

Piano Proficiency - Non-Piano Majors

All Arkansas Tech University BA and BME non-piano majors must complete 2 semesters of piano studies. In order to test out of a given semester, the student must pass the final exam for that semester. The requirements for each semester's exams are as follows:

CLASS PIANO I

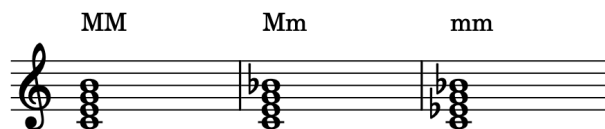
1. TRIADS

All major, minor, augmented, and diminished triads in root position beginning on any note, hands separate.



2. SEVENTH CHORDS

All major-major, minor-minor, and major-minor seventh chords in root position, beginning on any note.



3. SCALES

All white major scales one octave, hands separate, played in eighth notes. ♩ = 80. A fingering chart is provided for reference.

4. PENTASCALES

All major and minor pentascales, hands together ascending and descending chromatically with triads.

$\text{♩} = 80$ Major Pentascales

etc.....

Major Pentascales Descending

Etc....

$\text{♩} = 80$ Minor Pentascales

etc.....

5. SIGHT READING

Primer level: 5-finger melodies, primarily hands separate.

6. TRANSPOSITION

Simple, five-finger melodies, 4-8 bars in length, primarily hands separate.

Scale Fingering Chart for Piano

Major and Harmonic Minor Scales (Two Octaves)

White Note Scales (+ = same fingering; * = different fingering; ` = black note)

<u>Scale</u>	<u>Fingering</u>		<u>Scale</u>	<u>Fingering</u>	
C Major+	RH 1 2 3 1 2 3 4	1 2 3 1 2 3 4 5	f minor *	RH 1 2 3 4 1 2 3	1 2 3 4 1 2 3 4
	LH 5 4 3 2 1 3 2	1 4 3 2 1 3 2 1		LH 5 4 3 2 1 3 2	1 4 3 2 1 3 2 1
c minor+	RH 1 2 3 1 2 3 4	1 2 3 1 2 3 4 5	G Major+	RH 1 2 3 1 2 3 4	1 2 3 1 2 3 4 5
	LH 5 4 3 2 1 3 2	1 4 3 2 1 3 2 1		LH 5 4 3 2 1 3 2	1 4 3 2 1 3 2 1
D Major+	RH 1 2 3 1 2 3 4	1 2 3 1 2 3 4 5	g minor+	RH 1 2 3 1 2 3 4	1 2 3 1 2 3 4 5
	LH 5 4 3 2 1 3 2	1 4 3 2 1 3 2 1		LH 5 4 3 2 1 3 2	1 4 3 2 1 3 2 1
d minor+	RH 1 2 3 1 2 3 4	1 2 3 1 2 3 4 5	A Major+	RH 1 2 3 1 2 3 4	1 2 3 1 2 3 4 5
	LH 5 4 3 2 1 3 2	1 4 3 2 1 3 2 1		LH 5 4 3 2 1 3 2	1 4 3 2 1 3 2 1
E Major+	RH 1 2 3 1 2 3 4	1 2 3 1 2 3 4 5	a minor+	RH 1 2 3 1 2 3 4	1 2 3 1 2 3 4 5
	LH 5 4 3 2 1 3 2	1 4 3 2 1 3 2 1		LH 5 4 3 2 1 3 2	1 4 3 2 1 3 2 1
e minor+	RH 1 2 3 1 2 3 4	1 2 3 1 2 3 4 5	B Major*	RH 1 2 3 1 2 3 4	1 2 3 1 2 3 4 5
	LH 5 4 3 2 1 3 2	1 4 3 2 1 3 2 1		LH 4 3 2 1 4 3 2	1 3 2 1 4 3 2 1
F Major*	RH 1 2 3 4 1 2 3	1 2 3 4 1 2 3 4	b minor*	RH 1 2 3 1 2 3 4	1 2 3 1 2 3 4 5
	LH 5 4 3 2 1 3 2	1 4 3 2 1 3 2 1		LH 4 3 2 1 4 3 2	1 3 2 1 4 3 2 1

