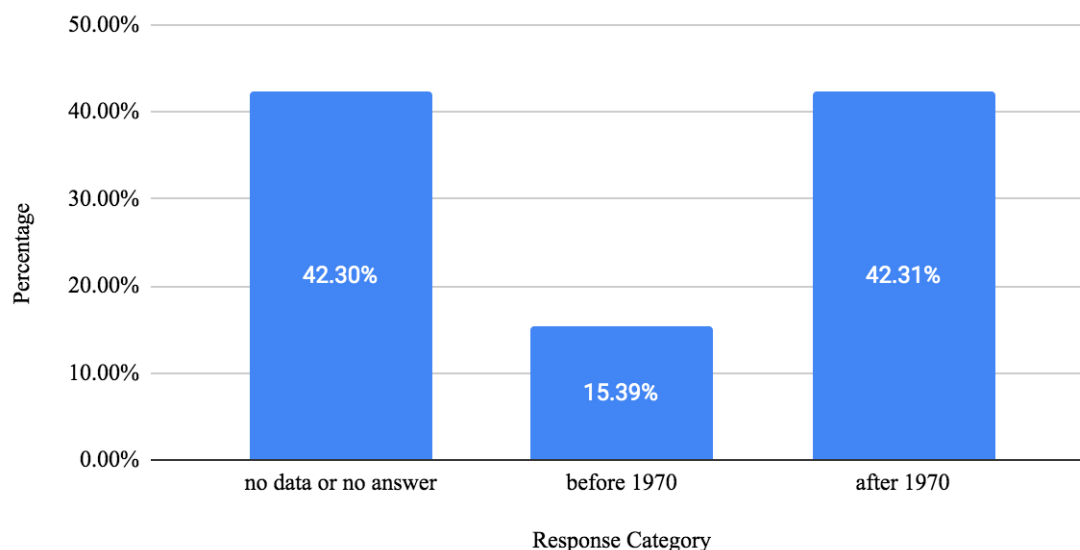


Figure 19. Date of the establishment of the master of music in piano performance degree. A total of 15.39% of participant institutions established the degree before 1970, and 42.31% of participant institutions established the degree after 1970. The responses of no answer, at 26.91%, and no data to answer the question, at 15.39%, were combined to total 42.30% of no response.

Survey Section 3: Master of Music in Piano Performance Degree

Question 42: If your institution does not offer collaborative piano degrees at the graduate level, do master of music degree-seeking students in piano performance have the opportunity to choose a minor or secondary focus in collaborative piano?

Of the twenty-five respondents in this category, sixteen respondents answered question 42 and nine skipped it. Five out of the sixteen participants responded that their institution offers the opportunity of minor or secondary study in collaborative piano for

the master of music degree in piano performance students for a total response of 31.25% affirmative and 68.75% negative. Figure 20 illustrates the response rate for question 42.

42. If your institution does not offer collaborative piano degrees at the graduate level, do master of music degree-seeking students in piano performance have the opportunity to choose a minor or secondary focus in collaborative piano or accompanying?				
<u>Respondent:</u>	<u>No</u>	<u>Yes</u>	<u>Percentage Yes</u>	<u>Percentage No</u>
1.	1		31.25% (total)	68.75% (total)
2.		1		
3.		1		
4.	1			
5.		1		
6.	1			
7.	1			
8.		1		
9.	1			
10.	1			
11.	1			
12.		1		
13.	1			
14.	1			
15.	1			
16.	1			

Figure 20. Percentage of minor or secondary focus offered within the master of music degree available to piano performance students.

Question 43: If yes, in the 2018–2019 school year, how many full-time, degree-seeking students were enrolled in the master of music degree in piano?

Question 43 is a direct response to question 42, which asks if master of music in piano performance degree seeking students have the opportunity to enroll in minor

studies or secondary studies in collaborative piano at the graduate level. Five respondents out of sixteen total participants, or 31.25%, skipped the question and two respondents noted “not applicable.” Seven respondents noted graduate enrollment in piano performance between one and fifteen, with an average of 4.29 students enrolled in graduate study in piano performance. Removing the maximum of fifteen and the minimum of one, the average lowers to 2.8 students enrolled in graduate study in piano performance. After data analysis, the total number of graduate students enrolled in the master of music degree in piano is only a relevant number within a larger context to compare it to, such as enrollment numbers within the bachelor of music degree in piano or the doctor of musical arts enrollment at comparable schools.

Question 44: In the 2018–2019 school year, how many master of music degree-seeking students chose to minor or secondary study in collaborative piano?

Question 44 relates to question 43 as it asks for the number of students of total enrollment in the master’s program who chose collaborative piano as a minor or secondary study area. Two respondents mentioned that the question was not applicable or that the secondary study area was not available. The participants responded with a student enrollment that can be understood as a percentage of the total enrollment, ranging from 33.33% of total enrollment, to 66.67% of total enrollment, 100% of total enrollment at the graduate level. Due to the small sample population of the survey respondents, this data is unable to be aggregated further; a recommendation for further research would be to do an in-depth study of the secondary focus that master of music students in piano performance students choose and why. For example, this question does not ask about

academic secondary focuses such as music theory or music history. Furthermore, having a larger sample size for a survey regarding collaborative piano training at the master of music degree level could provide valuable insight into the availability and options for collaborative training if a student did not wish to specialize in collaborative piano as a master of music student. This data also does not inquire into master of music students' collaborative piano interests that the student may pursue on their own; due to the limitations of this study as an "exempt" study by the Institutional Review Board, surveying individual graduate students is outside the realm of this project.

Questions 38 and 63: Please enter any further comments here.

Twenty-six out of twenty-seven respondents, or 96.29%, left questions 38 and 63 blank. One respondent participated to question 38, noting that some of the "0" data responses were only answered in that manner since the survey would not let the participant continue with the survey in order to complete it. In the instance of another survey creation and implementation, this technical issue would be corrected to ensure this problem did not occur again in the future.

CHAPTER 4

MASTER OF MUSIC DEGREE TEMPLATE IN COLLABORATIVE PIANO PERFORMANCE

Template Specifications and Structure

This section of the document outlines a proposed graduate degree template. To create the template, the survey data was aggregated then compared and combined with the aggregate results of the publicly available information found in existing master of music in collaborative piano degree plans. This aggregate information formed the informational basis to create the prerequisites of the degree template. NASM requirements were adhered to when considering degree template specifications, in an effort to allow the greatest number of institutions the ability to embrace the curriculum.

As of March 2020, there are ninety-two institutions in the United States that offer a master of music degree in collaborative piano or its equivalent.¹ Of these institutions, the total required hours to complete the master of music degree in collaborative piano ranges from 30 total hours to 36.5 total hours, with the majority of institutions requiring a higher number of credit hours within the range. The collaborative piano degree template described here has a requirement of 36 credit hours. The required number of credit hours in this template is due to the requirement of individual instruction in both collaborative

1. Participant institutions were gathered from the College Music Society, NASM list of member institutions, the *Collaborative Piano Blog* by Chris Foley, and researcher's individual research. A list of institutions used to create this data can be found in Appendices E and F.

piano and piano performance, or solo piano. The publicly available data surveyed suggest that many institutions include a studio class requirement and commonly set the number of enrollment hours for the class at zero, a trend that this template follows. A similar trend can be found within the recital requirement; within this degree template the recital requirement follows the statistical trend of the course being taken for zero credit hours.

According to the NASM 2019–2020 handbook, the guidelines for a master of music degree in accompanying, chamber music, or collaborative keyboard include a standard minimum requirement of thirty hours for degree completion.² Within these requirements, academic studies outside the major such as music theory, music history, or ethnomusicology are required to comprise at least one-third of the curriculum, while the applied studies requirement within the major comprise approximately two-thirds of the curriculum.³ This division of coursework between the two academic areas follows these NASM guidelines, with this template divided accordingly. Additionally, the applied major area is further divided into mandatory and elective coursework. NASM requirements specify the final project for the master’s degree to have committee oversight by more than one professor, but specific details regarding these requirements are otherwise at the discretion of each institution.⁴ The final project requirements of this newly-created template include a comprehensive exam, with both a written exam and a follow-up oral exam to be completed within the same academic semester. This fulfills the

2. XIII NASM degree requirements, “The General Master’s Degree,” accessed January 29, 2020, <https://nasm.arts-accredit.org/accreditation/standards-guidelines/handbook/>. It should be noted that all information describing NASM degree requirements in this paragraph are taken from this source.

3. XIII NASM degree requirements, “The General Master’s Degree,” accessed January 29, 2020.

4. XIII NASM degree requirements, “The General Master’s Degree,” accessed January 29, 2020.

general requirement that a graduate of a master of music degree program must demonstrate what NASM deems a “comprehensive knowledge of the field of music,”⁵ as well as following the statistically standard master of music exit exam requirements within NASM-accredited institutions. Additional NASM requirements specific to collaborative piano performance include repertoire and historical performance practices, vocal and instrumental collaborative competencies, with an included language diction competency if specializing in vocal collaboration, chamber music competencies if specializing in instrumental collaboration, and at least one full-length public performance.⁶ All institutions surveyed in this research fulfilled these requirements whether or not the institution offering the degree held NASM certification.

Required and Elective Applied Courses

This graduate collaborative piano degree template requires two categories of applied music courses: required applied courses and elective applied courses. A sample of courses required as drawn from the survey results and publicly available information include:

- chamber music ensemble
- lyric diction (German, Italian, and French specifically)
- piano chamber music history
- collaborative duo performance
- entrepreneurship
- choral piano

5. XIII NASM degree requirements, “The General Master’s Degree.” accessed January 29, 2020.

6. XIII NASM degree requirements, “The Practice Oriented Degree,” accessed February 4, 2020, <https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2020/01/M-2019-20-Handbook-01-21-2020.pdf>.

- professional development
- opera coaching
- contemporary classical music
- ensemble piano

The data suggest that at the graduate level, the majority of degree pathways place importance and focus, as is required by NASM, upon a relatively diverse education within the collaborative piano performance curriculum, to create graduates with well-rounded experience and education, both as performers and as scholars.

Applied Collaborative Piano: Four Semesters, Eight Total Credit Hours

The applied collaborative piano course is defined as individual instruction in collaborative piano, with a requirement that the collaborative piano student bring a collaborative partner to a minimum of 25% of total applied lessons. The survey data and the publicly available data both suggest that of the required applied, performance-oriented courses, the majority of institutions requires private piano instruction for each semester of study for the degree, with a total credit hour ranging from four total credits, or one credit per semester of study, to twelve credits total, or three credits per semester of study. This graduate template requires the study of applied collaborative piano for four total semesters, at two credit hours per semester of study to equal eight total credit hours required for the degree. The graded portion of applied collaborative lessons include attendance and one required recital per semester, to include three coached recitals and one uncoached recital.

Applied Piano Performance: Two Semesters, Four Total Credit Hours

The applied piano performance course is defined as individual instruction in piano performance, specifically, solo piano lessons. The goal of this second individual lesson instruction is to specifically choose repertoire that will further grow the master's collaborative piano student's technical prowess at the keyboard. Additionally, applied piano performance instruction as a requirement of this degree template was chosen upon studying current job requirements within the collaborative piano field and noting that existing collaborative degrees require solo instruction at the master of music level.⁷ The requirement for solo piano lessons equals two semesters of study, for a total of four credit hours required for the degree. The graded portion of applied piano lessons include a jury performance at the conclusion of each semester.

Mandatory Applied Courses

Within the created degree template, the following applied courses are mandatory: collaborative piano seminar, piano chamber music literature, and collaborative piano studio class.

7. "Announces a Tenure-Track Faculty Position: Collaborative Piano," University of Utah School of Music, accessed March 21, 2020, https://music.utah.edu/faculty/open_positions_info/Collaborative%20Piano.pdf. The following is an application requirement: "The video(s) should include 30 minutes of solo repertoire, and 30 minutes of chamber music performance including instrumental and vocal works."

Collaborative Piano Seminar: Four semesters, four total credit hours

This class represents the largest departure from the survey data results, although it is found in certain collaborative piano degree plans under various names. Collaborative piano seminar class is designed as a one credit hour course required to be taken during all four semesters of the degree for a total of four credit hours. This seminar, which meets once per week for ninety minutes per class, will be customizable based on the particular group of collaborative students' needs during that academic year. For example, if the majority of students already have significant strengths in an area such as instrumental collaboration or contemporary music, the course might focus more strongly on the specifics of working with voice or on a specific composer's works within the topic for that semester. Despite maintaining flexibility within the course topics, a standard rotation of topics is presented here. The piano seminar class will rotate courses every other year, or the length of the degree; for example, the topic of professional development will be a scheduled focus every other fall semester, with vocal coaching and collaboration as the topic the following spring semester. The topic of orchestral reduction will be chosen as a scheduled focus every other fall semester, with instrumental duo sonata as the topic in the following spring semester.⁸ An example of the topic rotation with course descriptions is as follows:

8. The term *instrumental duo sonata* refers to a non-concerto collaboration between the pianist and an instrumental soloist. Non-operatic art songs, due to the added complexity of lyric vocal diction, are considered a distinct and separate category for the purpose of this template.

- Fall Semester: Even-numbered years
 - Orchestral Reduction: performing concerto literature to include arias, oratorios, songs for voice and orchestra, and woodwind, brass, or string orchestral reductions. This will be a combination of a repertoire class and an applied study class. The class will address specific orchestral reduction issues, providing an overview of the major repertoire for each instrument. Grading will be based on attendance, completing in-class assignments, and an in-class presentation. In-class assignments may include the pairing of each student with a soloist and the performance of the orchestral reduction assigned to each student, both in class as a selection or in a public setting in its entirety.
- Spring Semester: Odd-numbered years
 - Duo Sonata: This course will explore the musical and stylistic development of the pianists' role in the duo sonata setting. Studied repertoire will begin with a brief overview of repertoire before Mozart, and continue with Beethoven, moving through history to include modern and contemporary composers of the 20th and 21st century.
- Fall Semester: Odd-numbered years
 - Professional Development: overall topics within this class include, but are not limited to, developing a curriculum vitae, writing a cover letter, grant writing, or entrepreneurship within the community. This rotation of the class will discuss job applications, including cover letters, curriculae vitae, and other supporting materials. As part of class requirements, each student will be assigned a lecture topic according to their area of expertise. Each student will be required to give a mock lecture demonstration as if they were participating in an on-campus interview. Students enrolled in the class will also give mock masterclasses to their classmates, who will each be assigned a solo piece and given an assignment ahead of time of what aspect of the performance to make a mistake on. The project in this class will also include an off-campus performance organized by the students themselves.

- Spring Semester: Even-numbered years
 - Vocal Coaching and Collaboration: overall topics within this class include skills specifically related to vocal coaching and collaboration. Language competencies, standard operatic and art song repertoire, and successful vocal coaching techniques as well as practical application will be discussed within the class.

Additional topics offered within the collaborative piano seminar course may include other competencies at the discretion of the professor, to correspond with the professor's professional expertise. Possible collaborative duo competencies may include specific genres, such as strings, brass, or contemporary performing, or repertoire-oriented courses, such as Beethoven duo sonatas, French woodwind music, Bel Canto arias, or German Lieder. Specialized lyric diction projects might include a partnership with a faculty member or graduate student fluent in the language studied. The project could include Russian or Czech lyric diction with a performance component within the class, with a guest diction coach if one is available on the current faculty, a graduate student, or in the community.

Piano Chamber Music Literature: One semester, two total credit hours

Piano chamber music literature is a required two credit course, offered every other fall, that outlines the history of the piano within a chamber music literature context, focusing on specific repertoire throughout the development of the instrument. Written exams within the course will include listening identification, score identification, historic and musical discussions of style, and the piano's development within the historical

context of chamber music. The course also requires one written research paper on a specific work or comparison of two works.

Collaborative Piano Studio Class: Four Semesters, Zero Total Credit Hours

Collaborative piano studio class meets weekly, with attendance of all collaborative piano students required.⁹ The studio class is organized much like what one might consider a standard studio or masterclass setup: the class time is equally divided into performance time slots every week. Collaborative piano students will sign up for a specific time each week that works with their duo partner or chamber musicians. Students perform pieces with their collaborative duo partners or chamber groups in front of their peers in this masterclass-type setting, with ample opportunity for the students in attendance to practice offering both written and verbal constructive comments. Each student is required to perform a minimum of three times per semester of study. Repertoire performed in class is flexible and tailored to each individual student's needs.

9. It should be noted that the conduct expectation of the MM collaborative piano student is an exceptional attendance record in all applied and academic classes. The attendance requirement of the collaborative studio class is reiterated here because the class is a zero credit-hour course. This policy is an effort reinforce the value of the course and to contend with the human tendency to, even subconsciously, treat zero-credit hour courses as of a lesser importance than other applied courses.

Lyric Vocal Diction: Two semesters, four total credit hours

The final category of applied required courses includes two courses in lyric vocal diction, to include Italian as mandatory, and either German or French lyric diction. Placement in either German or French lyric diction will be determined by the student and the student's advisor. Each course is two credit hours, for a total of four required credits in this category. The purpose of this topic as a required set of courses is to give the student a minimum basic understanding of both lyric diction and the International Phonetic Alphabet (IPA). The data suggest that assistantship and scholarship assignment requirements are very common in the voice area. Therefore, if the student continues collaborative study at the doctoral level, the collaborative student should receive greater educational benefit when assigned to the voice area if the student already has a basic knowledge of sung lyric diction.

Required Academic Courses: Four total courses, twelve total credit hours

The data gathered through the survey and the publicly available degree plans suggest that required academic courses vary from institution to institution. This degree template does not require the student to take academic courses from outside the music area; all required academic courses are music-area specific courses. The majority of institutions require the following academic music courses at minimum: music bibliography or research, a music literature course of some kind, at least one each of music history and music theory, with various course distribution between the music

history and the music theory area. The required academic courses in this collaborative degree template equal a total of twelve credit hours, to include a required music bibliography and research course for three credit hours each, and three total music history and music theory courses for three credit hours each, with at least one of either music history or music theory taken by the student. The specific distribution of music history and music theory course distribution within the template requirements is flexible, as is the order in which the academic courses can be taken; the exception is “Bibliography and Research.” This template requires the student take the course “Bibliography and Research” during a fall semester, since the majority of institutions surveyed offer the course during fall and not spring semesters.

Performance Requirement: Recitals

As the data show, the average master’s recital requirement in both piano performance and collaborative piano degrees includes one or two public recitals for the requirements of the degree, with specific performing requirements divided between chamber music, instrumental repertoire, and vocal repertoire that varies from institution to institution. The recital requirement for this graduate degree template in collaborative piano includes a requirement of three coached recitals, to represent a balance of chamber music, instrumental repertoire, and vocal repertoire, tailored to meet each individual student’s educational needs. A fourth uncoached recital represents the fourth and final required, graded performance. The required recital credits are a partial requirement of the

applied collaborative piano lessons, in lieu of graded jury performances at the end of each semester.

