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## The Concert Pianist Myth: Diversifying undergraduate piano education in Australia

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# **The Concert Pianist Myth**

## **Diversifying undergraduate piano education in Australia**

By  
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Western Australian Academy of Performing Arts  
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This dissertation is submitted for the degree of Bachelor of Music Honours  
2016

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## **Abstract**

As classically-trained pianists we are in the unique position among musicians of having many employment opportunities in performance areas. In an industry where so many talented musicians are struggling to find work, pianists are regularly being offered performing work. With opportunities to pursue careers in solo performance, chamber music, accompaniment, conducting, opera or ballet repetiteur work, and in many more related disciplines, pianists are arguably the musicians with the most opportunities to create a career involving performance. However, are pianists in tertiary institutions developing the skills that would enable them to work in the music industry? Upon entering a university or conservatorium to study classical piano in Australia, is the curriculum best supporting students to follow their desired career path to become a pianist or to work more broadly within the music industry?

Whilst it is important to note that much of the onus falls on the students themselves to create opportunities in a university environment, this research topic will focus on what, if anything, the educational institutions could do to provide pianists with more of the requisite skills to follow their desired career path. Through various methodologies - case studies of existing exemplary undergraduate classical piano programs around the world, an analysis of undergraduate piano courses in Australia, a survey of piano graduates, an exploration of possible career paths, and an investigation into the skills needed to pursue these career paths - this thesis will explore how tertiary music programs could provide the best possible opportunities for aspiring pianists to reach their goals in music.

## **Acknowledgments**

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# Introduction

If we acknowledge that, at least in part, a university degree should aim to prepare students for a subsequent career in their chosen field, then university courses in classical piano in Australia seem to be missing the mark. There is currently a huge discrepancy between the curriculum offered to classical pianists in Australia at a Bachelor level and the future career trajectory. Australian music institutions seem to have modeled their curricula on top universities in America and Europe, without acknowledging one crucial difference: the average standard of a pianist entering a Bachelor degree at an Australian university is substantially lower than that of a student entering The Juilliard School in New York, or the Royal Academy of Music in London.<sup>1</sup> This difference in standard means the career possibilities for these students are very different. Only a small percentage of piano students could realistically aim for a career as a solo pianist and, chances are, these students will be drawn to study at the best universities in the world. However, if this is this case, why is so much of the curriculum for pianists in Australia focused on solo repertoire, solo performance, and developing the skills of a concert pianist?

It is important to acknowledge the validity of the current model in the context of traditional conservatoire training. This model creates an environment in which musicians can focus on the improvement of their art for its own sake, without so much reference to the requirements of a career. However, whilst there is undeniable value in learning purely for the sake of learning, should this be the attitude of tertiary music programs in a current context? In an article by Brydie-Leigh Bartlett et al. exploring portfolio careers in Australia, the authors state:

The establishment of most early conservatoires took place at the beginning of the nineteenth century when the demands of European classical music (especially orchestral repertoire) warranted dedicated virtuosic training. But what capabilities do musicians need in order to build vibrant, sustainable careers in twenty-first century Australia? Are they still the same? How can higher education contribute to the development of these capabilities?<sup>2</sup>

This thesis, which aims to propose suggestions for curriculum in classical piano in Australia, is the first of its kind. However, this does not mean that the problems within tertiary level music education highlighted in this research have not previously been discussed, nor that these issues only exist in Australia. In an article written by Chris Lloyd, a piano graduate of the Royal Academy of Music in London, Lloyd discusses the problems that exist in a course that is focused on solo piano.

In reality, maybe one or two of the pianists in that class will be successful in securing a recording contract. Five or six more might have success in the large international competitions around the

---

<sup>1</sup> This will be discussed in Chapters 4 and 5.

<sup>2</sup> Brydie-Leigh Bartlett, et al. 2012. "Preparing for portfolio careers in Australian music: setting a research agenda." *Australian Journal of Music Education*, no. 1: 32.

world, leading to performance careers. Perhaps two will become successful Conservatoire instrumental teachers, another five or six becoming successful répétiteurs. At an extremely optimistic level, this leaves around *eighty immensely talented and hard-working pianists* (only pianists!) left in the workplace with nowhere to hide. And now multiply this by the three, for the other high-calibre music schools in London, then add those schools in Scotland, Ireland, Germany, France, Italy, etc., etc.<sup>3</sup>

Lloyd concludes by stating; “now we have completely specialised solo pianists, who are unable to make a specialised solo career.”

Similar problems were highlighted in a thesis written by Rosabel Choi in the United States, in which she states:

In the traditional conservatory model, the piano curriculum consists of the usual components of theory, history, ensemble, solo instruction, and non-music courses. The emphasis is to train pianists to perform music written by other people at the highest level possible. This prepares pianists for an idealized world of solo and possible chamber ensemble recitals in concert halls. Although there are valuable aspects to this outlook, this model has very little focus on the logistics of how to create that career, and how to approach the current music industry. A professional pianist working in North America is often required to be familiar with a wide variety of styles – not only within classical music, but also in jazz, contemporary and cross-cultural styles. In my own experience, having some versatility in improvisation, even in a limited capacity, led to more performing opportunities and access to different kinds of audiences and income streams.<sup>4</sup>

An example of research undertaken in relation to Australian music education is the case study conducted on the Bachelor of Music course at the Queensland Conservatorium, Griffith University in Brisbane in 2012.<sup>5</sup> In this research the authors discuss the changes that have been made to the curriculum between the conservatorium’s inception in 1957 and 2011. In this case study, frequently recurring themes include the need to diversify music education and the realities of a portfolio career. “It is clear from the literature that the needs of students in terms of employment outcomes are increasingly a matter of concern as conservatoires struggle to deliver curriculum offerings that balance the imperative to produce skilled performers with that of better equipping graduates for the workforce.”<sup>6</sup>

Perhaps the most frustrating element is that, for classically-trained pianists, there are many performance-related career paths available. However, during our Bachelor studies, are pianists gaining the skills necessary to follow many of these career paths? For most pianists, the best opportunities for moulding a career around performance lie not in solo performance but in other areas

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<sup>3</sup> Lloyd, Chris. 2016. “Part 2: Conservatoires are too Conservative.” Chris Lloyd: Pianist, September 8 2016.

<sup>4</sup> Rosabel Choi, “Keys to the Future; a Study of Undergraduate Piano Education” (DMA diss., Arizona State University, 2013), 2.

<sup>5</sup> Gemma Carey, and Don Lebler. 2012. “Reforming a Bachelor of Music programme: A case study.” *International Journal of Music Education* 30 (4).

<sup>6</sup> Gemma Carey, and Don Lebler. 2012. p.313.

such as accompaniment, opera or ballet repertoire work, or chamber music. Given that a very small percentage of us have the combined desire, talent, and discipline to become the world's next Vladimir Ashkenazy, Martha Argerich or Lang Lang, is it sensible for undergraduate piano courses to focus so much of their energy on solo performance? Whilst Australia may not be able to lay claim to having one of the best tertiary-level piano departments in the world, this is not to say that we do not have talented students and teachers with a diverse range of experiences and expertise. While for most of us it may not be realistic to strive to be an internationally renowned concert pianist, it is certainly realistic for many of us to strive to be a successful accompanist, or chamber musician, or repertoire. The problem is that the skills one would need to be able to play Rachmaninoff's third piano concerto are very different from the skills one needs for other jobs available to a pianist. In a paper written by Michael Hannan about tertiary music education in Australia, he states in relation to training in piano accompaniment:

There is still a dire shortage of good piano accompanists and repertoire. But how many piano performance courses concentrate on the skills needed to do this kind of work (eg high level sightreading skills, foreign language skills, score reading, continuo playing, playing conducted music, specific kinds of interpersonal and communication skills etc. etc.).<sup>7</sup>

This thesis aims not only to substantiate these opening claims but also ultimately to offer suggestions for how Bachelor courses could better incorporate training in skills that would be needed for a wider range of careers. A component of this research project was a survey of graduates of Bachelor courses in classical piano in Australia, in order to get a sense of the careers they went on to achieve. The findings of this survey are outlined in Chapter 1. The second chapter aims to provide an overview of the different career paths open to classically-trained pianists. This will draw on survey results, literature and research of graduates of universities all over the world. In order to make suggestions for the curriculum, it is necessary to first have an understanding of the skills needed for each of the different careers explored in Chapter 2. Chapter 3 will discuss not only this, but also aim to discover how much overlap there is between potential careers and the skills needed for these careers. The largest component of the research process was conducting case studies of some of the best universities in the world and of Australian universities. Chapters 4 and 5 discuss the findings of these case studies. Before suggesting any changes to the existing curriculum, Chapter 6 will provide an analysis and synthesis of all the information gathered in the first five chapters. Finally, Chapter 7 provides suggested models for curriculum based on all the research conducted.

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<sup>7</sup> Michael Hannan. 2001. "The Future of Tertiary Music Training in Australia." *Music Forum* 7 (3):15.

# Chapter 1: Survey of Piano Graduates

In order to investigate the claim that there is in fact a discrepancy between the curriculum being taught in Bachelor courses in classical performance and the subsequent careers of classically-trained pianists, a survey of graduates was conducted. The survey was sent to people who had graduated from a Bachelor of Music course in classical performance in Australia, with piano as their instrument.<sup>8</sup> A copy of the survey that was distributed to participants can be viewed in Figure 1.

<b>Survey of BMus Piano Graduates in Australia</b>						
<b>1. In what year did you complete your Bachelor of Music and at which university?</b>						
Year:		University:				
<b>2. Did you do any postgraduate study in music, and if yes, what is the highest level you completed?</b>						
Yes, Honours		Yes, Masters		Yes, PhD		No
<b>3. Did you go on to study something else? If yes, please specify.</b>						
<b>4. Since graduating, approximately what percentage of your income has been attributable to music?</b>						
0%	Less than 20%	20-40%	40-60%	60-80%	More than 80%	100%
<b>5. Since graduating, what job has been your largest source of income?</b>						
Concert Pianist		Chamber Musician		Accompanist		
Opera Repetiteur		Ballet Repetiteur		Orchestral Pianist		
Session Musician		Early Keyboard Instrument Specialist				
Piano Teacher		Other: Music Related		Other: Not Music Related		
<b>6. Since graduating, have you also worked, on a regular basis, in other areas (music or non-music related) that you would consider substantial? If yes, please specify.</b>						
<b>7. If you work in the music field, please indicate to what extent you feel you learnt the specific skills necessary for your job as part of your Bachelor.</b>						
Completely		To a Large Extent			Somewhat	
To a Small Extent		Not at All				
<b>8. To what extent do you feel your Bachelor studies could have better prepared you for a career in music?</b>						
Completely		To a Large Extent			Somewhat	
To a Small Extent		Not at All				
<b>9. If you no longer work in the music field, which answer best describes why?</b>						
Found something else I would rather be doing				No opportunities to work		
Did not have the skills necessary to pursue a career in music						
Did not pay well enough		Family Reasons		Other		
<b>10. In retrospect what specific skills, if any, would have been useful to learn during your degree? Please include in the comment field here any other comments about your undergraduate studies in piano.</b>						

Figure 1: Copy of survey provided to BMus Piano graduates in Australia.

<sup>8</sup> An initial list of participants was created including graduates known to the author or supervisor of this thesis. These participants were then encouraged to pass the survey on to anyone they knew who had graduate from a relevant degree. The hope of the subsequent snowball effect was to include as many graduates from as many different universities and years as possible. The secondary hope of this method of recruitment was to avoid contacting only those known to be active in the industry.

The aim of the survey was to determine what these graduates went on to do after graduating and to get feedback about their experiences during their Bachelor studies. Before outlining the results, it is important to first mention that participants were only aware that this research project was an exploration of curriculum for Bachelor level classical piano. They were not informed about specific arguments of this thesis, particularly that the curriculum might be currently too focused on solo piano.

In total, 45 graduates from seven different Australian universities took part in the survey. The range of graduation years and specific universities can be seen in Figures 2 and 3 respectively.

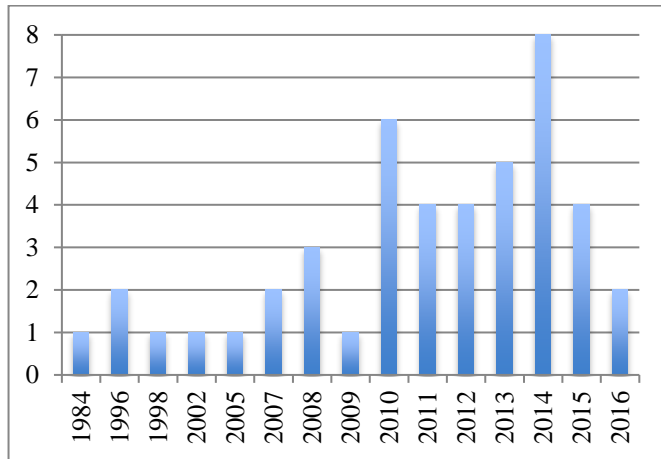


Figure 2: Year participants graduated from BMus course.

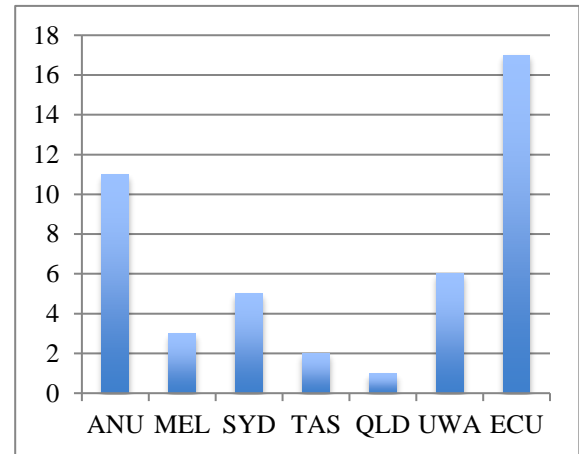


Figure 3: University where participants studied.