Black Note Scales

<u>Scale</u>	<u>Fingering</u>		<u>Scale</u>	<u>Fingering</u>	
D-flat Major	RH 2 3 1 2 3 4 1	2 3 1 2 3 4 1 2	g-flat minor*	RH 3 4 1 2 3 1 2	3 4 1 2 3 1 2 3
	LH 3 2 1 4 3 2 1	3 2 1 4 3 2 1 3		LH 4 3 2 1 3 2 1	4 3 2 1 3 2 1 4
d-flat minor*	RH 3 4 1 2 3 1 2	3 4 1 2 3 1 2 3	A-flat Major	RH 3 4 1 2 3 1 2	3 4 1 2 3 1 2 3
	LH 3 2 1 4 3 2 1	3 2 1 4 3 2 1 3		LH 3 2 1 4 3 2 1	3 2 1 4 3 2 1 3
E-flat Major	RH 3 1 2 3 4 1 2	3 1 2 3 4 1 2 3	a-flat minor+	RH 3 4 1 2 3 1 2	3 4 1 2 3 1 2 3
	LH 3 2 1 4 3 2 1	3 2 1 4 3 2 1 3		LH 3 2 1 4 3 2 1	3 2 1 4 3 2 1 3
e-flat minor*	RH 3 1 2 3 4 1 2	3 1 2 3 4 1 2 3	B-flat Major	RH 4 1 2 3 1 2 3	4 1 2 3 1 2 3 4
	LH 2 1 4 3 2 1 3	2 1 4 3 2 1 3 2		LH 3 2 1 4 3 2 1	3 2 1 4 3 2 1 3
G-flat Major	RH 2 3 4 1 2 3 1	2 3 4 1 2 3 1 2	b-flat minor*	RH 4 1 2 3 1 2 3	4 1 2 3 1 2 3 4
	LH 4 3 2 1 3 2 1	4 3 2 1 3 2 1 4		LH 2 1 3 2 1 4 3	2 1 3 2 1 4 3 2

CLASS PIANO II

1. SCALES

All black major and white harmonic minor scales, played in eighth notes, one octave, hands separate. ♩ = 80. A fingering chart is provided for reference.

2. SEVENTH CHORDS

All minor-major, half diminished, and fully diminished seventh chords in root position beginning on any note.



3. ARPEGGIOS

All major and minor arpeggios, one octave, hands separate.

Major Arpeggios



Minor Arpeggios



4. INVERSIONS

All major and minor triads, in root position and inversions, blocked and broken, ascending and descending.

$\text{♩} = 60$ Major Inversions - blocked and broken

9

$\text{♩} = 60$ Minor Inversions - blocked and broken

9

5. 12-Bar Blues

Be able to comp a 12-bar blues pattern in C, F, and G. LH plays quarter note, root position triads or dominant sevenths. RH improvises utilizing the notes of the blues scale. Blues may be played HT or HS with a partner.

$\text{♩} = 80$ Sample Blues Improv in C

5

9

6. SIGHT READING

Level 1: simple melody in one hand (within a pentascale or one octave range), basic chord shapes in the other hand, some hands together.

7. TRANSPOSITION

Simple, diatonic melodies within an octave range, 4-8 bars in length.

This concludes the requirements for Instrumental Music Education Majors and those who are pursuing a BA in Music.

Additional Questions? Contact Dr. Mary J. Trotter: [**mtrotter2@atu.edu**](mailto:mtrotter2@atu.edu)

All Arkansas Tech University **BME Vocal Music Education** (non-piano) majors must complete 2 additional semesters of piano studies. In order to test out of a given semester, the student must pass the final exam for that semester. The requirements for each semester's exams are as follows:

CLASS PIANO III

1. CADENCES

All major and minor I-IV-I-V7-I Cadences, hands together.

♩ = 80 I-IV-I-V7-I Cadence in Major and Minor

3. PART READING

Students should be prepared to do the following open score reading Example: “Franciscan Lauda”:

- Play 2 non-transposing, neighboring parts in open score.
- Play downbeats only

4. HARMONIZATION

Harmonize a melody utilizing I, ii, IV, V(7), vi as appropriate. Melody played in RH, chordal accompaniment in LH. (Melody will be provided 30 minutes in advance of the exam). Example: “Yankee Doodle.”

