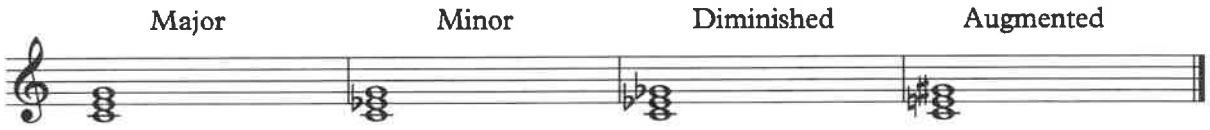
Piano Proficiency - Non-Piano Majors

All Arkansas Tech University BA and BME non-piano majors must complete 4 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

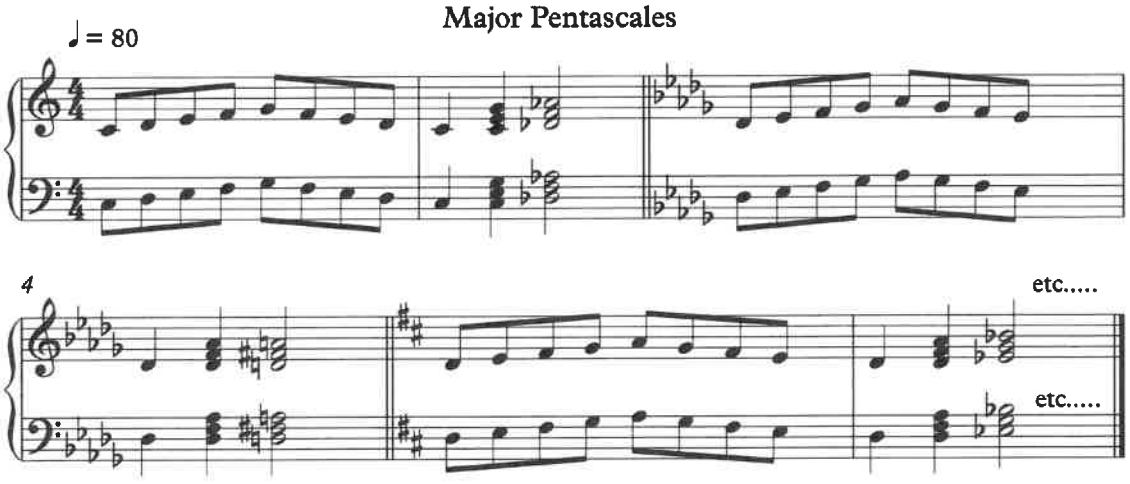
1. TRIADS

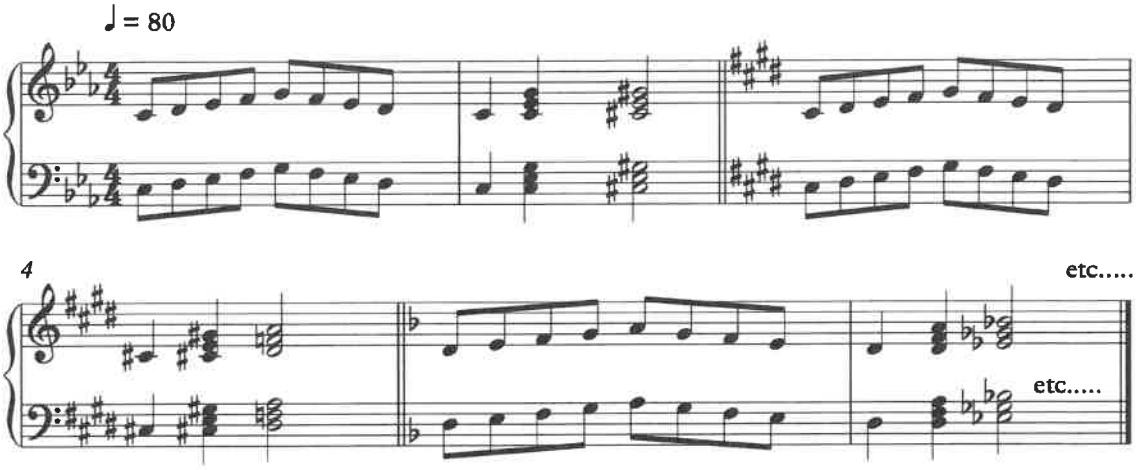
All major, minor, augmented, and diminished triads in root position beginning on any note, hands separate.