Of the 45 participants, 26 went on to do post-graduate study in music, some of whom were also amongst the 20 who went on to study something else entirely. Over 50% of the participants have, since graduating, earned their entire income from a music-related profession. However a large number of these work primarily as piano teachers and not in performance areas. Refer to Figure 4 for details of the jobs that participants went on to perform after studying.

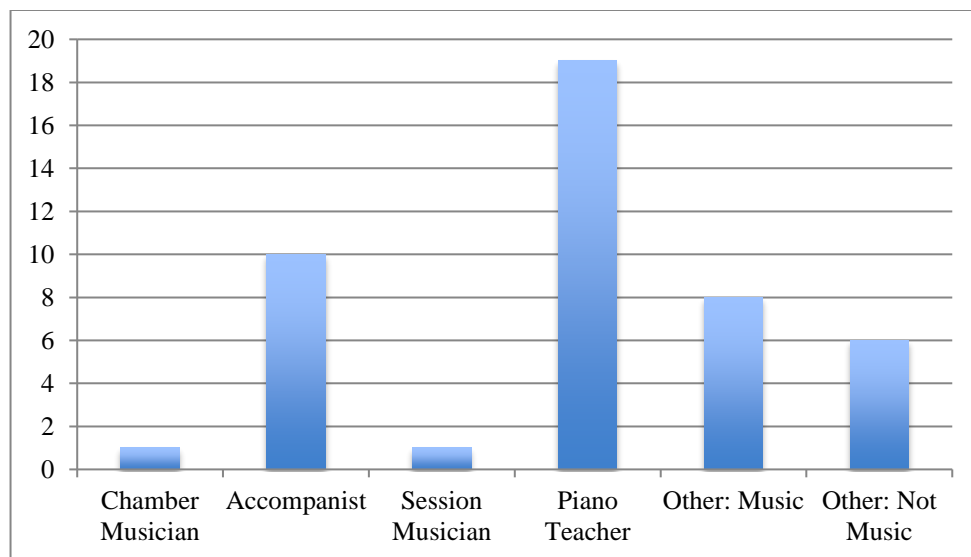


Figure 4: Job which provides the largest source of income for survey participants.

It is important to note that the survey question represented in Figure 4 also gave several extra career options, which were not indicated by any of the participants as the main source of income. These options were concert pianist, opera repetiteur, ballet repetiteur, early keyboard instrument specialist, and orchestral pianist.

65% of the participants indicated that they had at least one other job on top of the one indicated in Figure 4. Of these other jobs, there were another 8 participants who indicated teaching as a source of income, one participant who worked as an orchestral pianist, and one as a repetiteur, however there was still no indication that any worked as a concert pianist.

In order to get a sense of what the participants thought of their Bachelor studies, the survey asked them to what extent they felt they learnt the skills necessary for their job as part of their Bachelor studies and also to what extent they felt their degree could have better prepared them for a career in music. Results of these two questions are displayed in Figures 5 and 6.

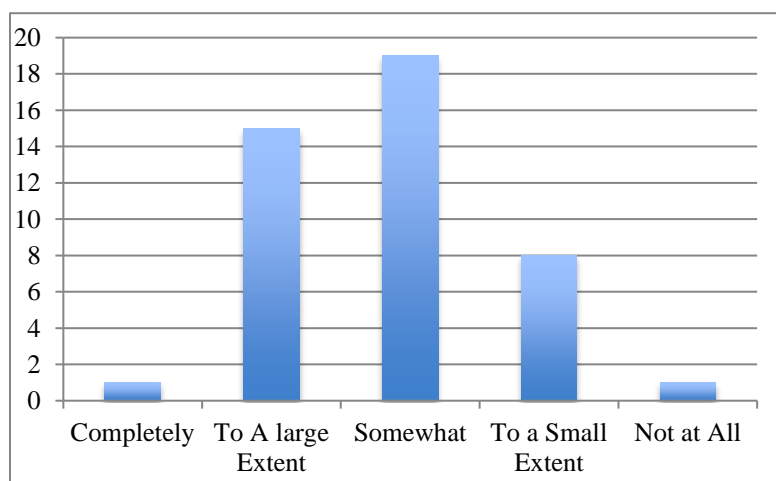


Figure 5: Responses to the question: Please indicate to what extent you feel you learnt the specific skills necessary for your job as part of your Bachelor studies.

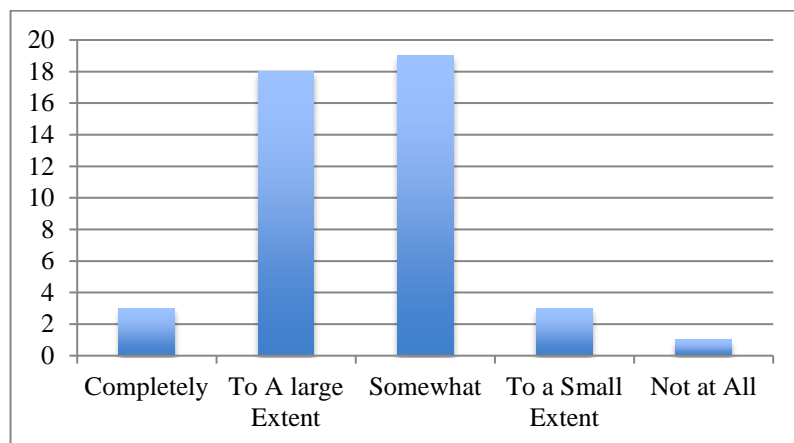


Figure 6: Responses to the question: To what extent do you feel your Bachelor studies could have better prepared you for a career in music.

The second last survey question asked participants “If you no longer work in the music field, which answer best describes why?” Of the 45 participants only nine provided an answer to this question as most of the participants still work within the music industry in some capacity. However, given that many of the participants who skipped this question work primarily in music education, it would have been interesting in hindsight to ask participants “If you no longer work in performance areas, which answer best describes why?”

The final, and perhaps most enlightening, question of the survey asked participants to list any skills they felt would have been useful during their degree, and asked them to include any other comments they had about their studies in piano. Refer to Figure 7 for the responses given as to what participants would have liked to learn during their Bachelor studies.

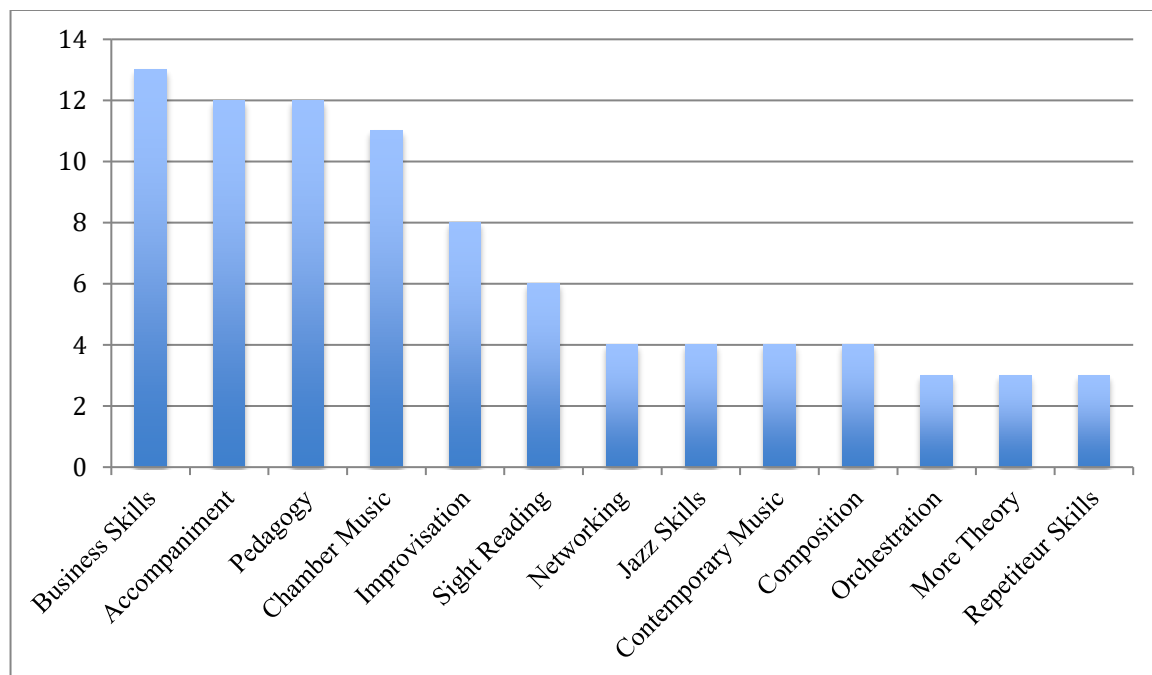


Figure 7: Participants thoughts on what would have been useful to learn during their Bachelor Studies.

There were also several areas that were only mentioned once or twice and have not been included in Figure 7, such as: following a conductor, languages, singing skills, learning figured bass, piano technology, performance practice, and sound engineering. Finally, the most frequently recurring general comment, made by seven of the participants, was that the Bachelor course is too focused on training concert pianists.

The survey results were enlightening on many levels, but perhaps the most important element to take away, assuming that these results can be seen as indicative of the larger community of piano graduates in Australia, is that the most likely sources of income will come from teaching and accompaniment. Also of note is the predominance of ‘portfolio’ careers, which can be defined as “having several part-time jobs at once, rather than one full-time job”<sup>9</sup> or a career that “combines diverse employment arrangements and activities.”<sup>10</sup>

Out of respect for the participants they were not asked if they were satisfied with being predominantly teachers. However, it would have been interesting to see how many, if given the opportunity, would rather earn a greater percentage of their income from areas that involve playing the piano; such as accompaniment, chamber music, and repetiteur work.

<sup>9</sup> 2016b. “Portfolio Career.” Cambridge Business English Dictionary, Cambridge University Press.

<sup>10</sup> Brydie-Leigh Bartleet, et al. 2012. “Preparing for portfolio careers in Australian music: setting a research agenda.” *Australian Journal of Music Education*, no. 1: 32.



## Chapter 2: Career Paths of Classically-Trained Pianists

As the goal of this thesis is to provide suggestions for classical piano curricula that would better enable the students to form careers in music, a component of the research involves exploring the possible career paths available to a classically-trained pianist. The survey results provided in Chapter 1 give some idea of the jobs classically-trained pianists go on to perform, however further research was conducted, which included exploring the employment outcomes of graduates,<sup>11</sup> and sourcing literature relating to careers in music. From all this information Figure 8 was created in order to simply represent the likely avenues open to a classically-trained pianist. In the diagram careers were divided into three streams: Education and Research, Performance, and Other. The fourth major pathway indicated is that of Post-Graduate study as survey results indicate that many music students will go on to do further study after completing their Bachelor degree.

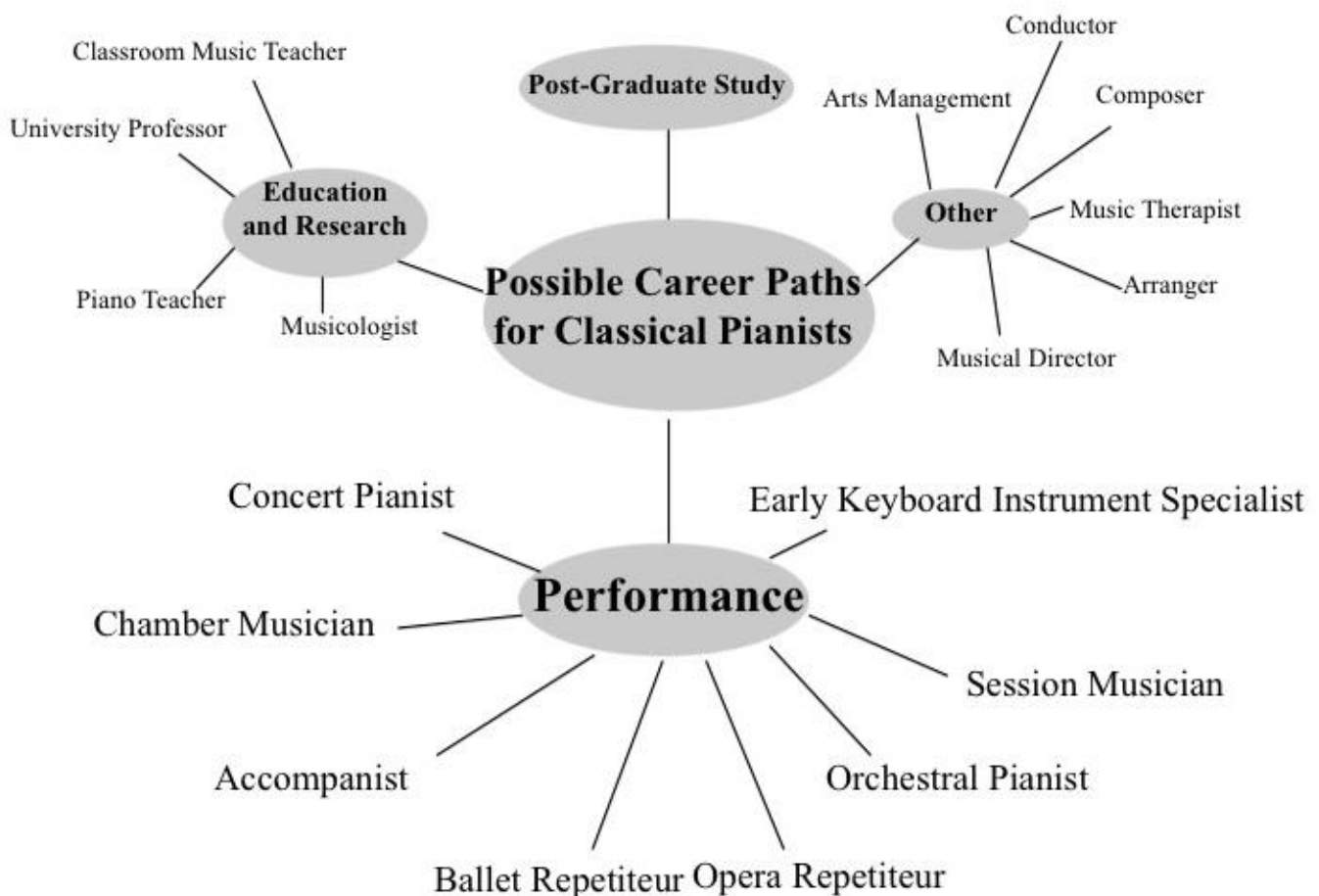


Figure 8: Possible career paths of a classically-trained pianist.<sup>12</sup>

<sup>11</sup> Refer to Appendices A and B for case study summaries.