The responses to the anonymous online survey did not strongly illustrate an existing statistical requirement within survey participant institutions of an uncoached recital or off-campus degree recital requirement; additionally, the publicly available information also did not illustrate an existing uncoached recital degree requirement in the majority of institutional information gathered. Despite these data, the uncoached recital is a facet of study that is integrated into this degree template. Students are required to perform an uncoached recital during the third or fourth semester of the degree. The stipulations of the uncoached recital are as follows: the student is encouraged, but not required, to consult the collaborative professor for repertoire and programming advice and approval. The student may receive coaching from non-keyboard faculty on the repertoire but may not receive lessons or coaching from the keyboard faculty on the repertoire. The purpose of this uncoached recital requirement is similar to a graduate performance area exit exam in that it measures a student's ability to prepare music independently, an important practical skill for the student after graduation.

Additionally, included in the collaborative studio class requirement for collaborative majors is the performance of one collaborative piano studio recital per academic year. The collaborative studio recital may be an on-campus recital requirement or an off-campus recital requirement, depending on the topic or focus chosen within the collaborative studio for that semester or year. One example of a topic chosen for the collaborative piano studio recital is described in the collaborative piano seminar course curriculum and could either be a concerto or a specific genre of duo sonata topic. In this

way, the collaborative piano studio class and the collaborative piano seminar class connect with and support one another at the performing and the curricular level.

Elective Applied Courses

The elective applied courses in the graduate degree template have a requirement of two classes. Each student is encouraged to choose the courses that suit their academic needs or performing interests. Graduate students enrolled in the collaborative piano program are encouraged to take more than the two required courses if possible. Two elective courses were chosen in order to allow each student to take one course during each fall semester of study, due to the more intensive performing requirements of the spring semesters. The elective courses proposed within this template are highly individualized, boutique-style courses, and could be offered or tailored to fit the varying needs of the particular institution.

The following classes were chosen by survey respondents or found in the publicly available degree information. The course options, each offered for one credit hour, are listed for reference.

- Chamber Music Ensemble
- Contemporary Music Ensemble
- Large Ensemble (orchestra or wind ensemble)
- Collaborative Instrumental Duo
- Collaborative Vocal Duo
- Collaborative Opera Coaching
- Collaborative Music Theater

The *Chamber Music Ensemble* course is open to all music majors; collaborative pianists will be assigned to groups by the professor or may request to be placed in a pre-formed group. Repertoire performed in this course varies according to semester and may be influenced by input from the students or professors or determined by a theme that changes from semester to semester.

The *Contemporary Music Ensemble* course is a performing course in an established new music ensemble, led by composition faculty or graduate composition majors, that performs a minimum of two concerts per semester of study. Depending on repertoire performed, the ensemble may be conducted or non-conducted. Collaborative competencies addressed within this course may include contemporary piano techniques including prepared piano, improvisation, multimedia, and use of electronic keyboards. The repertoire performed will be determined by the professor of record, but student's repertoire suggestions may be taken into consideration.

The *Large Ensemble* course encompasses both the orchestra and wind ensemble and can include piano, celeste, or keyboard within the ensemble. Each large ensemble is an established ensemble within the music area and is offered every semester; repertoire within large ensemble is determined by the director of large ensemble.

The *Collaborative Instrumental Duo* course is designed to provide a brief historical overview within a primarily performance-oriented course. Collaborative instrumental duo includes any music that involves a collaborative pianist and an instrumentalist partner. The instrumental duo will be assigned according to the student's individual repertoire needs and educational development.

Similar to the instrumental duo course, the *Collaborative Vocal Duo* course is designed to provide a brief historical overview of voice-piano music within a performing-oriented elective course. Repertoire performed within the course includes non-operatic vocal literature.

The *Collaborative Opera Coaching* course follows a similar format to the instrumental duo and the collaborative vocal duo courses, focusing on the operatic repertoire. Repertoire chosen may be aligned with the opera area's choice of production for the season in order to provide a more project-oriented elective course, or may be expanded to include a broader overview of the operatic literature over the course of the semester.

The *Collaborative Music Theater* course is similarly a performance-oriented course. The course follows the stylistic progression of musical theater throughout its development and approaches practical application of performing musical theater in a modern setting including playing from chord sheets, music theater-style improvisation, and score modification to fit the style. The semester will culminate in each student performing a set of music theater songs either in class or in a separately scheduled performance designed to educate attendees about the stylistic changes throughout music theater's development over time.

The following additional courses were not listed options in the survey, as they represent highly individualized, boutique-style courses that could add additional competencies to the collaborative curricula. It is not expected that every school considering a collaborative master's degree will offer all the listed courses; instead, these courses represent options that broaden the collaborative program's pedagogical reach,

while leveraging the talents or serving the needs of the particular institution. A religious school could offer the sacred piano course; an institution that has a strong film program could offer the silent film accompaniment course, or an institution with a strong dance program could offer the dance accompaniment course. Additional elective courses are:

- Dance Accompaniment
- Survey of Sacred Piano Styles
- American Piano Styles
- Improvisation Techniques
- Intro to Keyboard Technology
- Survey of Keyboard Instruments
- Silent Film Accompaniment
- Composer-Performer Partnership
- Entrepreneurship Partnership
- Arts Administration Partnership

In the *Dance Accompaniment* course, students will learn the basic skills needed to accompany both ballet and modern dance classes, as well as provide a basic introduction to accompanying a *pas de deux* class, or a partnering class in ballet.¹⁰ The modern dance class staff pianist will allow the students of the *Dance Accompaniment* course to observe classes with live accompaniment, to understand the skills needed within the modern dance genre. Due to the musical flexibility within the modern dance genre, a partnership with dance students within the institution of record could be an element of this course, in order to provide a more dynamic learning environment and active feedback for in-class demonstrations.

The *Survey of Sacred Piano Styles* course will provide an overview and practical application of sacred music as a genre. Beginning with the structured liturgical church

10. It should be noted that the terms *accompaniment* and *accompanying* referring to playing piano in dance class are common terms used within the dance field.

calendar, the course will include sacred music traditions within multiple religions and conclude with improvisation using chord charts and playing in a more modern sacred style. The goal of this course within the curriculum is to provide each student with the ability to know the expectation within different denominations and religions as it relates to music. This course could be team-taught with the collaborative piano professor and the organ professor, taught exclusively by the organ professor, or taken in conjunction with private organ lessons.

The *American Piano Styles* course will give each student an overview of American music as it relates to piano within genres such as jazz, bebop, swing, blues, stride piano, rock and roll, and various other modern and contemporary popular music styles. As a survey performance course, this class is not designed to be an intensive performing course within one specific genre, such as jazz,¹¹ but is designed to give each student a basic understanding of the stylistic elements of each genre, as well as practical experience performing the genre within the classroom. Student partners from the jazz and popular music departments will be visiting class during their respective units to give the students another element of performance within the genre. If available, additional student partners who perform in other styles will visit class during those specific units. An informal performance, either in-class or scheduled separately, will be the course's culminating group project. Each student will be given the opportunity to perform in the genre that interests them most or to which they are most suited, with effort given to maintain the variety of styles throughout the overall class performance. The goal of this

11. Students who demonstrate talent or interest in jazz could be encouraged to take secondary jazz piano lessons as an elective.

course within the curriculum is to provide the student with a basic understanding of the different genres within American popular music. This basic understanding will allow each student to determine an interest in a specific genre to pursue further study, or to, at minimum, provide each student with a greater understanding and appreciation of the genre to become a more educated audience member.

The *Improvisation Techniques* course is a performance-oriented course that focuses on both classical and popular-style improvisational techniques. This course is intended as an introduction to the various types and styles of keyboard improvisation, and those students who show greater aptitude and interest would be encouraged to take secondary lessons with jazz or early music faculty as appropriate. Students will begin with simple improvisations over a ground bass through Baroque continuo improvisation, continuing through the classical era during the first half of the semester, culminating with a level of complexity equivalent to a brief cadenza in the style of Mozart. The second half of the semester will explore improvisation within the more popular styles of piano playing, such as music featured on cruise ships, piano lounges, and as live music at evening soirées. Improvisation will be studied in the second half of the course through analysis of recordings and transcription of existing material, culminating in a synthesis of recordings and transcriptions to make a new arrangement of a piece performed by each student.

The *Intro to Keyboard Technology* course provides a survey of technology as it relates to both piano as an acoustic instrument and keyboard as a digital instrument. Topics discussed and practiced may include: performing with pre-recorded electronic tracks, sound manipulation using computers in real time, loop pedal technology,

microphones and pre-amplified speaker system overview, music engraving basics, keyboard MIDI controllers, and keyboards including specific brands, sound specialties, and amplifiers. Guest professors or students may be invited to the class in order to demonstrate specific aspects of technology, especially the use of computers to manipulate sounds in real-time. Students will receive hands-on instruction and have the opportunity to re-compose a classical piece using digital technology or to arrange a different piece of their choice using the technology. Goals of the course include providing students with the knowledge to utilize music engraving software such as *Finale* or *Sibelius*, to make educated decisions regarding future keyboard and technology purchases, and to have a basic understanding of collaboration with composers, sound designers, and other performers on computer-manipulated acoustic music.

The *Survey of Keyboard Instruments* course provides an in-depth practical survey of the various types of keyboard instruments. Students will have a brief overview of organ voicing, celeste score notation, and harpsichord technique. Students will also have the opportunity to play and perform music specifically written for various keyboard instruments including harpsichord, clavichord, celeste, organ, and electronic keyboard. The goal of the course is to provide the basic tools necessary for each student to have the confidence to play any keyboard instrument, a common expectation for professional collaborative pianists.

The *Silent Film Accompaniment* course is a survey course with the goal of teaching students the different stylistic elements and musical techniques required when playing for silent films. The adaptive techniques used in this class are similar to the techniques used in a modern dance course. Existing silent film accompaniments will be

analyzed, and students will learn techniques needed to select, write, plan, or improvise a section of silent film accompaniment. The culminating project includes an in-class performance. The section of film chosen for each student to provide music for will include a minimum of three contrasting scenes, so that students must create three distinct styles of music. The goal of this course is to provide the student with a historical understanding of silent film scoring as a pianist, and to teach each student the basics of this technique. Although the job of silent film pianist may not be commonly found since the advent of recorded sound, the techniques of this art and competencies gained can be applied to various disciplines within other areas of music performance.

The three *Partnership* courses (*Composer-Performer*, *Entrepreneurship*, and *Arts Administration*) are all created as outreach courses within the institution or the community surrounding the institution. The *Composer-Performer Partnership* course gives composition and performance students the opportunity to work together in a collaborative, intensive way for a full semester. The *Entrepreneurship Partnership* course connects the students with an organization in the surrounding community for community-based projects, while the *Arts Administration Partnership* allows students to work with existing arts organizations within the communities in a field of their interest.

Comprehensive Exams

Students are required to take comprehensive exams during the last semester of their degree studies, both written and oral, in order to complete the requirements of the degree. Oversight will be provided by a committee to include no fewer than three and no

more than five committee members, in order to comply with the NASM guidelines of the master's degree final project.¹² The comprehensive exams, as the name suggests, are designed to illustrate the student's breadth of musical knowledge in the areas of repertoire, performance practice, music theory, and music history. Topics within the music theory and music theory categories may be determined specifically based on the student's completed courses during the master's course of study or may be chosen from a pre-determined list that describes general collaborative piano knowledge standards for matriculation. Specific questions related to the performance practice and repertoire categories may be revealed to the student ahead of time, to allow ample research and preparation, or may be chosen from a pre-determined list as well. The University of Michigan, for example, includes a very specific list that is expected of its students to demonstrate proficiency in; performance practice and repertoire questions may be taken from a similarly published list.¹³

The written portion of the comprehensive exam shall take place a minimum of two weeks before the oral portion of the comprehensive exam, with the oral exam presenting the opportunity for the student to amend or clarify answers that were given in the written exam.

12. NASM degree requirements, "XIII. The General Master's Degree," accessed January 29, 2020, <https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2020/01/M-2019-20-Handbook-01-21-2020.pdf>.

13. University of Michigan School of Music, Theatre, and Dance, "Doctor of Musical Arts in Collaborative Piano: Program Requirements," accessed April 8, 2020, <https://smt.d.umich.edu/programs-degrees/degree-programs/graduate/piano/doctor-of-musical-arts-in-collaborative-piano/>. It should be noted that despite this list being doctorate-oriented, a similar list may be utilized for the master's degree with a similar result.

APPLIED AREA COURSES – 24 CREDITS

Required Applied Courses – 22 hours

Applied Piano (8 credits) – Four semesters

Solo Piano (4 credits) – Two semesters

Collaborative Piano Seminar (4 credits) – Four Semesters

Piano Chamber Music Literature (2 credits) – One semester

Collaborative Studio Class (0 credits) – Four semesters

Collaborative Recital – included in Applied Piano Course

Three recitals, to include a mixture of vocal, instrumental, and chamber music repertoire

Uncoached Recital – included in Applied Piano Course

One recital with repertoire not coached by the collaborative professor, from repertoire drawn from the student's scholarship or assistantship collaborative assignments

Lyric Diction Sequence (4 credits)

Two semesters of vocal diction to include Italian and German or French lyric diction

Elective applied courses – 2 hours to be chosen from the following 1-credit courses*

Chamber Music Ensemble

Contemporary Music Ensemble

Large Ensemble

Collaborative: Instrumental Duo

Collaborative: Art Song

Collaborative: Opera Coaching

Collaborative: Music Theater

Composer-Performer Partnership

Arts Administration Partnership

Dance Accompaniment

Survey of Sacred Piano Styles

American Piano Styles

Improvisation Techniques

Intro to Keyboard Technology

Survey of Keyboard Instruments

Silent Film Accompaniment

Entrepreneurship Partnership

REQUIRED ACADEMIC COURSES – 12 CREDITS

Bibliography and Research (3 credits) – One semester

Music History and Theory Courses (9 credits)

Three Semesters of Music History or Theory, with at least one each in music history and theory

Music History (3–6 credits)

Music Theory (3–6 credits)

Comprehensive Exams: Written and Oral – Taken during last semester of degree

*Students may take more than two hours if desired; however, two hours is designed to fulfill the requirements of the degree.

Financial Considerations

The primary financial consideration an institution faces when creating a master of music degree in collaborative piano includes the creation and assignment of both scholarships and teaching assistantships, or TAs. This newly-created template was designed with the intention that all collaborative piano students would be offered a minimum 50% assistantship or scholarship, with the majority of enrolled students offered an assistantship or scholarship at the 75–100% range. This consideration is significant due to the master’s degree short, two-year time to completion. Due to the lack of feasibility applying for in-state residency, unlike within the lengthier doctoral program, makes the availability of financial aid an important consideration for potential out of state and international students. It may be noted that if an institution recruits primarily from within its own state, or participates in a neighboring state-equivalency program, the imperativeness of assistantship and scholarship availability may be lessened slightly.

If an institution wants to recruit and retain international students, the allocation and awarding of robust assistantships or scholarships to this demographic is paramount, due to the strict regulations governing international students’ eligibility to work off-campus. Although some institutions offer Curricular Practical Training (CPT) for international students,¹⁴ many institutions also have strict time limits that govern the CPT. As a result of this, use of the CPT is more commonly saved for career-defining opportunities. One example might be if an international music student wins a chair in a

14. Arizona State University, “F-1 Off-Campus Employment During Academic Program: Curricular Practical Training,” accessed March 20, 2020, <https://issc.asu.edu/students/employment/fl1-cpt>.

prestigious orchestra while enrolled in school or is chosen for an internship at a prestigious company that could further the student's music career.

Secondary to these financial considerations, yet often important to the overall success and professional development of the collaborative piano student, include the ability of a graduate student to financially support himself or herself off-campus while enrolled in the collaborative piano degree program. This financial support can also be augmented through student loans if absolutely necessary, but when feasible, the consideration of off-campus employment as a means to support the master's collaborative pianist should be deliberated prior to seeking student loan debt.

Collaborative piano students are required to perform with student colleagues as part of their assistantship or scholarship duties, to be placed into a variety of performing opportunities based on the educational needs of the student and the musical needs of the institution, with the educational needs of the student to be the priority in the collaborative piano pool assignment. Regarding the importance of placing the collaborative student into the proper collaborative piano pool assignment, Cameron Stowe¹⁵ noted in a 2009 interview, "The assistantship is about education for the pianist. Thus, they must be properly assigned, or both students and the school suffer. Institutions under pressure to find pianists sometimes forget this."¹⁶

15. New England Conservatory, "Cameron Stowe," accessed April 19, 2020, <https://necmusic.edu/faculty/cameron-stowe>. Cameron Stowe is the chair of the collaborative piano department at New England Conservatory and faculty at Juilliard.

16. Pei-Shan Lee, "Balancing Roles in Partnership," 29.

The variety of collaborative assignments found in the survey data are taken from the results of questions seventeen and forty-eight, found on page forty-eight of this document. Assistantship duties include performing in student colleague's studio lessons, masterclasses, studio classes, and collaborative recitals. In this template, the collaborative student has the opportunity to bring any repertoire in the assistantship assignment to their individual applied collaborative lessons and is required to bring a collaborative partner to the lesson for, at minimum, 50% of applied collaborative lessons.

The questions in the survey that relate to financial considerations of the degree such as financial aid, financial aid responsibilities, financial aid stipends, and employment opportunities for students in the community were created with the goal of developing a recruiting tool to help students make a well-informed decision regarding the actual cost of the graduate degree. These results, if tailored to each individual institution's needs, could be used as potential recruitment tools in interviews with prospective graduate students during the audition process if such an opportunity presents itself. The employment opportunity questions in the survey were created to determine the kinds of employment opportunities are available and utilized by graduate piano students while they are pursuing their degrees. These considerations include: How much, if any, should a collaborative piano student be encouraged to work in the community while pursuing graduate degree studies? Within any graduate program, there will probably be students who thrive on different balances between work, school, and life. What might be a healthy school and community balance for the collaborative piano master's student?

The survey data suggest that the most commonly held off-campus job was employment at a religious institution, such as church pianist or church organist, with over

75% of respondents choosing employment at a church or other religious organization. Although the data cannot show precisely the reasons why this is the case, it can be surmised that this is due in part to the consistent schedule of church jobs as well as the relatively few number of contact hours when compared to other jobs, such as musical theater or opera pianist, for example. The other commonly chosen options for off-campus employment included collaboration with individuals in the community (50%) and collaboration in a musical theater capacity in the community (30%).

