

# *Early Music Institute*

# *Student Handbook*

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## DEGREES AND DIPLOMA

Minor and Outside Field in Early Music  
Early Music Symposium (EMS)

## PERFORMANCE

Major Ensembles  
Chamber Music  
Recitals  
Recital Requirements  
Planning Your Recital

## EXAMS AND PROFICIENCIES

Juries  
Upper Divisional Exam  
Keyboard Proficiency  
Languages  
Comprehensive Exit Exam

## INSTRUMENTS AND PROCEDURES

School Instruments  
Keyboard Instruments  
Practice Rooms & Lockers

# DEGREES AND DIPLOMA

The EMI curriculum follows the [Jacobs School of Music 2007-2009 Academic Bulletin](#) in all details. The Bulletin is the official source for all academic matters. EMI Student Handbook is constantly updated and provided for you to explain and elaborate on specifics pertaining to Early Music studies.

The requirements for diction and language are the same for both Early Music Voice and the Voice Department. The distinction is in the specialization in early repertoire with an acknowledged expert in the field who is further qualified as a vocal technique specialist. If you wish to study with any other member of the voice department, you should audition for the voice department. You are always welcome to audition for EMI ensembles as a voice major, or doctoral minor, or masters' outside field, just as modern instrument players can join Baroque/Classical Orchestra.

Note that the Bachelor of Music in Early Music has an instrumental and a vocal track. The master's degree has four separate tracks (vocal, keyboard and plucked instruments, solo instrumental, and recorder pedagogy) and the DM has three (keyboard/plucked, vocal, and instrumental). In addition, [Performer Diploma](#), [Artist Diploma](#), and [Visiting Student Program](#) are available to those who are not seeking a degree program.

## *Minor and Outside Field in Early Music*

If you are pursuing early music as your minor field (DM) or outside area (MM) please refer to the following minimum requirements:

- Minor field for DM students—12 credit hours  
3 credit hours (min.) of course work drawn from the offerings of the EMI, such as M635 (Performance Practice Before 1750) or F501 (Accompaniment of Baroque Music) subject to the approval of the Chair of Early Music  
Up 9 credit hours of lessons and/or major ensemble
- Outside field for masters students—6 credit hours  
The 6 hours can be any combination of lessons/major ensemble and course work, subject to the approval of the Chair. (All 6 credit hours may consist of lessons.)

## *Early Music Symposium (EMS)*

This is the EMI student-organized forum which investigates various topics on historically-informed performance and the challenges of a professional musician. Symposium leaders include faculty, students, and guests who are experts in specific topics. Some of the past topics include: reading from original notation, rhythm in chant, professionalism, starting an ensemble and self-promotion, continuo instruments and their appropriate uses, tuning and temperaments. The symposium also hosts master classes led by the EMI faculty so that students have the opportunity to work with faculty members other than their own teacher. *All EMI students are required to register for the Early Music Symposium, which appears as MUS-I 500 under Michael McCraw's name.*

## PERFORMANCE

### *Major Ensembles*

It is a Jacobs School of Music principle that students should participate in a major ensemble every semester. The ensembles enable you to gain a much richer musical background than would be provided by solo study alone, and also create useful opportunities for solo performance within the context of larger works. They are, furthermore, the main focus of outside attention on the EMI's activities, and as we attract a dedicated local audience (both during the school year, and, increasingly, in the annual [Bloomington Early Music Festival](#)), we regard this field of activity as central to our purpose.

EMI doctoral students still doing course-work are required to participate in Major Ensemble unless they receive a dispensation from both their teacher and the EMI Chair.

**It does not matter what major ensemble you wish to join, Early Music Majors must register for MUS-X 060 as their major ensemble.**

The specifically EMI major ensembles are the Baroque/Classical Orchestra and Concentus. Concentus comprises consorts of recorders, winds, viols, plucked instruments, and voices that rehearse separately and combine for several concerts each semester. Early Music students are advised, but not required, to participate in one of these ensembles.

