**Organ Department Keyboard Proficiency Information:**

**Revised, June, 2021**

**Effective Fall, 2021**

1. **Information for Undergraduates**

**Piano Component:** Because piano forms the backbone of all organists’ technique this applies to all students for whom organ is their major instrument, regardless of the degree (BM, BME, BSOF or other).

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. A student who wishes to enroll in secondary keyboard other than piano (e.g. harpsichord, accompanying or carillon) must pass the full proficiency first.

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.

Freshman Year: First Semester

1. All major and harmonic minor scales, four octaves, parallel motion. Play scale in sixteenth notes with quarter = metronome minimum 90. 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.
2. Arpeggios on the Dominant Seventh Chord in 7 Keys, in sixteenth notes with quarter =metronome minimum 60

Freshman Year: Second Semester

1. All major and harmonic minor scales, four octaves, in thirds and tenths. Play scale in sixteenth notes with quarter = metronome minimum 90.
2. Arpeggios on the Diminished Seventh Chord in 7 Keys, in sixteenth notes with quarter =metronome minimum 60.

Sophomore Year: First Semester

1. 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 90.
2. Arpeggios on the Triads in 24 keys, in sixteenth notes with quarter = metronome minimum 60.

Sophomore Year: Second Semester

1. All major and harmonic minor scales, four octaves, in sixths. Play scale in sixteenth notes with quarter = metronome minimum 90.

**Service Playing and Keyboard Skills Proficiency:** This is mandatory for all BM: Organ Performance majors and encouraged for organ students in other degree programs. All elements should be satisfied by the successful completion of MUS C401-404 with further opportunities to perform these activities in Departmental Colloquium’s Liturgical Repertoire Projects.

1. Hymn playing

         a. Sight-read a hymn, playing as written and in the following ways:

1. Solo melody in RH; LH accompany on another manual
2. Add a descant voice above the soprano drawn from the harmony
3. Modulate and then play one stanza up a major or minor 2nd

b. Play a prepared hymn of your choice incorporating the following:

1. Freely composed or improvised introduction
2. First stanza as written
3. Second stanza with tune played on another manual as a solo
4. Modulatory bridge (composed or improvised) to a key up a minor or major 2nd;
5. Final stanza with a free accompaniment (original composition or improvised

c. Play given hymns representing various historic, national, denominational and cultural perspectives, honoring the source through your accompaniment (e.g. touch, tempo, registration, embellishment, etc.)

1. Accompanying
2. Sight-read a four-part open vocal score
3. Sight-read an anthem
4. Prepare a given accompaniment and perform with a solo vocalist or instrumentalist
5. Prepare given accompaniments in varying styles and perform with an ensemble:
6. Baroque (e.g. Handel, Vivaldi, Bach, etc.)
7. Orchestral accompaniment arranged by you into an idiomatic organ accompaniment referencing the original instrumental score (e.g. Haydn, Schubert, Brahms, etc.)
8. Large-scale organ accompaniment requiring complex orchestration
9. Anglican Chant psalm
10. Console conducting: lead an ensemble in rehearsal of a given anthem, followed by a performance
11. Keyboard Harmony/Improvisation:
12. Harmonize a given melody in four-part harmony, observing traditional voice leading
13. Play at sight a passage of figured bass
14. Modulate to any key from a given key
15. Improvise two voluntaries:
    1. Neo-Baroque: prepared variations on a given hymn tune
    2. Contemporary/Modal: a brief meditation on a given hymn appropriate for communion.
16. **Information for Graduate Students**

New graduate students enrolled in either the MM or DM degree tracks must take Service Playing and Keyboard Skills Proficiency Exams at the beginning of their degree. Students lacking experience with these skills may elect to waive one both exams and enroll automatically in the companion review courses C503 Keyboard Skills Review and C510 Service Playing Review. These diagnostic exams and review courses ensure that a more advanced application of these critical skills can be a constant part of each student’s musical formation while at the JSOM.

**Service Playing Exam:**  Materials will be sent to each student one month prior to the exam.

* 1. Large scale anthem or canticle accompaniment, registered in keeping with musical style and textual implications.
  2. Console conduct a given anthem.
  3. 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 accompaniment on the final stanza. The bridge and free accompaniment may be composed or improvised.
  4. Sight-read a four-part open vocal score.
  5. Sight-read a contrapuntal passage of organ music with pedals.

**KB Skills Exam**:

* 1. Transpose (at sight) a hymn up or down an interval no greater than a major 2nd.
  2. Realize a figured bass in four-part texture.
  3. Modulate to a closely related key from any given key.
  4. With fifteen minutes at a keyboard to prepare, compose or improvise a bridge of 30-45 seconds that provides a convincing harmonic, melodic, rhythmic and stylistic merger of two given hymns.