2. PENTASCALES

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





3. SCALES

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

4. SIGHT READING

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

5. 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)

Scale	Fingering		Scale	Fingering	
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

Scale	Fingering		Scale	Fingering	
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 14 3 2

CLASS PIANO II

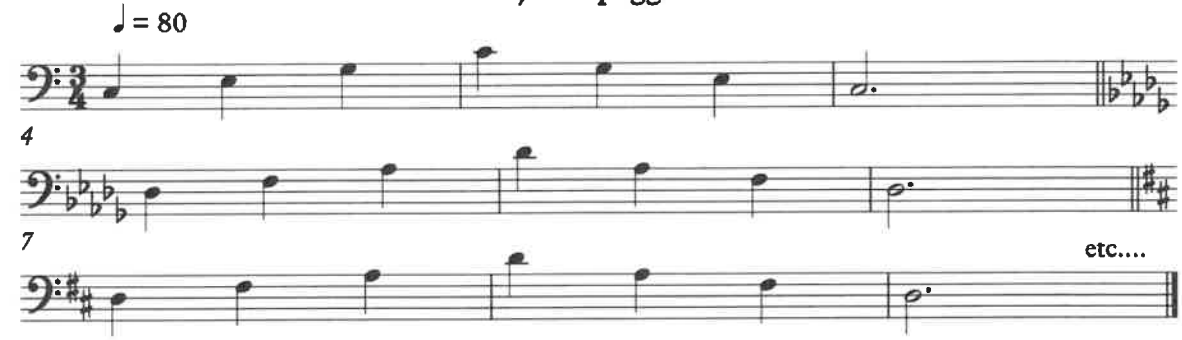
1. SCALES

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

