BACHELOR OF MUSIC: PIANO

Program Overview

Piano at Westminster Choir College has multiple dimensions at both the undergraduate and graduate levels. It fosters the development of students who perform on a high level as soloists, as artist-teachers and as collaborators with other performing artists.

Our program helps to develop a strong foundation of technique and knowledge of piano literature and style. The department also provides instruction for undergraduate students who need keyboard skills in order to function effectively throughout their professional careers.

Curriculum Overview

Undergraduate Piano Primary: Piano primary students majoring in sacred music, B.A. in music, music education, or theory/composition are expected to play once each semester in a performance class. Seniors give a full or half recital. Freshmen have required juries at the end of each semester; sophomores and juniors, at the end of each year.

Undergraduate Piano Secondary: All undergraduate voice primary students must enroll for piano secondary study until completing the undergraduate piano secondary curriculum course sequence. Instruction is in the form of piano classes. Placement in the class by level is determined at the beginning of each semester. Instruction entails study and performance of piano literature from the Baroque through the 21st Century as well as development of proficiency in areas of functional keyboard skills.

Piano as an Elective: Students may elect private instruction in piano for credit. There are no audition requirements, but an extra fee is charged.

Piano Pedagogy Lab: This is a required graduate Piano Pedagogy course for the purpose of problem solving related to piano teaching. The class format includes open discussion of observations, supervised and independent teaching, questions relating to repertoire, materials, and technique, comparative philosophies and psychologies and their applications, group and private teaching, business issues (e.g. studio policies), use of technology, professional organizations and publications, recital and audition preparation, and parent education.

Piano Studio and Performance Class: This is a weekly recital and lecture hour during which performances are given by students, faculty members, and guest performers. Attendance and participation at weekly studio and performance classes is required for all undergraduate and graduate piano primary students. All Westminster students are invited to attend.

Degrees Offered

• B.M. in Piano

Contact

Margaret Cusack
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mcusack@rider.edu

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Professor
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clarfield@rider.edu

Program Website: www.rider.edu/piano/ (http://www.rider.edu/wcc/academics/undergraduate-programs/piano)

Associated Department: Department of Piano and Voice (http://www.rider.edu/piano)

Related Programs

• Organ Performance (http://catalog.rider.edu/westminster-choir-college/undergraduate-programs/bm-music-organ-performance)
• Sacred Music (http://catalog.rider.edu/westminster-choir-college/undergraduate-programs/bm-music-sacred-music)

Faculty

Ingrid Clarfield • Professor, Piano, 1982. B.M., Oberlin College; M.M., Eastman School of Music, University of Rochester.

Dalton Baldwin • Adjunct Professor, Piano, 1984. B.A., Oberlin Conservatory.

Miriam Eley • Adjunct Assistant Professor, Piano, 1995. B.M., Baylor University; M.M. Indiana University.

Ena Bronstein Barton • Adjunct Associate Professor, Piano, 1983. Artist Diploma, Escuela Moderna de Musica and Conservatorio Nacional de Musica, Santiago, Chile.

James Goldsworthy • Professor, Piano, 1996. B.M., M.M., Southern Methodist University; D.M.A., Stanford University.

Phyllis Lehrer • Professor, Piano, 1975. A.B., University of Rochester; M.S., Juilliard School.

Thomas Parente • Associate Professor, Piano, 1993. B.A., Jersey City State College; B.M., Manhattan School of Music; M.A., Rutgers University; Dalcroze Eurythmics License, Longy School of Music; Ed.D., Teachers College, Columbia University.

J.J. Penna • Associate Professor, Piano, 1996. B.M., Binghamton University; D.M.A., University of Michigan.

Agnes Poltorak • Adjunct Assistant Professor, Piano, 2000. B.M., University of British Columbia, Canada; M.M., Westminster Choir College of Rider University.


Betty Handelman Stoloff • Adjunct Associate Professor, Piano, 1978. B.M.A., University of Michigan; M.A., Columbia University.

