

HISTORICAL PERFORMANCE INSTITUTE

STUDENT GUIDELINES

2017-2018

The HPI

The Historical Performance Institute provides students at the Jacobs School of Music with the highest standard of instrumental and vocal training in early music, along with a thorough grounding in its theoretical and academic fundamentals. All faculty are committed to student success – both during the degree program as students, and afterwards as professional performing musicians, educators, and innovators in the field.

Student Responsibility

The HPI policies and curriculum are designed in accordance with the [Jacobs School of Music 2017--2018 Academic Bulletin](#), which is your first official source for all academic questions. The *HPI Student Guidelines* are updated annually to explain the most relevant details about your studies in historical performance; however, your first port of call in all matters of policy should be the Bulletin. Accordingly, HPI student responsibility is defined as follows:

1. To know and satisfy your graduation requirements;
2. To know your academic standing based on academic standards;
3. To know and observe all regulations and academic calendar deadlines as stated on the registrar's website at <http://www.registrar.indiana.edu>, in the JSoM Bulletin, and in student handbooks. Your primary teacher, Chair, or HPI Director, are happy to assist students in planning a program of study to meet degree requirements, but students are responsible for meeting all requirements for their respective degrees and all announced deadlines.

Degree Programs and Diplomas

The Bachelor of Music degree in Early Music offers both an instrumental and a vocal track. The MM and DM degrees offer three distinct tracks (vocal, instrumental, and keyboard & plucked instruments). In addition, the [Performer Diploma](#) and [Visiting Student Program](#) are available to those who are not pursuing a degree. For undergraduate, masters, and Performer Diploma candidates, there may be eligibility in certain cases for the Performer's Certificate. Please consult the [JSoM bulletin](#) for guidelines concerning the Artist Diploma.

Recital Requirements

When you are planning a recital, plan your keyboard needs early and make your request via the [Harpsichord Request Form](#) or [Organ Request Form](#). Organize your group, [schedule rehearsals](#) and coachings, and book your hearing as soon as possible.

If you feel that you will qualify for a Performer's Certificate and have consulted your primary teacher about it, please refer to [Recital Deadlines](#) and schedule your hearing and recital. The Performer's Certificate process falls under the authority of the JSoM Performance Committee.

Performance Diploma, MM and DM

PD and MM degree candidates are required to give two public recitals; DM candidates perform three. The required length of the concert varies with the degree level pursued (see [Recital Scheduling Homepage](#)). There is flexibility in the calendar timing of these recitals during the course of your degree program; it is not entirely necessary to perform one concert per year. Many incoming students are relatively new to historical performance and are better advised to wait until the second year before offering their first recital. To prepare two recitals within one year is certainly allowed, as it reflects a little more closely the pace of "real world" activity after graduation. Your primary teacher will be pleased to help you arrive at a comfortable recital plan. It is expected that HPI students will perform a mixture of chamber music (loosely defined as pieces requiring more than one player) and solo music on all recitals. However, if one of the required recitals consists chiefly of chamber music, the second program must strongly emphasize solo music. The mix of chamber and solo music will vary; all programs should be planned in careful consultation with your primary teacher, who must confirm in writing that your program is viable before it is submitted.

Undergraduate

Junior and Senior recitals should be planned in close consultation with your teacher, and they must comply with JSoM regulations governing recital logistics (e.g., length, booking, hearings, and permissions to include other performers – see [Recital Scheduling Homepage](#)).

Undergraduate, PD and MM recitals require hearings

(See further below)

Planning Your Recital

The organization of the recital is your responsibility, in consultation with your primary teacher and the [scheduling office](#). Here are the steps involved:

1. Register for the recital

Registration for your recital must be completed *prior to the beginning of the semester when you wish to perform*. Please contact Sara Erbes, serbes@indiana.edu, 855-- 1738 (Graduate Studies), or Erin Woodley musug@indiana.edu, 855-- 3743 (Undergraduate Studies) for further questions about registering for recitals.