<sup>12</sup> Graphic created in part based on information from:

Hannan, Michael. 2003. *The Australian Guide to Careers in Music*. Sydney: University of New South Wales. Zuckerman, B. 2014. "What Can You do With a Music Degree?" Music School Central. Accessed March 30.

### **Chapter 3: Skills Needed to Follow Career Paths**

Figure 8 serves to provide an overview of the possible career paths available to a classically-trained pianist. However, at this point it is necessary to slightly narrow the focus to skills that specifically relate to playing the piano. The reason for this is that skills needed for the “Education and Research” and “Other” streams are those that, in general, are learnt as either part of the core curriculum or through electives. As the argument of this thesis explores the possible skills of pianists, the focus will also be on piano-specific elements of the curriculum. However, it does not follow that units such as harmony, aural, and music history will be excluded from proposed curriculum models.

As such, this chapter will focus on all the skills one would potentially need for each of the careers listed in Figure 8 under the “Performance” stream. Using information provided by survey participants and an understanding of these careers developed during the course of a Bachelor degree, Figure 9 was created in order to diagrammatically represent the correlation between the careers and the skills needed for them.



instance, chamber ensembles are often employed in other settings, such as at weddings and corporate functions where the repertoire being played is often less demanding. The same applies to work as an accompanist; there is a huge difference between accompanying Dietrich Fischer-Dieskau singing Schubert's "Erlkönig" at Carnegie Hall and accompanying a high school student singing "On My Own" from *Les Misérables* at the Fremantle Eisteddfod. Therefore, when the diagram states that to be a chamber musician or accompanist, virtuosic skills are beneficial but not necessary, this does not mean that, at the highest levels of these professions, virtuosic skills would not be necessary, but rather, that work in these fields does also exist at a level that does not demand this level of virtuosic skill. This is a very important distinction to highlight; that, unlike other possible professions of a classically-trained pianist, the role of a concert pianist does not exist except at the highest levels of virtuosic and artistic skills. If we acknowledge that this is true, and also that the majority of students entering Bachelor courses in Australia will never reach this required level, then where is the logic in these skills being the primary focus of undergraduate courses?

If we were to use this diagram now as a tool for assessing which skills could potentially be the most useful to learn, in that they are skills which are necessary for the greatest number of careers, one could strongly argue that the most important skills for a pianist to develop are: technical proficiency, the ability to play with other musicians, the ability to learn music quickly, and sight reading skills. This is not to say that curriculum models should be based purely on this information; it is merely useful in order to establish a sense of the skill sets which could be useful to a classical pianist.

## Chapter 4: Case Studies of Benchmarking Universities

Although this research aims to propose a framework for undergraduate courses in Australia, it is helpful to first have a concept of what is currently considered best practice in undergraduate piano courses in a broader sense. This was done not only to get a sense of how some of the most highly-regarded universities in the world run their piano courses, but also to develop an understanding of how they differ from and are similar to Australian universities. A series of benchmarking universities were chosen based on a combination of university rankings<sup>14</sup>, calibre of staff and students, and access to course curricula in either German or English (the two languages spoken by the researcher). Summaries of each case study are in Appendix A. Despite initially exploring many universities, final case studies were conducted on the following universities:

- Curtis Institute of Music, Philadelphia
- Guildhall School of Music & Drama, London
- Hochschule für Musik, Theater und Medien, Hannover
- Jacobs School of Music, Indiana
- The Juilliard School, New York
- Mannes School of Music, New York
- Royal Academy of Music, London
- Universität für Musik und darstellende Kunst, Vienna

For each of the above universities, the following five questions were asked:

1. How long is the Bachelor course?
2. How many members are there in the piano department and what are their specialties?
3. What are the audition requirements for the Bachelor course?
4. What information can be found about graduates of the Bachelor course?
5. How is the curriculum structured?

The hope was that these five questions would not only yield information about the current curriculum but would also provide an understanding of the calibre of these institutions.

All of the benchmarking universities have a four-year Bachelor course, with the exception of Curtis that offers a minimum three-year residency with the option of adding a fourth. The size of the piano departments is highly variable ranging from six to 38 staff members with some of the universities also having separate departments within the piano department. For instance, the Royal Academy of Music in London currently has 33 staff in the piano department, including: a head

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<sup>14</sup> 2012a. "World Top Music Schools." World Top Ten. Accessed April 8.

2016c. "QS World University Rankings by Subject 2016- Performing Arts." QS Top Universities. Accessed April 8.

Zuckermann, B. 2014. "Check Out the Top 15 Colleges for Music in the US." Music School Central. Accessed April 8.

of department, seven visiting professors, 15 professors of piano, a head of accompaniment, a head of chamber music, and eight people in the ensemble coaching and piano accompaniment department.<sup>15</sup> Perhaps of more importance than the size of the piano department is the calibre of the staff within the departments. Using the four American universities as examples, there is a combined total of 49 staff members in their piano departments. Of these 49, 44 have careers as internationally touring concert pianists and 41 have other elements to their careers on top of solo performance and pedagogy. This means that, almost 90% of the staff at these four universities are concert pianists, and almost 84% have portfolio careers. The most common elements of these portfolio careers are teaching, solo performance, and chamber music. However, there are also staff members whose careers involve elements including: founding international piano festivals, adjudicating international piano competitions, conducting, composing, playing a second instrument, accompanying, research, and early keyboard instrument specialty.<sup>16</sup>

The audition requirements for each of the benchmarking universities are also variable in terms of specificity and scope. Guildhall stipulates only that applicants should present three pieces in contrasting styles to be played from memory.<sup>17</sup> Contrastingly, Juilliard has very specific audition requirements, which state that applicants should prepare an audition program that is a minimum of 45 minutes in length and must include:

- 1 Bach: A prelude and fugue from *The Well-Tempered Clavier* or another work containing a fugue. (No transcriptions permitted.)
- 2 One of the following:
  - a An entire sonata by Beethoven (excluding Opp. 14, 49, and 79), or
  - b One of the following Haydn sonatas: Hob. 20, 23, 32, 46, 49, 50, 52, or
  - c One of the following Mozart sonatas: K. 281, 284, 310, 332, 333, 457, 533, or 576, or
  - d One of the following Schubert sonatas: D. 568, 664, 784, 845, 850, 894, 958, 959, 960, or the *Wanderer Fantasia*, D. 760.
- 3 A substantial composition by Chopin, Schumann, Brahms, Liszt, or Mendelssohn. (Etudes, nocturnes, short dances, waltzes, or comparable pieces are not acceptable.)
- 4 Two virtuosic etudes:
  - a one by Chopin, and
  - b one by Bartók, Debussy, Ligeti, Liszt, Prokofiev, Rachmaninoff, Scriabin, or Stravinsky.
- 5 A substantial work, or a collection of shorter works, of the applicant's choice which is:
  - a in a different style and by a composer other than those represented in the previous requirements, and
  - b not less than six minutes.<sup>18</sup>

<sup>15</sup> The Royal Academy of Music, 2016c. "Piano Staff." The Royal Academy of Music, London.

<sup>16</sup> Refer to Appendix A for summaries of all benchmarking case studies, including all references.

<sup>17</sup> The Guildhall School of Music, 2016d. "Keyboard Auditions." The Guildhall School of Music & Drama, London.

<sup>18</sup> The Juilliard School, 2016a. "Bachelor of Music and Diploma Audition Dates, Pre-Screening and Live Audition Repertoire for Fall 2016." The Juilliard School, New York.

Interestingly, the audition requirements for Guildhall are the same as many of the Australian universities discussed in the next chapter. However, it is reasonable to assume that audition requirements are not necessarily indicative of the standard required from applicants. The stipulation of three pieces in contrasting styles could manifest in hugely different choices of repertoire in terms of level of difficulty.

Accessing information about graduates of the universities was the most challenging aspect of each case study. The obvious limitation in this process is that, in all but one of the universities, they do not make public a complete list of graduates and the ones for whom there is information are obviously those who have gone on to have the most success. Although, in comparison to the Australian universities, the benchmarking universities do have many more graduates who have gone on to have careers as touring concert pianists, acclaimed pedagogues, chamber musicians or academics, it does not follow that all the graduates of these universities have gone on to have highly successful musical careers. Having said that, the graduates of the benchmarking universities have some very impressive resumes and include pianists such as Lang Lang, Stephen Hough, Philip Glass, Freddy Kempf, and Benjamin Grosvenor. Amongst the graduates are dozens of pianists who have or have had busy careers as internationally touring concert pianists, chamber musicians, and recitalists, many more who have gone on to teach at some of the best universities in the world, and pianists who have played with some of the world's best orchestras under the direction of famous conductors.<sup>19</sup>

The final component of each case study was an exploration of the curriculum offered for undergraduate pianists. All eight of the universities have standard core units that are the same, although often under different names. These elements include aural training, theory training, music history, and principal studies, which is usually a combination of private lessons, master classes, performance training, and piano repertoire seminars. On top of principal studies, six universities include some form of piano skills units for the pianists. These piano skills units include developing such skills as: realising figured bass, improvisation, sight-reading, jazz piano skills, and harmonising a melody on the keyboard.<sup>20</sup> All of the benchmarking universities include a compulsory chamber music and ensemble element. For five of the eight universities, chamber music is a core part of the curriculum throughout the course. In Hannover, chamber music is introduced officially into the curriculum in the second year and remains part of the curriculum until the end of the course.<sup>21</sup> At

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<sup>19</sup> Refer to Appendix A for summaries of all benchmarking case studies, including all references.

<sup>20</sup> Refer to Appendix A for specific curriculum breakdown of each case study university.

<sup>21</sup> Hochschule für Musik, Theatre und Medien Hannover, 2015. "Studien- und Prüfungsordnung für den Bachelorstudiengang Klavier (KLB)." Hochschule für Musik, Theatre und Medien, Hannover.

Juilliard<sup>22</sup> and Mannes<sup>23</sup> chamber music is an official part of the curriculum for the final 4 semesters and in Vienna it is only listed in the curriculum during second year.<sup>24</sup>

Six of the eight universities offer electives to be chosen by the students as part of the course. These electives are offered for between 2 and 6 semesters depending on the university.<sup>25</sup> In some cases electives can also be taken in faculties outside music, and in others they must be chosen from a specific list of music units. Guildhall, for instance, offers the following choice in electives to music students:<sup>26</sup>

Advanced Aural	Conducting	Music Administration
Advanced Ensemble	Counterpoint	Music, Philosophy and the Arts
Advanced Keyboard Musicianship	Dramatised Song and Poetry	Opera and Theatre
Advanced Kodaly Musicianship	Electronic Studio Techniques	Orchestration
Advanced Principal Study	Historical Performance	Personal Research Project
Adventures in Neglected Repertoire	Interpretation though Improvisation	Piano Works
Analysis	Introduction to Fugue	Second Study
Body Matters	Introduction to Music Therapy	Stylistic Composition
Brass and Wind Arrangement	Jazz Arranging	Workshop Skills
Composition for Media	Jazz Performance	

The four American universities all include units in faculties outside music for between two and six semesters at the beginning of the degree. Descriptions for these units often focus on the importance of students having greater scope in their education.

Accompaniment is an area in which the benchmarking universities vary greatly. Both Jacobs and Guildhall include accompaniment in the curriculum throughout the course, the Royal Academy of Music from semesters five to eight and Vienna in the first two semesters. The other four universities do not list accompaniment as an official part of the curriculum. Curtis, the Royal Academy, and Guildhall all include conducting as a standard part of the curriculum. In the case of the Royal Academy of Music, conducting is a standard part of the curriculum throughout the Bachelor degree, at Curtis it is studied for the first three semesters, and at Guildhall in second year. Interestingly, pedagogy is only part of the curriculum at four of the universities (Jacobs, Mannes, Hannover and Vienna), although this could be because at many universities Music Education is an entirely separate degree. Both the Royal Academy and Hannover have streamed courses from the beginning of third year. At the Royal Academy, students are divided into the Solo Pathway and Ensemble Pathway, and at Hannover students are divided into the Performance and Pedagogy streams. Guildhall also has a form of streaming in that, from third year, students who performed well

<sup>22</sup> The Juilliard School, 2016c. "Piano B.M." The Juilliard School, New York.

<sup>23</sup> Mannes School of Music, 2016b. "Course Catalogue." The New School, New York.