For example, in areas where the cost of living is lower, an institution that cannot offer a living stipend to graduate students could potentially use job availability data or off-campus jobs held by collaborative student information to attract more students. The opportunity for a graduate collaborative piano student to integrate artistically and musically into a vibrant arts community could be a recruitment tool, albeit a less tangible one than strictly stipend amounts. This availability of community work and employment opportunities could become an important factor in a student's enrollment decision and is therefore a recommendation for further research.¹⁷

The balance between a student's educational responsibilities and community work and employment can be approached in two ways. One is that students should focus on their studies first, and work in the community as minimally as possible. An alternate

17. As noted in the discussion regarding assistantships and scholarships, this applies predominantly to US citizens, as international students cannot work off-campus. Many schools, however, offer internships through Curricular Practical Training (CPT), which allows international students to take paid internships off-campus. Discretion is advised due to restrictions on the overall length of time that international students are allowed to remain eligible for CPT. For further reference, see the following resources (both accessed March 20, 2020): <https://issc.asu.edu/students/employment/pre-opt> and <https://issc.asu.edu/students/employment/fl-cpt>.

approach is that students should be encouraged to work in the community as much as they are comfortable, as a way of finding their professional niche.

It is recommended that students find a balance between the two extremes. One avenue of off-campus work not included in the survey was the position of ballet or dance pianist, due to the unique nature of the position, the background required of the pianist in order to be a successful ballet pianist, and the lack of traditional training in the field. Off-campus work that could be considered, according to the survey results, include:¹⁸

- church: piano organ
- church: music director
- freelance: individual collaboration
- community: musical theater
- community: opera
- orchestra: piano, celeste, or keyboard

Example of Professional Enrichment Through Off-Campus Work

If a student tries to become more involved in the communities surrounding their respective institution, the employment has the possibility to enrich the student's life both in a financial and a professional way, if the proper balance is achieved between off-campus work and on-campus work. On one hand, if a collaborative student accepts every possible job that is offered or available, the likelihood exists that while the student may benefit financially, his or her academic and professional life might suffer. Another possible result of this approach might be that the student may not receive sufficient

18. Although not included in the survey, it should be noted that many collaborative pianists maintain private teaching studios during their degree studies; another unlisted option could be employment, be it teaching or performing, at a community college or other local educational institution.

artistic challenges or depth of exploration into difficult repertoire, or may simply overextend themselves so far that the energy does not remain for adequate focus on academic studies. If, by contrast, off-campus employment is approached carefully with moderation, it could lead to a student's discovery and development of his or her research or performance interests. This research or performance interest development could be especially true within collaborative off-campus work for which the student's institutional curricula do not offer specific training.

One specific example of this is the position of ballet pianist or dance pianist work. It is traditionally required that the ballet pianist either have an existing background in dance accompaniment or have a background in dance, specifically ballet, itself. It is less common that a ballet studio employs the interest or resources to train the inexperienced dance pianist, regardless of the individual pianist's level of technical or musical mastery. There are multiple reasons for this. First, the ballet class is highly structured and must flow at a certain pace. The pianist is expected to automatically know the quality of movement, tempo range, and quickly choose music for the specific exercise. Time from the ballet class cannot be taken for the pianist to develop a working knowledge of ballet terminology on the job. Therefore, in the rare instance that a ballet company is willing to train a new ballet class pianist, it is a unique opportunity for the pianist to learn this unique and valuable skill while also being paid professionally as a ballet pianist. The ballet pianist-in-training may be asked to temporarily observe ballet classes with no compensation in order to learn the very basics of class structure and terminology; however, as a specific professional performing position, the ballet pianist will certainly

spend many months learning on the job while also being compensated for their expertise-in-training.

Considerations When Adding the Master of Music Degree in Collaborative Piano

The number of institutions that offer master of music degrees in piano performance, but not yet master of music degrees in collaborative piano, is significant; however, new collaborative piano graduate degrees are being developed and offered every year. In the instance that an institution already offers a master of music degree in piano performance, these considerations and factors should be addressed: staff pianist expenses versus assistantship or scholarship costs, courses to add to the curriculum that are not already offered in order to create a collaborative degree, and the addition and integration of new graduate students within the music area and their impact on the collaborative nature of the music area as a whole.

The addition of a master of music degree in collaborative piano to the curriculum of an institution that already offers an existing master of music degree in piano performance can have many benefits to the institution and the students' educational experience. A benefit to the institution might be the reduction in staff collaborative pianist expenses. If a music area could support a collaborative studio of between six and eight graduate students and also could offer the applied collaborative piano classes to piano performance graduate students, the possibility of at least ten credit hours have also been made available to piano performance graduate students. The addition of talented students to any graduate school gives the graduate students the opportunity to learn more

from one another and share musical ideas within rehearsals and lessons in a way that is different from working with a staff pianist. Although the addition of a master's degree in collaborative piano would require an institutional search and hire of a new collaborative piano faculty member if one is not already on the faculty, the number of courses that would be created with the addition of the new collaborative piano faculty and the potential number of students gained through the addition of a collaborative piano program could be a significant boost to enrollment throughout the music area. Creating new programs that increase enrollment and generate credit hours within the music area is paramount to all institutions, particularly public universities, especially within the current climate in which funding for the arts is regularly threatened.¹⁹

Educational Benefits for Students

One educational benefit for the students themselves is slightly more intangible, but relates to both financial and musical considerations: If an instrumental student is hiring a freelance pianist for a school performance and is paying out of pocket for this service, the student has monetary incentive to spend the least number of hours possible in order to save precious monetary resources. The freelance pianist would, ideally, perform and collaborate at a very high level, meaning that the student's musical preparation is the only variable in this equation. However, the majority of TA or scholarship administration in collaborative piano assigns a certain number of contact hours per person collaborated

19. Mary Ellen Flannery, " 'Nobody is Talking About This': The Sorry State of Higher Ed Funding," accessed March 20, 2020, <http://neatoday.org/2019/09/11/the-sorry-state-of-higher-ed-funding/>.

with per semester. For example, this number might be ten contact hours per semester, per person. The instrumental or vocal student who hires a freelancer, for example, would certainly spend far fewer hours paying out-of-pocket than working with a collaborative piano student colleague. This set number of hours for collaborative piano assistantships and scholarships can help both the collaborative student and the instrumentalist or vocalist, by giving them the experience of fully integrating the collaborative work into their performance in a consistent, specific, and thorough way that is less likely with the fewer number of contact hours allowed by staff pianists.

Within the music area, a collaborative piano program within a graduate music program also encourages students to collaborate, explore, and discover together their individual performing, outreach, and community interests. This collaborative culture can have positive impact on all areas of the music area. This collaborative spirit may exist within institutions that employ primarily staff pianists, but it should be noted that a more collaborative community culture within a music area can only bring positive results. Another possible benefit is the passive encouragement of the formation of peer performance groups; these groups may not be similarly formed should the student work only with a staff pianist or freelance collaborative pianist.²⁰ Examples of such groups that have formed from student connections include duos such as the Schwarz-Bournaki duo,²¹

20. Pei-Shan Lee, "Balancing Roles in Partnership," 32. Margo Garrett also observes this in her interview, referenced here and on pages 133–139, Appendix F of Lee's document.

21. Julian Schwartz, "About," accessed March 20, 2020, <http://julianschwartz.com/about>.

the Amicus duo,²² the Aelia duo,²³ composer-performer collectives such as Alarm Will Sound,²⁴ saxophone quartets such as the Assembly Quartet,²⁵ new music ensembles such as Ensemble Dal Niente²⁶ and Nu Deco,²⁷ and the progressive metal band Majesty, later known as Dream Theater.²⁸

Flexibility of Curriculum Within This Collaborative Piano Degree Template

The sample collaborative piano degree template described in this research paper is designed with flexibility in mind; for example, if an institution offers an existing master of music degree in piano performance, the required academic courses for the master of music degree in collaborative piano would remain consistent between the two degrees. If the master of music in piano performance degree required a differing balance between the music theory and music history courses than this template suggest, the academic requirements of this template could be modified with ease to accommodate that

22. Coleman Itzkoff, “Bio,” accessed March 20, 2020, <http://colemanitzkoff.com/bio>.

23. Ana Maria Otamendi, “Aelia Duo,” accessed March 20, 2020, <http://anamariaotamendi.com/aelia-duo>.

24. Alarm Will Sound, “About,” accessed March 9, 2020, <https://www.alarmwillsound.com/about/>.

25. Assembly Quartet, “Bio,” accessed March 9, 2020, <http://www.assemblyquartet.com/about#bio>.

26. Ensemble Dal Niente, “Press,” accessed March 9, 2020, <https://www.dalniente.com/press>.

27. Nu Deco, “A Contemporary Classical Music Ensemble, Miami-Style,” accessed March 9, 2020, <https://knightfoundation.org/articles/nu-deco-a-contemporary-classical-music-ensemble-miami-style/>.

28. Dream Theater, “Dream Theater History,” accessed March 9, 2020, <http://dreamtheater.net/band/history/>.

difference. If the proposed lyric diction courses that the voice area employs are divided differently from the courses listed in the template, the lyric diction course sequence can be modified to fit the pre-existing course list as found in the institution's graduate academic catalog. The added benefit of enrolled collaborative pianists in lyric diction and art song repertoire courses includes a partner to play for in-class performances, which will serve to enrich the artistic impact of the class for all participants. Similarly, if the master of music degree in piano performance requires a different set of academic classes within the bibliography, music theory, and music history sequence, the academic classes as proposed in this degree template also can be modified accordingly to fit the institutional needs.

Modification of a Degree Template for Graduate Certificate Study Within a Master Degree in Piano Performance

Graduate certificates, artist diplomas, and performance diplomas are academically distinct from the master of music degree, and are therefore within a separate category. A collaborative piano degree template as detailed in this project can be modified to accommodate a graduate certificate or artist diploma. The accommodation of the curriculum to fit a graduate certificate or artist diploma would entail reducing the academic requirement of the template and increasing the performing requirements of the template. Specifically, the music theory, music history, and bibliography components of the degree template would be removed. Remaining performance and applied requirements include:

- applied piano lessons
- collaborative piano studio class
- recitals (both coached and uncoached)
- lyric diction competencies
- applied courses specific to collaborative piano

Aside from the reduction in the academic course requirement, specific requirements within the applied area for the template would be at the discretion of each individual institution. However, it is recommended that applied lessons, collaborative piano studio class, and one required recital per semester remain graduate certificate or diploma requirements in order to maintain the robust performing requirement that is often required in the working world as a collaborative pianist.

CHAPTER 5

CONCLUSIONS AND RECOMMENDATIONS FOR FURTHER RESEARCH

The Graduate Degree Template

The graduate degree template as created and described in this document is designed to contain the basic elements of a graduate collaborative piano degree, setting specific academic requirements as mandatory while allowing many of the applied courses to be customizable to each student's needs. However, the template is specifically designed to create a curriculum with a balanced approach between vocal and instrumental instruction. This balance was chosen after careful consideration and analysis of existing degree program requirements at the master's level. Both the doctorate and master's degrees in collaborative piano have similar curriculum specialties in instrumental collaboration, vocal collaboration, or a balanced approach, depending on the institution and the specialty of the collaborative professor. Despite the relatively balanced approach, the master's degree template retains its slight flexibility in order to give the student the opportunity to focus in an area of their choosing; however, great care was taken to insure that the student would receive instruction in both vocal and instrumental collaboration and an understanding of the collaborative and chamber repertoire within the development of the modern piano. The degree template, as described in the previous chapter, focuses on giving the master's student in collaborative piano the experience of performing multiple styles within collaborative music and to create a basic understanding of the specific adjustments needed to collaborate with different instruments, ensembles,

and voice types. The curriculum is designed to assist the student in developing a broad skillset that can either be narrowed in focus should the student choose to do so in the future or be utilized in many different types of collaborative piano work, be it vocal or instrumental collaboration.

Recommendations for Further Research

Recommendations for further research outside the scope of this paper include an examination of the opportunities graduate students have to study a secondary non-keyboard area, such as music history, music theory, or music entrepreneurship. A recommendation for further research could be the exploration of graduate piano students' minor or secondary studies within the master's degree to include the non-keyboard areas. Although a study of educational opportunities in collaborative piano at the undergraduate level has the potential to provide valuable insight into collaborative piano education as a whole, such a study lies outside the parameters of this project and is therefore a recommendation for further research. Additional recommendations for further research include: a study of the concepts discussed within collaborative piano classes; conducting personal interviews with individual collaborative piano professors to discuss educational philosophies; and a study of professional development or community engagement requirements outside degree-specific curricular responsibilities. Recommendations for further research also includes studies of summer programs and workshops, their structure and educational focus as it relates to collaborative students, and a survey of professional collaborative pianists in the United States with their educational backgrounds and

specialties. Further research into off-campus recitals as part of course curriculum might include ways that each institution could facilitate entrepreneurship and community engagement in a tangible way for its students, without adding significant credit hour requirements to the student's coursework. Additionally, a study of the different specializations, job placement rates, and tailoring degrees to individuals at the DMA level could prove insightful, but also falls outside the realm of this research.

Final Thoughts

The field of collaborative piano and, ultimately, piano performance within graduate education has changed significantly since the first master's and doctoral degrees were conferred in the mid-twentieth century. Within the past thirty years, collaborative piano graduate degree offerings have grown exponentially, alongside graduate enrollment in piano performance as a whole. Although what might be considered the *traditional* collaborative piano curriculum includes intensive training in primarily classically-oriented genres of music, the gradual blurring of delineations between genres and the highly varied career path within which many collaborative pianists work leads to the recommendation of the collaborative piano student developing a basic understanding of multiple genres of music. The use of jazz or blues idioms within Western art music, for example, gives strong indication that a basic competency of such idioms can be quite useful, even for the primarily classical collaborative pianist. The collaborative pianist who is able to learn the basics of improvisational piano playing in a more popular style, with its showy style of performing Musical Theatre and Show tunes, could lead to a

musical appointment on any number of cruise ships or other live entertainment venues. Ballet and modern dance class piano accompaniment, although not a mainstream career for many pianists, can be as creative, jazzy, or classical as each individual pianist can imagine and compile over time, and can lead to interesting and unusual performance opportunities.

Although collaborative pianists might primarily train to perform on acoustic instruments, developing at least a rudimentary knowledge of the digital piano options and technology within modern keyboards can be a helpful tool. This knowledge of digital instruments is especially relevant, considering the fact that if a graduate of a collaborative piano master's degree program does not procure employment at an institution with high-end acoustic instruments shortly after graduation, the collaborative pianist certainly will need an instrument on which to practice. Most students either do not have the space or the money directly after graduation to purchase an acoustic instrument of sufficient quality; therefore, some prior knowledge of electronic keyboards can be of assistance when considering an electronic keyboard purchase. Additionally, developing a basic understanding of digital music engraving, music recording and editing programs, and microphone and speaker basics can similarly be helpful, with the prevalence of such technology in contemporary Western art music and popular music performance. The addition of digital recording technology and advances in computer programs to manipulate sound are two examples of powerful tools available to the twenty-first century pianist.

Finally, the opportunities of community partnerships for graduate students could give each student a greater awareness of the structure and function of arts organizations,

and expand experiences for future employment after graduation. These partnerships can provide the student with valuable experiences outside of academia, whether it be in arts administration, community outreach, or other musical collaborations. The opportunity to provide master's collaborative piano students with a creative curriculum that in turn fosters creativity in the student's future career could be a highly valuable tool, and is only limited by the ability of the curriculum to be implemented within the institution. Instead of expecting students to register for extra elective courses, for example, the collaborative studio as an entity could include a project-oriented extracurricular event as one element of the collaborative piano seminar course. Leveraging the unique talents and experiences of the faculty and community partners in each academic environment can create more robust curricular choices.

Adding creative elements such as these within the curriculum brings highly varied experiences to the collaborative piano student's higher education experience and creates more well-rounded performers and educators. Although the collaborative student is not expected to become a jazz or popular pianist, for example, the understanding and appreciation that comes with exploring these styles can assist the collaborative student in future performances of musical theater or contemporary classical compositions that include elements of such idiomatic styles.

The creative possibilities that can be implemented within this template is limited only by the imagination of the professors and students, and the resources available to the institution. If a private individual owns a collection of historic digital keyboards and would be willing to give the students a tour of the collection, such privately-owned resources can be highly beneficial when used in the form of a project-oriented segment of

a course or as a class field trip. If a collection is owned by an institution, greater opportunity might arise for a performance project within the collaborative piano curriculum. Each student may be assigned a piece specific to an historic instrument culminating in a performance at the conclusion of the semester. In another example, students may be partnered with composers in a project to update a microtonal composition. The project, in which a composition was originally written for a specific keyboard more difficult to procure and maintain in the twenty-first century, would allow the composition to become more flexible within modern technology and able to be performed using modern keyboards.

In conclusion, the overarching goal of the degree template is to provide a pedagogically solid foundation for a master's degree in collaborative piano, with the flexibility to add a variety of elective courses best suited to the needs of the students, faculty, and institution. In particular, the addition of non-classical styles within the education of the collaborative piano student should not be underestimated. The synthesis of classical and popular styles within twenty-first century music demonstrates the importance of stylistic diversity for the working collaborative pianist. Now more than ever, the collaborative pianist needs a varied and diverse musical toolkit in order to succeed and thrive as a professional musician, especially if the collaborative pianist plans to work outside the specific boundaries of academia. The flexibility of educational offerings within this graduate collaborative piano degree template can greatly assist in giving these students the tools needed to communicate with audiences, creatively impact their community, continue with self-education, or pursue further study at the doctoral level.

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APPENDIX A

INSTITUTIONAL REVIEW BOARD: SURVEY EXEMPT STATUS



Aimee Fincher <aefinche@asu.edu>

Exempt IRB project: Timeline for approval?

Tiffany Dunning <Tiffany.Dunning@asu.edu>

Tue, Apr 30, 2019 at 10:40 AM

To: "Aimee Fincher (Student)" <Aimee.Fincher@asu.edu>

Cc: Susan Metosky <Susan.Metosky@asu.edu>, Erik Williams <Erik.B.Williams@asu.edu>, Richard Gilmour <rgilmou@asu.edu>

Hello,

Thank you for your email. The survey questions are focused on the program rather than human subjects. As such, IRB review is not required. You will need to remove the IRB information from the consent letter. In the future if you do ask opinion questions, then a separate review is required.

Please let me know if you have questions.