2. Plan a recital date

All arrangements are made via the [Scheduling Office](#), MU 116, through Cecilia Fleming and Susie Buzan; tele. 856-8200. Details on how to plan your recital are found by following [this link](#). You will discover shortly after arriving in Bloomington that all faculty and students have very full schedules. There are many moving parts in the recital planning process, so keep these closely in mind when you explore possible dates, and make certain that your performance group is fully available and committed. Equally important, confirm that your teacher will be in town during the key dates (hearing and recital). Above all, please schedule your recital as early as you can and avoid the crowded month of April where possible.

Off-campus recitals are permitted only within the Bloomington area (typically when a JSoM venue is not available), subject to approval by the Chair. Out of town recitals are possible only for doctoral students, but subject to the combined approval of the Chair, the Director of [Graduate Studies](#), and your doctoral advisory committee. IU keyboard instruments may not be moved off campus. Summer session recitals are permitted (subject to approval), but in such cases you will need to pass your hearing before the end of the Spring Semester. If you require a harpsichord, organ, or fortepiano, *be sure also to inform the scheduling office of this when making first contact, so an adequate amount of time for tuning can be arranged. Further details below.*

3. Length of program

The required program length for recitals is different for each degree. It is your responsibility to comply with the minimum and maximum requirements. These can be found in the [Recital Scheduling Timetable](#). It is critical that all students observe them scrupulously, particularly given the immense number of concerts taking place at the JSoM over the course of the year.

4. Coaching requirement

If you are performing with a single accompanist, it is assumed s/he will work with you under your teacher's guidance. If ensembles are involved, they must receive coaching sessions, normally with your teacher. Importantly, continuo players should seek supplemental coaching first from Elisabeth Wright or Nigel North, as appropriate. Doctoral recitals require coaching only if an ensemble is involved.

5. Recital hearing

As soon as the recital date has been set, you must schedule a recital hearing through the HPI office, MU 305; tele. 855--4088, hpi@indiana.edu. All hearings take place on Wednesday afternoons between 4:00 and 6:00pm. At least three HPI faculty members will adjudicate the hearing (Fall or Spring semesters only). The hearing will last up to 30 minutes and the faculty will select pieces from the program on a discretionary basis. Individual faculty may offer written comments, which will be sent to the student. Hearings are required for all (except doctoral) students *a minimum of two weeks in advance* of the recital date.

6. JSoM recital programs

Three weeks before your recital, submit a complete, print-- ready program with full details (titles, opus numbers, movements, composers' full names and dates, primary source shelfmarks where appropriate, etc) and the timing of each piece, to Jonathan Shull in the program office in the Music Practice Building; tele. 855-- 0818, musprgrm@indiana.edu. *Program notes are also required*; students will supply an ample number of copies independently of the program office. Singers are required to provide texts and translations, also with a sufficient number of copies.

7. Recital set--up logistics request

A recital set--up request form can be found by following [this link](#). The form should be submitted no later than one week before the recital.

Major Ensembles

All Early Music majors register for MUS--X 060

Ensemble studies are at the heart of historical performance. It is a Jacobs School of Music principle that students should participate in a major ensemble every semester. As the HPI ensembles receive the focus of public attention from a dedicated Bloomington audience, we regard these performances as a core expression of our mission.

The major ensembles are the Baroque/Classical Orchestra and Concentus. The orchestra performs a wide variety of Baroque and Classical repertory and periodically collaborates with voices. Concentus comprises consorts of recorders, winds, viols, plucked instruments and voices.

Both ensembles are required for HPI majors, but all enrolled JSoM students are eligible to participate. Auditions are normally held during the first week of each semester, as appropriate. Keyboardists and lutenists/guitarists typically rotate between Concentus, Baroque Orchestra, and studio accompaniment, depending on repertory or credit requirements.