<sup>24</sup> Universität für Musik und darstellende Kunst Wien, 2016. "Informationsblatt Bachelorstudium Klavier Konzertfach." Universität für Musik und darstellende Kunst Wien.

<sup>25</sup> Refer to Appendix A for specific curriculum breakdown of each case study university.

<sup>26</sup> The Guildhall School of Music, 2016a. "Bachelor of Music Honours Degree." The Guildhall School of Music, London.



enough in Principal Studies in the first two years may take Advanced Practical Study and Advanced Ensemble in place of the electives listed above.<sup>27</sup>

Of the eight universities, six of them have a curriculum in which core theoretical units taper off towards the end of the degree. Music history and aural, and harmony training are often taught in the first two or three years, allowing space in the curriculum in later years for students to pursue more chamber music, advanced solo skills, or to undertake more electives.<sup>28</sup> At Curtis, for instance, the core theoretical music units are only taught in the first four semesters and are later replaced with electives, allowing students to pursue particular areas of interest, and a unit called “the 21<sup>st</sup> Century Musician”, which explores such things as business skills, marketing and professional management.<sup>29</sup> At Juilliard the Classical Aural unit is taken in the first four semesters, after which it is replaced with Chamber Music.

Mannes, Hannover and Vienna offer the most diverse range of compulsory units with, for example, Mannes including composition in the standard curriculum, Hannover teaching Music Physiology and Vienna teaching Piano Technician Skills and Music Psychology. One could argue both for and against these diverse curricula. On one hand it provides a broader education that enables the students to develop a sense of what direction they would like to go in after their Bachelor degrees, while on the other, by covering so much in the curriculum, each area is arguably treated in less depth.<sup>30</sup>

Before discussing the significance of the results of these case studies, results of the Australian case studies will be outlined in the next chapter. Once the findings of both groups of case study universities have been explored, Chapter 6 will then discuss the possible implications of the data collected on proposed curriculum models.

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<sup>27</sup> Refer to Appendix A for specific curriculum breakdown of each Case Study University and references used.

<sup>28</sup> Refer to Appendix A for specific curriculum breakdown of each Case Study University and references used.

<sup>29</sup> Refer to page 45 for summary of Curtis case study.

<sup>30</sup> Refer to Appendix A for specific curriculum breakdown of each Case Study University and references used.

## Chapter 5: Case Studies of Australian Universities

The Australian universities analysed were assessed according to the same questions as the benchmarking universities. Initially all Australian universities that offer a Bachelor of Music in Classical Performance were explored. Of these eleven universities, complete case studies were then conducted on the following universities:

- Australian National University, Canberra
- Melbourne Conservatorium of Music (University of Melbourne), Melbourne
- Monash University, Melbourne
- Sydney Conservatorium of Music (University of Sydney), Sydney
- University of New South Wales, Sydney
- University of Tasmania, Hobart
- Western Australian Academy of Performing Arts (Edith Cowan University), Perth

The four universities not discussed here were excluded either due to an inability to access curriculum information, or due to the structure of the course not being applicable to this line of research.

Of the seven universities above only three of them offer a four-year Bachelor program, with the other four offering a three-year Bachelor program. The size of the piano departments ranged from two to 12 staff members, although it is possible that there are additional sessional staff who are not officially listed within the department. Between the seven universities there are a total of 54 staff. Of these 54, 20 are having or have had careers as internationally touring concert pianists and 44 have portfolio careers. As with the American universities, the most common portfolio career includes elements of teaching, solo performance, and chamber music. Other components that are common among the Australian universities are: accompaniment, répétiteur work, research, and conducting. Some of the portfolio careers also included elements unrelated to music, such as one teacher who is also an art historian and another who is also an entrepreneur.<sup>31</sup>

Although it is difficult to objectively label the calibre of one university's piano faculty as higher than another, one can draw some conclusions from this data. Almost 90% of the staff in the American benchmarking universities have careers as internationally touring concert pianists, however less than 40% of the staff members in the Australian universities do. In relation to the number of staff members who have portfolio careers, the Australian universities and the American benchmarking universities are very similar, with 81% and 84% respectively.<sup>32</sup> Perhaps the conclusion one can draw from this is that, as a pianist, you are likely to have multiple components to your career, regardless of how talented you are as a solo performer.

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<sup>31</sup> Refer to Appendix B for summaries of all Australian university case studies, including all references.

<sup>32</sup> Refer to Appendix B for summaries of all Australian university case studies, including all references.

Most of the Australian universities have similar audition requirements, with five of the seven requiring three pieces of contrasting styles. The only two that differ from this are the University of New South Wales, which only requires two pieces, and the University of Sydney, which requires a program of five works, consisting of:

- a Prelude and Fugue from J. S. Bach's *The Well-Tempered Clavier*,
- a complete sonata by Clementi, Haydn, Mozart, Beethoven or Schubert,
- a composition by Chopin, Schumann, Liszt (or similar Romantic composer) or an impressionist composer,
- a composition by a major 20th century composer (excluding Debussy, Rachmaninov, Ravel and Scriabin),
- any virtuosic etude.

Several of the universities also include sight reading, technical work, and/or a musical skills test in the audition process.<sup>33</sup>

Perhaps the most notable difference between the benchmarking universities and the Australian universities arose when researching graduates of the respective universities. When looking into the benchmarking universities, although it was difficult to get a sense of what percentage of graduates went on to have successful performance or teaching careers, it was not difficult to find graduates of each of the universities who had become internationally touring concert pianists or chamber musicians. However, trying to find graduates of the Australian universities who had gone on to have equivalent levels of success was more challenging. Whilst there are some recognisable names, such as Piers Lane, Geoffrey Lancaster, and Ian Munro, they are scarce and the majority studied over 30 years ago.<sup>34</sup> Of the younger pianists, perhaps the two most notable names are Tony Lee and Jayson Gillham. Tony Lee, who has won ten national and international piano competitions, studied at the Sydney Conservatorium.<sup>35</sup> Jayson Gillham, who has performed around the world with major orchestras and conductors, studied at the Queensland Conservatorium of Music before undertaking a Masters at the Royal Academy of Music in London.<sup>36</sup>

In general, the curriculum of the Australian universities is similar to the benchmarking universities in regard to the core units. All of the universities include units in: a major practical unit, which is compulsory throughout the degree, music history units, and aural and harmony training. A notable difference between the benchmarking universities and the Australian universities is the sheer scale of what is included in the curriculum. For some of the Australia universities, the entire

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<sup>33</sup> Refer to Appendix B for summaries of all Australian university case studies, including all references.

<sup>34</sup> Refer to Appendix B for summaries of all Australian university case studies, including all references.

<sup>35</sup> Nicola Archer. 2016. "Profile, Pianist Tony Lee." Australian National Piano Award.

<sup>36</sup> Jayson Gillham. 2016. "About Jayson Gillham." The Cycling Web Designer, London.

curriculum consists only of the core units and electives, with multiple universities offering little or no chamber music and accompaniment.<sup>37</sup> The curriculum at the Melbourne Conservatorium, for instance, consists of five units: Practical, Music History, Harmony, Music Electives and Breadth Electives. The Practical and Elective units are part of every semester, while Music History and Harmony are undertaken every alternate semester.<sup>38</sup> There are likely to be many contributing factors to the differences seen between the curricula of the benchmarking universities and the Australian universities, such as the calibre of students, the number of staff members, and the budget of the universities. However, exploring these causes is outside the scope of this thesis. It is only necessary to make suggestions for curriculum, which are realistic in reference to the capacity of the Australian universities, and which will be informed by existing curriculum and faculty sizes.

The only university that lists accompaniment or chamber music as a core part of the curriculum is the Sydney Conservatorium, where piano students have a unit in accompaniment in the first four semesters and chamber music in the last four.<sup>39</sup> The Western Australian Academy of Performing Arts (WAAPA) is the only other university that makes reference to accompaniment or chamber music in the curriculum, although accompaniment is a single semester unit. Having said this, it is possible that participation in ensembles is a component of the main practical unit for some universities, even if it was not listed.

One component that all the Australian universities have in common is the inclusion of electives in the curriculum. In the case of Monash, Melbourne Conservatorium and Australian National University electives are included throughout the course. In Monash's case these electives are divided into Performance Electives, Applied Electives and Context Electives.<sup>40</sup> At WAAPA electives are part of the curriculum for the last five semesters, at Sydney Conservatorium for the last four and at Tasmania for the last two semesters. None of the Australian universities offers any kind of streaming in which students can focus more on particular areas of interest.

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<sup>37</sup> Refer to Appendix B for specific curriculum breakdown of each Case Study University and references used.

<sup>38</sup> Refer to page 54 for summary of the Melbourne Conservatorium of Music case study.

<sup>39</sup> Refer to page 56 for summary of the Sydney Conservatorium of Music case study.

<sup>40</sup> Refer to page 55 for summary of the Monash University case study.

With all the data collected on the benchmarking universities and the Australian universities it is possible to make some comparisons between the two groups:

- In general, in the benchmarking universities the number of staff members in the piano department is greater and the calibre of staff is higher.
- The benchmarking universities produce a higher number of graduates who are later able to form careers in music, specifically in piano performance areas.
- Even though the benchmarking universities are more likely to produce graduates who go on to become concert pianists, there is generally a greater focus on chamber music and accompaniment in the curriculum in comparison to the Australian universities.

## Chapter 6: Analysis and Synthesis of Information

In the first five chapters of this research project a large amount of information was gathered. Before moving on to suggested models for curricula, it is first necessary to explore what possible implications for curriculum changes could exist amongst all the data.

Before beginning that however, it is necessary to acknowledge some of the limitations of this research project. Firstly, the next chapter was informed to some extent by analysis of existing curricula, outlined in Chapters 4 and 5. The potential problem with this method of data collection is that, without conducting extensive interviews with a wide range of staff and students within each university, there is no way of knowing the extent to which the described curriculum is reflective of the delivered curriculum. For instance, if a curriculum were to state that first-year students receive tuition in realising figured bass, there is no way of knowing if this translates to the students receiving one lecture outlining the theory, or if they have on-going practical training throughout the year. Having said this, it seems that curriculum analysis is still the best way to gain an overall understanding of how courses are currently being structured, whilst remaining within the scope of an Honours thesis.

Secondly, suggested changes to curriculum could also have budgetary and staffing implications, which are, however, beyond the scope of this project. Chapter 7 will acknowledge the potential impact of curriculum models on budget and will aim to propose frameworks which are realistic given the size of the Australian universities discussed in the previous chapter.

At this point it is necessary to make some assumptions and draw conclusions based on all the data presented and analysed in the first five chapters of this thesis:

- At least some of the students who enter a piano performance degree would ideally like to work in performance areas if it were possible.
- Portfolio careers are common, and even likely, for pianists; even successful concert pianists often also work in other areas such as performing chamber music, teaching, conducting or academia.
- The majority of classical piano students in Australia will not end up making a full-time living as a concert pianist. For the sake of putting this in context, if one were to, conservatively, estimate that each of the 11 Bachelor of Music courses in Australia would produce 3 classical piano graduates each year, that means that, going back to 1980, there have been more than 1100 graduate pianists in Australia. Through the course of this research, I have only discovered nine Australian pianists who studied in Australia since 1980 and who could potentially be classed as concert pianists, and another five who are arguably up and coming

concert pianists.<sup>41</sup> According to these numbers, approximately 0.01% of the students entering Australian universities to study a Bachelor of Music in piano will go on to become concert pianists.

- A large proportion of piano students and pianists will teach piano. Of the 39 survey participants who still work in music, 25 of them are currently teaching piano. Therefore a unit in piano pedagogy would be useful for many students who are studying performance as opposed to music education, *per se*.
- The Australian universities strive to produce the highest possible calibre of graduates. As such, all models for curriculum will be based on a four year undergraduate degree, as this provides students with not only more time to develop their skills, but also the length of undergraduate course needed if they desire to do post-graduate study in another country.
- There is no one right answer for constructing a curriculum. For any field of study there would be multiple ways to fulfill the objectives of said curriculum. In order to properly acknowledge this, Chapter 7 will propose multiple models, which should be only viewed as potential frameworks for curriculum.

At this point, there is little doubt that it is counterintuitive for classical piano courses in Australia to focus purely on training concert pianists. The study of solo repertoire allows the pianist to focus solely on their technical and artistic development and should clearly remain as a core component of the curriculum. The problem then remains: how does one create a curriculum that affords the student enough time to focus on their abilities as a classical pianist while also providing the skills that would enable them to become employable musicians?

With so many career options available to classically-trained pianists, a four-year Bachelor course cannot cover every possible skill needed for every possible career. If we accept this, then the question becomes, how do we prioritise what is taught during a Bachelor course? One element that is consistent across all the benchmarking and the Australian university case studies is the scope of the core units: the major practical unit, music history, and aural and harmony training. If we acknowledge that these units are necessary for the development of any musician then the following questions remain:

- Should these core units continue throughout the course of the degree?
- What does the major practical unit consist of?
- How many additional units can realistically be added on top of these?
- What are the remaining components of the curriculum aiming to achieve?

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<sup>41</sup> 2014. "Australian Classical Pianists." Wikipedia.

