

This is an excerpt from the Historical Performance Student Handbook. If you have any questions, contact your department chairperson.

Exams and Proficiencies

Keyboard Proficiency Requirements

All IU Jacobs School of Music students must pass a keyboard proficiency exam to receive their degree: HP students are required to take the keyboard proficiency exam on harpsichord or lute in place of the standard piano proficiency exam. This requirement ensures that every student in historical performance will develop basic understanding and proficiency of basso continuo playing. All undergraduate students (except harpsichord and lute majors) must take Y110 Harpsichord (2cr.) or Y110 Lute (2cr.) every semester until the keyboard proficiency exam is passed. Lessons will emphasize both continuo and solo playing. The exam takes place at the end of every spring semester, or by *ad hoc* appointment in exceptional cases.

Undergraduate students with little or no previous keyboard experience are advised to register for a piano class or private piano lessons for one year before registering for harpsichord lessons. The Jacobs School of Music's core theory classes require keyboard harmony at the piano, and this together with piano classes will help lay the foundation for basso continuo skills at the harpsichord. Please visit the online JSoM Bulletin for more information about the school's keyboard proficiency exam.

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Preparing for a successful keyboard proficiency exam requires a significant investment of time. All students are encouraged to think about preparing for the exam early in their degree programs, and not wait until the final semester when an unsuccessful result could delay your graduation.

Undergraduate Keyboard Proficiency Exam

The HP keyboard exam for *non-lutenists* consists of four parts:

1. A prepared piece to be played on the harpsichord. Small pieces from the Anna Magdalena Bach notebook, Purcell, or simple pieces from the Fitzwilliam Virginal Book.
2. A piece of similar difficulty to (1) which you will be given 48 hours to prepare.
3. A prepared continuo example by Corelli, Handel, or earlier works of Purcell, Marini, Monteverdi, Buxtehude or a 17th-century sonata or canzona (sample pieces are available by contacting Jonathan Oddie).
4. A continuo example of similar difficulty to (3) which you will be given 48 hours to prepare.

For undergraduate *lutenists*, the exam consists of three parts:

1. A prepared continuo piece of the student's choice—song accompaniments of works by Caccini, Monteverdi, Lawes and Lanier would be the minimum accepted level.
2. A solo piece, which will be provided two hours before the hearing, to be "sight-read." Repertoire will be appropriate to the student's chosen field of specialty, e.g., 13 course lute German baroque music, English music c.1600 for 8 or 10 course Renaissance lute.)
3. A continuo example of similar difficulty to (1), which you will be given two hours to prepare.

Graduate Keyboard Proficiency Exam

All HP Graduate students (MM or DM) must pass this exam, which is structured in the same way as the undergraduate exam, but at a more advanced level. For graduate *non lutenists*:

1. A prepared solo piece (at least two pages in length) such as: a two-part invention of J.S. Bach; an allemande from a French Suite of Bach; a Scarlatti sonata; a sarabande or chaconne by a French composer, or a work in the French style by Handel, Purcell etc; a Pavan from the Fitzwilliam Virginal Book (volume 1 or 2), a dance suite of Frescobaldi, his contemporaries, or a Canzone.
2. A prepared continuo part at least one page in length, which could include movements from sonatas by Monteverdi, Frescobaldi, Purcell, or similar works from the 17th century. Written realizations are prohibited. The purpose of the exam is to demonstrate understanding of the harmonic framework of a piece, and accordingly to provide a basso continuo realization in an appropriate style.
3. One solo harpsichord piece with 48 hours allotted for preparation. It will be one page in length, such as an Alman, Coranto, Pavan or "tune" from the Fitzwilliam Virginal Book, or another 16th-century English source. Students are encouraged to study such models and use them for sight-reading practice.
4. One basso continuo example (also with 48 hours for preparation) - such as a Corelli slow movement, Matteis violin suite, Marais dance movement, or an aria in the Italian style. Please contact Jonathan Oddie with further questions.

For graduate *lutenists*, the exam consists of three parts:

1. A prepared continuo piece of an advanced level, such as a Corelli Trio Sonata, a song by Henry Purcell, or a chamber work by F. Couperin.
2. A solo piece, which will be provided two hours before the hearing, to be "sight-read." Repertoire will be appropriate to the student's chosen field of specialty, e.g., 13-course lute German baroque music, English music c.1600 for 8- or 10-course Renaissance lute.)

3. A continuo example of similar difficulty to (1), which will be supplied two hours in advance.

Please Note: non-keyboard majors may take F501 (Nigel North or Jonathan Oddie's section offered each Fall). A pass in this course would count as a pass for the basso continuo section of the keyboard proficiency.