HPI doctoral students still doing course work are required to participate in a Major Ensemble unless they receive exceptional dispensation from both their primary teacher and the HPI Director.

Attendance: *More than one unexcused absence from rehearsal in a semester, or habitual lateness, will result in the lowering of a grade by one point per absence.*

Chamber Music

Historical performance is essentially a chamber music field. While undergraduate and PD students are required to register for Chamber Music, all HPI students are expected to take part in one of the two HPI chamber music performances each semester. Ensembles will normally comprise two to five people—exceptions by permission of HPI Chamber Music Director, Nigel North. You are encouraged to take on only as much as you feel you can successfully rehearse without sacrificing individual practice.

An **official chamber music group** has at least two members registered for credit and must follow the guidelines below:

1. Each group must be formed by the end of the second week of semester, with an HPI faculty member having agreed to serve as the primary coach. The primary coach will approve the choice of repertory (or recommend suitable changes as necessary); monitor the overall progress of the ensemble, and recommend a deputy coach when s/he is unavailable.
2. Each group must be available for both scheduled concert dates, which will be announced no later than the first day of classes. Please take notice of the two dates as groups are forming.
3. Each group must have seven coachings and meet for at least one independent rehearsal every week.
4. When a mutually agreed coaching time has been determined, please request a room assignment from the HPI office, hpi@indiana.edu, (812) 855-- 4088.
5. As with solo recitals, a faculty hearing *must be scheduled no later than two weeks in advance of the performance date.*
6. If the chamber group involves keyboard, it is the responsibility of the keyboardist to be in touch with Elisabeth Wright, ebwright@indiana.edu, David Jensen dapjense@indiana.edu, or Laurence Vesyoly, lvesyoly@iu.edu about the appropriate instrument and arrangements for tuning. Please see **Keyboard Instruments**.

7. Every group performing repertory with basso continuo shall have at least one coaching with either Nigel North or Elisabeth Wright, as appropriate.

An **unofficial chamber music group** (comprising guests or fewer than two HPI participants) is welcome to request coachings from faculty on an *ad hoc* basis. There will be a hearing no later than two weeks before the concert date. Participation by non-- HPI students in departmental chamber ensembles is enthusiastically encouraged, but all must have the permission of the Chair. If for any reason a group is unable to participate in a concert, registered students will receive a grade of Incomplete.

Early Music Colloquium (EMC)

Mondays, 4:05--5:00pm, MU 205. These required gatherings focus on HPI research interests that delve more deeply into various aspects of the core curriculum. Emphases center on advanced, in--depth studies in performance practice as well as interests dealing with career development and entrepreneurship. Colloquium leaders include HPI fellows, faculty, graduate students working towards a dissertation or special project, and distinguished guests.

Please note: All HPI students are required to register for the Early Music Colloquium, which appears as MUS-- 1500 under the HPI Director's name. We also welcome and encourage students studying early music as a minor or an outside area to join us for these special sessions.

Minor and Outside Area in Early Music (Non-- HPI majors only)

If you are pursuing early music as your **minor field** or **outside area**, please refer to the following requirements:

- **Minor field for BM students—14 credit hours**
Y110 (2+2+2+2cr); 2cr. from Performance Practice & Literature courses or “Interpreting unaccompanied Bach;” 4 credit hours from HPI electives; T or M courses as approved by the Chair.
- **Minor field for DM students—12 credit hours**
3 cr. minimum course work drawn from the curriculum of the HPI, such as M635, M558, M516, or F501 (Accompaniment of Baroque Music) or F502, subject to the approval of the Chair.
9 cr. from studio lessons and/or major ensemble.
- **Outside area for BM/MM/PD students—6 credit hours**
The six hours can comprise any combination of lessons/major ensemble and course work, subject to the approval of the Chair. All six credit hours may consist of lessons. The student must meet the qualifications of the parallel minor, and only courses that would fulfill the requirements for a minor are acceptable. *The outside area may become a minor if at least twelve credit hours are taken in that field.*

Exams and Proficiencies

Juries

A jury is a short, undergraduate (or graduate – minor or outside area) performance given for HPI faculty members. Please note that any teacher may request a jury for any student.