For a performance degree, the major practical unit should definitely be a fixture throughout the course. Whether the history, aural, and harmony units should continue throughout the degree is perhaps dependent on what is offered in their place. For instance, it might be possible for the curriculum to have only four compulsory semesters of music history, which would be divided into the four main epochs of western classical music: baroque, classical, romantic, and 20<sup>th</sup> and 21<sup>st</sup> century music. This would be particularly acceptable if in subsequent years students who were interested in music history or in pursuing a career in musicology could do elective units in other areas of music history. Monash University for instance offers electives in such areas as: “East Asia and its Music: Silk Road Histories and Popular Contexts” and “Audio Culture: From Cage to Gaga”.<sup>42</sup>

Given that the goal of any curriculum model presented in this thesis is to provide a degree that allows pianists to develop the range of skills necessary to pursue careers, then discontinuing some of the core units in either the third or fourth year could be a method of freeing up time for pianists to develop other skills. It is important to note that this is not a new concept in conservatory curriculum. At the Melbourne Conservatorium, students alternate each semester between history and harmony units. At the Sydney Conservatorium, history, harmony, and aural are all only taught in the first two years of study. It is possible that one reason for this is the budgetary constraints in Australian universities. However the discontinuing of core theoretical units is something also seen in the benchmarking universities. At Guildhall, harmony, aural, and history are all only included in the curriculum for the first four semesters. In Hannover, aural and harmony are studied for the first three years and history for the first two. One must only be careful that the broader musical education of the student is not being sacrificed in order to focus on piano-specific skills. From this respect, and based on current curriculum in both the benchmarking and the Australian universities, this thesis proposes that music history should be included in the curriculum for a minimum of four semesters and harmony and aural for a minimum of six semesters. The argument for continuing the harmony and aural units longer is that these are skills that directly impact pianistic skills, such as sight reading, realising figured bass, or improvisation. When discussing the importance of studying harmony, Peter Wishart states:

If we do that, we can learn about style; we can learn a great deal about phrasing; we can learn (if we do enough of it) to add ornaments and decorations to eighteenth century music; we can learn about the delicate balance of time and rhythm, the difference between syncopation and cross-rhythm and many other things that will help us play and sing with style. Above all, we will be learning to train our ears to listen to great subtleties written by very clever masters.<sup>43</sup>

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<sup>42</sup> Refer to page 55 for summary of the Monash University case study.

<sup>43</sup> Wishart, Peter. 1962. "The Purpose of Harmony Teaching." 92.



In relation to what the major principal studies unit should contain, the benchmarking case studies are a good guide. The basic structure of this unit at every university discussed is: private lessons, and performance classes, comprising piano performance classes, general performance classes, and master classes with visiting artists. One element that appears in some of the case study universities but not all is a piano skills class. At Juilliard for instance this unit is called “Keyboard Skills” and includes such elements as: realising figured bass, harmonisation of chorale melodies, composition of harmonic progressions, learning to read in alto, tenor and soprano clefs, transposing at the piano, reducing scores to piano parts, and improvisation. This unit aims to not only improve the student’s abilities at the piano but also to prepare them for a variety of careers such as conducting, composition, accompanying, and opera or ballet repetiteur work.<sup>44</sup> Based on data collected in this thesis regarding likely career paths of classically-trained pianists, this kind of Keyboard Skills unit is arguably the most useful unit to include for the pianists, as these are the skills that would allow pianists to later become employable in multiple performance-based careers; such as accompaniment and repetiteur work.

Deciding how many additional units can realistically be added on top of the core units is really a question of finding the balance between challenging the students and still allowing them enough time to practice. If one were to assume that current curriculum aims to meet this balance then we can use some of the Australian universities as a guide. As the next chapter will propose models for four-year Bachelor programs, the Sydney Conservatorium and WAAPA were chosen to inform this particular element, as they both have four-year courses. On top of the core units, the Sydney Conservatorium includes four semesters of Chamber Music, four semesters of Accompaniment, one semester of Pedagogy, and four semesters of electives into their curriculum.<sup>45</sup> At WAAPA the curriculum includes four semester of Classical Ensemble, four semesters of Auxiliary Units, four semesters of Piano Specific Units, and five semesters of electives.<sup>46</sup> Using the existing curriculum as a guide, the proposed curriculum can realistically include roughly two units per semester on top of the core units. However, this would depend on the time investment needed to complete each unit.

Determining what the curriculum is aiming to achieve is arguably the most important element. It is important to stress that this research project does not suggest that the entire curriculum for classical pianists should be changed. Realistically, there is a large overlap between what is currently being taught in Australian undergraduate piano courses and what this thesis claims could

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<sup>44</sup> The Juilliard School, 2016c. “Piano B.M.” The Juilliard School, New York.

<sup>45</sup> Refer to page 56 for summary of the Sydney Conservatorium of Music case study.

<sup>46</sup> Refer to page 59 for summary of the WAAPA case study.

be taught for the greater benefit of students. The main argument is that the focus should shift from training concert pianists to training employable pianists. However the skills needed for these two professions are not entirely mutually exclusive. Figure 10 diagrammatically represents the potential overlap between these two curricula with the left hand circle showing a curriculum focused on solo piano skills and the right hand circle showing a focus on skills of a marketable pianist.

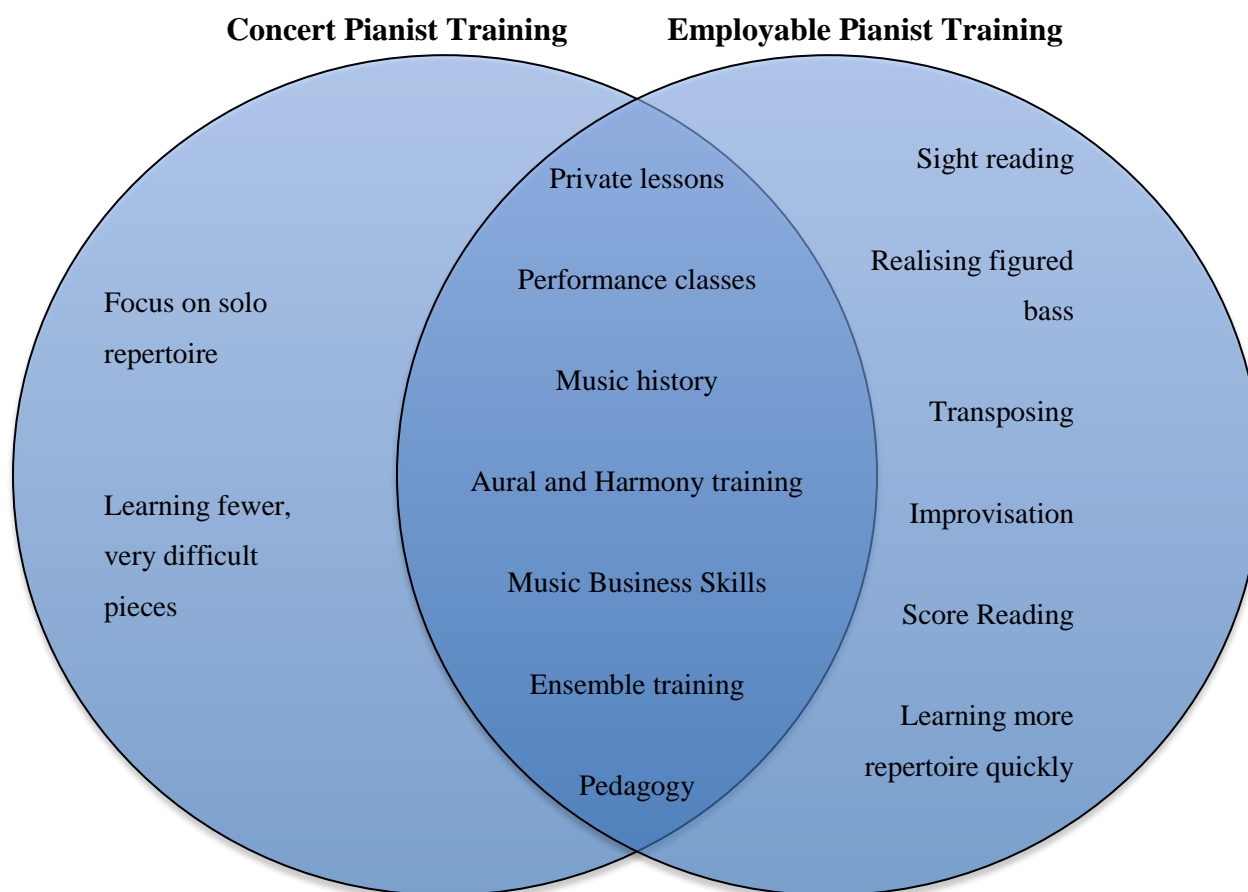


Figure 10: Representation of the overlap between a curriculum focused on training concert pianists and one focused on training employable pianists.

## Chapter 7: Proposed Models for the Curriculum

The previous chapters aimed to create the foundation needed to ultimately propose possible models for undergraduate classical piano courses. At this point, with the feedback from graduates, the knowledge about career paths and skills of pianists, and an understanding of Bachelor courses both in Australia and in some of the best universities in the world, this research project is now able to propose possible models for curriculum. However, before presenting the curriculum models, a disclaimer of sorts is necessary to outline the objective of these models. The purpose of these models is not to present a final curriculum, but rather to demonstrate that it is possible to shift the focus of undergraduate piano courses towards training in areas that would prepare students more broadly for a future career. Based on all the information gathered, this chapter will suggest three curriculum frameworks which could each support the concept of a more diverse education for undergraduate piano courses: the Streaming model, the Electives model, and the Immersion model.

These three models are the result of a series of experiments, which were conducted based on a set of curriculum objectives developed using the information gathered in the first six chapters. These objectives were to create a curriculum for classical piano students that:

- Provides an environment that allows students to develop their technical and artistic abilities on the piano;
- Fosters the development of the students' broader musical education in order to provide them with a strong musical foundation;
- Enables students to develop skills, which could be applied to the various performance-related careers discussed in Figure 7.
- Allows the student to have some choice in the areas of music education that they are most interested in pursuing.

## Streaming Model

*“However difficult life may seem, there is always something you can do and succeed at.”*

- Stephen Hawking<sup>47</sup>

		Semester*											
	Units	1	2	3	4	5a	6a	7a	8a	5b	6b	7b	8b
	<b>Principal Studies</b>												
	Private Lessons												
	Piano Performance Class												
	Concert Practice Class												
	<b>Core Units</b>												
	Music History												
	Aural												
	Harmony												
	<b>Piano Specific Units</b>												
	Piano Pedagogy												
	Piano Skills Class												
	Concerto Study												
	Chamber Ensemble												
	Accompaniment or Repetiteur Studies												
	<b>Auxiliary Units</b>												
	Music Business												
	Music Electives												

\* From the fifth semester students are divided into two streams: Collaborative Piano (a) and Solo Piano (b).

Figure 11: Streaming model curriculum breakdown.

In the Streaming model, all students would undertake the same units for the first four semesters before being divided into a Collaborative Piano stream and a Solo Piano stream. Only students who achieve a certain standard in Principal Studies on the first four semesters would have the option of pursuing the Solo Piano stream. The first year would include two compulsory extra units: Piano Pedagogy and Music Business. There are two reasons for including these units early in the degree. Firstly, the skills that students would learn in these units could be applied to work that many students are already doing during their Bachelor course. Secondly, by putting these units in the

<sup>47</sup> Grasaru, Lucia. 2013. “10 Quotes By: Stephen Hawking.” Psychology Corner.

first year, it frees up space in the curriculum later in the course, allowing students in final years to focus more on practical studies.

In this suggested model the major difference between the Collaborative stream and the Solo stream is that, where the Collaborative stream students undertake accompaniment or repertoire work, the Solo stream students would focus on advanced solo and concerto study. All students would take part in Chamber Ensemble in second and third year; however, it would only be a requirement in fourth year for the Collaborative students. This does mean that the Solo stream students have fewer compulsory components in fourth year. However including more demanding solo requirements in the final practical exams for Solo students could offset this. The other added element for the Solo stream students would be concerto study. Ideally, they would have the opportunity to play with an orchestra. However if this were not possible, the Collaborative stream students could accompany them or they could accompany each other as part of their ensemble requirements.

The objective of the Piano Skills class should be to equip the students with the skills needed to pursue the likely careers of a pianist. Referring back to Chapter 4 and specifically to Juilliard's version of this unit<sup>48</sup>, this means developing such skills as sight reading, transposition at the piano, realising figured bass, improvisation, jazz and contemporary piano skills, harmonisation of chorale melodies, and composition of harmonic progressions. This is by no means an exhaustive list, and each university could determine at which point in the course each element is explored. Ideally, different teachers would teach different components of this unit. For instance, an early music specialist could teach the module on realising figured bass and a jazz pianist would teach the module on jazz piano. As the case studies have shown, the staff in each piano department often have a range of specialist skills, and many of the universities also have jazz and contemporary music courses. As such, it would be possible in most cases to conduct this unit without hiring extra sessional staff.

Ideally, the Chamber Ensemble unit would include not only practicing with fellow students, but also some form of ensemble class where students have the opportunity to play for each other, and receive feedback from staff and fellow students. However, if due to budgetary, timetable, or staff constraints a separate ensemble class was not possible, it could simply be a requirement that students work on their ensemble repertoire regularly in their private lessons. In this case, it could also be a requirement that all members of the ensemble attend some of these lessons. The three years of ensemble study could also potentially be divided into different modules. For instance the first year could be for piano duos, allowing the pianists to develop their ensemble skills with each other before moving on to playing with other instruments. The second year could be either piano trio or piano

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<sup>48</sup> Refer to page 49 for summary of the Juilliard case study.

quartet and the final year (undertaken by Collaborative students only) could be free choice. Assessment for the Chamber Ensemble unit could either be done as a separate exam or as part of the main practical exam each semester.