Thanks,

Tiffany

Tiffany Dunning | IRB Coordinator, Office of Research Integrity & Assurance
Arizona State University | Office of Knowledge Enterprise Development | Operations
t 480-639-7396 | f 480-965-7772
tiffany.dunning@asu.edu | <http://research.integrity.asu.edu>
How am I doing? Email my supervisor

Customer Service is our priority. Please click [here](#) to let me know how I am doing.

APPENDIX B
THE ONLINE SURVEY

Creating a Collaborative Piano Degree Program

Institutional and Demographic Information

As noted in the cover letter invitation, all survey responses will remain anonymous with identifying information removed. Thank you for your time and consideration in assisting with this research.

1. Institutional Category (please select one):

- public
- private

2. Please enter total student enrollment information at the entire college/university level for the 2018-2019 academic year:

- | | |
|----------------------------------------|----------------------------------------|
| <input type="radio"/> fewer than 1,000 | <input type="radio"/> 35,000 - 39,999 |
| <input type="radio"/> 1,000 - 2,999 | <input type="radio"/> 40,000 - 44,999 |
| <input type="radio"/> 3,000 - 9,999 | <input type="radio"/> 45,000 - 49,999 |
| <input type="radio"/> 10,000 - 14,999 | <input type="radio"/> 50,000 - 54,999 |
| <input type="radio"/> 15,000 - 19,999 | <input type="radio"/> 55,000 - 59,999 |
| <input type="radio"/> 20,000 - 24,999 | <input type="radio"/> 60,000 - 64,999 |
| <input type="radio"/> 25,000 - 29,999 | <input type="radio"/> more than 65,000 |
| <input type="radio"/> 30,000 - 34,999 | |

3. What name or names apply to the music department at your institution?

- | | |
|----------------------------------------------|-----------------------------------------------|
| <input type="radio"/> College of Music | <input type="radio"/> College of Fine Arts |
| <input type="radio"/> School of Music | <input type="radio"/> Department of Fine Arts |
| <input type="radio"/> Department of Music | <input type="radio"/> Conservatory |
| <input type="radio"/> Division of Music | |
| <input type="radio"/> Other (please specify) | |

4. Please enter total student enrollment information at the music department/music school-level **only** for the 2018-2019 academic year (total of both undergraduate and graduate enrollment):

- fewer than 100
- 100-299
- 300-499
- 500-799
- 800-999
- 1000-1299
- 1300-1599
- 1600-1899
- 1900-2199
- more than 2200

5. Please list the number of keyboard area faculty at your institution during the 2018-2019 academic year:

full-time piano performance faculty (non-collaborative area)	<input type="text"/>
full-time collaborative-area piano faculty	<input type="text"/>
full-time piano pedagogy faculty	<input type="text"/>
full-time staff collaborative pianists	<input type="text"/>
part-time staff collaborative pianists	<input type="text"/>
adjunct or part-time faculty	<input type="text"/>
other/not listed (please specify)	<input type="text"/>

6. Please enter the **total** number of degree-seeking piano area students enrolled in the following piano area categories for the 2018-2019 academic year:

undergraduate	<input type="text"/>
graduate	<input type="text"/>

7. How many graduate-level piano students were enrolled at your college or university for the 2018-2019 academic year in the following degree programs?

Master of Music degree in piano performance

Doctor of Musical Arts degree in piano performance

Master of Music degree in collaborative piano

Doctor of Musical Arts degree in collaborative piano

Graduate piano performance (non degree-seeking)

Graduate collaborative piano performance (non degree-seeking)

Other/not listed (please specify)

* 8. Does your institution offer a graduate-level collaborative piano degree?

yes

no

Creating a Collaborative Piano Degree Program

Collaborative Piano Degree Questionnaire

You are seeing this section if you answered "yes" to Question #8, "Does your institution offer a graduate-level collaborative piano degree?"

9. Please select the keyboard area graduate degree(s) your institution offers within the Master of Music and the Doctor of Musical Arts degree programs.

- Master of Music degree, piano performance
- Doctor of Musical Arts degree, piano performance
- Master of Music degree, collaborative piano (or collaborative piano performance)
- Doctor of Musical Arts degree, collaborative piano (or collaborative piano performance)
- Master of Music degree, piano accompanying
- Doctor of Musical Arts, piano accompanying
- Master of Music degree, piano accompanying and chamber music
- Doctor of Musical Arts degree, piano accompanying and chamber music
- Master of Music degree, chamber music (piano)
- Doctor of Musical Arts degree, chamber music (piano)
- Master of Music degree, vocal coaching
- Doctor of Musical Arts degree, vocal coaching
- Other (please specify)

10. Please select the graduate-level non-degree program options offered at your institution in the keyboard area:

- artist diploma
- artist certificate
- graduate performance certificate (or graduate certificate in performance)
- graduate diploma
- other (please specify)

11. For the academic year 2018-2019, how many graduate-level collaborative piano students were enrolled in each of the following categories:

Master of Music degree-seeking, collaborative piano

Doctor of Musical arts degree-seeking, collaborative piano

Graduate performance certificate non degree-seeking, collaborative piano

Other/not listed (please specify)

12. Within the degree-seeking collaborative piano curriculum, what specialization or specializations does your institution offer? Please select all that apply.

- collaborative piano degree in vocal coaching/vocal accompanying/opera coaching
- collaborative piano degree in chamber music performance
- collaborative piano degree in instrumental coaching/instrumental performance
- collaborative piano degree in contemporary music
- collaborative piano degree in vocal and instrumental performance (combined)

other (please specify)

13. Within the graduate-level collaborative piano studio(s) for the 2018-2019 academic year, how many students were:

in-state students, Master of Music	<input type="text"/>
in-state students, Doctor of Musical Arts	<input type="text"/>
out-of-state students, Master of Music	<input type="text"/>
out-of-state students, Doctor of Musical Arts	<input type="text"/>
international students, Master of Music	<input type="text"/>
international students, Doctor of Musical Arts	<input type="text"/>
other/not listed (please specify)	<input type="text"/>

14. Within the above categories of collaborative piano degree specialization, how many students were enrolled in each category during the academic year 2018-2019?

collaborative piano degree in vocal coaching/vocal accompanying/opera coaching	<input type="text"/>
collaborative piano degree in instrumental coaching/instrumental performance	<input type="text"/>
collaborative piano degree in vocal and instrumental performance (combined)	<input type="text"/>
collaborative piano degree in chamber music performance	<input type="text"/>
collaborative piano degree in contemporary music	<input type="text"/>
other/not listed (please specify)	<input type="text"/>

15. For the academic year 2018-2019, within the collaborative piano studio(s) at your institution, how many students:

held an assistantship in collaborative piano	<input type="text"/>
held a scholarship in collaborative piano	<input type="text"/>
held both an assistantship and scholarship in collaborative piano	<input type="text"/>
held either a scholarship or assistantship in another area within the music department (please describe)	<input type="text"/>
held either a scholarship or assistantship in an area outside the music department (please describe)	<input type="text"/>
other/not listed (please specify)	<input type="text"/>

16. Within the degree-seeking collaborative piano graduate students who hold financial aid, what percent of the tuition and fees does the financial aid cover? What stipend do the students receive for each category?

25% coverage or less	<input type="text"/>
stipend amount	<input type="text"/>
26% - 50% coverage	<input type="text"/>
stipend amount	<input type="text"/>
51% - 75% coverage	<input type="text"/>
stipend amount	<input type="text"/>
76% - 99% coverage	<input type="text"/>
stipend amount	<input type="text"/>
100% coverage	<input type="text"/>
stipend amount	<input type="text"/>
other (please explain)	<input type="text"/>

17. Please select the categories in which degree-seeking collaborative piano graduate students work to fulfill their financial aid responsibilities, with number of students in each category:

choir	<input type="text"/>
orchestra	<input type="text"/>
wind ensemble	<input type="text"/>
other large ensemble	<input type="text"/>
new music ensemble	<input type="text"/>
voice studios	<input type="text"/>
woodwind studio	<input type="text"/>
brass studio	<input type="text"/>
string studio	<input type="text"/>
other (please specify)	<input type="text"/>

18. What percentage of the departmental collaborative piano/accompanying requirements or needs do the collaborative piano students provide at your institution?

19. ...as part of their financial aid or curricular requirements? (enter percentage)

20. ... as freelance work? (enter percentage)

21. If the collaborative piano students do not provide 100% of the collaborative piano/accompanying requirements or needs of the school, from where are the rest of these needs met? Please select all that apply.

- staff accompanist/staff pianist (non-teaching faculty)
- faculty members (collaborative, performance, or teaching faculty)
- community members (freelance pianists)

other/not listed (please specify)

22. Which of the following performance-oriented courses were available for degree-seeking collaborative piano graduate students' course credit during the academic year 2018-2019?

- chamber music
- new music (ensemble or other new music)
- orchestra
- wind ensemble
- large ensemble

other (please specify)

23. How many coached recitals are graduate-level collaborative piano students required to perform in order to fulfill the requirements of their degree? (Coached recital refers to a recital in which a piano student receives individual lessons or lessons in an ensemble setting on the repertoire to be performed.)

coached recitals to fulfill

the Master of Music
degree requirements

coached recitals to fulfill
the Doctor of Musical Arts
degree requirements

coached recitals to fulfill
the non-degree seeking
graduate track (certificate
or artist diploma)

other/not listed (please
specify)

24. Of those coached recitals, how many fall under the following categories:

solo piano, Master of Music degree requirement	<input type="text"/>
solo piano, Doctor of Musical Arts degree requirement	<input type="text"/>
instrumental, Master of Music degree requirement	<input type="text"/>
instrumental, Doctor of Musical Arts degree requirement	<input type="text"/>
vocal, Master of Music degree requirement	<input type="text"/>
vocal, Doctor of Musical Arts degree requirement	<input type="text"/>
chamber music (more than 2 players with no conductor), Master of Music degree requirement	<input type="text"/>
chamber music (more than 2 players with no conductor), Doctor of Musical Arts degree requirement	<input type="text"/>
small- or large-ensemble (with conductor), Master of Music degree requirement	<input type="text"/>
small- or large-ensemble (with conductor), Doctor of Musical Arts degree requirement	<input type="text"/>
off-campus (any), Master of Music degree requirement	<input type="text"/>
off-campus (any), Doctor of Musical Arts degree requirement	<input type="text"/>
other/not listed (please specify)	<input type="text"/>

25. How many uncoached recitals are graduate-level collaborative piano students required to perform in order to fulfill the requirements of their degree? (Uncoached recitals refer to a recital in which a student does not have individual lessons or lessons in an ensemble setting on the repertoire to be performed.)

to fulfill the Master of
Music degree
requirements

to fulfill the Doctor of
Musical Arts degree
requirements

other/not listed (please
specify)

26. Of those uncoached recitals, how many fall under the following categories:

solo piano, Master of Music degree requirement	<input type="text"/>
solo piano, Doctor of Musical Arts degree requirement	<input type="text"/>
instrumental, Master of Music degree requirement	<input type="text"/>
instrumental, Doctor of Musical Arts degree requirement	<input type="text"/>
vocal, Master of Music degree requirement	<input type="text"/>
vocal, Doctor of Musical Arts degree requirement	<input type="text"/>
chamber music (more than 2 players with no conductor), Master of Music degree requirement	<input type="text"/>
chamber music (more than 2 players with no conductor), Doctor of Musical Arts degree requirement	<input type="text"/>
small- or large-ensemble (with conductor), Master of Music degree requirement	<input type="text"/>
small- or large-ensemble (with conductor), Doctor of Musical Arts degree requirement	<input type="text"/>
off-campus (any), Master of Music degree requirement	<input type="text"/>
off-campus (any), Doctor of Musical Arts degree requirement	<input type="text"/>
other/not listed (please specify)	<input type="text"/>

27. Within the graduate-level collaborative piano area during the 2018-2019 academic year, please select which courses were available to degree-seeking students, specifying optional or mandatory as it relates to degree requirements. Please enter "O" for optional or "M" for mandatory. Leave blank if not applicable.

courses in German
language diction

courses in Italian language
diction

courses in Latin language diction	
courses in French language diction	
courses in Spanish language diction	
courses in performing: vocal coaching (non-opera)	
courses in performing: opera coaching	
courses in chamber music performance	
courses in piano chamber music (history)	
courses in performing contemporary classical music	
courses in entrepreneurship or business (specifically as it relates to music)	
courses in performing duo sonata repertoire (or its equivalent)	
courses in professional development (examples: job application preparation, resumes, summer programs, etc.)	
performance: collaborating with other students (instrumental or vocal in a duo setting)	
performance: choral pianist	
performance: ensemble pianist (instrumental ensemble with conductor)	
performance: ensemble pianist (non-conducted)	
performance: contemporary music ensemble (either conducted or non-conducted)	

other/not listed (please specify)

28. How many semesters (or quarters) of applied lessons are required for each degree-seeking graduate student in collaborative piano? (Lessons in musical collaboration, not solo piano repertoire)

required for the Master of Music degree

required for the Doctor of Musical Arts degree

required for the graduate performance certificate (or comparable non-degree seeking graduate studies)

other/not listed (please specify)

29. Of the required individual lessons in each semester, approximately how many lessons require a collaborative musician or ensemble to attend?

30. With how many students did each degree-seeking graduate pianist collaborate during the academic year 2018-2019? Of these collaborations, how many culminated in a degree recital during the academic year 2018-2019? How many collaborations within each degree were year-long collaborations?

number of students
collaborated with in Fall
2018 at the Master of
Music degree level

number of students
collaborated with in Spring
2018 at the Master of
Music degree level

number of degree recitals
during 2018-2019, Master
of Music degree level

number of year-long
collaborations, Master of
Music degree level

number of students
collaborated with in Fall
2018 at the Doctor of
Musical Arts level

number of students
collaborated with in Spring
2019 at the Doctor of
Musical Arts level

number of degree recitals
during 2018-2019

number of year-long
collaborations, Doctor of
Musical Arts level

other/not listed (please
specify)

31. How many lessons did each collaborative piano student attend per week during the academic year 2018-2019 in both the instrumental and vocal categories?

Fall 2018, instrumental lessons	<input type="text"/>
Fall 2018, vocal lessons	<input type="text"/>
Spring 2019, instrumental lessons	<input type="text"/>
Spring 2019, vocal lessons	<input type="text"/>

32. For the Master of Music degree, how many masterclasses/studio classes/studio recitals did each collaborative piano student perform during academic year 2018-2019?

Fall 2018 masterclasses	<input type="text"/>
Fall 2018 studio classes	<input type="text"/>
Fall 2018 studio recitals	<input type="text"/>
Spring 2019 masterclasses	<input type="text"/>
Spring 2019 studio classes	<input type="text"/>
Spring 2019 studio recitals	<input type="text"/>
Other (please describe)	<input type="text"/>

33. For the Doctor of Musical Arts degree, how many masterclasses/studio classes/studio recitals did each collaborative piano student perform during academic year 2018-2019?

Fall 2018 masterclasses	<input type="text"/>
Fall 2018 studio classes	<input type="text"/>
Fall 2018 studio recitals	<input type="text"/>
Spring 2019 masterclasses	<input type="text"/>
Spring 2019 studio classes	<input type="text"/>
Spring 2019 studio recitals	<input type="text"/>
other (please describe)	<input type="text"/>

34. Are graduate-level collaborative piano students required to participate in off-campus recitals or performances as part of the course curriculum?

yes

no

35. Approximately how many degree-seeking collaborative piano students at your school create their own off-campus performances **outside** the requirements of their degree?

36. What kinds of paid positions do your graduate-level collaborative piano students hold off-campus?
Please enter the approximate number of students that hold the following jobs:

church jobs: musical directors	<input type="text"/>
church jobs: pianist/organist	<input type="text"/>
community: musical theater	<input type="text"/>
community: opera	<input type="text"/>
orchestral: piano/celeste/keyboard	<input type="text"/>
freelance: collaboration with individuals in the community	<input type="text"/>
chamber music: collaboration with local groups	<input type="text"/>
other/not listed (please specify)	<input type="text"/>

37. What year were the following graduate piano degrees first offered at your institution?

Masters of Music in Collaborative Piano	<input type="text"/>
Doctor of Musical Arts in Collaborative Piano	<input type="text"/>
Masters of Music in Piano Performance	<input type="text"/>
Doctor of Musical Arts in Piano Performance	<input type="text"/>
Graduate Certificate/Other (please describe)	<input type="text"/>

38. Please enter any further comments here:

Creating a Collaborative Piano Degree Program

Master of Music Degree Questionnaire

You are seeing this page if you answered "No" to "Does your institution offer a graduate-level collaborative piano degree?"

39. Please select the keyboard area graduate degrees your institution offers within the Master of Music degree. Please select all that apply.

- piano performance
- piano accompanying and chamber music
- chamber music (piano)
- contemporary music performance
- other/not listed (please specify)

40. Please select the keyboard area graduate degree your institution offers in the Doctor of Musical Arts (DMA or DM) area:

- piano performance
- chamber music (piano)
- piano pedagogy
- contemporary music performance
- Other/Not listed (please describe):

41. Please select the graduate-level non-degree program options offered at your institution in the keyboard area:

- artist diploma
- artist certificate
- graduate performance certificate (or graduate certificate in performance)
- graduate diploma
- other (please describe)

42. If your institution does not offer collaborative piano degrees at the graduate level, do Master of Music degree-seeking students in piano performance have the opportunity to choose a minor or secondary focus in collaborative piano or accompanying?

- Yes
- No

43. If yes, in the 2018-2019 school year, how many full-time, degree-seeking students were enrolled in the Master of Music degree in piano?

44. In the 2018-2019 school year, how many of the above students chose a minor or secondary focus in collaborative piano or accompanying?

45. Within the Master of Music degree-seeking piano students who held financial aid during academic year 2018-2019, what percent of the tuition and fees does the financial aid cover? What stipend do the students receive for each category?