Both ensembles are open to EMI and non-EMI students, and participation is by audition, normally held during the first week of each semester. Keyboardists and lutenists/guitarists are usually rotated between Concentus, Baroque Orchestra, and studio accompaniment depending on repertoire and number of hours per project.

More than one unexcused absence from rehearsal in a semester will result in the lowering of a grade by one point per absence.

## *Chamber Music*

While only undergraduate and PD students are required to register for chamber music, its performance naturally permeates everything we do. We have both official and unofficial chamber music ensembles.

An **official chamber music** group has 2 members signed up for credit and must follow the following guidelines:

Each official chamber group:

1. must be formed by the end of the second week of semester, and an EMI faculty member must agree to be the primary coach. The faculty coach will approve choice of repertoire (or recommend suitable changes as necessary); monitor the overall progress of the ensemble; and recommend a deputy coach when the primary faculty coach is unavailable.
2. must be available for BOTH concert dates, which will be announced on the first day of classes and will be available on the [EMI Calendar & Student Resources](#) webpage (click on “EMI Graphic Calendar”). Please make note of the two dates as groups are being formed.
3. must have seven coachings and meet for at least one independent rehearsal every week.

**Unofficial chamber music** groups are welcome to request coachings from faculty on an ad hoc basis.

There will be a **hearing** approximately two weeks before the first chamber music concert for all ensembles who wish to perform. Those who are not ready to perform in either of the concerts will be able to perform during an [Early Music Symposium](#) time.

***Please read the following additional guidelines carefully:***

When a mutually agreed coaching time has been determined, please request a room assignment from the EMI office, [emi@indiana.edu](mailto:emi@indiana.edu), 855-4088.

Ensembles will normally consist of 3 to 5 people—exceptions only by permission of the EMI Chair. You are encouraged to take on only as much as you feel you can successfully rehearse without sacrificing individual practice.

If the chamber group involves keyboard, it is the responsibility of the keyboardist to be in touch with Elisabeth Wright, [ebwright@indiana.edu](mailto:ebwright@indiana.edu) and David Jensen, [dapjense@indiana.edu](mailto:dapjense@indiana.edu) about appropriate instrument for concerts and tuning of the instrument. Please see [Keyboard Instruments](#).

Any participation by non-EMI students in EMI chamber ensembles must have the permission of the EMI Chair. This is simply to ensure that the needs of enrolled EMI students can be given priority.

If for any reason a group is unable to participate in a concert, the registered students will receive a grade of Incomplete.

## *Recitals*

### **Recital Requirements**

When you are planning a recital, plan your keyboard needs early and make your request as per the [harpsichord](#) / [organ form](#). Get your team assembled, rehearsals and coachings planned, and a hearing date booked. Overlaps and shared recitals are a possibility and are even encouraged, but must be approved by the EMI faculty.

If you have any notion that you might qualify for a Performer's Certificate (ask your teacher if you are in doubt), please consult [Recital Deadlines](#) for deadlines for hearings, recitals, etc., as they are specific to the PC.

#### **Graduate and DM:**

MM degree candidates have two required recitals; DM candidates have three. The length of required recitals varies (see [Recital Scheduling Homepage](#)).

PLEASE NOTE: It is not to be assumed that because two MM recitals are required, one must do one each year. Many students are new to historical performance and are better advised to wait until the second year of the degree to

begin recitals. Preparing two recitals in one year is not at all out of the question, and in fact something we fondly hope will happen once you leave the EMI! Speak to your private teacher for further advice.

It is expected that, in practice, EMI students will perform a mixture of chamber music (loosely defined as pieces requiring more than one player besides the candidate) and solo music on all recitals. However, should one of the required recitals consist mainly or wholly of chamber music, another required recital must consist mainly or wholly of solo music. The mix of chamber and solo music will vary widely; all programs are to be planned in close consultation with the student's teacher who must also attest in writing that the program is acceptable before it is submitted.