5. HAPPY BIRTHDAY

Lead (from the keyboard) a group of singers in “Happy Birthday” in F Major.

6. LEAD SHEET

Realize an intermediate-level lead sheet, using a varied LH accompaniment pattern.

Franciscan Lauda

Anonymous
(Mid-15th century)

Tenor

Bass

5

8

ma - - - - dre, Lo hu - me - le Fran - sci - - - - sco,

10

8

No - stro de - vo - to pa - - - - - - - - dre.

*Let us praise Jesus and his holy mother,
Thus humble Francis our devoted father.*

Yankee Doodle

Traditional



CLASS PIANO IV

1. CADENCES

All major I-vi-ii-V7-I, chord in RH, root in the LH.

♩ = 80 I-vi-ii-V7-I Cadence

2. LEAD SHEET

Realize a lead sheet of moderate difficulty. Example: “When Irish Eyes.”

3. PREPARED ACCOMPANIMENT

Reduce and play a prepared accompaniment with a singer or wind instrument. Example: “Nel cor piu non me sento.”

4. CHORALE READING

Reduce and lead (from the keyboard), an assigned chorale. Example: "America"

5. PART READING

Prepared part reading. Example: “It chaunced in Iconium.”:

- Play soprano-bass, alto-bass, and tenor-bass.

With 15 minutes of preparation time:

- Play RH soprano with LH downbeat/half note chords.
- Play LH bass with RH downbeat/half note chords.

6. VOCAL WARM-UP

Lead (from the keyboard) a group of singers in a selected vocal warm-up, moving up and down chromatically.

WHEN IRISH EYES ARE SMILING

Olcott & Graff/Ball

When I - rish eyes are smil - ing _____ sure it's

like a morn in Spring. _____ In the

lilt of I - rish laugh - ter You can

hear the an - gels sing. _____ When

I - rish hearts are hap - py, _____ all the

world seems bright and gay, _____ and when

I - rish eyes are smil - - ing, sure they

steal _____ your heart a - way. _____

Chords: C, C7, F, F#° (F#), C/G, C, A7, D7, Am7, Dm7, Ab7, G7.

Nel cor più non mi sento

Why feels my heart so dormant

Arietta

English version by
Dr. Theodore Baker

Giovanni Paisiello
(1740-1816)

Andantino $\text{♩} = 58$

Piano *dolce*

cresc.

Voice *p*

Nel cor più non mi sen - to bril-lar la gio - ven-
Why feels my heart so dor - mant, No fire of youth di -

f *p*

tù;
vine? ca - gion del mio tor - men - to, a -
Thou cause of all my tor - ment, O

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mor, sei col - pa tu. Mi piz - zi-chi, mi stuz-zi-chi, mi
 Love, the fault_ is thine! He teas - es me, he pinch-es me, He

pun - gi-chi, mi mas-ti-chi; che co-sa è que - sto ahi - mè? — pie-
 squeez-es me, he wrench-es me; What tor-tures I — must bear! — Have

tà, — pie - tà, — pie - tà! — a - mo-re è un cer - to che, — che
 done, have done, have done! Thou, Love, art sure - ly one — Will

risoluto
 di - spe-rar — mi fa.
 drive me to — de-spair!