The Accompaniment or Repetiteur Studies could take a variety of forms. If the resources of the university permitted, it could include a class taken by a specialist accompanist or repetiteur, in which the pianists come together and explore different elements of vocal accompaniment, instrumental accompaniment, opera repetiteur work, ballet repetiteur work, and playing as an orchestral pianist. It could also include a performance class, which would have to be attended by the singers or instrumentalists working with the pianists. However, if this was not realistic within the resources of the university, it is also possible to conduct this unit with minimal budgetary impact. Arguably the best way for students to learn to accompany is simply to do it, meaning students in the Collaborative stream could be paired with a singer or instrumentalist. This could involve some or all of the following elements: accompanying the singer or instrumentalist's lessons, learning their repertoire each semester, rehearsing with them during the semester, or accompanying their practical exam. If it were a requirement for the pianist to accompany the practical exam, this could also serve as the assessment for the pianist for this unit. Students could also potentially gain credits for this unit through being the repetiteur for opera rehearsals or ballet classes (for those universities that also have dance courses). An element of streaming would perhaps be necessary for this unit, whereby the weaker students would be paired initially with a first-year singer while they are learning Italian arias and the stronger students could, for instance, accompany the opera rehearsals or a saxophonist playing rhythmically and harmonically complex repertoire.

The electives offered would have to be decided upon by each university, but should aim to offer the students the opportunity to develop their skills in areas of particular interest. Using the case studies as a guide, this could include units such as: choral conducting, orchestral conducting, advanced history units, advanced harmony and aural units, music psychology, music physiology, arranging, songwriting, orchestration, or music technology. Another possibility for electives would be language study in Italian, French or German for pianists interested in becoming vocal coaches.

## Elective Model

*“When you take the free will out of education, that turns it into schooling.”*

- John Taylor Gatto<sup>49</sup>

		Semester							
	Units	1	2	3	4	5	6	7	8
	<b>Principal Studies</b>								
	Private Lessons								
	Piano Performance Class								
	Concert Practice Class								
	Piano Skills Class								
	<b>Core Units</b>								
	Music History								
	Aural and Harmony								
	<b>Electives</b>								
	Electives: 2 per semester								

Figure 12: Elective model curriculum breakdown.

The objective of the Elective model is to provide the student with as much choice over their education as possible, thus allowing them to pursue particular areas of interest. The possible disadvantages of this model are that for every elective there needs to be a staff member teaching it, and the music department would have to coordinate with other faculties. Both of these factors could have budgetary implications, meaning this model may not be practical for some universities. However, the concept of providing students with free choice could be explored relative to the capacities of each university, and potentially in combination with other curriculum models.

Electives could be divided into categories, similar to Monash University, and potentially require students to do a minimum amount from each category. The categories could be: General Electives, Performance Elective, Applied Electives and Theoretical Electives. The general electives would include units within the broader university that did not have prerequisites. For instance students interested in starting a piano teaching business could take a first year business class or those interested in working with singers could take language courses. The Performance Electives would consist of various forms of ensemble training, accompaniment, opera repetiteur work, or ballet repetiteur work. Applied Electives would be units such as choral conducting, orchestral conducting, arranging, songwriting, orchestration, or music technology. Theoretical Electives consist of elements such as musicology units, music psychology, and music physiology.

<sup>49</sup> Clive Harber, 2004. “Schooling as Violence: How Schools Harm Pupils and Societies.” 23.

## Immersion Model

*“For the things we have to learn before we can do them, we learn by doing them.”*

- Aristotle, The Nicomachean Ethics<sup>50</sup>

		Semester							
	Units	1	2	3	4	5	6	7	8
	<b>Principal Studies</b>								
	Private Lessons								
	Piano Performance Class								
	Concert Practice Class								
	Chamber Ensemble								
	<b>Core Units</b>								
	Music History								
	Aural								
	Harmony								
	<b>Practical Piano Skills*</b>								
	Piano Skills Class								
	Accompanying Singers								
	Accompanying Instrumentalists								
	Advanced Accompaniment or Repetiteur Skills								
	<b>Auxiliary Units</b>								
	Piano Pedagogy								
	Music Business								
	Music Electives								
*The duration of each of the accompanying units is based on the strongest student. The weaker students could continue the Accompanying Singers unit in second, third or fourth year.									

Figure 13: Immersion model curriculum breakdown.

The immersion model is arguably the most practical for universities with restricted resources or budget, as three of the four Practical Piano Skills units require no extra classes. It is essentially a “learn by doing” model. The Accompanying Singers unit would involve piano students accompanying singing lessons. The reason to start with the singers is that first year singers in many universities study predominantly music from “arie antiche”, “a three-volume collection of Italian

<sup>50</sup> Aristotle. 2009. *The Nicomachean Ethics*, 23.



songs, dating from 1600 to 1800”<sup>51</sup>, which are relatively simple harmonically and rhythmically. In the first year, the aim should be for the pianists to develop solid sight reading skills and learn to respond to the singer. As such, it could be beneficial for the pianists to do four-week rotations with different singers. This has the advantage of forcing the pianist to sight read and learn new repertoire quickly, and it allows for a greater number of singers to gain experience with the pianists. Pianists who have previously done no sight reading could start by playing the bass line and then add a melody and so on. One survey participant, when discussing the two hours a week he/she spent accompanying singing lessons while doing postgraduate study overseas, commented: “I learnt more in those two hours per week than I did during the five years it took me to do my undergraduate degree.”<sup>52</sup> The singing teacher could assess this unit and make recommendations as to which of the pianists can move onto the Accompanying Instrumentalists unit and which should continue with the singers in second year.

The Accompanying Instrumentalists unit would take the same form as the Accompanying Singers unit, in that pianists would join the lessons of an instrumentalist. As with the previous unit they could rotate through different instrumentalists thus further developing their sight reading and building an understanding of the various instruments and knowledge of the repertoire. Students who performed well in the first two accompaniment units could then proceed to Advanced Accompaniment or Repetiteur Skills. Those who had not performed as well could continue accompanying either singing or instrumental lessons. In the advanced unit, students would have the opportunity to work more intensely with one other student or to be the repetiteur in opera or ballet rehearsals or perhaps even be the pianist in the orchestra.

The most important thing to take away from these models is not the precise curriculum itself, but rather the implication that a more diverse education for classical pianists is possible. These three models simply represent the possibility of providing undergraduate piano students with skills that they could use to build a career in music, without overloading the curriculum or proposing something that is unrealistic within the constraints of budget, resources, and faculty size.

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<sup>51</sup> "Arie antiche." *The Oxford Companion to Music*. Oxford Music Online. Oxford University Press,

<sup>52</sup> Anonymous, 2016. "Survey of BMus Piano Graduates in Australian."

## Conclusion

This research project set out to highlight issues that currently exist in undergraduate piano education in Australia and to propose possible changes to the curriculum that could expand the conceivable career trajectory of classically-trained pianists. As they currently stand, undergraduate courses aim to train future concert pianists while forgetting one crucial detail: most piano students will never be concert pianists. By focusing on this element it leaves the majority of graduates in the position of having to develop other, more marketable, skills on their own, becoming piano teachers, or going on to study something else. However this thesis aims to demonstrate that it is both necessary and possible to equip classical pianists with at least some of the skills that would enable them to pursue a wider range of prospective careers.

While the focus of this thesis has been on the possible benefits of such changes for the pianists themselves, it is important to note that the universities, other students and the wider community would also benefit from a more diverse curriculum for pianists.

- If piano students were to accompany the lessons of other students this would not only improve the pianists' sight reading, knowledge of repertoire, and ability to respond to other musicians, but would also be beneficial for both the other students and the teacher. By including pianists in the lessons, the singers and other instrumentalists are learning to work with an accompanist, and are becoming familiar with the accompaniment earlier in the learning process. The presence of pianists in lessons also allows the teacher to focus purely on the student without having to teach from the piano. This is particularly relevant for singing teachers who, in the absence of a pianist, are often at the piano.
- By providing the piano students with the skills and experience needed to be répétiteurs, it means that the students can, for instance, accompany opera rehearsals. If the student was not there it would probably mean that either the staff member taking the rehearsals would have to do so from the piano, or an extra staff member would have to be present as the répétiteur, or the university would have to hire a répétiteur. Having a student fill this role provides the student with valuable experience, but also takes pressure off staff workload.
- If Michael Hannan (a musicologist, educator, composer and author of *The Australian Guide to Careers in Music*)<sup>53</sup> is to be believed and "there is still a dire shortage of good

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<sup>53</sup> Michael Hannan. 2016. "Michael Hannan: Represented Artist." Australian Music Centre.

piano accompanists and répétiteurs”<sup>54</sup> in Australia, then shifting the focus of undergraduate piano courses would aid in filling this gap in the Australian music industry.

Finally, it is important to note that the aim of this research project was not to present a specific curriculum model. Rather, the goal is that this thesis be the catalyst for instigating change in classical piano courses in Australia, and that the proposed models suggested could be viewed as a platform for beginning a much-needed discussion. The most important first step is not determining how to change existing curriculum. The first step is to shift the objective of undergraduate piano education in Australia away from training students for a career that, for most, will never eventuate, and towards an education that will produce graduates who can build fulfilling careers in the music industry.

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<sup>54</sup> Michael Hannan. 2001. "The Future of Tertiary Music Training in Australia." *Music Forum* 7 (3):15.

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## Appendix A: Benchmarking Case Study Summaries

Curtis Institute of Music, Philadelphia										
1. How long is the Bachelor course?			Minimum 3-year residency, but course is structured for 4 years.							
2. How many piano staff members? <sup>55</sup>			6, all of whom have solo careers and portfolio careers including elements such as chamber music, accompanying, conducting and academia.							
3. What are the audition requirements? <sup>56</sup>			1. A complete work of J.S. Bach 2. Any Mozart sonata (except K.545) or any Beethoven sonata (except Op. 49) complete. 3. One slow and one fast selection from the works of Chopin for solo piano. 4. A major solo work (at least 10 minutes long) of the applicant’s choosing. No substitutions for the above repertoire will be allowed.							
4. Information about the graduates. <sup>57</sup>			Of the graduates listed on Curtis’ website, 63 are pianists with their own websites. Of these 63 the most common future career path involves a combination of solo performance, chamber music and teaching. Even Lang Lang, the most successful solo pianist amongst the graduates, collaborates with other musicians.							
5. Information about the curriculum. <sup>58</sup>			Semester							
	Units		1	2	3	4	5	6	7	8
	Performance									
	Major Lessons									
	Elements of Conducting									
	Chamber Music									
	Piano Repertoire Seminar									
	Musical Studies									
	Core Studies									
	Solfege									
	Music History									
	Keyboard Studies (pianists only)									
	Career Studies									
	The 21 <sup>st</sup> -Century Musician									
	Liberal Arts									
	Foundation Courses									
	Core Courses									
Pathway Electives										
Electives										

<sup>55</sup> Curtis Institute of Music, 2016b. "Faculty Bios by Discipline." Curtis Institute of Music, Philadelphia.

<sup>56</sup> Curtis Institute of Music, 2016d. "Keyboard Instrument Requirements." Curtis Institute of Music, Philadelphia.

<sup>57</sup> Curtis Institute of Music, 2016c. "Full Alumni Listing." Curtis Institute of Music, Philadelphia.

<sup>58</sup> Curtis Institute of Music, 2016a. "The Curtis Curriculum: Bachelor of Music." Curtis Institute of Music, Philadelphia.

Guildhall School of Music and Drama, London										
1. How long is the Bachelor course?			4 years full time.							
2. How many piano staff members are there? <sup>59</sup>			33, including specialists in solo performance, vocal accompaniment, chamber music, collaborative piano and early keyboard instruments.							
3. What are the audition requirements? <sup>60</sup>			Three contrasting pieces of the candidate’s own choice to be played from memory.							
4. Information about the graduates.			In initial search for notable Alumni, found over 20 graduates who had gone on to have careers in solo performance. However most of these were also pedagogues, chamber musicians or academics.							
5. Information about the curriculum. <sup>61</sup>			Semester							
	Units		1	2	3	4	5	6	7	8
	Principal Study									
	One-to-one Lessons 45hrs/year									
	One-to-one Lessons 60hrs/year									
	Performance Classes									
	Chamber Music									
	Accompaniment									
	Additional Areas of Study									
	Analysis									
	Aural and Collaborative Studies									
	Harmony									
	History									
	Jazz Workshop									
	Professional Studies									
	Conducting									
Electives and Advanced Practical										
Electives										
Advanced Principal Study*										
Advanced Ensemble*										
* Advanced Principal Study and Advanced Ensemble can be taken in place of the electives if Principal Study marks are high enough in the first 2 years of study.										

<sup>59</sup> The Guildhall School of Music, 2016b. "Department of Keyboard Studies." The Guildhall School of Music & Drama, London.

<sup>60</sup> The Guildhall School of Music, 2016d. "Keyboard Auditions." The Guildhall School of Music & Drama, London.

<sup>61</sup> The Guildhall School of Music, 2016a. "Bachelor of Music Honours Degree." The Guildhall School of Music, London.