### **Undergraduate:**

The Junior Recital and Senior Recital should be planned in close consultation with the teacher, and must conform to the Jacobs School of Music regulations concerning length, booking, hearings, and any necessary permission to include other performers (see [Recital Scheduling Homepage](#)).

### **MM and Undergraduate recitals require hearings:**

See **5. Schedule a recital hearing** under **Planning Your Recital** below.

## **Planning Your Recital**

The organization of a student recital is the responsibility of the student in consultation with the student's teacher. These are the steps involved:

### **1. Register for recital.**

Registering for recital can be done in any semester prior to the recital, including the semester of the recital. Students are encouraged to make plans and register ahead of time. Please contact Sara Erbes, [serbes@indiana.edu](mailto:serbes@indiana.edu), 855-1738 (Graduate Studies), or Erin Woodley [musug@indiana.edu](mailto:musug@indiana.edu), 855-3743 (Undergraduate Studies) for further questions about registering for recital.

### **2. Sign up for a date.**

In order to set a date and venue for your recital, first visit [Recital Scheduling Homepage](#) for detailed information. There, you will find everything you

need to know about recital scheduling—deadlines, venues, procedure, length of recital, etc.

**3. Check school rules for length of program.**

Required length of music for recitals is different for each degree. It is your responsibility to prepare right amount of music for your recital. For rules regarding the length of recitals, common to the whole school, please see [Scheduling Timetable](#). It is imperative that these rules be followed. To understand why, imagine that the recital before yours runs over by 25 minutes and you have 5 minutes to get keyboards on stage and in tune, and yourself ready to play!

**4. Plan a recital date.**

When you explore possible dates for your recital, make sure everyone involved will be free, and find out if your teacher will be in town on those dates. Please note that it is best to schedule recitals as early as possible in the semester and to avoid the always-overcrowded month of April.

Off-campus recitals are permitted only in Bloomington, and are subject to approval by the EMI Chair. Out of town recitals are possible only for doctoral students which are subject to approval by the EMI Chair, the Director of [Graduate Studies](#), and your doctoral advisory committee (please visit [Recital Scheduling Time Table](#) for details). Note that IU keyboard instruments cannot be used off-campus. Recitals during the summer session are subject to approval by the EMI Chair.

Type up your program and have it signed by your teacher. Then contact Stephanie Gott at Music Practice 140B, 855-6000, [recsched@indiana.edu](mailto:recsched@indiana.edu) to reserve a venue and time.

If you need a keyboard instrument—harpsichord, organ, or fortepiano—for your recital, *be sure to inform Stephanie Gott so that she can schedule adequate amount of time for tuning.* Please refer to [Keyboard Instruments \(VERY IMPORTANT INFORMATION\)](#) for detailed instructions on how to request specific keyboard instruments.

\*Several EMI students have used the Bryan Room, on the 8th floor of the Indiana Memorial Union, a lovely and atmospheric venue, provided one has no need of a keyboard instrument. If you wish to use the Bryan Room

please contact the EMI office, 855-4088, [emi@indiana.edu](mailto:emi@indiana.edu). You still have to notify Stephanie Gott.

**5. Schedule a recital hearing.**

As soon as recital date has been set you must schedule a recital hearing through the EMI office, MU305, 855-4088, [emi@indiana.edu](mailto:emi@indiana.edu). All hearings take place on Wednesdays between 5 and 6pm. Rare exceptions for a different hearing time will be made when the official time is absolutely impossible. The hearing is an essential component of the recital process. It is required for all students, *except* doctoral candidates, 2 to 4 weeks before the recital. A minimum of three EMI faculty members attend hearings. All hearings must be given at the Jacobs School of Music during the Fall or Spring semesters. The hearing will last up to 30 minutes. The faculty will choose which pieces they wish to hear from the entire program. Individual faculty may make written comments which will be sent to the student.