At the jury, the student submits a program form with approximately ten minutes of music from which they may perform one piece of their own choosing. The faculty may also ask to hear other repertory 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 crucial test 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 must be cleared in order to continue their program. Upper Divisional Exams are usually scheduled during the last week of the semester.

Instrumentalists must submit a repertory list comprising 30 minutes of music (with precise timings) to the HPI Office, hpi@indiana.edu, *one week in advance* of the exam date. The faculty will select specific works to be performed, covering approximately 15 minutes of music. At the faculty's discretion, the student may also be asked to engage in a number of technical exercises and answer further historical or stylistic questions about the repertory.

Vocalists must perform a program of four contrasting, memorized pieces of their choice drawn from the list of repertory prepared during the same semester as their Upper Divisional Exam. The repertory must include songs in three different languages. See Voice Department guidelines, [Voice Department](#).

Keyboard Proficiency

All IU Jacobs School of Music students must pass a keyboard proficiency exam to receive their degree: HPI 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 early music student will develop basic understanding and proficiency in 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 Examination is passed. Lessons will emphasize both continuo and solo playing. The proficiency exam takes place at the end of every spring semester, or by 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 2017-2018 Academic Bulletin](#) for more information about the Keyboard Proficiency Exam.

Undergraduate Keyboard Proficiency Exam

The HPI 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.
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, or a song from the seventeenth century.
3. A prepared continuo example by Corelli, Handel or earlier works of Purcell, Marini, Monteverdi, Buxtehude or a seventeenth--century sonata or canzona (sample pieces are available by contacting 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, 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 HPI Graduate students (MM or DM) must pass this exam, which is structured in the same way as the undergraduate exam, but it requires 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 seventeenth 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 sixteenth-- 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 Elisabeth Wright 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's section offered each Fall). A pass in this course would count as a pass for the basso continuo section of the keyboard proficiency.

Language Proficiency Requirements

Vocal degrees: For requirements in diction and language for Early Music Voice, please see Voice Department Guidelines. The distinction between Voice Department and HPI vocal guidelines is a specialized focus on early repertoires, studied in depth with an acknowledged expert in the field who is also qualified as a specialist in a variety of early vocal styles.

BM 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.).

BM in Early Music (Instrumental Emphasis)

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

MM (Early Music Voice)

Prerequisite (see 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 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 PD or MM Instrumental, Keyboard/Plucked Instrument programs.

DM (Early Music Voice)

Please see Voice Department requirements.

DM (all other HPI 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 a departmental, administered test (a two hour exam consisting of the translation of a c.750 word passage) **or** by passing the 491-- 492 course sequence in the languages with a grade of B or above* **or** by receiving a grade of 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 the penultimate semester of class work. Choice of languages is subject to approval by the Director of Graduate Studies and the primary studio teacher. (*Note: It is possible to enter the 492 course directly by passing a placement examination, which is arranged by calling the Testing Bureau at tele. 855--1595. There is a fee for the placement test.)

-- -- -- -- -- -- --

Comprehensive Exit Exam

All MM candidates must take a 30-- minute oral exit exam. Students are advised to take the exam early in their final semester in case it is necessary to re-- take the test. During the first two weeks of the exam semester, s/he must email a request to the HPI Office, hpi@indiana.edu. The purpose of the exam is to ensure that each MM student has developed requisite general knowledge of the performance practice skills relevant to their emphasis. The test itself doesn't require a particular study strategy; rather, it draws from the broader base of knowledge absorbed from the degree

curriculum and its application in performance. The exam tests the student's ability to express knowledge of historical performance spontaneously in conversation. The student is encouraged to prepare by answering practice questions about their work and their plans for future professional goals.