Piano Program Requirements

Learn more about General Undergraduate Requirements. (http://catalog.rider.edu/westminster-choir-college/undergraduate-programs/general-requirements)

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<td>CR 109</td>
<td>Chapel Choir (2 terms)</td>
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<tr>
<td>CR 209</td>
<td>Schola Cantorum (2 terms)</td>
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<td>CR 509</td>
<td>Symphonic Choir (4 terms)</td>
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<td>Fundamentals of Conducting</td>
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<td>PI 201A</td>
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<td>PI 301A</td>
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### Bachelor of Music: Piano

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<td>TH 141</td>
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<td>Free Electives</td>
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**Semester Credit Hours:** 16

### Year 2

#### Fall Semester
- CR 509 Symphonic Choir
- PI 301A Piano Primary
- VC 203 Voice Secondary
- TH 241 Musicianship III
- MH 345 Music Since 1900
- PI 298 Fund of Piano Pedagogy II
- Select one of the following: 1-2

**Semester Credit Hours:** 17

#### Spring Semester
- CR 509 Symphonic Choir
- PI 301A Piano Primary
- VC 203 Voice Secondary
- TH 342 Contemporary Trends
- MH 248 Music Historiography II
- PI 397 Fund of Piano Pedagogy III
- PI 435 Survey of Piano Literature I
- Free Elective

**Semester Credit Hours:** 17

### Year 3

#### Fall Semester
- CR 509 Symphonic Choir
- PI 301A Piano Primary
- Theory Level I elective
- MH 345 Music Since 1900
- PI 397 Fund of Piano Pedagogy III
- PI 435 Survey of Piano Literature I
- Free Elective

**Semester Credit Hours:** 17

#### Spring Semester
- CR 509 Symphonic Choir
- PI 301A Piano Primary
- Theory Level II elective
- MH 433 Seminar in Music History
- Arts & Sciences elective
- Free Elective

**Semester Credit Hours:** 17

### Notes
1. Attendance at weekly studio/performance classes is required during all semesters of applied study.
2. A half recital must be presented in the junior year. A full recital must be presented in the senior year. All recitals must receive prior departmental approval.
3. If students are exempted from one or more semesters of foreign language study, they must replace the missing credits with other Arts & Sciences electives.

### Academic Plan of Study

The following educational plan is provided as a sample only. Rider students who do not declare a major during their freshman year, who change their major, or those who transfer to Rider may follow a different plan to ensure a timely graduation. Each student, with guidance from his or her academic advisor, will develop a personalized educational plan.

### Year 1

#### Fall Semester
- CR 109 Chapel Choir 1
- PI 101A Piano Primary 2
- Select two of the following: 3-4
  - PI 413 Accompanying Class (2 credits)
  - PI 512 Chamber Music (2 credits)
  - PI 585 Piano Ensemble (1 credit)

**Semester Credit Hours:** 17

#### Spring Semester
- CR 109 Chapel Choir 1
- PI 101A Piano Primary 2
- VC 103 Voice Secondary 1
- TH 142 Musicianship II 4
- Social/Behavioral/Natural Science elective 3
- Arts and Sciences elective 3
- Free elective 2

**Semester Credit Hours:** 16

### Year 2

#### Fall Semester
- CR 209 Schola Cantorum 1
- PI 201A Piano Primary 2
- VC 203 Voice Secondary 1
- TH 241 Musicianship III 4
- MH 247 Music Historiography I 3
- PI 297 Fund of Piano Pedagogy I 3
- Foreign Language I 3

**Semester Credit Hours:** 16

#### Spring Semester
- CR 209 Schola Cantorum 1
- PI 201A Piano Primary 2
- VC 203 Voice Secondary 1
- TH 342 Contemporary Trends 3
- MH 248 Music Historiography II 3
- PI 298 Fund of Piano Pedagogy II 3
- Arts and Sciences elective 3

**Semester Credit Hours:** 17

### Year 3

#### Fall Semester
- CR 509 Symphonic Choir 1
- PI 301A Piano Primary 2
- Theory Level I elective 3
- MH 345 Music Since 1900 3
- PI 397 Fund of Piano Pedagogy III 3
- PI 435 Survey of Piano Literature I 3
- Free Elective

**Semester Credit Hours:** 17

#### Spring Semester
- CR 509 Symphonic Choir 1
- PI 301A Piano Primary 2
- Theory Level II elective 3
- MH 433 Seminar in Music History 3
- Arts & Sciences elective 3

Select one of the following: 1-2

**Semester Credit Hours:** 17
Courses and Descriptions

PI 101A Piano Primary 2 Credits

PI 201A Piano Primary 2 Credits

PI 297 Fund of Piano Pedagogy I 3 Credits
Fundamentals I is devoted to study of techniques, methods, and materials suitable for beginning through early intermediate level students. Other areas of study include motivational strategies, establishment of effective practice habits, recital preparation, technique, and elementary duet materials. Students analyze and demonstrate teaching from three different beginning piano methods. Observation of professional teaching is done in the context of class and private lessons at the Westminster Conservatory.