25% coverage or less	<input type="text"/>
Stipend amount	<input type="text"/>
26% - 50% coverage	<input type="text"/>
Stipend amount	<input type="text"/>
51% - 75% coverage	<input type="text"/>
Stipend amount	<input type="text"/>
76% - 99% coverage	<input type="text"/>
Stipend amount	<input type="text"/>
100% coverage	<input type="text"/>
Stipend amount	<input type="text"/>
Other (please explain)	<input type="text"/>

46. Within the graduate-level piano performance studio(s) for the 2018-2019 academic year, how many students were:

in-state students, Master of Music	<input type="text"/>
in-state students, Doctor of Musical Arts	<input type="text"/>
out of state students, Master of Music	<input type="text"/>
out of state students, Doctor of Musical Arts	<input type="text"/>
international students, Master of Music	<input type="text"/>
international students, Doctor of Musical Arts	<input type="text"/>
other/not listed (please specify)	<input type="text"/>

47. For the academic year 2018-2019, within the Master of Music degree-seeking piano studio(s) at your institution, how many students:

held an assistantship in collaborative piano	<input type="text"/>
held a scholarship in collaborative piano	<input type="text"/>
held both an assistantship and scholarship in collaborative piano	<input type="text"/>
held either a scholarship or assistantship in another area within the music department (please describe)	<input type="text"/>
held either a scholarship or assistantship in an area outside the music department (please describe)	<input type="text"/>
other/not listed (please specify)	<input type="text"/>

48. Please select the categories in which Master of Music degree-seeking piano students worked to fulfill their financial aid responsibilities in the academic year 2018-2019, with number of students in each category:

choir	<input type="text"/>
orchestra	<input type="text"/>
wind ensemble	<input type="text"/>
other large ensemble	<input type="text"/>
new music ensemble	<input type="text"/>
voice studios	<input type="text"/>
woodwind studio	<input type="text"/>
brass studio	<input type="text"/>
string studio	<input type="text"/>
other (please specify)	<input type="text"/>

49. Which of the following performance-oriented courses were available for Master of Music degree-seeking piano students during the academic year 2018-2019?

- chamber music
- new music (ensemble or other new music)
- orchestra
- wind ensemble
- large ensemble
- other/not listed (please specify)

50. Are the Master of Music degree-seeking students in piano performance required to participate in off-campus recitals or performances as part of their course curriculum?

- yes
- no

51. How many coached recitals are Master of Music degree-seeking piano students required to perform in order to fulfill the requirements of their degree? (Coached recital refers to a recital in which a piano student receives individual lessons or lessons in an ensemble setting on the repertoire to be performed.)

52. Of those coached recitals, how many fall under the following categories:

solo piano

instrumental (piano and instrumental performer in a duo setting)

vocal (piano and vocal performer in a duo setting)

chamber music (more than 2 players with no conductor)

small- or large-ensemble (with conductor)

off-campus (any)

other/not listed (please specify)

53. How many uncoached recitals are Master of Music degree-seeking piano students required to perform in order to fulfill the requirements of their degree? (Uncoached recitals refer to a recital in which a student does not have individual lessons or lessons in an ensemble setting on the repertoire to be performed.)

54. Of those uncoached recitals, how many fall under the following categories:

solo piano

instrumental (piano and
instrumental performer in
a duo setting)

vocal (piano and vocal
performer in a duo setting)

chamber music (more than
2 players with no
conductor)

small- or large-ensemble
(with conductor)

off-campus (any)

other/not listed (please
specify)

55. Within the Master of Music degree coursework during the 2018-2019 academic year, please select which courses were available to students in vocal diction, specifying optional or mandatory as it relates to degree requirements. Please enter "O" for optional or "M" for mandatory.

courses in

German language diction

courses in Italian language
diction

courses in Latin language
diction

courses in French
language diction

courses in
Spanish language diction

other/not listed (please
specify)

56. How many semesters (or quarters) of individual lessons are required to fulfill the requirements of the Master of Music piano performance degree?

57. Of the required individual lessons in each semester, approximately how many lessons require a collaborative musician or ensemble to attend?

58. At the Master of Music degree level, how many masterclasses/studio classes/studio recitals did each degree-seeking piano student perform during academic year 2018-2019?

Fall 2018 masterclasses	<input type="text"/>
Fall 2018 studio classes	<input type="text"/>
Fall 2018 studio recitals	<input type="text"/>
Spring 2019 masterclasses	<input type="text"/>
Spring 2019 studio classes	<input type="text"/>
Spring 2019 studio recitals	<input type="text"/>
Other (please describe)	<input type="text"/>

59. Are Master of Music degree-seeking piano students required to participate in off-campus recitals or performances as part of the course curriculum?

- yes
- no

60. Approximately how many Master of Music degree-seeking piano students at your school create their own off-campus performances **outside** the requirements of their degree?

61. What kinds of paid positions do your degree-seeking graduate piano performance students hold off-campus? Please enter the number of students that hold the following jobs:

church jobs: musical directors

church jobs: pianist/organist

community: musical theater

community: opera

orchestral: piano/celeste/keyboard

freelance: collaboration with individuals in the community

chamber music: collaboration with local groups

other/not listed (please describe)

62. What year were the following graduate piano degrees first offered at your institution?

Masters of Music in piano performance

Doctor of Musical Arts in piano performance

Graduate certificate non-degree seeking graduate studies (please describe)

Other/not listed (please specify)

63. Please enter any further comments here:

APPENDIX C

COVER LETTER: INVITATION TO PARTICIPATE

Dear Doctor / Professor _____, (insert professor's name here)

My name is Aimee Fincher, a doctoral collaborative piano student under the direction of Professor Andrew Campbell at Arizona State University. I am conducting a research study to create a collaborative piano graduate degree template through analysis of institutional and survey data, as well as publicly available documents.

I request your valuable participation, which will involve completing a 15–20 minute online survey of 32–38 questions total. The questions include institutional and demographic information, curricular requirements within the degrees, community outreach, and optional vs. required courses and additional educational opportunities. After reviewing your institution website, you were identified as the person most likely to answer this survey. If you are not the person to complete this survey, please forward it to the correct person.

The survey can be found at this link: <https://www.surveymonkey.com/r/gradcollabsurvey>

Your responses to the survey will be compiled and presented solely in aggregate form: displayed in charts and tables with all identifying information (either personal or institutional) removed. This data will be displayed in my graduate research document and may be presented at other professional meetings. Again: all identifying information will be removed from the survey results; your name, contact information, and your institution's name will not be recorded. Additionally, no value judgements or speculation regarding an institution's curriculum quality or administrative decisions will be addressed in the research document.

Although there is no direct personal benefit to you, possible benefits of your participation include the availability of the aggregate data into graph summaries, depicting national education statistics specific to collaborative piano education and providing insight into the future of collaborative piano educational trends. A study of this type has not been performed since 1984.

Incomplete surveys will be recorded, so please answer to the best of your ability, skipping any questions that you are unable to answer. If you have any questions concerning this research study, please contact myself, Aimee Fincher at aefinche@asu.edu, or my advisor, Dr. Andrew Campbell at acampbell@asu.edu.

Thank you for your consideration in this survey, and please do not hesitate to contact me with any questions or concerns.

Sincerely,

Aimee Fincher

APPENDIX D
FOLLOW-UP LETTER

Dear Doctor/Professor _____, (insert professor's name here)

A few weeks ago, you received an email inviting your invaluable participation in a doctoral-level research study regarding collaborative piano graduate degree curriculum and design. The survey is designed to survey master of music degrees in piano performance and graduate-level collaborative degrees separately.

If you have not participated in this survey yet, will you consider going to the link below and participating? The survey is 38 questions and should take approximately 15–20 minutes to complete. If you have already participated in this survey, please disregard this message.

The survey can be found here:

<https://www.surveymonkey.com/r/gradcollabsurvey>

The survey will close after Tuesday, October 1, 2019.

To recap the survey's goal, I am using an anonymous survey as well as publicly available institutional information to create a graduate-level collaborative piano degree template. Questions are limited to curricular information within the graduate-level piano program. All survey responses will remain anonymous and separate from the publicly available institutional information.

Thank you in advance for your valuable time and participation, and please do not hesitate to contact me with any questions regarding this research survey at: aefinche@asu.edu.

Sincerely,

Aimee Fincher

APPENDIX E

LIST OF COLLABORATIVE DEGREES

Institution Name in Bold: Denotes That The Institution Offers Both a Master of Music
and a Doctor of Musical Arts in Collaborative Piano or the Equivalent

Appalachian State University
Arizona State University
Arkansas State University
Azusa Pacific University
Ball State University
Bard College (Longy SOM)
Baylor University
Binghamton University (State University of New York)
Boston Conservatory, the (at Berklee)
Boston University
Bowling Green State University
Brandon University
California Institute of the Arts
California State University, Fullerton
California State University, Northridge
Carnegie Mellon University
Catholic University of America
Chapman University
City University of New York, Hunter College
Cleveland Institute of Music
Duquesne University
East Carolina University
Eastern Michigan University
Eastman School of Music
Florida State University
George Mason University
Hartt School of Music
Houghton College
Indiana University Bloomington (main campus)
Ithaca College
Juilliard School, the
Louisiana State University
Lynn University
Manhattan School of Music
Mannes College
McGill University
Mercer University
Michigan State University
Middle Tennessee State University
Montclair State University
New England Conservatory
New York University (Steinhardt)
North Park University
Northern Arizona University
Notre Dame de Namur University
Ohio University (Athens)

Peabody Institute
 Rice University, Shepherd School of Music
 Sam Houston State University
 San Francisco Conservatory of Music
 San Francisco State
 Shenandoah Conservatory
 Southern Illinois University, Carbondale
 State University of New York, Buffalo
 State University of New York, Fredonia
 Stephen F. Austin State University
 Temple University (Boyer College of Music and Dance)
 Texas Christian University
 University of Akron
 University of Arizona (UA)
 University of Arkansas
 University of California, Irvine
 University of California, Santa Barbara
 University of Central Oklahoma
 University of Cincinnati, College Conservatory of Music
University of Colorado, Boulder
University of Georgia
University of Houston (Moores School of Music)
 University of Idaho
University of Illinois at Urbana-Champaign
University of Maryland – College Park
 University of Massachusetts – Amherst
University of Michigan, Ann Arbor (main campus)
University of Minnesota (main campus, Minneapolis)
 University of Minnesota, Duluth
 University of Missouri – Columbia
 University of New Mexico
 University of North Carolina School for the Arts
University of North Carolina, Greensboro
University of North Texas
University of Northern Colorado
University of Oregon (collaborative piano is a doctoral supporting area)
 University of South Alabama
 University of South Florida
University of Southern California
University of Southern Mississippi
 University of Tennessee, Knoxville
University of Texas, Austin
 University of Utah
University of Wisconsin, Madison
 University of Wisconsin, Milwaukee
 West Virginia University
 Western Oregon University
 Westminster Choir College (Rider University)
 Wichita State University

APPENDIX F
MASTER LIST OF INSTITUTIONS FROM NASM, CMS, AND THE
COLLABORATIVE PIANO BLOG

Criteria for Inclusion: An institution in the following appendix was included after determining its listing either on the National Association of Schools of Music website as a member institution, the College Music Society’s website, or as a collaborative piano degree-offering institution on the Collaborative Piano Blog. Omitted from this appendix are institutions that were clearly international that can be found on the Collaborative Piano Blog, although the websites were still checked. Each institutional website was visited to confirm the degree offerings in preparation for survey distribution. Date of access does not reflect initial access date as most access dates were in the academic year 2018–2019; instead, the date listed is the most recently accessed when confirming the website function for this appendix.

<u>NAME</u>	<u>WEBSITE</u>	<u>MOST RECENT ACCESS DATE</u>
Abilene Christian University	https://www.acu.edu/music	February 11, 2020
Academy of Vocal Arts	http://www.avaopera.org/	February 11, 2020
Adams State University	https://www.adams.edu/academics/undergraduate/music/	February 11, 2020
Alabama State University	https://www.alasu.edu/cvpa/music/department-music	February 27, 2020
Albion College	https://www.albion.edu/academics/departments/music	February 27, 2020
Alcorn State University	https://www.albion.edu/academics/departments/music	February 12, 2020
Alma College	https://www.alma.edu/academics/music/	February 12, 2020
Alverno College	https://www.alverno.edu/academics/academicdepartments/schoolofartssciences/musicdepartment/majors/	February 12, 2020
Amarillo College	https://www.actx.edu/music/	February 12, 2020
American University	https://www.actx.edu/music/	February 13, 2020
Anderson University (Indiana)	https://www.actx.edu/music/	February 13, 2020

Anderson University (South Carolina) https://www.actx.edu/music/	February 13, 2020
Andrews University https://bulletin.andrews.edu/preview_program.php?catoid=17&pid=14181	February 13, 2020
Angelo State University https://www.angelo.edu/dept/arts/music/	February 13, 2020
Anna Maria College https://www.annamaria.edu/mus-school/music	February 13, 2020
Anoka-Ramsey Community College http://www.anokaramsey.edu/academics/degrees-diplomas-certificates/two-year-degrees/associate-of-fine-arts-degrees/music/	February 13, 2020
Appalachian State University https://musicgraduate.appstate.edu/programs/18	February 7, 2020
Aquinas College https://www.aquinas.edu/music/degrees/music-major-ba	February 13, 2020
Arizona State University https://music.asu.edu/degree-programs/piano-collaborative-mm	February 7, 2020
Arkansas State University http://www.astate.edu/a/registrar/files/bulletins/19-20-UG-Bulletin-2-Page-6th.pdf?language_id=	February 7, 2020
Arkansas Tech University https://www.atu.edu/	February 13, 2020
Asbury University https://www.asbury.edu/academics/departments/music/majors-minors/	February 13, 2020
Ashland University https://www.ashland.edu/cas/majors/music-education	February 13, 2020
Auburn University https://cla.auburn.edu/music/prospective-students/programs-of-study/	February 13, 2020
Augsburg University https://www.augsburg.edu/music/	February 13, 2020
Augusta University https://www.augusta.edu/pamplin/music/	February 13, 2020

Augustana College, Rock Island https://www.augustana.edu/academics/areas-of-study/music	February 13, 2020
Augustana University http://www.augie.edu/music	February 13, 2020
Austin Peay State University https://apsu.edu/music/graduate/program-overview.php	March 22, 2020
Azusa Pacific University https://www.apu.edu/music/programs/masters-in-music-performance/	February 27, 2020
Baker University https://www.bakeru.edu/music/	February 13, 2020
Baldwin Wallace University https://www.bw.edu/academics/undergraduate/music-performance-keyboard/	February 13, 2020
Ball State University https://www.bsu.edu/academics/collegesanddepartments/music	February 27, 2020
Baptist College of Florida http://www.baptistcollege.edu/academics/page.asp?content=acad-degree&program=ba_mu	February 13, 2020
Bard College (Longy SOM) https://longy.edu/study/collaborative-piano/	February 27, 2020
Baylor University https://www.baylor.edu/music	February 28, 2020
Belhaven University https://www.belhaven.edu/music/piano_pedagogy.htm	March 22, 2020
Bellarmino University https://www.bellarmino.edu/arts-and-sciences/undergraduate/music/	April 7, 2020
Belmont University https://www.belmont.edu/cmpa/music/grad/performance/index.html	March 22, 2020
Bemidji State University https://www.bemidjistate.edu/academics/departments/music/	February 13, 2020
Benedictine College https://www.benedictine.edu/academics/degrees/music/index	February 13, 2020

Berry College	February 13, 2020
https://www.berry.edu/academics/majors/music/	
Bethany College	February 13, 2020
https://www.bethanylb.edu/academics/areas-of-study/music/	
Bethel University	February 13, 2020
https://www.betheluniversity.edu/academics/degrees/music	
Bethune-Cookman University	February 13, 2020
https://www.cookman.edu/academics/schools/ce/index.html	
Binghamton University (State University of New York)	February 28, 2020
https://www.music.binghamton.edu	
Biola University	February 13, 2020
https://www.biola.edu/music	
Birmingham-Southern College	February 13, 2020
https://www.bsc.edu/academics/music/index.html	
Black Hills State University	February 13, 2020
https://www.bhsu.edu/Academics/Arts-Humanities/Music/4-Year-Plan#Music-Education-410	
Bloomsburg University of Pennsylvania	February 13, 2020
https://www.bloomu.edu/music	
Bluffton University	February 13, 2020
https://www.bluffton.edu/mus/index.aspx#music	
Boise State University	March 22, 2020
https://www.boisestate.edu/graduatecollege/degree-programs/music-performance/	
Boston Conservatory (at Berklee)	February 27, 2020
https://bostonconservatory.berklee.edu/collaborative-piano	
Boston University	February 27, 2020
bu.edu/cfa/music	
Bowling Green State University (BGSU)	February 27, 2020
https://www.bgsu.edu/musical-arts/area/keyboards.html	
Bradley University	February 13, 2020
https://www.bradley.edu/academic/departments/music/	
Brandon University	February 27, 2020
https://www.brandonu.ca/music/programs/graduate/	

Brevard College https://brevard.edu/music/	February 13, 2020
Bridgewater State University https://catalog.bridgew.edu/preview_program.php?catoid=14&pid=4927#_ga=2.208994770.172229888.1581640935-434739338.1581640935	February 13, 2020
Brigham Young University https://music.byu.edu/keyboard-performance/	March 22, 2020
Brigham Young University – Idaho http://www.byui.edu/music	February 13, 2020
Broward College http://www.broward.edu/academics/programs/ProgramMaps20182019/AHCD/Music%20Transfer%20Plan%2012-12-16%20VPA_FINAL.pdf	February 13, 2020
Bucknell University https://www.bucknell.edu/academics/college-arts-sciences/academic-departments-programs/music	February 13, 2020
Bucks County Community College https://www.bucks.edu/academics/asc/subjects/music/	February 13, 2020
Buffalo State, State University of New York https://music.buffalostate.edu/	February 13, 2020
Butler University https://www.butler.edu/music/mm-performance	March 22, 2020
Cairn University https://cairn.edu/academics/music/	February 13, 2020
California Baptist University https://calbaptist.edu/programs/master-of-music/courses#musicperformance	March 22, 2020
California College of Music https://ccmla.edu/keyboards/	February 13, 2020
California Institute of the Arts https://music.calarts.edu/programs-specializations/collaborative-keyboard	February 27, 2020
California Jazz Conservatory https://cjc.edu/baccalaureate-program/cjcdegrees/	February 13, 2020

California Polytechnic State University, San Luis Obispo http://music.calpoly.edu/	February 13, 2020
California State Polytechnic University, Pomona https://www.cpp.edu/class/music/curriculum/performance-emphasis.shtml	February 13, 2020
California State University, Dominguez Hills https://www.csudh.edu/music/	February 13, 2020
California State University, East Bay https://www.csueastbay.edu/music/	February 17, 2020
California State University, Fresno http://fresnostate.edu/artshum/music/degrees-programs/graduate/index.html	March 23, 2020
California State University, Fullerton www.fullerton.edu	February 27, 2020
California State University, Long Beach http://web.csulb.edu/depts/music/	February 27, 2020
California State University, Northridge www.csun.edu/music	February 27, 2020
California State University, Sacramento https://www.csus.edu/college/arts-letters/music/	February 13, 2020
California State University, San Bernardino https://cal.csusb.edu/music	February 13, 2020
California State University, Stanislaus https://www.csustan.edu/music/music-major	February 13, 2020
Cameron University http://www.cameron.edu/artmusictheatre/degree-information	February 13, 2020
Capital University https://www.capital.edu/music-performance/	February 13, 2020
Carnegie Mellon University https://www.cmu.edu/cfa/music/	February 27, 2020
Carroll University https://www.carrollu.edu/academics/arts-sciences/music	February 13, 2020
Carson-Newman University https://www.cn.edu/undergraduate/undergraduate-studies/music	February 13, 2020

