

**Organ Department Keyboard Proficiency:
Revised, October, 2008
Effective Fall, 2009**

BM: Organ Performance

Piano Component: Students will work with their applied piano teachers as needed in order to prepare for the piano component of the keyboard proficiency exam. No later than the day before juries during each of the first four semesters students must complete the piano component requirement in a private session with their major applied organ teacher. Semester requirements may be completed earlier than stipulated at any time throughout the student's first four semesters.

Freshman Year: First Semester

All major and harmonic minor scales, four octaves, parallel motion. Play scale in sixteenth notes with quarter = metronome minimum 92. Emphasis should be on the development of a good tone through the proper application of weight behind the finger, accuracy, a fluent, relaxed technique in which the wrist remains supple.

Arpeggios on the Dominant Seventh Chord in 7 Keys, in sixteenth notes with quarter = metronome 66-76

Freshman Year: Second Semester

All major and harmonic minor scales, four octaves, in thirds and tenths. Play scale in sixteenth notes with quarter = metronome minimum 92.

Arpeggios on the Diminished Seventh Chord in 7 Keys, in sixteenth notes with quarter = metronome 66-76

Sophomore Year: First Semester

All major and harmonic minor scale in contrary motion. (two ascending octaves in parallel motion, two in contrary, and two in descending parallel motion) in sixteenth notes with quarter = metronome minimum 92.

Arpeggios on the Triads in 24 keys, in sixteenth notes with quarter = metronome 66-76

Sophomore Year: Second Semester

All major and harmonic minor scales, four octaves, in sixths. Play scale in sixteenth notes with quarter = metronome minimum 92.

P 100 repertoire: organ majors are required to complete two contrasting solo piano pieces each semester, one of which must be a work of Johann Sebastian Bach or comparable Baroque piece, and one vocal or choral accompaniment, chosen by the organ faculty.

Organ Component: This portion of the keyboard proficiency is satisfied by the successful completion of MUS C401-404.

I. Hymn playing:

- a. Sight-read a hymn, playing the hymn as written*
- b. Play the melody on a different manual, as a solo line (with accompaniment)*
- c. Transpose a hymn at sight, up or down a major 2nd or minor 2nd.*
- d. Play prepared hymn of your choice incorporating the following:
 Freely composed or improvised introduction;
 First stanza as written;
 Second stanza with tune played on another manual as a solo
 Modulatory bridge (composed or improvised) to key up a minor 2nd;
 *Final stanza with a free accompaniment (original composition or improvised)**

II. Sight-read a solo vocal part with accompaniment. (i.e., play a singer's part and provide accompaniment)

III. Sight-read an anthem.

IV. Harmonize a given melody in four-part harmony.

V. Add a second voice (improvise) below or above a hymn melody.

VI. Modulate to G Major from a key of a 3rd, 4th, 5th, or 6th removed.

VII. Sight-read a four-part open vocal score.

MM and DM: all tracks

A Keyboard Skills Diagnostic Exam will be given to all incoming MM and DM students no later than the week before the student's first semester of degree work. It will be in two parts: Keyboard Harmony and Service Playing Skills.

KB Harmony Exam:

I. Transpose (at sight) a hymn up or down an interval no greater than a major 2nd.

II. Realize a figured bass in four-part texture.

III. Modulate to G Major from any given key.

IV. Given fifteen minutes at a keyboard to prepare, provide a modulatory bridge (written or improvised) of 30-45 seconds between two hymns.

Those requiring remedial work in this area will be required to enroll in C504, Improvisational Skills.

Service Playing Exam:

Students will be notified of the repertoire to be played not later than one month prior to the exam.

I. Reduction/Adaptation of given Choral/Orchestral Movement.

II. Console conduct a given anthem.

III. Play a given hymn with an original introduction, all stanzas articulated and registered in a manner informed by the text. Include a modulatory bridge to an original free harmonization on the final stanza.

IV. Sight-read a four-part open vocal score.

V. Sight-read a contrapuntal passage of organ music with pedals.