15

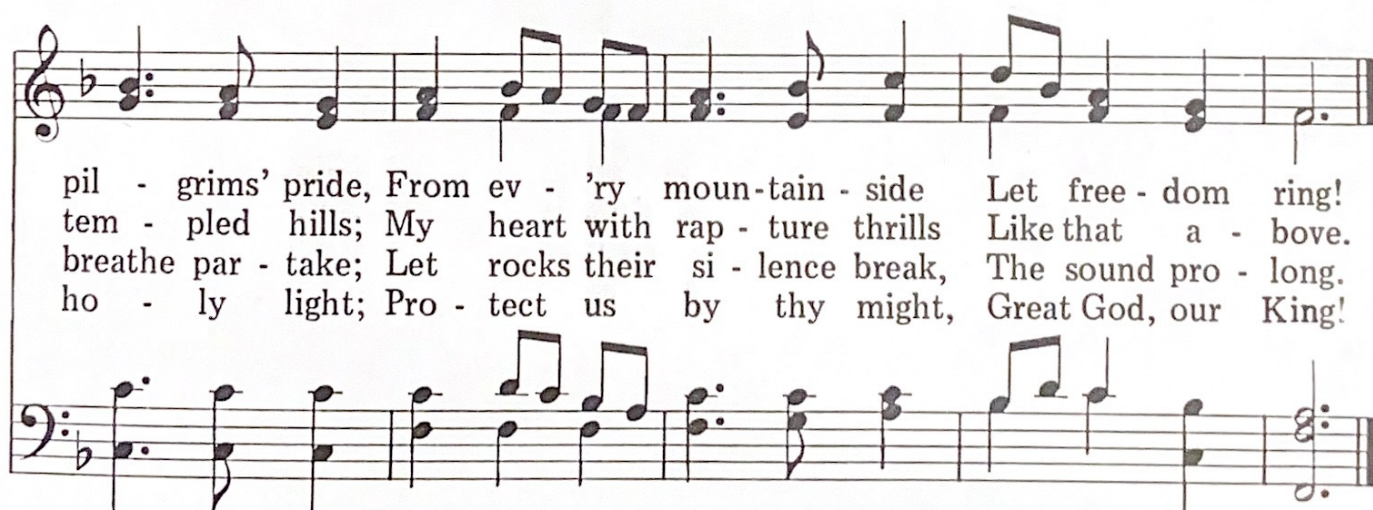
My Country, 'Tis of Thee 511



1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,
 2. My na - tive coun - try, thee, Land of the no - ble free,
 3. Let mu - sic swell the breeze, And ring from all the trees
 4. Our fa - thers' God, to thee, Au - thor of lib - er - ty,



Of thee I sing: Land where my fa - thers died, Land of the
 Thy name I love: I love thy rocks and rills, Thy woods and
 Sweet free-dom's song: Let mor - tal tongues a - wake; Let all that
 To thee we sing: Long may our land be bright With free-dom's



pil - grims' pride, From ev - 'ry moun-tain - side Let free - dom ring!
 tem - pled hills; My heart with rap - ture thrills Like that a - bove.
 breathe par - take; Let rocks their si - lence break, The sound pro - long.
 ho - ly light; Pro - tect us by thy might, Great God, our King!

Words, Samuel F. Smith, 1831. Tune AMERICA, Anonymous.

It chaunced in Iconium

Christopher Tye

Source : Actes of the Apostles---Chapter XIV---1553.

Editor : André Vierendeels (17/01/17).

Alto
It chaun - ced in I - co - ni -

Tenor 1
It chaun - ced in I - co - ni - um

Tenor 2
It chau - ced in I co - ni - um

Bass
It chaun - ced in I - co - ni - um as

4
A
um as they oft tymes dyd use to - get - her they in -

T 1
as they oft tymes dyd use to - get - her they in - to dyd

T 2
as they oft tymes dyd use to - get - her they in - to dyd

B
they oft tymes dyd use to - get - her they in - to dyd cum

8
A
to dyd cum the Si - na goge of Jues, where they dyd preache and one -

T 1
cum the Si - na - goge of Jues, wher theu dyd preach and one -

T 2
cum the Si - na goge of Jues, where they dyd preache

B
the Si - na - goge of Jues, where they dyd preache and

It chaunced in Iconium

2
12

A

- - lye seke Gods grace then to at - cheve, that they so spake to ___ Jue

T 1

- lye seke Gods grace then to at - cheve, that they so spake to _____ Jue and

T 2

and on - lye seke Gods grace then to at - cheve, that they so

B

on - lye seke Gods grace then to at - vheve, that they so spake tu

16

A

and Greke, that ma - nye dyd be - le - ve, be - le - ve. _____

T 1

Greke that ma - nye dyd be - leve, be - le - - - ve. _____

T 2

spake to Jue and Greke, that ma - nye dyd _____ be - leve. _____

B

Jue and Greke, that ma - nye dyd _____ be - leve, be - leve.

Notes : Original clefs : C2, C3, C4, F4
 Editorial accidentals above the staff
 Original note values have been halved