Carthage College https://www.carthage.edu/music/	February 13, 2020
Case Western Reserve University https://music.case.edu/	February 13, 2020
Casper College https://www.caspercollege.edu/program/music/	February 13, 2020
Catholic University of America www.cua.edu	February 27, 2020
Cedarville University https://www.cedarville.edu/Academic-Programs/Music-Performance.aspx	February 13, 2020
Centenary College of Louisiana https://www.centenary.edu/academics/departments-schools/hurley-school-of-music/	February 13, 2020
Central College https://www.central.edu/academics/majors/music/	February 13, 2020
Central Connecticut State University https://www2.ccsu.edu/program/Music_BA	February 13, 2020
Central Methodist University https://www.centralmethodist.edu/academics/undergraduate/music/index.php	February 13, 2020
Central Michigan University https://www.cmich.edu/colleges/cam/MUS/ProspectiveStudents/GraduatePrograms/Pages/keyboard.aspx	March 23, 2020
Central State University http://www.centralstate.edu/academics/CHAS/music_art/music.php?Bachelor-Music-in-Classical-Performance-3	February 13, 2020
Central Washington University https://www.cwu.edu/music/graduate-studies	March 23, 2020
Century College https://www.century.edu/programs/music	February 13, 2020
Chabot College http://www.chabotcollege.edu/academics/arts-media-communications/music/index.php	February 13, 2020
Chadron State College https://www.csc.edu/music/	February 13, 2020

Chapman University www.chapman.edu/music	February 28, 2020
Charleston Southern University https://www.charlestonsouthern.edu/academics/horton-school-of-music/music-performance/	February 13, 2020
Chicago College of Performing Arts, Roosevelt University https://www.roosevelt.edu/colleges/ccpa	March 23, 2020
Chicago State University https://www.csu.edu/cas/music/	February 13, 2020
Chowan University https://www.chowan.edu/academics/school-fine-and-applied-arts/music	February 13, 2020
Christopher Newport University http://cnu.edu/academics/departments/music/areas/	February 13, 2020
City University of New York, Hunter College http://music.hunter.cuny.edu/prospective-students/graduate/	January 28, 2020
Clafin University https://www.clafin.edu/academics-research/schools-departments/school-of-humanities-and-social-sciences/department-of-music/music	February 13, 2020
Clarke University https://www.clarke.edu/academics/music-program/	February 13, 2020
Clayton State University https://www.clayton.edu/vpa/music/degrees/	February 13, 2020
Cleveland Institute of Music www.cim.edu	February 28, 2020
Coastal Carolina University https://www.coastal.edu/music/	February 13, 2020
Coe College https://www.coe.edu/academics/majors-areas-study/music	February 13, 2020
Coker University https://www.coker.edu/programs-degrees/music/	February 13, 2020
Colburn School https://www.colburnschool.edu/community-school/classes-offered/piano/	March 23, 2020

Collective https://thecollective.edu/divisions/keyboards-collective/	February 28, 2020
College of Charleston http://music.cofc.edu/	February 13, 2020
College of New Jersey https://music.tcnj.edu/	February 28, 2020
College of Saint Benedict/Saint John's University https://www.csbsju.edu/music	February 13, 2020
College of Saint Rose https://www.strose.edu/music-ba/	February 28, 2020
College of Wooster https://www.wooster.edu/departments/music/	February 28, 2020
Colorado Christian University https://www.ccu.edu/undergrad/school-of-music/	February 28, 2020
Colorado Mesa University https://www.coloradomesa.edu/music/prospective/degrees.html	February 14, 2020
Colorado State University https://music.colostate.edu/	March 23, 2020
Colorado State University – Pueblo https://www.csupueblo.edu/music-ba/index.html	February 14, 2020
Columbia College https://www.columbiasc.edu/program/music	February 14, 2020
Columbus State University https://music.columbusstate.edu/	February 14, 2020
Community College of Baltimore County https://www.ccbcmd.edu/Programs-and-Courses/Life-Enrichment/Visual-Arts-Photography-and-Performing-Arts/Music.aspx	February 28, 2020
Community College of Rhode Island https://www.ccri.edu/performingarts/music/	February 14, 2020
Community Music Center of Boston https://cmcb.org/	February 14, 2020
Concordia College https://www.concordiacollege.edu/music/	February 14, 2020

Concordia University, Chicago March 23, 2020
<https://www.cuchicago.edu/academics/colleges/college-of-arts/music/>

Concordia University, Irvine February 14, 2020
<https://www.cui.edu/academicprograms/undergraduate/majors/Liberal-Studies/music>

Concordia University, Nebraska February 14, 2020
<https://www.cune.edu/academics/undergraduate/music>

Cottey College February 14, 2020
<https://cottey.edu/pdf/academics/music/handbook.pdf>

Crane School of Music February 28, 2020
<https://www.potsdam.edu/academics/crane-school-music>

Culver-Stockton College February 14, 2020
<https://www.culver.edu/media/main-site/c-sc/site-assets/pdfs/fact-sheets/Music.pdf>

Curtis Institute of Music February 14, 2020
<https://www.curtis.edu/academics/degrees-and-diplomas/>

Dallas Baptist University February 14, 2020
http://www3.dbu.edu/fine_arts/m_arts_sciences_cr.asp

David Hochstein Memorial Music School February 14, 2020
<https://hochstein.org/Music>

Del Mar College February 14, 2020
<https://www.delmar.edu/degrees/music-education/index.html>

Delta State University February 14, 2020
<http://www.deltastate.edu/artsandsciences/music/>

DePaul University February 14, 2020
<https://music.depaul.edu/academics/undergraduate-majors/music-performance-bm/Pages/default.aspx>

DePauw University February 14, 2020
<https://www.depauw.edu/academics/school-of-music/prospective/>

Dickinson State University February 14, 2020
<https://www.dickinsonstate.edu/academics/fields-of-study/fine-and-performing-arts/music-program/>

Diller-Quaile School of Music February 28, 2020
<https://diller-quaile.org/mission-and-values>

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Doane University https://www.doane.edu/music	February 14, 2020
Drake University https://www.drake.edu/catalog/undergrad/2013-2014/collegeofartsandsciences/areasofstudy/appliedmusic/	February 14, 2020
Drury University https://www.drury.edu/music	February 14, 2020
Duquesne University https://duq.edu/academics/schools/music/music-admissions/keyboards-and-sacred-music	February 28, 2020
East Carolina University www.ecu.edu/music	February 28, 2020
East Central College https://www.eastcentral.edu/humanities-arts/music/	February 14, 2020
East Central University https://www.ecok.edu/academics/colleges-and-schools/college-liberal-arts-and-social-sciences/school-fine-arts/department-performing-arts/music-program	February 14, 2020
East Tennessee State University https://www.etsu.edu/cas/music/	February 14, 2020
East Texas Baptist University https://www.etbu.edu/academics/academic-schools/school-communication-performing-arts/department-music	February 14, 2020
Eastern Illinois University https://www.eiu.edu/music/	March 23, 2020
Eastern Kentucky University https://music.eku.edu/graduate-studies-music-eku	March 23, 2020
Eastern Michigan University www.emich.edu/musicdance	February 28, 2020
Eastern New Mexico University https://www.enmu.edu/academics/colleges-departments/college-of-fine-arts/academic-departments/department-of-music	February 14, 2020

Eastern Washington University https://www.ewu.edu/cale/music/	March 23, 2020
Eastman School of Music www.esm.rochester.edu	February 28, 2020
Elizabeth City State University http://www.ecsu.edu/academics/department/visual-performing-arts/music/index.html	February 14, 2020
Elizabethtown College https://www.etown.edu/depts/music/	February 14, 2020
Emporia State University https://www.emporia.edu/department-liberal-arts-sciences/department-music/	March 23, 2020
Evangel University https://www.evangel.edu/programs/music/	February 14, 2020
Fayetteville State University https://www.uncfsu.edu/academics/colleges-schools-and-departments/college-of-humanities-and-social-sciences/department-of-performing-and-fine-arts	February 14, 2020
Fisk University https://www.fisk.edu/academics/school-of-humanities-social-sciences/department-of-arts-languages/music	February 14, 2020
Five Towns College https://www.ftc.edu/music/	March 23, 2020
Florida Atlantic University https://www.fau.edu/artsandletters/music/	April 8, 2020
Florida College https://www.floridacollege.edu/academics/departments/music-and-fine-arts/	February 14, 2020
Florida Gulf Coast University https://www.fgcu.edu/cas/bsma/music/	February 14, 2020
Florida International University https://www.fau.edu/artsandletters/music/	March 23, 2020
Florida Memorial University https://www.fmuniv.edu/school-of-arts-and-sciences/departments/department-of-visual-and-performing-arts/	February 14, 2020

Florida Southern College https://www.flsouthern.edu/undergraduate/programs/music.aspx	February 14, 2020
Florida State University www.music.fsu.edu	February 28, 2020
Fort Hays State University https://www.fhsu.edu/music-and-theatre/	March 23, 2020
Fort Lewis College https://www.fortlewis.edu/academics/schools-departments/departments/music-department/music-home	February 14, 2020
Friends University https://www.friends.edu/undergraduate/fine-arts/music/	February 14, 2020
Furman University https://www.furman.edu/academics/music/	February 14, 2020
Gardner-Webb University https://gardner-webb.edu/academic-programs-and-resources/colleges-and-schools/arts-and-sciences/schools-and-departments/performing-and-visual-arts/department-of-music/index	February 14, 2020
George Fox University https://www.georgefox.edu/academics/undergrad/departments/fine_arts/music/index.html	February 14, 2020
George Mason University music.gmu.edu	February 28, 2020
Georgia College & State University https://www.gcsu.edu/artsandsciences/music	February 14, 2020
Georgia Southern University https://cah.georgiasouthern.edu/music/degrees/	March 23, 2020
Georgia State University https://music.gsu.edu/	March 23, 2020
Gettysburg College https://www.gettysburg.edu/academic-programs/sunderman-conservatory/	February 14, 2020
Gonzaga University https://www.gonzaga.edu/college-of-arts-sciences/departments/music	February 14, 2020

Gordon College https://www.gordon.edu/music	February 14, 2020
Grambling State University http://www.gram.edu/academics/majors/arts-and-sciences/music/	February 14, 2020
Grand Rapids Community College https://cms.grcc.edu/music	February 14, 2020
Grand Valley State University https://www.gvsu.edu/mtd/music-at-grand-valley-29.htm	February 14, 2020
Greensboro College https://www.greensboro.edu/academics/school-of-the-arts/department-of-music/	February 14, 2020
Hamline University https://www.hamline.edu/cla/music/	February 14, 2020
Hampton University http://libarts.hamptonu.edu/page/Music-Home	February 14, 2020
Hardin-Simmons University https://www.hsutx.edu/academics/schools-colleges/college-fine-arts/music-opportunities/	February 14, 2020
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Hartt School of Music https://www.hartford.edu/academics/schools-colleges/hartt/academics/music/music-instrumental-performance/piano.aspx	February 27, 2020
Hartwick College https://www.hartwick.edu/academics/academic-departments/music-department/	February 14, 2020
Hastings College https://www.hastings.edu/academics/undergraduate-majors/music/	March 23, 2020
Heidelberg University https://www.heidelberg.edu/academics/programs/the-schools/school-of-music-and-theatre	February 14, 2020
Henderson State University https://www.hsu.edu/pages/academics/ellis-college-of-arts-and-sciences/music/	February 14, 2020

Hillsborough Community College http://www.hccfl.edu/academics/subjects/performing-arts/music-transfer-track-aa	February 14, 2020
Holy Family College https://www.holyfamilycollege.edu/future-students/freshmen/academics/music-program	February 14, 2020
Holyoke Community College https://www.hcc.edu/courses-and-programs/areas-of-study/arts-and-humanities/music	February 14, 2020
Hope College https://hope.edu/academics/music/special-programs-opportunities/awards.html	February 14, 2020
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Howard Community College https://www.howardcc.edu/programs-courses/programs/music-performance/index.html	February 14, 2020
Howard Payne University https://www.hputx.edu/academics/schools/school-of-music-fine-arts/	March 23, 2020
Howard University https://music.howard.edu/	March 23, 2020
Humboldt State University https://www.humboldt.edu/programs/music	February 14, 2020
Huntingdon College https://www.huntingdon.edu/academics/academic-programs/programs-of-study/music-and-music-education/	February 14, 2020
Icon Collective https://iconcollective.edu/programs/	February 14, 2020
Idaho State University https://www.isu.edu/music/	February 14, 2020
Illinois Central College https://icc.edu/academics/music/	February 14, 2020
Illinois State University https://finearts.illinoisstate.edu/collaborative-piano-masters/	February 28, 2020

Illinois Wesleyan University https://www.iwu.edu/music/	February 14, 2020
Immaculata University https://www.immaculata.edu/academics/degrees-programs/music-b-a-undergraduate-studies/	February 14, 2020
Indiana State University https://www.indstate.edu/cas/music	March 23, 2020
Indiana University – Purdue University, Indianapolis https://et.iupui.edu/departments/mat/	February 14, 2020
Indiana University Bloomington (main campus) https://music.indiana.edu/departments/academic/collaborative-music/collaborative-piano/	February 27, 2020
Indiana University of Pennsylvania https://www.iup.edu/music/	March 23, 2020
Indiana University, South Bend https://arts.iusb.edu/academic-departments/music/index.html	March 23, 2020
Indiana Wesleyan University https://www.indwes.edu/undergraduate/division-of-music/	February 14, 2020
Iowa State University https://www.music.iastate.edu/vision	February 14, 2020
Ithaca College https://www.ithaca.edu/academics/school-music/admission/auditions/requirements/piano-classical-jazz-and-collaborative	February 28, 2020
Jackson State University http://www.jsu.edu/music/	February 14, 2020
Jacksonville State University http://www.jsu.edu/music/	February 14, 2020
Jacksonville University https://www.ju.edu/music/index.php	February 14, 2020
James Madison University https://www.jmu.edu/music/	March 23, 2020
Joliet Junior College https://www.jjc.edu/academics/fine-arts/music	February 14, 2020

Judson College https://www.judson.edu/academics/academic-programs/humanities-fine-arts/	February 14, 2020
Juilliard School https://www.juilliard.edu/music/instruments/collaborative-piano	February 28, 2020
Kansas State University https://www.k-state.edu/mtd/music/	March 23, 2020
Kean University https://www.kean.edu/academics/college-liberal-arts/school-fine-and-performing-arts	February 14, 2020
Keene State College https://www.keene.edu/academics/programs/mu/	February 14, 2020
Kennesaw State University https://arts.kennesaw.edu/music/	February 14, 2020
Kent State University https://www.kent.edu/music	March 23, 2020
Kentucky State University https://kysu.edu/academics/college-of-arts-and-sciences/fine-arts/music/	February 14, 2020
Kirkwood Community College http://www.kirkwood.edu/music	February 15, 2020
Kutztown University of Pennsylvania https://www.kutztown.edu/academics/colleges-and-departments/visual-and-performing-arts/majors-minors-and-certificates/music.html	February 15, 2020
La Sierra University https://lasierra.edu/departments/music/	February 15, 2020
Lamar University https://www.lamar.edu/fine-arts-communication/music/index.html	March 23, 2020
Lancaster Bible College https://www.lbc.edu/undergraduate/academics/majors/music-performance-instrumental/	February 15, 2020
Lander University https://www.lander.edu/academics/colleges-schools/college-arts-and-humanities/music/degree-programs/music	February 15, 2020

Lawrence University https://www.lawrence.edu/academics/study/music	February 15, 2020
Lebanon Valley College https://www.lvc.edu/academics/undergraduate-studies/music/	February 15, 2020
Lee University https://www.leeuniversity.edu/academics/music/	March 23, 2020
Levine Music https://www.levinemusic.org/	February 15, 2020
Liberty University https://www.liberty.edu/music/	February 15, 2020
Limestone College https://www.limestone.edu/academics/arts/music	February 15, 2020
Linfield College https://www.linfield.edu/music.html	February 15, 2020
Lipscomb University https://www.lipscomb.edu/music	February 15, 2020
Lone Star College – Montgomery http://www.lonestar.edu/montgomery-music-department.htm	February 15, 2020
Longwood University http://www.longwood.edu/music/	February 15, 2020
Los Angeles College of Music http://www.lacm.edu/	February 15, 2020
Louisiana College https://www.lacollege.edu/academics/undergraduate-programs/division-of-fine-arts/departments-of-music/	February 15, 2020
Louisiana State University https://www.lsu.edu/cmda/music/programs/collaborative-piano/collaborative-piano.php	February 28, 2020
Louisiana Tech University https://liberalarts.latech.edu/music/	February 15, 2020
Loyola Marymount University https://cfa.lmu.edu/programs/music/	February 15, 2020
Loyola University http://cmm.loyno.edu/music	February 15, 2020

Luther College https://www.luther.edu/music/	February 15, 2020
Lynn University, Conservatory of Music https://www.lynn.edu/admission/apply-to-lynn/conservatory-students/audition-guidelines/instrumental-collaborative-piano	February 28, 2020
Malone University https://www.malone.edu/fine-arts/	February 15, 2020
Manchester Community College https://www.manchestercc.edu/offices/academic-affairs/divisions/liberal-arts/music/	February 15, 2020
Manhattan School of Music https://www.msmnyc.edu/programs/collaborative-piano/	February 28, 2020
Mannes College (The New School) https://www.newschool.edu/mannes/collaborative-piano/	February 28, 2020
Mansfield University https://music.mansfield.edu/	March 23, 2020
Marietta College https://www.marietta.edu/music-department	February 15, 2020
Mars Hill University https://www.mhu.edu/organizer/music-department/	February 15, 2020
Marshall University https://www.marshall.edu/music/music-degree-programs/	March 23, 2020
Maryville College https://www.maryvillecollege.edu/academics/divisions/fine-arts/	February 15, 2020
Maryville University of Saint Louis https://www.maryville.edu/hp/music-therapy/	February 15, 2020
Marywood University http://www.marywood.edu/mtd/	February 15, 2020
McGill University https://www.mcgill.ca/music/programs/mmus-collaborative-piano	February 28, 2020
McNeese State University https://www.mcneese.edu/liberal/performing-arts/	February 15, 2020
Mercer University www.mercer.edu	February 17, 2020