*NB* – Please do not listen to anyone who tells you that the hearing is meaningless, *pro forma*, a slam-dunk, or any other expression that implies you will automatically pass – it is simply not true. The faculty listens as objectively as possible to decide whether the recital is ready for public performance, not whether it will be ready at some future date, or whether it could be ready because the candidate is a good musician, or whether with seven more rehearsals it will be ready.

**6. Your recital must be coached.**

If you are performing with a single accompanist, it is assumed he/she will work with you under your teacher's guidance. If ensembles are involved, they must receive coaching sessions, normally, with your teacher. In addition, it is strongly recommended that continuo players seek coaching from their teacher. *Doctoral recitals require coaching only if an ensemble is involved.* In this instance, an ensemble is taken to mean more than solo with one accompanist (or two continuo players). One way to get a coaching is to perform the piece in a master class.

**7. Official printed program.**

2 to 3 weeks before your recital you need to submit program with full details (titles, opus numbers, movements, composers' full names and dates, etc) and timing of each piece to Skip Sluder, PDK 308, 855-0818, [sluderc@indiana.edu](mailto:sluderc@indiana.edu) for the printing of the official program.

Please consult your main teacher to determine whether you need to write program notes or not for your recital. If program notes are required by the teacher, copies are to be provided by the student.

*Please note: Singers are required to provide copies of texts and translations for vocal works.* You need to provide sufficient copies for the audience at the recital.

# EXAMS AND PROFICIENCIES

## JURIES

A **jury** is a short performance before the EMI faculty members taken by undergraduates (major and secondary instrument/voice) and graduates (minor/cognate and elective level only). However, please note that any teacher may request a jury for any student.

At the jury, the student turns in a jury form with about 10 minutes of music from which they will play one piece of their own choice; the faculty may then ask to hear other pieces from the list. Juries are normally held during the last week of the semester. For precise details, please consult your teacher and the [Undergraduate](#) or [Graduate](#) Office.

## UPPER DIVISIONAL EXAM

The Upper Divisional Exam is a barrier exam taken by undergraduates at the end of the sophomore year (or after a specified number of semesters of study in the case of transfer students) that students must pass in order to continue their program. Upper Divisional Exams are usually scheduled during the last week of the semester.

Instrumentalists should submit a list of 30 minutes of music (with timings) to the EMI Office, [emi@indiana.edu](mailto:emi@indiana.edu), one week in advance of the exam. The faculty will choose pieces—approximately, 15 minutes of music. At the faculty's discretion, the student may also be asked to play technical exercises and answer questions about repertoire.

Vocalists must perform a program of four contrasting memorized pieces of their choice drawn from the list of repertoire prepared in the same semester as their

Upper Divisional Exam. The repertoire must include songs in three different languages. Vocalists follow Voice Department guidelines, [Voice Department](#).

## ***KEYBOARD PROFICIENCY***

All IU Jacobs School of Music students must pass a keyboard proficiency exam to receive their degree: EMI students are required to take the Keyboard Proficiency Exam on harpsichord or lute in place of the piano proficiency exam, which does not satisfy the early music requirement. The proficiency requirement is to ensure that every early music student acquires basic skills and understanding of continuo playing. All undergraduate students (except harpsichord and lute majors) must take Y110 Harpsichord (2 cr.) or Y110 Lute (2cr.) each semester until the Keyboard Proficiency Examination is passed (see below.) In harpsichord or lute lessons, you will work on both continuo playing and solo pieces. The proficiency exam takes place at the end of each spring semester or by appointment.

Undergraduate students with little or no previous keyboard experience are advised to register for a piano class or private piano lessons for at least a year before they register for harpsichord lessons. The Jacobs School of Music's core theory classes require playing keyboard harmony at the piano, and this together with piano classes will help lay the foundation for the skills you will need. Please visit the online JSoM 2007-2009 Academic Bulletin, [Undergraduate Division](#) or [Graduate Division](#) for more information about the Keyboard Proficiency.