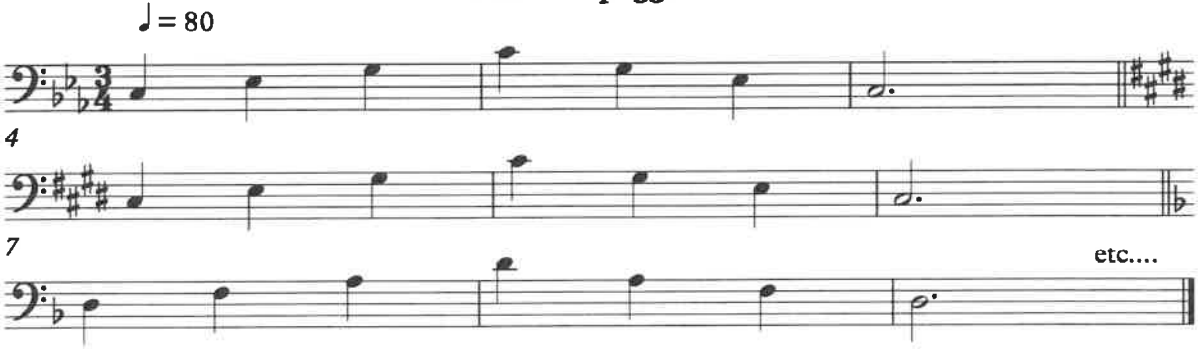
2. ARPEGGIOS

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

Major Arpeggios



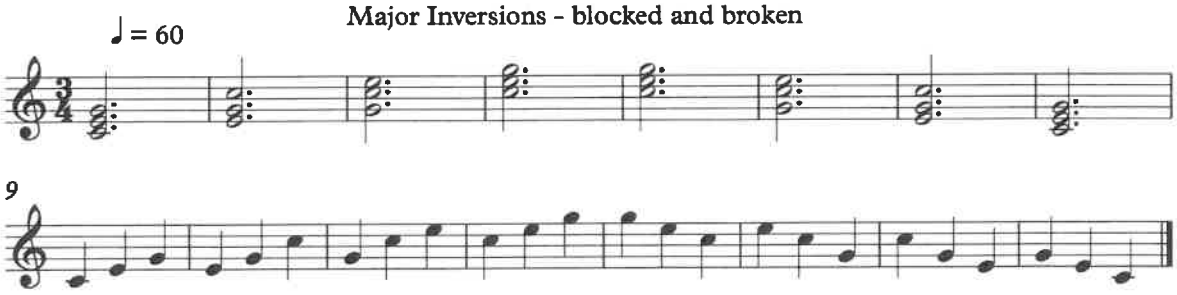
Minor Arpeggios

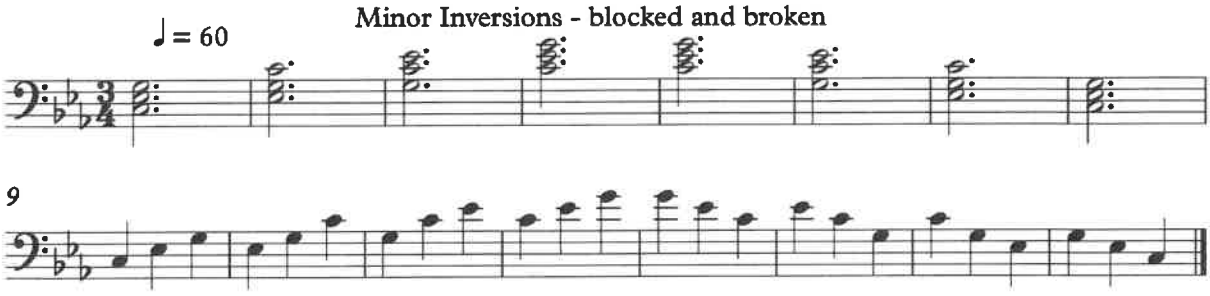


3. INVERSIONS

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

Major Inversions - blocked and broken





4. 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.

5. TRANSPOSITION

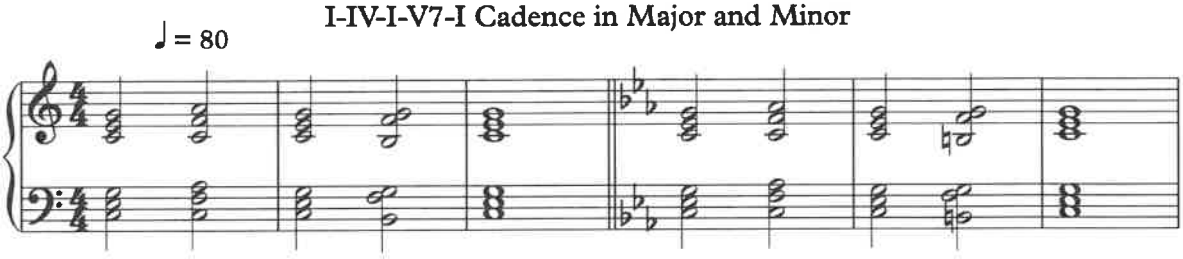
Simple, diatonic melodies within an octave range, 4-8 bars in length.