Mercyhurst University https://www.mercyhurst.edu/academics/music	February 15, 2020
Meredith College https://www.meredith.edu/music	February 15, 2020
Messiah College https://www.messiah.edu/music	February 15, 2020
Metropolitan State University of Denver https://www.msudenver.edu/music/	February 15, 2020
Miami University https://miamioh.edu/cca/academics/departments/music/	March 23, 2020
Michigan State University www.music.msu.edu	February 17, 2020
MidAmerica Nazarene University https://www.mnu.edu/undergraduate/majors-minors/music	February 15, 2020
Middle Tennessee State University www.mtsumusic.com	February 17, 2020
Midwestern State University https://msutexas.edu/academics/finearts/music/index.php	February 15, 2020
Millersville University of Pennsylvania https://www.millersville.edu/music/	February 15, 2020
Millikin University https://millikin.edu/som	February 15, 2020
Minnesota State University Mankato https://carts.mnsu.edu/academics/music/	March 23, 2020
Minnesota State University Moorhead https://www.mnstate.edu/spa/	February 15, 2020
Minot State University https://www.minotstateu.edu/music/	February 15, 2020
Mississippi College https://music.mc.edu/	March 23, 2020
Mississippi State University https://www.music.msstate.edu/	February 15, 2020
Mississippi University for Women https://www.muw.edu/case/music	February 15, 2020

Mississippi Valley State University https://www.mvsu.edu/academics/academic-programs/fine-arts-homepage	February 15, 2020
Missouri Baptist University https://www.mobap.edu/academics/fine-arts-division/	February 15, 2020
Missouri State University https://www.missouristate.edu/music/	March 23, 2020
Missouri Western State University https://www.missouriwestern.edu/music/	February 15, 2020
Mitchell Community College https://mitchellcc.edu/associate-fine-arts-music-afa-college-transfer-degree	February 15, 2020
Molloy College https://www.molloy.edu/academics/undergraduate-programs/music	February 15, 2020
Montana State University http://www.montana.edu/music/	February 15, 2020
Montana State University Billings http://www.msubillings.edu/cas/music/	February 15, 2020
Montclair State University www.montclair.edu/music	February 17, 2020
Montgomery College https://www.montgomerycollege.edu/academics/programs/music/index.html	February 15, 2020
Moody Bible Institute https://www.moody.edu/undergrad/chicago/programs/music/?utm_source=Print&utm_medium=Sell+Sheet+or+Viewbook&utm_campaign=Print+Piece	February 15, 2020
Moravian College https://www.moravian.edu/music	February 15, 2020
Morehead State University https://www.moreheadstate.edu/music/	March 23, 2020
Morehouse College https://www.morehouse.edu/academics/music/index.html	February 15, 2020
Morgan State University https://www.morgan.edu/cla/music	March 23, 2020

Morningside College https://www.morningside.edu/academics/undergraduate/music/	February 15, 2020
Mount Vernon Nazarene University https://www.mvnu.edu/undergraduate/academics/music	February 15, 2020
Murray State University https://www.murraystate.edu/Academics/CollegesDepartments/CollegeOfHumanitiesAndFineArts/music/	February 15, 2020
Music Conservatory of Westchester https://musicconservatory.org/	February 15, 2020
Music Institute of Chicago https://www.musicinst.org/	February 15, 2020
Musicians Institute https://www.mi.edu/programs/	February 15, 2020
Muskingum University https://www.muskingum.edu/academics/music	February 15, 2020
Nazareth College https://www2.naz.edu/dept/music	March 23, 2020
Nebraska Wesleyan University https://www.nebrwesleyan.edu/academics/majors-and-minors/music/music-degrees	February 15, 2020
New England Conservatory https://necmusic.edu/collaborative-piano	February 17, 2020
New Jersey City University https://www.njcu.edu/academics/schools-colleges/william-j-maxwell-college-arts-sciences/departments/music-dance-and-theatre	March 23, 2020
New Mexico State University https://music.nmsu.edu/	March 23, 2020
New Orleans Baptist Theological Seminary https://www.nobts.edu/music/	February 15, 2020
New World School of the Arts https://nwsa.mdc.edu/college-home-nwsa.html	February 15, 2020
New World Symphony https://www.nws.edu/	February 15, 2020

Newberry College https://www.newberry.edu/academics/music	February 15, 2020
Nicholls State University https://www.nicholls.edu/music/	February 15, 2020
Norfolk State University https://www.nsu.edu/music	March 23, 2020
Normandale Community College http://www.normandale.edu/departments/humanities/music	February 15, 2020
North Carolina Agricultural and Technical State University https://www.ncat.edu/cahss/departments/visual-and-performing-arts/music-program/index.php	February 15, 2020
North Dakota State University https://www.ndsu.edu/music/	February 17, 2020
North Greenville University https://www.ngu.edu/music.php	February 15, 2020
North Park University https://www.northpark.edu/academics/colleges-and-schools/school-of-music-art-and-theatre/	February 17, 2020
Northeastern Illinois University https://www.neiu.edu/academics/college-of-arts-and-sciences/departments/music-and-dance	February 15, 2020
Northeastern State University https://academics.nsuok.edu/music/	February 15, 2020
Northern Arizona University https://nau.edu/music/	February 15, 2020
Northern Illinois University https://www.niu.edu/music/index.shtml	March 23, 2020
Northern Kentucky University https://www.nku.edu/academics/sota/music.html	February 15, 2020
Northern Michigan University https://www.nmu.edu/music/home-page	March 23, 2020
Northern State University http://www.northern.edu/academics/school-fine-arts	February 15, 2020
Northwest College https://www.nwc.edu/music/	February 15, 2020

Northwest Missouri State University https://www.nwmissouri.edu/finearts/music/	February 15, 2020
Northwest Nazarene University https://music.nnu.edu/	February 15, 2020
Northwestern State University of Louisiana https://capa.nsula.edu/music/	March 23, 2020
Northwestern University (Bienen SOM) https://www.music.northwestern.edu/academics/degrees/mm/pia-no-performance-collaborative-arts	February 28, 2020
Notre Dame de Namur University https://ndnu.smartcatalogiq.com/en/2017-2018/Catalog/Courses/MUS-MUSIC	February 28, 2020
Nyack College https://www.nyack.edu/site/school-of-music/	February 15, 2020
Oakland University https://oakland.edu/smttd/	March 23, 2020
Odessa College https://www.odessa.edu/future-students/campus-life/theater-art-music/index.html	February 15, 2020
Ohio Northern University https://www.onu.edu/academics/music	February 15, 2020
Ohio State University https://music.osu.edu/	March 23, 2020
Ohio University (Athens, main campus) https://www.finearts.ohio.edu/music	February 28, 2020
Ohio Wesleyan University https://www.owu.edu/academics/departments-programs/department-of-music/	February 15, 2020
Oklahoma Baptist University https://www.okbu.edu/catalog/programs/musical-arts.html	February 15, 2020
Oklahoma Christian University https://www.oc.edu/academics/undergraduate-programs/music	February 15, 2020
Oklahoma City University https://www.okcu.edu/music/home/	March 23, 2020

Oklahoma State University http://music.okstate.edu/	March 23, 2020
Old Dominion University https://www.odu.edu/music#.Xkgq6hNKg6g	February 15, 2020
Olivet Nazarene University https://www.olivet.edu/school-music	February 15, 2020
Oral Roberts University https://oru.edu/academics/coacs/	February 15, 2020
Otterbein University https://www.otterbein.edu/music/	February 15, 2020
Ouachita Baptist University https://obu.edu/music/	February 15, 2020
Pacific Lutheran University https://www.plu.edu/music/	February 15, 2020
Pacific Union College https://www.puc.edu/academics/departments/music	February 15, 2020
Pacific University Oregon https://www.pacificu.edu/music-department/music-degrees/music	February 15, 2020
Palm Beach Atlantic University https://www.pba.edu/academics/schools/music-fine-arts/music-opportunities/performance/index.html	March 23, 2020
Pasadena Conservatory of Music https://pasadenaconservatory.org/	February 15, 2020
Peabody Institute https://peabody.jhu.edu/academics/instruments-areas-of-study/vocal-accompanying/	February 28, 2020
Pennsylvania State University https://music.psu.edu/	February 15, 2020
Pepperdine University https://seaver.pepperdine.edu/fine-arts/undergraduate/music/	February 15, 2020
Pfeiffer University http://www.pfeiffer.edu/academics/programs/music-ba	February 15, 2020
Pittsburg State University https://www.pittstate.edu/music/	April 8, 2020

Players School of Music https://playerschool.edu/by-major/	February 15, 2020
Point Loma Nazarene University https://www.pointloma.edu/schools-departments-colleges/department-music	February 15, 2020
Portland State University https://www.pdx.edu/music/	March 23, 2020
Prairie View A&M University https://www.pvamu.edu/bcas/departments/music-theatre/	February 15, 2020
Presbyterian College https://www.presby.edu/academics/undergraduate/academic-departments-programs/music-department/	February 15, 2020
Puerto Rico Conservatory of Music https://cmpr.edu/	February 15, 2020
Purdue University Fort Wayne https://www.pfw.edu/music/	February 15, 2020
Queens University of Charlotte https://www.queens.edu/academics/majors-minors-programs/music-ba.html	February 15, 2020
Radford University https://www.radford.edu/content/cvpa/home/music.html	March 21, 2020
Reinhardt University https://www.reinhardt.edu/schools-programs/school-of-performing-arts/sopa-programs/	February 15, 2020
Rhode Island College http://www.ric.edu/mtd/Pages/Music-Programs.aspx	February 15, 2020
Rhodes College https://www.rhodes.edu/academics/majors-minors/music	February 15, 2020
Rice University, Shepherd School of Music https://music.rice.edu/graduate/mm-piano-chamber-audition	February 28, 2020
Richland College https://www.richlandcollege.edu/cd/credit/music/pages/default.aspx	February 15, 2020
Roberts Wesleyan College https://www.roberts.edu/department-of-music-and-performing-arts/	February 15, 2020

Rollins College https://www.rollins.edu/music-department/	February 15, 2020
Rowan University https://cpa.rowan.edu/music/index.html	March 21, 2020
Rutgers the State University of New Jersey https://www.masongross.rutgers.edu	February 15, 2020
Saginaw Valley State University http://www.svsu.edu/music/	February 15, 2020
Saint Cloud State University https://www.stcloudstate.edu/music/	February 15, 2020
Saint Mary-of-the-Woods College https://www.smwc.edu/academics/departments/music-theatre/music/	February 15, 2020
Saint Mary's College https://www.stmarys-ca.edu/performing-arts/music-program	February 15, 2020
Saint Xavier University https://www.sxu.edu/academics/undergraduate-programs/music/index.asp	February 15, 2020
Salem College https://www.salem.edu/department/music	March 21, 2020
Salem State University https://www.salemstate.edu/academics/college-arts-and-sciences/music-and-dance	February 15, 2020
Salisbury University https://www.salisbury.edu/academic-offices/liberal-arts/music-theatre-and-dance/	February 15, 2020
Sam Houston State University https://www.shsu.edu/music	February 28, 2020
Samford University https://www.samford.edu/arts/music/	March 21, 2020
San Francisco Conservatory of Music https://sfcu.edu/degrees-and-programs	February 28, 2020
San Francisco State https://music.sfsu.edu/	February 28, 2020
San Jose State University https://www.sjsu.edu/music/	March 23, 2020

Schenectady County Community College (SUNY) https://sunysccc.edu/Academics/School-of-Music	February 15, 2020
Seattle Pacific University https://spu.edu/academics/college-of-arts-sciences/music/undergraduate-majors/music	February 15, 2020
Seton Hill University https://www.setonhill.edu/academics/schools/visual-performing-arts/music-program/	February 15, 2020
Settlement Music School https://settlementmusic.org/music/	February 15, 2020
Shenandoah University (Shenandoah Conservatory) https://www.su.edu/conservatory/areas-of-study/collaborative-piano/master-of-music-in-collaborative-piano/	February 28, 2020
Shepherd University (West Virginia) https://www.shepherd.edu/music	February 15, 2020
Shorter University https://www.shorter.edu/school-of-arts/	February 15, 2020
Simpson College https://simpson.edu/internal/department-music	February 15, 2020
Sinclair Community College https://www.sinclair.edu/academics/divisions/LCS/MUS/	February 15, 2020
Slippery Rock University https://www.sru.edu/academics/colleges-and-departments/cla/departments/music	February 14, 2020
Snow College https://www.snow.edu/academics/fineart/music/index.html	February 14, 2020
Sonoma State University https://music.sonoma.edu/programs	February 14, 2020
South Carolina State University http://www.scsu.edu/academicdepartments/departmentofvisualperformingarts.aspx	February 14, 2020
South Dakota State University https://www.sdstate.edu/school-performing-arts/music	February 14, 2020
Southeast Missouri State University https://semo.edu/music/	February 14, 2020

Southeastern Louisiana University https://www.southeastern.edu/acad_research/depts/mus/	March 23, 2020
Southeastern Oklahoma State University https://www.se.edu/music/	February 14, 2020
Southern Adventist University https://www.southern.edu/music	February 14, 2020
Southern Baptist Theological Seminary https://www.sbts.edu/bgs/degree-programs/ma/mcm/	March 23, 2020
Southern Connecticut State University https://inside.southernct.edu/music	February 14, 2020
Southern Illinois University, Carbondale music.siu.edu	February 28, 2020
Southern Illinois University, Edwardsville https://www.siu.edu/artsandsciences/music/	March 23, 2020
Southern Methodist University https://www.smu.edu/Meadows/AreasOfStudy/Music	March 23, 2020
Southern Nazarene University http://snu.edu/school-of-music	February 14, 2020
Southern Oregon University https://sou.edu/academics/music/programs/	March 23, 2020
Southern University and A&M College http://www.subr.edu/page/music-about	February 14, 2020
Southern Utah University https://www.suu.edu/pva/music/	February 14, 2020
Southern Wesleyan University https://www.swu.edu/academics/division-of-fine-arts/ba-in-music/	February 14, 2020
Southwest Baptist University https://www.sbuniv.edu/academics/programs/music-bs.php	February 14, 2020
Southwest Minnesota State University https://www.smsu.edu/academics/programs/music/index.html	February 14, 2020
Southwestern Baptist Theological Seminary https://swbts.edu/academics/schools/school-church-music-worship/	March 23, 2020

Southwestern College https://www.sckans.edu/undergraduate/music/	February 14, 2020
Southwestern Oklahoma State University https://www.swosu.edu/academics/music/index.aspx	April 8, 2020
Southwestern University https://www.southwestern.edu/music/	February 14, 2020
Spelman College https://www.spelman.edu/academics/majors-and-programs/music/prospective-music-student	February 14, 2020
Spring Arbor University https://www.arbor.edu/academic-programs/music/	February 14, 2020
St. Mary's University (Texas) https://www.stmarytx.edu/academics/department/music/	February 14, 2020
St. Olaf College https://wp.stolaf.edu/music/	February 14, 2020
State University of New York, Fredonia https://www.fredonia.edu/music	February 28, 2020
State University of New York, College at Oneonta https://suny.oneonta.edu/music-department	February 14, 2020
State University of New York, New Paltz https://www.newpaltz.edu/music/	February 14, 2020
State University of New York, Oswego https://www.oswego.edu/music/	February 14, 2020
Stephen F. Austin State University https://www.music.sfasu.edu	February 28, 2020
Stetson University https://www.stetson.edu/portal/music/	February 14, 2020
Susquehanna University https://www.susqu.edu/academics/majors-and-minors/department-of-music	February 14, 2020
Syracuse University https://vpa.syr.edu/academics/music/	March 23, 2020
Tabor College https://tabor.edu/performing-arts/	February 14, 2020

Tarleton State University https://www.tarleton.edu/degrees/bachelors/bm-performance/	February 14, 2020
Taylor University https://www.taylor.edu/majors/music	February 14, 2020
Temple University (Boyer College of Music and Dance) www.temple.edu/boyer	February 28, 2020
Tennessee State University http://www.tnstate.edu/music/	February 14, 2020
Tennessee Technological University https://www.tntech.edu/fine-arts/music/index.php	February 14, 2020
Texas A&M University – Commerce https://www.tamuc.edu/academics/colleges/humanitiesSocialSciencesArts/departments/music/	March 23, 2020
Texas A&M University – Corpus Christi http://cla.tamucc.edu/music/	February 14, 2020
Texas A&M University – Kingville http://www.tamuk.edu/artsci/departments/musi/index.html	March 23, 2020
Texas Christian University www.music.tcu.edu	February 28, 2020
Texas Lutheran University http://www.tlu.edu/academics/programs/music/	February 14, 2020
Texas State University https://www.music.txstate.edu/	March 23, 2020
Texas Tech University https://www.depts.ttu.edu/music/	March 23, 2020
Texas Wesleyan University https://txwes.edu/academics/artsletters/undergraduate-majors/music/	February 14, 2020
Texas Women’s University https://twu.edu/music/	March 23, 2020
Baptist College of Florida http://www.baptistcollege.edu/academics/page.asp?content=acad-degree&program=ba_mu	February 13, 2020
Master’s University https://www.masters.edu/performingarts/	February 15, 2020

Music School of Delaware http://www.musicschoolofdelaware.org/private-instruction.html	February 28, 2020
Toccoa Falls College https://tfc.edu/department/music/	February 14, 2020
Towson University https://www.towson.edu/cofac/departments/music/?utm_source=redirect&utm_content=music	March 23, 2020
Trevecca Nazarene University https://www.trevecca.edu/academics/school/school-of-music	February 14, 2020
Troy University https://www.troy.edu/academics/academic-programs/music-general.html	February 14, 2020
Truett McConnell University https://truett.edu/academics/schools/music/	February 14, 2020
Truman State University https://www.truman.edu/majors-programs/academic-departments/about-the-music-department/	March 23, 2020
Union University http://www.uu.edu/dept/music/	February 14, 2020
University of Akron www.uakron.edu/music	February 28, 2020
University of Alabama www.music.ua.edu	February 28, 2020
University of Alabama at Birmingham https://www.uab.edu/cas/music/	February 14, 2020
University of Alabama in Huntsville https://www.uah.edu/ahs/departments/music/about	February 14, 2020
University of Alaska Anchorage https://www.uaa.alaska.edu/academics/college-of-arts-and-sciences/departments/music/	February 14, 2020
University of Arizona www.music.arizona.edu	February 28, 2020
University of Arkansas music.uark.edu	February 28, 2020