### **Undergraduate Keyboard Proficiency Exam**

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

1. A prepared piece to be played upon the harpsichord. Small pieces from the Anna Magdalena Bach notebook, Purcell or simple pieces from the Fitzwilliam Virginal Book will be accepted.
2. A piece of similar difficulty to (1) which you will be given 48 hours to prepare such as a slow movement from a sonata or cantata, a song from the 17th century.
3. A prepared continuo example by Corelli, Handel or earlier works of Purcell, Marini, Monteverdi, Buxtehude or 17th century sonata, canzona (specimen pieces are available to look at, contact Elisabeth Wright).
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, Lully and Lanier would be the minimum accepted level.
2. A solo piece which will be given 2 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 2 hours to prepare.

### **Graduate Keyboard Proficiency Exam**

All EMI Graduate students (MM or DM) must pass this exam, which is structured in the same way as the Undergraduate Exam, but calls for a more advanced level.

For graduate *non lutenists*:

1. A prepared solo piece of some substance (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, contemporaries, or canzone.
2. A prepared continuo piece at least one page in length, such as movements from sonatas by Monteverdi, Frescobaldi, and Purcell or other works of similar substance from the 17th century. Playing from written-out realizations will not be accepted. The purpose of the exam is to demonstrate that you understand the harmonic framework of a piece, and can provide an accompaniment in the appropriate musical style.
3. A solo harpsichord piece that you will have 48 hours to prepare. It will be one page in length, such as an alman, coranto, pavan, or "tune" from the Fitzwilliam Virginal Book or other 16th-century English source. You are also encouraged to study such works and to use them for sight-reading practice.
4. A continuo example which you will have 48 hours to prepare - such as a Corelli slow movement, Matteis violin suite, Marais dance movement, or Italianate aria.

If you have further questions please contact Elisabeth Wright.

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

1. A prepared continuo piece of an advanced level such as a Corelli Trio Sonata, song by Henry Purcell or chamber work by F. Couperin.

2. A solo piece which will be given 2 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 2 hours to prepare.

## **LANGUAGES**

### **Bachelor of Music in Early Music (Instrumental Emphasis)**

Foreign Language: 4-8 credit hours (German or French only). Two semesters (4-4 cr.) or equivalent.

### **Bachelor of Music in Early Music (Vocal Emphasis)**

Foreign Language: 12-24 credit hours. Three of the following language sequences are required:

Italian: FRIT M100 Elementary Italian I (4 cr.) and M150 Elementary Italian II (4 cr.); or M115 Accelerated Elementary Italian (4 cr.).

French: FRIT F100 Elementary French I (4 cr.) and F150 Elementary French II (4 cr.); or F115 Accelerated Elementary French (4 cr.).

German: GER G100 Beginning German I (4 cr.) and G150 Beginning German II: Language and Culture (4 cr.); or G105 Accelerated Elementary German I (5 cr.).

### **MM (Early Music Voice)**

Prerequisite (this is the same as the BM Voice requirement): knowledge of French, German and Italian grammar and diction. Students having fewer than two semesters with a grade of C or better in each of these languages must pass proficiency tests or take the prescribed language courses. Proficiency<sup>†</sup> tests must be taken in the first semester of residence. Prescribed courses to make up a language deficiency must be taken during the first year of residence.

*There is no language requirement for MM Instrumental, Keyboard/Plucked Instrument.*

### **DM (Early Music Voice)**

Same as [Voice Department](#) requirements.

### **DM (all other EMI students)**

DM students are required to demonstrate reading ability in one of the following languages: French, German, Spanish, Italian or Latin. This requirement can be fulfilled by passing department administered test (a two hour exam consisting of the translation of an approximately 750 word passage) **or** by passing the 491-492 course sequence in the languages with a grade of B or above\* **or** by receiving at least a B in an IU literature course in the language at the 300 level or higher. Choice of languages is subject to approval by the Director of Graduate Studies and the primary studio teacher.