CLASS PIANO III

1. CADENCES

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

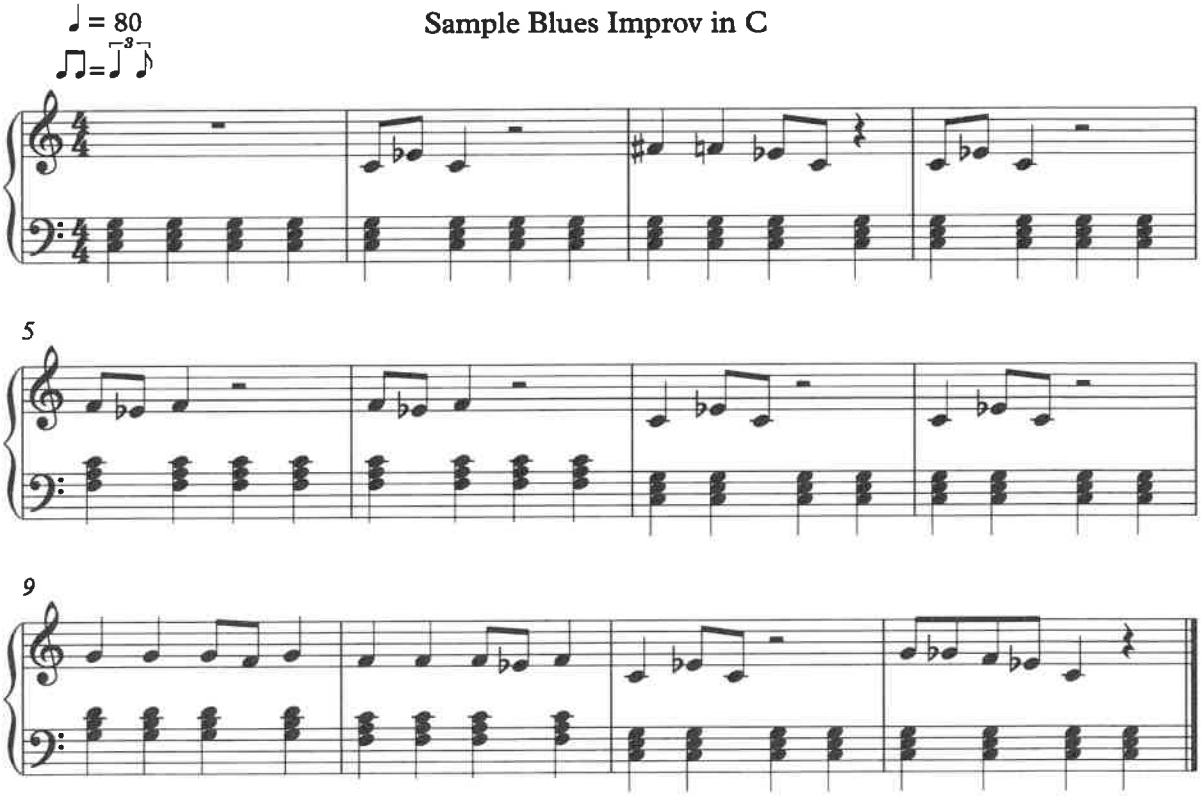
I-IV-I-V7-I Cadence in Major and Minor



2. 12 BAR BLUES

Improvise a 12-bar blues pattern in C, F, and G. LH plays quarter note, root position chords. RH improvises utilizing the notes of the blues scale.