University of Arkansas at Fort Smith https://class.uafs.edu/music/music-degree	February 14, 2020
University of Arkansas at Little Rock https://ualr.edu/music	February 14, 2020
University of Arkansas at Monticello http://www.uamont.edu/pages/department/division-music/	February 14, 2020
University of Arkansas at Pine Bluff http://www.uapb.edu/academics/school_of_arts_sciences/music.aspx	February 14, 2020
University of California, Irvine https://music.arts.uci.edu/graduate-degrees	February 28, 2020
University of California, Los Angeles https://schoolofmusic.ucla.edu/academics/music/music-performance-mm-dma/	February 28, 2020
University of California, Santa Barbara https://music.ucsb.edu/programs/performance/keyboard	February 28, 2020
University of Central Arkansas https://uca.edu/music/	March 23, 2020
University of Central Florida https://music.cah.ucf.edu/	March 23, 2020
University of Central Missouri https://www.ucmo.edu/college-of-arts-humanities-and-social-sciences/school-of-visual-and-performing-arts/music/	March 23, 2020
University of Central Oklahoma www.uco.edu	February 28, 2020
University of Cincinnati, College Conservatory of Music www.ccm.uc.edu	February 14, 2020
University of Colorado, Boulder www.colorado.edu/music	February 28, 2020
University of Connecticut https://music.uconn.edu/	March 23, 2020
University of Dayton https://udayton.edu/artssciences/academics/music/index.php	February 14, 2020
University of Delaware https://www.music.udel.edu/prospective-students/graduate-degrees	March 23, 2020

University of Denver https://liberalarts.du.edu/lamont/academics/graduate-programs	March 23, 2020
University of Evansville https://www.evansville.edu/majors/music/	February 14, 2020
University of Florida https://arts.ufl.edu/academics/music/programs/keyboard/	March 23, 2020
University of Georgia www.music.uga.edu	February 28, 2020
University of Hawaii at Manoa https://manoa.hawaii.edu/music/about-us/degrees-programs/mm/piano/	March 23, 2020
University of Houston (Moore School of Music) www.uh.edu/kgmca//music	February 28, 2020
University of Idaho www.uidaho.edu/class/music	February 28, 2020
University of Illinois at Urbana-Champaign www.music.illinois.edu	February 14, 2020
University of Indianapolis https://www.uindy.edu/cas/music/	February 14, 2020
University of Iowa https://music.uiowa.edu/future-students/graduate-students	March 23, 2020
University of Kansas https://music.ku.edu/piano	March 23, 2020
University of Kentucky https://www.uky.edu/academics/undergraduate/finearts/music-liberal-arts	March 23, 2020
University of Louisiana at Lafayette https://music.louisiana.edu/music/masters	March 23, 2020
University of Louisiana at Monroe https://www.ulm.edu/music/	February 14, 2020
University of Louisville https://louisville.edu/music/front-page/academics/areas-of-study/keyboard-studies	March 23, 2020
University of Lynchburg https://www.lynchburg.edu/academics/majors-and-minors/music/	February 14, 2020

University of Maine https://umaine.edu/spa/graduate-studies/	March 23, 2020
University of Mary https://www.umary.edu/academics/arts-sciences/music-department/index.php	February 14, 2020
University of Mary Hardin-Baylor https://go.umhb.edu/visual-performing-arts/home	February 14, 2020
University of Maryland, Baltimore County https://music.umbc.edu/	February 14, 2020
University of Maryland, College Park www.music.umd.edu	February 28, 2020
University of Massachusetts, Amherst www.umass.edu/music	February 28, 2020
University of Massachusetts, Lowell https://www.uml.edu/fahss/music/	February 14, 2020
University of Memphis https://www.memphis.edu/music/	March 23, 2020
University of Miami, Frost School of Music www.frost.miami.edu	February 28, 2020
University of Michigan, Ann Arbor (main campus) www.music.umich.edu	February 28, 2020
University of Michigan, Flint http://www.umflint.edu/music	February 14, 2020
University of Minnesota Duluth https://sfa.d.umn.edu/about/departments/music	February 14, 2020
University of Minnesota Twin Cities (main campus, Minneapolis) music.umn.edu	February 14, 2020
University of Mississippi http://catalog.olemiss.edu/liberal-arts/music/mm-music	March 23, 2020
University of Missouri, Columbia https://music.missouri.edu/	February 28, 2020
University of Missouri, Kansas City https://catalog.umkc.edu/colleges-schools/conservatory/music/graduate/master-of-music/performance-keyboard/	March 23, 2020

University of Missouri, St. Louis https://music.umsl.edu/	February 14, 2020
University of Mobile https://umobile.edu/academics/alabama-school-arts/master-of-music-in-performance-piano/	March 23, 2020
University of Montana https://www.umt.edu/music/academics/degrees/master-of-music/performance.php	March 23, 2020
University of Montevallo https://www.montevallo.edu/academics/colleges/college-of-fine-arts/departments/music/	February 14, 2020
University of Mount Union https://www.mountunion.edu/music	February 14, 2020
University of Nebraska, Lincoln https://arts.unl.edu/music	March 23, 2020
University of Nebraska at Kearney http://www.unk.edu/academics/music/	February 14, 2020
University of Nebraska, Omaha https://www.unomaha.edu/college-of-communication-fine-arts-and-media/music/graduate-programs/index.php	March 23, 2020
University of Nevada, Las Vegas https://www.unlv.edu/degree/mm	March 23, 2020
University of Nevada, Reno https://www.unr.edu/music/degrees-and-areas/masters-degrees/mm-instrumental	March 23, 2020
University of New Hampshire https://cola.unh.edu/music	March 23, 2020
University of New Mexico http://music.unm.edu/	February 28, 2020
University of New Orleans https://www.uno.edu/academics/colaehd/la/music/graduate/performance	March 23, 2020
University of North Alabama https://www.una.edu/music/	February 14, 2020

University of North Carolina at Charlotte https://coaa.uncc.edu/music/department-music	February 14, 2020
University of North Carolina at Pembroke https://www.uncp.edu/departments/music	February 14, 2020
University of North Carolina at Wilmington https://uncw.edu/music/	February 14, 2020
University of North Carolina School for the Arts https://www.uncsa.edu/music/graduate/graduate-collaborative-piano.aspx	February 28, 2020
University of North Carolina at Greensboro https://vpa.uncg.edu/music/	February 28, 2020
University of North Dakota (Grand Forks, main campus) arts-sciences.und.edu/academics/music	February 28, 2020
University of North Florida https://www.unf.edu/coas/music/Bachelor_of_Music_Performance_Piano.aspx	March 22, 2020
University of North Texas https://music.unt.edu/	February 28, 2020
University of Northern Colorado https://www.unco.edu/programs/music/music-bm/	February 28, 2020
University of Northern Iowa https://music.uni.edu/degree-programs-applied-studios/graduate-programs/master-music-degree-programs/mmperformance	March 22, 2020
University of Northwestern – St. Paul https://www.unwsp.edu/academics/schools-and-departments/department-of-music-theatre	February 14, 2020
University of Oklahoma http://www.ou.edu/finearts/music/degrees/graduate/mm/piano	March 22, 2020
University of Oregon music.uoregon.edu	February 19, 2020
University of Portland https://college.up.edu/pfa/music-program/index.html	March 22, 2020
University of Redlands https://www.redlands.edu/study/schools-and-centers/school-of-music/music-admissions/graduate-studies/degree-programs/the-major-in-performance/	March 22, 2020

University of Rhode Island https://web.uri.edu/music/auditions/classical-piano-grad/	March 22, 2020
University of Puget Sound https://www.pugetsound.edu/academics/departments-and-programs/undergraduate/music/school-of-music-mission-statement/	February 14, 2020
University of Saint Thomas https://www.stthomas.edu/music/	February 14, 2020
University of Science and Arts of Oklahoma https://usao.edu/academics/majors-and-minors/music/index.html	February 14, 2020
University of South Alabama www.southalabama.edu/colleges/music	March 22, 2020
University of South Carolina https://www.sc.edu/study/colleges_schools/music/study/degree_programs/master_music/index.php	March 22, 2020
University of South Carolina Aiken https://www.usca.edu/majors-programs/music-education	February 14, 2020
University of South Dakota www.usd.edu/music	February 14, 2020
University of South Florida music.arts.usf.edu	February 21, 2020
University of Southern California, Thornton School of Music https://music.usc.edu/departments/kca/	February 21, 2020
University of Southern Maine https://usm.maine.edu/music/mm-performance	March 22, 2020
University of Southern Mississippi www.usm.edu/music	February 21, 2020
University of Tampa https://www.ut.edu/academics/college-of-arts-and-letters/department-of-music	February 14, 2020
University of Tennessee (Knoxville, main campus) www.music.utk.edu	February 21, 2020
University of Tennessee at Chattanooga https://www.utc.edu/music/graduate/index.php	March 22, 2020

University of Tennessee at Martin http://www.utm.edu/departments/music/	February 14, 2020
University of Texas at Arlington https://www.uta.edu/music/areas/keyboard/keyboard-audition-requirements.php	March 22, 2020
University of Texas at Austin www.music.utexas.edu	March 22, 2020
University of Texas at El Paso https://www.utep.edu/liberalarts/music/	February 14, 2020
University of Texas at San Antonio http://music.utsa.edu/index.php/areas/keyboard	March 22, 2020
University of Texas at Tyler https://www.uttyler.edu/music/	February 14, 2020
University of Texas Permian Basin https://www.utpb.edu/academics/programs/music/index	February 14, 2020
University of Texas Rio Grande Valley https://www.utrgv.edu/music/index.htm	March 22, 2020
University of the Arts https://www.uarts.edu/academics/instrumental-performance	February 14, 2020
University of the Incarnate Word https://www.uiw.edu/chass/academic-programs/music/index.html	February 14, 2020
University of the Pacific https://www.pacific.edu/academics/schools-and-colleges/conservatory-of-music.html	February 14, 2020
University of Toledo https://www.utoledo.edu/al/svpa/music/	February 14, 2020
University of Tulsa https://artsandsciences.utulsa.edu/music/music-undergraduate-programs/?highlight=music	February 14, 2020
University of Utah https://www.music.utah.edu	February 28, 2020
University of Virginia's College at Wise https://www.uvawise.edu/academics/department-visual-performing-arts/music/	February 14, 2020

University of West Florida https://uwf.edu/cassh/departments/music/	February 14, 2020
University of West Georgia https://www.westga.edu/academics/coah/music/program_page.php?program_id=380	March 22, 2020
University of Wisconsin – Eau Claire https://www.uwec.edu/academics/college-arts-sciences/departments-programs/music-theatre-arts/	February 14, 2020
University of Wisconsin – Green Bay https://www.uwgb.edu/music/	February 14, 2020
University of Wisconsin – La Crosse https://www.uwlax.edu/music/	February 14, 2020
University of Wisconsin – Madison https://www.music.wisc.edu/wp-content/uploads/2019/08/NEW-MM-Piano-Performance.pdf	March 22, 2020
University of Wisconsin – Milwaukee https://catalog.uwm.edu/courses/music/music.pdf	February 28, 2020
University of Wisconsin – Platteville https://www.uwplatt.edu/program/music	February 14, 2020
University of Wisconsin – River Falls http://www.uwrf.edu/MUS/	February 14, 2020
University of Wisconsin – Stevens Point https://www.uwsp.edu/music/Pages/default.aspx	February 14, 2020
University of Wisconsin – Superior https://www.uwsuper.edu/acaddept/music/index.cfm	February 14, 2020
University of Wisconsin – Whitewater http://www.uww.edu/cac/music	February 14, 2020
University of Wisconsin Oshkosh https://uwosh.edu/music/	February 14, 2020
University of Wisconsin, Madison https://www.music.wisc.edu	February 28, 2020
University of Wisconsin, Milwaukee https://www.uwm.edu/psoa	February 28, 2020
University of Minnesota, Duluth https://www.d.umn.edu/music	February 28, 2020

University of Wyoming http://www.uwyo.edu/music/undergraduate_students/degree_programs/index.html	March 22, 2020
Utah State University https://music.usu.edu/area-of-study/grad-piano	March 22, 2020
Utah Valley University https://www.uvu.edu/music/	February 14, 2020
Valdosta State University https://www.valdosta.edu/programs/master-of-music-in-performance-degree/	March 22, 2020
Valley City State University http://catalog.vcsu.edu/undergraduate-catalog/programs/majors/music-performance-concentration/	February 14, 2020
Valparaiso University https://www.valpo.edu/music/	February 14, 2020
Vanderbilt University https://blair.vanderbilt.edu/	February 14, 2020
VanderCook College of Music https://www.vandercook.edu/	February 14, 2020
Vanguard University of Southern California https://www.vanguard.edu/academics/academic-programs/undergrad/music	February 14, 2020
Villa Maria College of Buffalo https://www.villa.edu/academics/academic-programs/music/	February 14, 2020
Virginia Commonwealth University https://arts.vcu.edu/music/?utm_source=ug-majors&utm_campaign=vcuartsweb&utm_term=music	February 14, 2020
Virginia State University http://www.sola.vsu.edu/departments/music/index.php	February 14, 2020
Virginia Tech https://www.performingarts.vt.edu/study-with-us/music	February 14, 2020
Viterbo University https://www.viterbo.edu/music-department	February 14, 2020
Walla Walla University https://www.wallawalla.edu/academics/areas-of-study/music/	February 14, 2020

Wartburg College https://www.wartburg.edu/music	February 14, 2020
Washburn University https://www.washburn.edu/academics/college-schools/arts-sciences/departments/music/bachelor%20of%20music%20performance.html	February 14, 2020
Washington Adventist University https://www.wau.edu/academics/undergraduate-programs/music/music-prospective-students/	February 14, 2020
Washington Conservatory of Music https://www.washingtonconservatory.org/	February 14, 2020
Washington State University https://music.wsu.edu/area-information/keyboard/keyboard-graduate-studies/	March 22, 2020
Wayland Baptist University https://www.wbu.edu/academics/schools/school-of-music/index.htm	February 14, 2020
Wayne State College https://www.wsc.edu/music	February 14, 2020
Wayne State University https://music.wayne.edu/instrumental-performance/index.php	March 22, 2020
Weber State University https://www.weber.edu/performingarts	February 14, 2020
Webster University https://www.webster.edu/music/academic-programs/performance.html	March 22, 2020
Wesleyan College https://www.wesleyancollege.edu/registrar/catalog/Music.cfm?cssearch=86220_1	February 14, 2020
West Chester University of Pennsylvania https://www.wcupa.edu/music/	February 14, 2020
West Liberty University https://westliberty.edu/music/	February 14, 2020
West Texas A&M University https://www.wtamu.edu/academics/performance-graduate-program.aspx	March 22, 2020

West Virginia University http://music.wvu.edu	February 28, 2020
West Virginia Wesleyan College https://www.wvwc.edu/academics/schools-departments/school-of-fine-arts-humanities/music-department/	February 14, 2020
Western Carolina University https://www.wcu.edu/learn/programs/music-babm/index.aspx	February 14, 2020
Western Colorado University https://www.western.edu/academics/undergraduate/music	February 14, 2020
Western Connecticut State University https://www.wcsu.edu/music/degrees/bachelor-of-music-performance/	March 22, 2020
Western Illinois University http://www.wiu.edu/cofac/music/graduate/index.php	March 22, 2020
Western Kentucky University https://www.wku.edu/music/	February 14, 2020
Western Michigan University http://catalog.wmich.edu/preview_program.php?catoid=25&poid=7021&hl=master+of+music&returnto=search	March 22, 2020
Western Oregon University https://www.wou.edu/music	February 28, 2020
Western Washington University https://cfpa.wvu.edu/music	February 14, 2020
Westfield State University http://www.westfield.ma.edu/academics/music-programs	February 14, 2020
Westminster College https://www.westminster.edu/academics/majors-programs/music/curriculum-piano-performance.cfm	February 14, 2020
Westminster College of the Arts of Rider University https://www.rider.edu/academics/colleges-schools/westminster-college-of-the-arts	February 14, 2020
Westmont College https://www.westmont.edu/music	February 14, 2020
Wheaton College https://www.wheaton.edu/academics/programs/music/	February 14, 2020

Whitworth University https://www.whitworth.edu/cms/academics/music/	February 14, 2020
Wichita State University https://www.wichita.edu/academics/fine_arts/music/gradstudents.php	March 22, 2020
Willamette University https://willamette.edu/cla/music/index.html	February 14, 2020
William Carey University https://www.wmcarey.edu/page/winters-school-music/admissions	February 14, 2020
William Jewell College https://www.jewell.edu/programs/music	February 14, 2020
William Paterson University https://www.wpunj.edu/coac/departments/music/	February 14, 2020
William Rainey Harper College https://www.harpercollege.edu/academics/arts/music/index.php	February 14, 2020
Wingate University https://www.wingate.edu/academics/undergraduate/music	February 14, 2020
Winona State University https://www.winona.edu/music/	February 14, 2020
Winston-Salem State University https://www.wssu.edu/academics/colleges-and-departments/college-of-arts-sciences-business-education/arts-humanities/department-of-music/	February 14, 2020
Winthrop University https://www.winthrop.edu/cvpa/MUSIC/	February 14, 2020
Wittenberg University https://www.wittenberg.edu/academics/music	February 14, 2020
Wright State University https://catalog.wright.edu/preview_program.php?poid=6307&catoid=9#PianoConcentration	March 22, 2020
Xavier University https://www.xavier.edu/music/	February 14, 2020
Xavier University of Louisiana https://www.xula.edu/department?id=music_d3ad611	February 14, 2020

- Yale University February 28, 2020
<https://bulletin.yale.edu/bulletins/music/degrees#doctor-of-musical-arts>
- York College of Pennsylvania February 14, 2020
<https://www.ycp.edu/academics/school-of-the-arts-communication-and-global-studies/music/>
- Young Harris College February 14, 2020
<https://www.yhc.edu/academics/fine-arts/music>
- Youngstown State University March 22, 2020
<https://catalog.yzu.edu/graduate/graduate-programs/master-music/>

APPENDIX G

THE DOCTORAL DEBATE: ADDITIONAL READING

The Doctoral Debate: Additional Reading

The following list includes sources related to the debate regarding the doctorate in music, including philosophical and academic concerns. Much debate has occurred regarding the establishment of the doctorate in music as an earned degree as opposed to an honorary degree. Sources that are not specific to the doctorate debate but add clarity regarding educational philosophy in a specific time are also included. This list is not meant to be comprehensive, but rather should serve as a starting point into further research into this topic.

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Freeman, Robert. "The Future of the Doctorate in Music." *NASM Meeting Proceedings 1979 68* (April 1980): 313–318.

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