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

- 1) A curriculum list including all courses/lessons/master classes taken
- 2) A complete repertory list (solo and ensemble)
- 3) A bibliography of source materials and treatises that have been studied in detail.

From these three areas, the HPI faculty will ask questions of the candidate, summarized in the following categories:

- Notation
- Ornamentation
- Articulation
- Rhetoric and "Affekt"
- Concert programming
- Treatises: ideology, style, and interpretation
- Repertory: style, form, structure, analysis and tuning systems
- Performance practice topics in basso continuo, accompaniment and ensemble studies, as appropriate
- Words and music, as appropriate
- Other key performance practice subjects

Instrument Reservation Procedures

Students who wish to borrow an instrument from the HPI/Jacobs School of Music collection should first ask their teacher to email an authorization note to [Ron Sebben](mailto:Ron.Sebben@iu.edu); tele. 855--8720, MA410, before attempting to make a reservation.

Keyboard Instruments

Any time a keyboard instrument is required for a rehearsal, dress rehearsal, or recital, an [online keyboard request form](#) must be submitted. There is one for harpsichord or fortepiano, and another for organ.

The CCMA and Dowd double-- manual harpsichords and the Daly Italian single that reside in the Simon building are the instruments to be used for concerts in Ford Hall or Auer Hall, unless otherwise requested for solo recitals, concertos or special events. In these cases, permission must be granted by Elisabeth Wright, ebwright@indiana.edu. The studio instruments such as the Fryer or Phillips double-- manual harpsichords may be requested only for solo harpsichord recitals, concerti, or programs predominantly requiring obbligato harpsichord accompaniment, but only in RH or MA 406.

Please note: All concerts involving the Graf fortepiano must be booked in the Recital Hall for logistical and safety reasons. This piano is appropriate for late Classical and Romantic repertoire only. RH must also be the venue of choice when requesting use of the Bakeman Walter copy unless for special occasions such as studio recitals (typically in MA 406), concerti with the IU Classical Orchestra, or solo piano recitals.

If you receive permission to remove a keyboard from a faculty studio, or to move a keyboard instrument from one music building to another, *your dress rehearsal time must be separated from the performance by no more than 24 hours to avoid unnecessary moving.* An exception to this might be in the case of recitals scheduled in RH involving the Moermans single manual that resides in Prof. Ritchie's studio, immediately opposite the east stage entrance. This should be the instrument of choice for concerts that require only basso continuo accompaniment in the Merrill Hall or Music Annex venues.

Harpsichord majors and students registered for harpsichord lessons or continuo studies are eligible to obtain a key to harpsichord practice rooms. Sign-- up sheets are available for practice time. Professor Wright oversees the key list, which will be submitted to Judy Sample in the JSoM Facilities Office somfac@indiana.edu (M031) *no later than the end of the first week of classes.* In order to reserve a key, you must ask your harpsichord teacher to authorize a key for you.

Practice Rooms and Lockers

Every HPI student is strongly advised to sign up for a practice room as well as a locker (instrumentalists). Lockers are in short supply, so sign up early! Contact Judy Sample in the Facilities Office, M031 (tele: 855-- 1613/8120; somfac@indiana.edu) for a locker.

Contact Benny Clark at 140A in the Practice Building, 855-- 6400 or follow this link to the online [Practice Room sign--up.](#)

Access to HPI practice rooms and/or studios for harpsichord and fortepiano rooms is permitted and determined by Elisabeth Wright. Once finalized, typically by the end of the first week of classes, a complete list will be submitted to Judy Sample in the Music Facilities Office and will be available for collection.

IMPORTANT: *The loss of a key will incur a significant penalty – usually in the hundreds of dollars. A great deal of energy and expense then goes into changing locks and keys for all who have permission to use these spaces.*