PI 298 Fund of Piano Pedagogy II 3 Credits
In Fundamentals II, students continue to apply their experience with piano methods to the teaching of students. In addition, the semester is devoted to the study of materials from all style periods for upper elementary and intermediate level students. Students observe private and group lessons appropriate to these levels. The course culminates in an individual lecture recital demonstrating music from a variety of style periods.

Prerequisite(s): PI 297.

PI 301A Piano Primary 2 Credits

PI 397 Fund of Piano Pedagogy III 3 Credits
Fundamentals III involves supervised private and group teaching of beginning students. Emphasis is placed on lesson planning, presentation of concepts, use of technology, and the relationship between technique and musicianship skills. The course further addresses the different psychological and methodological approaches to teaching adults and children in class and private settings, and includes an overview of materials for the adult student and group classes. The course culminates in a lecture recital on a pedagogical subject of the students choice.

PI 401A Piano Primary 2 Credits

PI 413 Accompanying Class 2 Credits
This course is designed with the twofold purpose of allowing undergraduate pianists to fulfill their piano ensemble elective requirement within the professional studies area as well as providing an opportunity for voice primary students to further their piano study in a challenging forum in situations directly related to their repertoire. The students in the class will receive instruction in the stylistic, technical, analytical and linguistic aspects of vocal literature. The many issues involved in vocal collaboration will be discussed along with in-depth study of the pianist’s role in musical partnerships. Issues of musical freedom, language, and the varieties of sonic treatment unique to vocal literature will be discussed. Italian, French, German and English song repertoire from various style periods will provide the assignments for performance and discussion.

PI 435 Survey of Piano Literature I 3 Credits
A study of representative works from 1650-1800 by composers including J. S. Bach, C.P.E. Bach, J.C. Bach, Haydn, Mozart, and Beethoven.

Prerequisite(s): MH 248.

PI 436 Survey of Piano Literature II 3 Credits
A study of representative works from 1800 to the present by composers including Beethoven, Schubert, Mendelssohn, Schumann, Chopin, Liszt, Brahms, Debussy, Ravel, Prokofiev, and Bartók.

Prerequisite(s): MH 248.

PI 512 Chamber Music 2 Credits
This course is designed with the twofold purpose of allowing undergraduate pianists to fulfill their piano ensemble elective requirement within the professional studies area as well as providing an opportunity for voice primary students to further their piano study in a challenging forum in situations directly related to their repertoire. The students in the class will receive instruction in the stylistic, technical, analytical and linguistic aspects of vocal literature. The many issues involved in vocal collaboration will be discussed along with in-depth study of the pianist’s role in musical partnerships. Issues of musical freedom, language, and the varieties of sonic treatment unique to vocal literature will be discussed. Italian, French, German and English song repertoire from various style periods will provide the assignments for performance and discussion.

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Prerequisite(s): MH 248.

PI 513 Jazz Keyboard/Improv 3 Credits
This course will enable pianists and organists to become familiar with the theory, harmony, and improvisational techniques of jazz piano. Emphasis will be placed upon getting each student to create spontaneous improvisations. The fundamental goal will be that of enabling students accustomed to following a score to move beyond it. Extensive exposure to material from the "Great American Songbook" as well as to jazz standards will provide a structural basis for the course.

Prerequisite(s): TH 142 and PI 201, or equivalent knowledge and technical proficiency.
PI 516 Physical/Psych Aspects Piano 2 Credits
The two major emphases of this course are: (1) the pianist as athlete and 2) the pianist as performer. The first includes a study of appropriate exercise, nutrition, anatomy and physiology as they relate to piano technique, implications for injury prevention, and how to deal with injuries should they occur. The second includes the reading process, strategies for practicing, memorizing techniques, and ways of coping with the behavioral, physical and cognitive manifestations of performance anxiety.

PI 540 Keyboard Skills 3 Credits
The course includes in-depth study of numerous aspects of musicianship skills essential for all pianists within the broader categories of technique and practice strategies; memorization and sight reading; improvisation and lead sheet realization. All aspects of piano musicianship skills will be addressed from practical, pedagogical, and collaborative points of view. Assignments will include examples of studies from a wide range of levels all within the current and developing skill level of each student enrolled in the class.
Prerequisite(s): UG - Eight credits of applied keyboard study or permission of keyboard instructor or course instructor. GR - Permission of course instructor.

PI 585 Piano Ensemble 1 Credits
Study and performance of piano duets, two-piano works, and works for combinations of three or more pianists. The emphasis is on ensemble techniques for rehearsal and performance.