†Language proficiency can be fulfilled by passing department administered test (a two hour exam consisting of the translation of an approximately 750 word passage) **or** by passing the 491-492 course sequence in the languages with a grade of B or above\* **or** by receiving at least a B in an IU literature course in the language at the 300 level or higher. Language exam or equivalency must be completed by the end of second to the last semester of the class work.

\*Note: It is possible to enter the 492 course directly by passing a placement examination, which is arranged by calling the Testing Bureau at 855-1595; again, there is a fee for the placement test.

## ***COMPREHENSIVE EXIT EXAM***

All MM candidates must take this 30-minute oral exam. Students are advised to take it early in their last semester of classes in case for some reason they need to re-take it. During the first two weeks of the semester in which they wish to take the exam, a student must e-mail a request to the EMI Office, [emi@indiana.edu](mailto:emi@indiana.edu). The purpose of the exam is to make sure that each MM student has developed a certain level of common sense and general knowledge concerning performance practice skills relevant to their subject. It is not meant to require study, but to draw on what the student has learned in the course of the program. The exam also tests the student's ability to orally express their knowledge. The student is advised to do some practice answering questions about what they do and why.

Two weeks before the exam, the student must provide lists of the following:

- 1) All courses/lessons/master classes taken
- 2) Repertoire studied (both solo and ensemble)
- 3) Source material and treatises that have been read and studied.

From these three areas, the EMI faculty will ask the student questions, summarized in the following categories:

- Notation
- Ornamentation
- Articulation
- Rhetoric and "Affekt"
- Other performance practice subjects
- Program planning for concerts
- Contents and ideas in the treatises
- Musical forms, structure and analysis of the repertoire submitted by the student
- Rules and performance practice subjects in basso continuo, accompaniment and ensemble playing, when appropriate to the student's study

## INSTRUMENTS & PROCEDURES

Students who need to borrow an instrument from the Jacobs School of Music need to have their teacher send/email an authorization note to [Ron Sebben](#), MA410, 855-8720, before any instruments can be checked out.

### *KEYBOARD INSTRUMENTS*

*Any time a keyboard instrument is needed (by anyone!) for a rehearsal, dress rehearsal, or recital, a request form ([harpsichord/organ form](#)) must be submitted.*

The Graff fortepiano, the Daly Italian and the Dowd double manual are the ones to be used for concerts in Ford Hall or Auer Hall unless specifically for solo recitals, concertos or special events. In these special cases, permission must be given by Elisabeth Wright, [ebwright@indiana.edu](mailto:ebwright@indiana.edu) and procedures followed as listed below:

**If you need to use a keyboard (such as the fortepiano or the Phillips harpsichord) that has to be moved from a studio, or another building, the dress rehearsal time should be no farther apart from the concert than one day to avoid two moves. This is VERY important since the disruption to teaching, waste of movers' time, and abuse to the instruments are potentially tremendous. Those needing harpsichord JUST for continuo accompaniment**

**must schedule their recitals in FH or AH where two appropriate harpsichords reside.**

Harpsichord majors and students registered for harpsichord lessons or continuo are eligible to obtain a key to harpsichord practice rooms and sign up for practice time. Professor Elisabeth Wright oversees that key list. Keys are issued by the JSoM Facilities Office, M031.

In order to get a key, you must ask your harpsichord teacher or the Chair to request a key for you. Ask the relevant faculty member to send a permission note to [somfac@indiana.edu](mailto:somfac@indiana.edu).

## ***PRACTICE ROOMS AND LOCKERS***

Every EMI student is strongly advised to sign up for a practice room and (instrumentalists) for a locker. These are in short supply, so sign up early! Contact Judy Sample at Facilities Office, M031 (855-1613/8120; [somfac@indiana.edu](mailto:somfac@indiana.edu)) for a locker.

Contact Benny Clark at 140A in the Practice Building, 855-6400 for Practice Room sign-up.