Hochschule für Musik, Theatre und Medien, Hannover <sup>62</sup>														
1. How long is the Bachelor course?			4 years full time.											
2. How many piano staff members are there?			38 piano department staff + 32 repetiteur department staff + 2 historic keyboard instrument staff. Within the piano department there are specialists in solo performance, chamber music, piano duo and cembalo. The combined touring, performing, teaching and award winning histories of the staff in very impressive.											
3. What are the audition requirements?			1 <sup>st</sup> Round: 1 classical work from Haydn-Schubert and 1 virtuoso work. 2 <sup>nd</sup> Round: 1 work from J. S. Bach or similar, 1 free choice work and a piece of sight reading.											
4. Information about the graduates.			Graduates include Katharina Treutler (touring concert pianist), Sarah Soyeon Kim (concert pianist, frequent prizewinner in international competitions), Bernd-Christian Schulze (member of the Duo Pianoworte: piano/spoken word combination) and Jackie Jackyung Yoo (prizewinner at nearly 30 international piano competitions).											
5. Information about the curriculum.			Semester*											
	Units		1	2	3	4	5a	6a	7a	8a	5b	6b	7b	8b
	Core Units													
	Classical Principal Studies													
	Classical Aural													
	Music Techniques													
	Music History													
	Chamber Music													
	Auxiliary Units													
	Learning and Development Psychology													
	Lesson Planning													
	Piano and Music Pedagogy													
	Pedagogy Psychology													
	Performance Studies													
	Repertoire Class													
	Performance Practice													
	Old and New Music													
	Electives and Research													
	Selected by Students													
	Self Devised Study**													
	Thesis													
*From the 3 <sup>rd</sup> year (semester 6), students enter either the performance stream (a) or the pedagogy stream (b). ** The Self Devised Study can be taken in the place of the elective if high enough results are reached. Please note: There are also a series of units studied for one semester each, which have not been included in the table. These units are Music Physiology, Exercise and Movement for Musicians, Practice-Learn-Teach, Choir Singing and Music Business.														

<sup>62</sup> Hochschule für Musik, Theatre und Medien Hannover, 2015. "Studien- und Prüfungsordnung für den Bachelorstudiengang Klavier (KLB)." Hochschule für Musik, Theatre und Medien, Hannover.

Jacobs School of Music, Indiana									
<b>1. How long is the Bachelor course?</b>		4 years full time							
<b>2. How many piano staff members are there?<sup>63</sup></b>		15, all of whom have careers as touring concert pianists, 12 of whom have portfolio careers, including elements such as chamber music, violinist, academia, accompanying, founder of music festivals, composition, and collaborative piano.							
<b>3. What are the audition requirements?<sup>64</sup></b>		1. A Prelude & Fugue from J. S. Bach, Well-Tempered Clavier. 2. 1 complete Beethoven Sonata (except Op. 49, Nos 1 & 2 and Op. 79). 3. A romantic work demonstrating considerable technical accomplishment. 4. A 20 <sup>th</sup> or 21 <sup>st</sup> Century work of the applicant's choice.							
<b>4. Information about the graduates.</b>		In the notable Alumni section of Jacobs wikipedia page, 4 are pianists, including Jeremy Denk who now works at Mannes and Jonathan Biss who now works at Curtis.							
<b>5. Information about the curriculum.<sup>65</sup></b>			Semester						
	Units	1	2	3	4	5	6	7	8
	<b>Principal Study</b>								
	Performance Study								
	Major Ensemble								
	Keyboard Proficiency								
	<b>Core Music Units</b>								
	Musical Skills								
	Music Theory and Literature								
	History and Literature of Music								
	Advanced music literature and theory								
	<b>Other Music Units<sup>66</sup></b>								
	Piano Pedagogy								
	Piano Accompaniment								
	Electives								
	<b>General Education*</b>								
	Foundations								
	Breadth of Inquiry								
	World Language and Cultures								
* General Education includes units from other faculties. Foundations: English Composition (3 cr.) and Mathematical Modelling (3-4cr.) Breadth of Inquiry: 2 courses from each of Arts and Humanities, Social and Historical studies and Natural and Mathematical Sciences. World Languages and Cultures: 2 <sup>nd</sup> year level of world language OR 2 world culture courses OR approved study abroad.									

<sup>63</sup> Jacobs School of Music, 2016b. "Directory: Piano Department." Indiana University Bloomington, Indiana.

<sup>64</sup> Jacobs School of Music, 2016a. "Audition Information." Indiana University Bloomington, Indiana.

<sup>65</sup> Jacobs School of Music, 2014. "Bachelor of Music, Piano." Indiana University Bloomington, Indiana.

<sup>66</sup> Jacobs School of Music, 2016c. "Piano Department Courses." Indiana University Bloomington, Indiana.



The Juilliard School, New York									
1. How long is the Bachelor course?			4 years full time						
2. How many piano staff members are there? <sup>67</sup>			11, nine of whom have careers as touring concert pianists and ten of whom have portfolio careers that include elements such as chamber music, conducting, international competition adjudication, composition.						
3. What are the audition requirements? <sup>68</sup>		Entire audition program should be a minimum of 45 minutes and consist of: 1. A Bach Prelude & Fugue from Well-Tempered Clavier or other work containing a fugue. 2. An entire sonata from: Beethoven (excluding Op. 14, 49 & 79), Haydn (must be one of Hob. 20, 23, 32, 46, 49, 50, 52), Mozart (must be one of K. 281, 284, 310, 332, 333, 457, 533 or 576) or Schubert (must be one of D. 568, 664, 784, 845, 850, 894, 958, 959, 960 or D. 760.). 3. A substantial composition by Chopin, Schumann, Brahms, Listz or Mendelssohn. (Etudes, Nocturnes, short dances, waltzes or comparable pieces are not acceptable) 4. 2 Virtuositic etudes: one by Chopin and one by Bartok, Debussy, Ligeti, Liszt, Prokofiev, Rachmaninoff, Scriabin or Stravinsky. 5. A substantial work, or collection of shorter works, of the applicant's choice which is: in a different style and by a composer other than those presented in the previous requirements and no less than 6 minutes.							
4. Information about graduates. <sup>69</sup>		On a page providing links to notable Juilliard Alumni, 61 of them are pianists and include Stephen Hough, Daniel Pollack, Philip Glass, Van Cliburn and Hiroko Nakamura.							
5. Information about the curriculum. <sup>70</sup>			Semester						
	Units	1	2	3	4	5	6	7	8
	Core Units								
	Classical Principal Studies								
	Classical Aural								
	Music Techniques								
	Music History								
	Chamber Music								
	Auxiliary Units								
	Juilliard Colloquium								
	Liberal Arts								
	Specialised Studies								
	Piano Literature								
	Keyboard Skills								
	Advanced Keyboard Skills								
	Electives								
	Selected by Students								

<sup>67</sup> The Juilliard School, 2016b. "Piano." The Juilliard School, New York.

<sup>68</sup> The Juilliard School, 2016a. "Bachelor of Music and Diploma Audition Dates, Pre-Screening and Live Audition Repertoire for Fall 2016." The Juilliard School, New York.

<sup>69</sup> 2016d. "Famous Alumni of the Juilliard School." Bio. A&E Television Networks.

<sup>70</sup> The Juilliard School, 2016c. "Piano B.M." The Juilliard School, New York.

Mannes School of Music, New York									
1. How long is the Bachelor course?			4 years full time						
2. How many piano staff members are there? <sup>71</sup>			17, 15 of whom have careers as touring concert pianist, 14 of whom have portfolio careers, including chamber music, founding piano festivals, academia, conducting, adjudicating international piano competitions, early keyboard instrument specialty.						
3. What are the audition requirements? <sup>72</sup>		Prescreening Round (recording): 1x prelude and fugue from the Well-Tempered Clavier or two contrasting movements from a keyboard suite by J.S. Bach. 1x sonata by Mozart or Beethoven (excluding op. 49 and 79). A sonata by Haydn (except Juvenilia) or Schubert may be substituted. 1x large scale 19 <sup>th</sup> century solo piece (not a concerto). Live Audition Round: same requirements as prescreening round as well as a 20 <sup>th</sup> or 21 <sup>st</sup> century solo piece (not a concerto).							
4. Information about graduates. <sup>73</sup>		In an entry for notable Alumni, there are 7 pianists listed, including Richard Goode, Murray Perahia, and Myung-Whun Chung.							
5. Information about the curriculum. <sup>74</sup>			Semester						
	Units	1	2	3	4	5	6	7	8
	Piano Specific Units								
	Major Lessons								
	Collaborative Skills								
	Keyboard								
	Piano Literature								
	Chamber Music								
	Piano Pedagogy								
	Techniques of Music								
	Theory								
	Ear Training								
	Dictation								
	Keyboard								
	Analysis								
	Score Reading								
The units listed above do not make up the entire course requirements. Mannes allows students to choose courses that fit their specific interests. On top of the units listed above, students can take courses in composition, accompaniment, conducting, music business, choir singing and many more. A full list of courses can be found on their course catalogue page. <sup>75</sup>									

<sup>71</sup> Mannes School of Music, 2016c. "Faculty." The New School, New York.

<sup>72</sup> Mannes School of Music, 2016a. "Mannes School of Music Audition Requirements." The New School, New York.

<sup>73</sup> 2016g. "Mannes School of Music." Wikipedia.

<sup>74</sup> Mannes School of Music, 2015. "2015-2016 Catalog." The New School, New York.

<sup>75</sup> Mannes School of Music, 2016b. "Course Catalogue." The New School, New York.

Royal Academy of Music, London													
<b>1. How long is the Bachelor course?</b>	4 years full time.												
<b>2. How many piano staff members are there?<sup>76</sup></b>	33. This includes a head of department, 7 visiting professors, 15 piano professors, a head of accompaniment, a head of chamber music and 8 ensemble coaching and piano accompaniment staff members. Although most of the staff have impressive bios, perhaps the two most notable are Christopher Elton and Hamish Milne.												
<b>3. What are the audition requirements?<sup>77</sup></b>	A free-choice programme of solo piano music, a minimum of three works (undergraduates: 20–40 minutes). The programme can include movements of works and should show a wide diversity of character and style as well as evidence of technical accomplishment. The audition panel will select from this programme within the time limits available, but the applicant may specify one work, which they particularly wish to perform.												
<b>4. Information about the graduates.<sup>78</sup></b>	The Royal Academy has a page specifically dedicated to piano graduates. The page lists graduates who are both soloists and accompanists and provides recordings and quotes of reviews written about them. Amongst the 19 graduates listed are Freddy Kempf, Christopher Glynn and Benjamin Grosvenor.												
<b>5. Information about the curriculum.<sup>79</sup></b>	Semester*												
Units	1	2	3	4	5a	6a	7a	8a	5b	6b	7b	8b	
<b>Principal Study</b>													
Classical Principal Studies													
Chamber Music													
<b>Core Modules</b>													
Classical Aural and Music Techniques													
Historical Awareness & Critical Thinking													
Keyboard Techniques**													
Conducting													
<b>Auxiliary Units</b>													
Music Business and Professional Development													
<b>Specialised Studies</b>													
Masterclasses and Repertoire Classes													
Development and Discovery Classes***													
Song Class/ Accompaniment													
<b>Electives</b>													
Selected by Students													
<p>* From third year the course is divided into 2 pathways: Solo Pathway (a) and Ensemble Pathway (b). Both streams do both solo and ensemble playing, there is just a greater focus in one direction or the other.</p> <p>**Keyboard techniques includes the development of such skills as transposition, score reading and improvisation.</p> <p>*** The development and Discovery classes are offered on a sign up basis, and often include visiting artists giving lectures in areas such as jazz and improvisation, exploring and commissioning contemporary music, professional development.</p>													

<sup>76</sup> The Royal Academy of Music, 2016c. "Piano Staff." The Royal Academy of Music, London.

<sup>77</sup> The Royal Academy of Music, 2016c. "Piano, Piano Accompaniment and Repetiteur Auditions." The Royal Academy of Music, London.

<sup>78</sup> The Royal Academy of Music, 2016b. "Piano Alumni." The Royal Academy of Music, London.

<sup>79</sup> The Royal Academy of Music, 2016a. "BMus Undergraduate." The Royal Academy of Music, London.

Universität für Musik und darstellende Kunst, Vienna <sup>80</sup>										
1. How long is the Bachelor course?			4 years full time.							
2. How many piano staff members are there?			7, including touring concert pianists, international competition winners, accompanists, chamber musicians and a conductor.							
3. What are the audition requirements?			There are 2 rounds and an aural and written test. 1 <sup>st</sup> round: a virtuosic etude and a piece of free choice. 2 <sup>nd</sup> round: a work from the Vienna Classical era (Haydn and Schubert), a prelude and fugue by Bach and a romantic work.							
4. Information about the graduates. <sup>81</sup>			In an article listing notable graduates, 8 of them had careers as concert pianists.							
5. Information about the curriculum.			Semester							
	Units		1	2	3	4	5	6	7	8
	Performance Units									
	Main Piano Unit									
	Performance									
	Chamber Music									
	Historical Keyboard Instruments									
	General Music Skills									
	Introduction to Music Skills									
	Aural Training and Analysis									
	General Music Teaching									
	Piano Skills									
	Vocal Accompaniment									
	Vocal Ensemble									
	Theory									
	Arranging									
	Harmony									
	Piano Technician Skills									
	Music History									
	Instrumental Study									
	Pedagogy									
	Music Psychology									

<sup>80</sup> Universität für Musik und darstellende Kunst Wien, 2016. "Informationsblatt Bachelorstudium Klavier Konzertfach."  
Universität für Musik und darstellende Kunst Wien.

<sup>81</sup> 2016h. "University of Music and Performing Arts, Vienna." Wikipedia.