Sample Blues Improv in C



3. PART READING

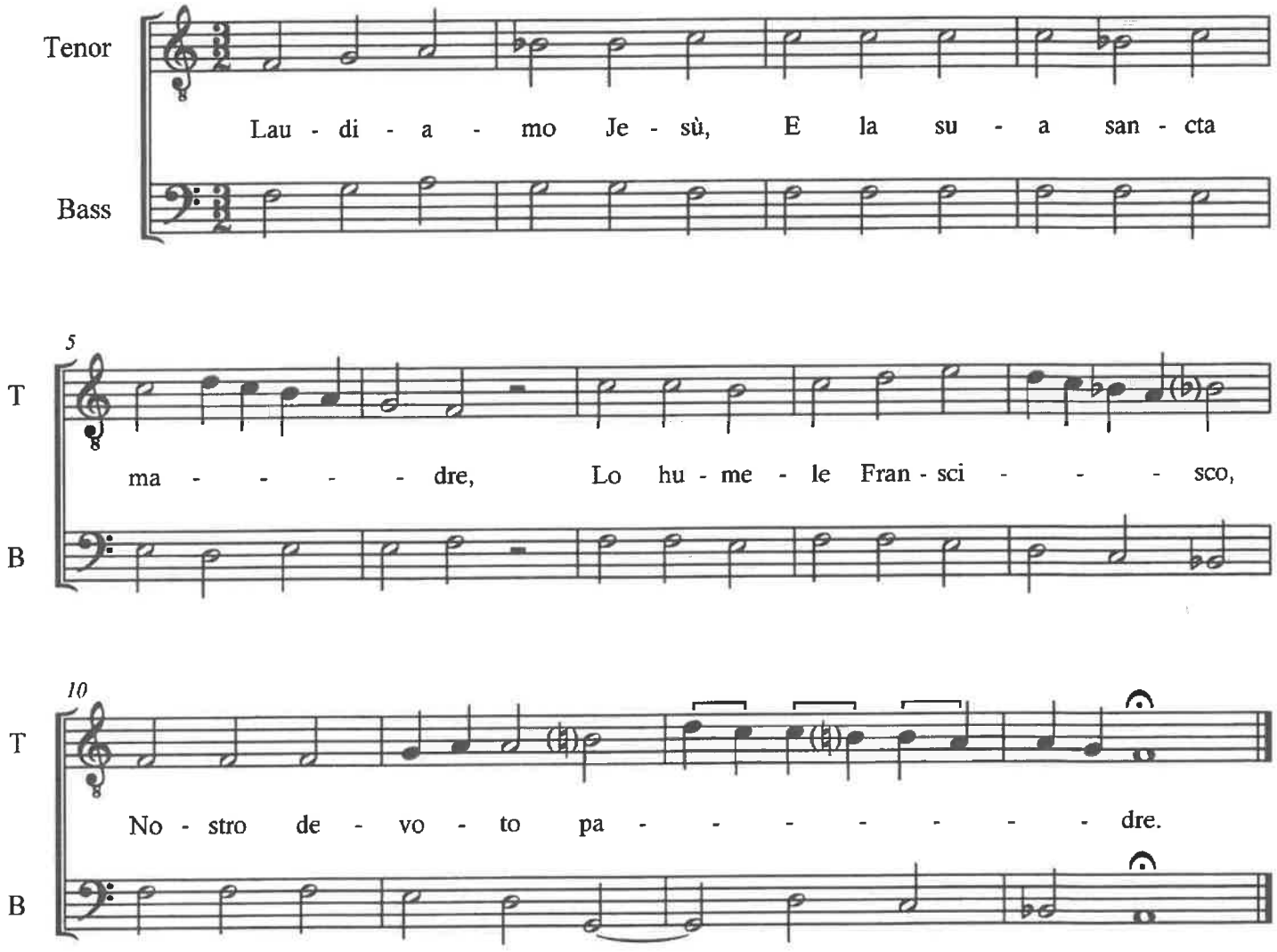
Read (at sight) 2 non-transposing, neighboring parts (either S/A or T/B) in open score. Example: "Franciscan Lauda."

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."

Franciscan Lauda

Anonymous
(Mid-15th century)