## Appendix B: Australian University Case Study Summaries

Australian National University, Canberra <sup>82</sup>							
<b>1. How long is the Bachelor course?</b>		3 years full time.					
<b>2. How many piano staff members are there?<sup>83</sup></b>		11. Including three who have had careers as soloists and 9 who have multiple elements to their careers including: chamber music, accompaniment, early keyboard instruments, choral directing and composition.					
<b>3. What are the audition requirements?</b>		Three contrasting pieces and sight reading.					
<b>4. Information about the graduates.</b>		Was only able to find two notable pianist who studied at ANU: Geoffrey Lancaster (who now works at WAAPA) <sup>84</sup> and Sally Whitwell, who is most well known for playing the music of composers such as Philip Glass and Michael Nyman. <sup>85</sup>					
<b>5. Information about the curriculum.</b>		Semester					
	Units	1	2	3	4	5	6
	Music Performance						
	Music History						
	Theory and Aural						
	2000/3000 Level Course*						
	Electives**						
<p>* The 2000/3000 Level Courses are second and third year units that can be selected by students from a specific list of units that are applicable to the performance major. These include such subjects as: Music Business, Ensemble Studies, Historically Informed Performance in Theory and Practice and Music Recording and Production Techniques. There is also the possibility to do internships for these units.</p> <p>** Electives can be chosen in other faculties and may be used to create a second major, minor or specialisation.</p>							

<sup>82</sup> Australian National University, 2016a. "Bachelor of Music." Australian National University, Canberra.

<sup>83</sup> Australian National University, 2016b. "School of Music: People." Australian National University, Canberra. Accessed August 29.

<sup>84</sup> Western Australian Academy of Performing Arts, 2016d. "Professor Geoffrey Lancaster AM." Edith Cowan University.

<sup>85</sup> ABC, 2015. "Artist: Sally Whitwell." ABC Music.

<b>Melbourne Conservatorium of Music (Melbourne University), Melbourne</b>							
<b>1. How long is the Bachelor course?</b>		3 years full time.					
<b>2. How many piano staff members are there?<sup>86</sup></b>		7. Four of whom have worked as concert pianists and four who have portfolio careers including elements in: chamber music, accompaniment, adjudication and one who founded the Australian National Piano Award.					
<b>3. What are the audition requirements?</b>		Three pieces of contrasting style, period and composer. No longer than 20 minutes in total.					
<b>4. Information about the graduates.</b>		Notable graduates include Glenn Riddle, who now works at the university and Ian Munro, a pianist and composer, who was previously the head of music at the Tasmanian Conservatorium of Music. Amongst the more recent graduates, Stefan Cassomenos is the most successful, although he is arguably better known for his compositions than his piano playing.					
<b>5. Information about the curriculum.<sup>87</sup></b>		Semester					
	Units	1	2	3	4	5	6
	Practical						
	Music History						
	Harmony						
	Music Electives						
	Breadth Electives*						
	* In semesters 5 and 6 students have the option of taking more music electives in place of breadth electives.						

<sup>86</sup> Melbourne Conservatorium of Music, 2016b. "Performance Staff." University of Melbourne, Melbourne.

<sup>87</sup> Melbourne Conservatorium of Music, 2016a. "Bachelor of Music (Music Performance)." University of Melbourne, Melbourne.

Monash University, Melbourne							
1. How long is the Bachelor course? <sup>88</sup>		3 years full time.					
2. How many piano staff members are there? <sup>89</sup>		8. Four of whom work or have worked as concert pianists and seven who have portfolio careers including elements in: chamber music, composition, academia, accompaniment, early keyboard instrument specialties, piano school director.					
3. What are the audition requirements? <sup>90</sup>		Three contrasting pieces.					
4. Information about the graduates.		On a list of Monash's notable Alumni, the only pianist is Leslie Howard. However, whilst being a successful pianist, he studied English at Monash, before doing music studies in Italy. <sup>91</sup>					
5. Information about the curriculum. <sup>92</sup>		Semester					
Units		1	2	3	4	5	6
Performance Unit							
Music Theory & Ear Training							
Free Elective Study*							
<b>Music Context Studies</b>							
Music and History							
Music and Culture							
The Ethnomusicology of Improvisation OR The Art of Teaching Music Performance							
Jazz History OR Writing About Music OR Overseas Study Program							
The Music Business							
Music in Australia							
* Electives are divided into Performance Electives, Applied Electives and Context Electives.							
<b>Performance Electives</b>	<b>Applied Electives</b>			<b>Context Electives</b>			
Music Ensemble 1	Songwriting			Popular Music in Global Perspective			
Music Ensemble 2	Recording & Computer Music Production			Audio Culture: from Cage to Gaga			
Music Ensemble 3	Orchestration			Popular Music and Society			
Music Ensemble 4	Conducting			East Asia and its Music			
Chamber Music 1	From Critical Theory to Creating New Musical Work			Western Art Music in the 20 <sup>th</sup> & 21 <sup>st</sup> Centuries			
Chamber Music 2	Jazz Arranging			Gongs, Punks and Shadow Play			
	Jazz Composition			Improvising Musical Traditions of South Asia			

<sup>88</sup> Monash University, 2016d. "Music: Bachelor Degree." Monash University, Melbourne.

<sup>89</sup> Monash University, 2016e. "Our Staff." Monash University, Melbourne.

<sup>90</sup> Monash University, 2016b. "Classical Audition Requirements." Monash University, Melbourne.

<sup>91</sup> Jason Tailby, 2016. "Leslie Howard." Cowhouse Media, London.

<sup>92</sup> Monash University, 2016a. "Bachelor of Music." Monash University, Melbourne.

Sydney Conservatorium of Music (University of Sydney), Sydney									
1. How long is the Bachelor course?			4 years full time.						
2. How many piano staff members are there? <sup>93</sup>			12. Six of whom have or have had careers as concert pianists and 11 who have portfolio careers, including elements in: chamber music, accompaniment, conducting, adjudication and academia.						
3. What are the audition requirements? <sup>94</sup>		A program of five works: J.S. Bach: a prelude and fugue from 48 Preludes and Fugues; a complete sonata by Clementi, Haydn, Mozart, Beethoven or Schubert; a composition by Chopin, Schumann, Liszt (or similar romantic composer) or impressionist composer; a composition by a major 20th century composer (excluding Debussy, Rachmaninov, Ravel and Scriabin); and any virtuosic etude. Also sight reading and a music skills test.							
4. Information about the graduates.		Most notable Alumni are Geoffrey Parsons, Richard Bonynge, Larry Sitsky and Roger Woodward, although these four all studied over 40 years ago. <sup>95</sup> Amongst more recent graduates, of note are Tony Lee, who won an International Piano Competition in Paris in 2013 <sup>96</sup> , and James Guan, who is now studying at the Royal Academy in London. <sup>97</sup>							
5. Information about the curriculum. <sup>98</sup>			Semester						
	Units	1	2	3	4	5	6	7	8
	Principal Study Area Keyboard								
	Main Practical Unit								
	Accompaniment								
	Chamber Music								
	Additional Areas of Study								
	Aural Perception								
	Harmony and Analysis								
	Analysis, History and Cultural Studies								
	Teach Music/ Pedagogy								
	Electives and Advanced Practical								
	Free Choice*								
* There is a wide range of units that students can take as electives including: more specific history units, musicology units and music skills units. Students can also take units that are core units for other majors, such as jazz courses. <sup>99</sup>									

<sup>93</sup> Sydney Conservatorium of Music, 2016b. "Piano" The University of Sydney, Sydney.

<sup>94</sup> Sydney Conservatorium of Music, 2016c. "Undergraduate Audition Requirements." The University of Sydney, Sydney.

<sup>95</sup> 2016g. "Sydney Conservatorium of Music: Notable Alumni." Wikipedia.

<sup>96</sup> Sydney Conservatorium of Music, 2016a. "News: Piano Student Already Winning Over the World's Stages." The University of Sydney, Sydney.

<sup>97</sup> James Guan, 2016. "James Guan: Biography." James Guan Pianist.

<sup>98</sup> Sydney Conservatorium of Music, 2016d. "Undergraduate Coursework: Bachelor of Music (Performance)." The University of Sydney, Sydney.

<sup>99</sup> Sydney Conservatorium of Music, 2016e. "Undergraduate Units of Study." The University of Sydney, Sydney.



University of New South Wales, Sydney								
<b>1. How long is the Bachelor course?</b> <sup>100</sup>	4 years full time.							
<b>2. How many piano staff members are there?</b> <sup>101</sup>	Only two of the staff members listed in the school of arts and media are pianists. Both are also academics and both also work in chamber music and accompaniment. Neither is a concert pianist.							
<b>3. What are the audition requirements?</b> <sup>102</sup>	Online performance audition consisting of 2 contrasting pieces.							
<b>4. Information about the graduates.</b>	Unable to find any graduates who had gone on to have careers as concert pianists or who had worked with well-known singers or instrumentalists, or who had gone on to teach any notable pianists.							
<b>5. Information about the curriculum.</b> <sup>103</sup>	Semester							
Units	1	2	3	4	5	6	7	8
Performance Laboratory								
<b>Musicology</b>								
Music Reinvented								
Western Music: A Panorama								
Sound Society & Self in World Music								
Advanced Studies in Music History & Culture								
Critical Investigation in Music								
Critical Practice in Music								
<b>Musicianship</b>								
Materials and Structures								
<b>Stream Courses</b>								
Music Performance and Interpretation								
Creative Projects in Performance								
<b>Electives and General Education</b>								
Prescribed Music Electives*								
Free Electives**								
General Education***								
<p>* Prescribed Music Electives include: Music and Dance, Technical Production, Performing Arts Internships, Music in Bali, Creative Sound Technologies, Investigating Music, Psychology of Music, Contemplating Jazz, Orchestration and Arrangement, Music Analysis, Audio Culture and Music Cultures.</p> <p>**A Free Elective is any course offered either within or outside UNSW Arts and Social Sciences in which the student is able to enrol. Students can add depth to their program by completing more stream or music electives.</p> <p>*** General Education is the completion of two courses offered outside UNSW Arts and Social Sciences.</p>								

<sup>100</sup> UNSW, 2016b. "Music: Overview." University of New South Wales, Sydney.

<sup>101</sup> UNSW, 2016c. "School of the Arts & Media: People." University of New South Wales, Sydney.

<sup>102</sup> UNSW, 2016d. "UNSW Australia Music Auditions." University of New South Wales, Sydney.

<sup>103</sup> UNSW, 2016a. "Handbook 2016: Music Program Summary." University of New South Wales, Sydney.

University of Tasmania, Hobart							
<b>1. How long is the Bachelor course?<sup>104</sup></b>		3 years full time.					
<b>2. How many piano staff members are there?<sup>105</sup></b>		5. One of whom has or has had a career as a concert pianist, and four who have portfolio careers. Within these careers are components of: chamber music, accompaniment, repertoire work, academia and one who is also an art historian. Two of the five are also Associate Professors in Accompaniment.					
<b>3. What are the audition requirements?</b>		Three works of contrasting style and period.					
<b>4. Information about the graduates.</b>		There are no music graduates listed on the universities Alumni profile page. <sup>106</sup> Geoffrey Lancaster would be the most notable graduate, however he did his Master here, not his Bachelor.					
<b>5. Information about the curriculum.<sup>107</sup></b>		Semester					
	Units	1	2	3	4	5	6
	Major Performance Unit						
	<b>Professional Literacy and Awareness</b>						
	Music Materials						
	Harmony and Analysis						
	Post Tonal Techniques						
	Music Since 1950						
	Electives*						
	<b>Practice and History</b>						
	Music and History						
	Rock Revolution OR Popular Music and Culture						
	Music from 1700 to 1850						
	Music from 1850 to 1950						
	* Electives are taken from a set list of units. Students may choose from: Studio Music Teaching, Orchestration, Conducting, Chamber Music, Ensemble Skills, Music Before 1700 and Music Business Practices.						

<sup>104</sup> University of Tasmania, 2016a. "Bachelor of Music." University of Tasmania, Hobart.

<sup>105</sup> University of Tasmania, 2016b. "Conservatorium of Music: People." University of Tasmania, Hobart.

<sup>106</sup> University of Tasmania, 2016c. "Graduate Profiles." University of Tasmania, Hobart.

<sup>107</sup> University of Tasmania, 2016a. "Bachelor of Music."

Western Australian Academy of Performing Arts (Edith Cowan University), Perth									
<b>1. How long is the Bachelor course?</b>		4 years full time.							
<b>2. How many piano staff members are there?<sup>108</sup></b>		9, two of whom have or have had careers as concert pianists and seven who have portfolio careers including: chamber music, accompaniment, repetiteur work, jazz piano, early instrument specialist and an entrepreneur.							
<b>3. What are the audition requirements?<sup>109</sup></b>		Three pieces of music of contrasting style, demonstrating technical skill and musicality. Sight reading may also be given.							
<b>4. Information about the graduates.</b>		Unable to find graduates of the classical piano course who have gone on to be concert pianists or who had worked with well-known singers or instrumentalists, or who had gone on to teach any notable pianists.							
<b>5. Information about the curriculum.<sup>110</sup></b>		Semester							
	Units	1	2	3	4	5	6	7	8
	<b>Core Units</b>								
	Classical Principal Studies								
	Classical Aural								
	Music Techniques								
	Music History								
	Classical Ensemble								
	<b>Auxiliary Units</b>								
	Becoming a Performer								
	Music Tools								
	Managing a Career in Music								
	Intro to Instrumental Pedagogy								
	<b>Piano Specific Units*</b>								
	Piano Skills								
	Piano Literature								
	Piano Pedagogy								
	Piano Accompaniment								
	<b>Electives</b>								
	Selected by Students								
	* The Piano Specific Units are offered every alternate year, meaning the 1 <sup>st</sup> and 2 <sup>nd</sup> year students are combined and take whichever of these units is being offered.								

<sup>108</sup> Western Australian Academy of Performing Arts, 2016c. "Our Staff." Edith Cowan University. Accessed August 14.

<sup>109</sup> Western Australian Academy of Performing Arts, 2016a. "Classical Music Application & Audition Information." Edith Cowan University.

<sup>110</sup> Western Australian Academy of Performing Arts, 2016b. "Classical Performance: Instrumental Major." Edith Cowan University.