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

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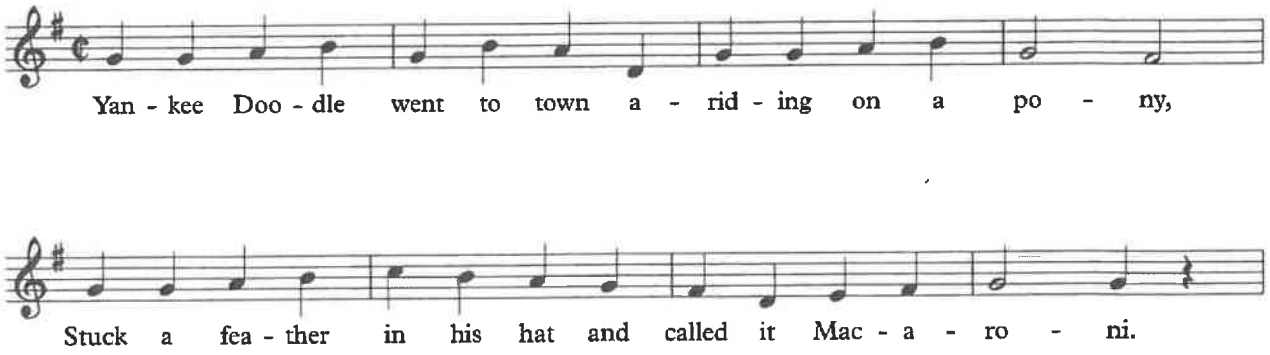
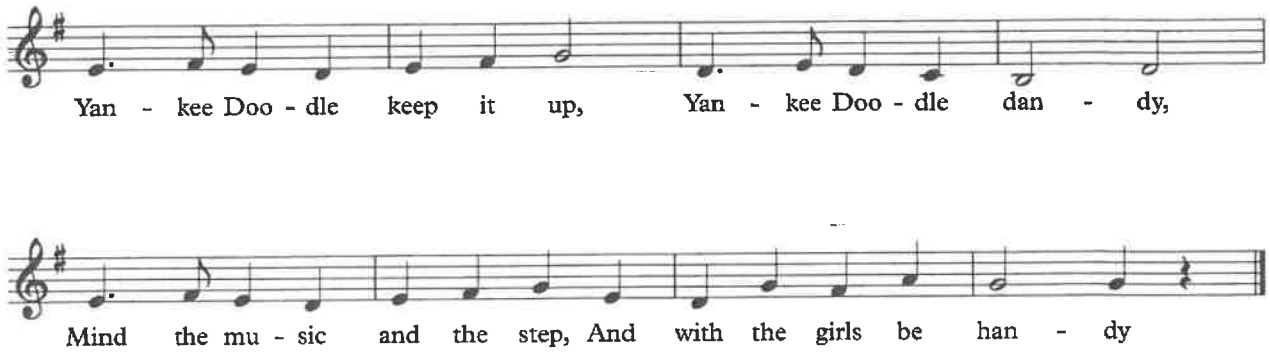
YANKEE DOODLE

European Folk Song/Bangs

Verse



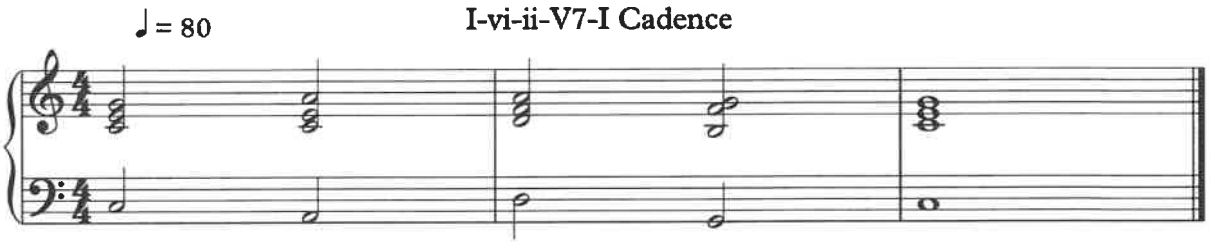
Chorus



CLASS PIANO IV

1. CADENCES

All major I-vi-ii-V7-I, chord in RH, root in the LH. ♩ = 50



2. LEAD SHEET

Realize a lead sheet of moderate difficulty. (Lead sheet will be given 30 minutes in advance of the exam). Example: "When Irish Eyes."

3. PREPARED SOLO/ACCOMPANIMENT

Learn a simple assigned accompaniment, provided 3 weeks in advance of the exam. Examples: "To a Wild Rose" and "Der Tod."

4. CHORALE READING

Learn a simple 4-part chorale, provided 2 weeks in advance of the exam. Example: "America."

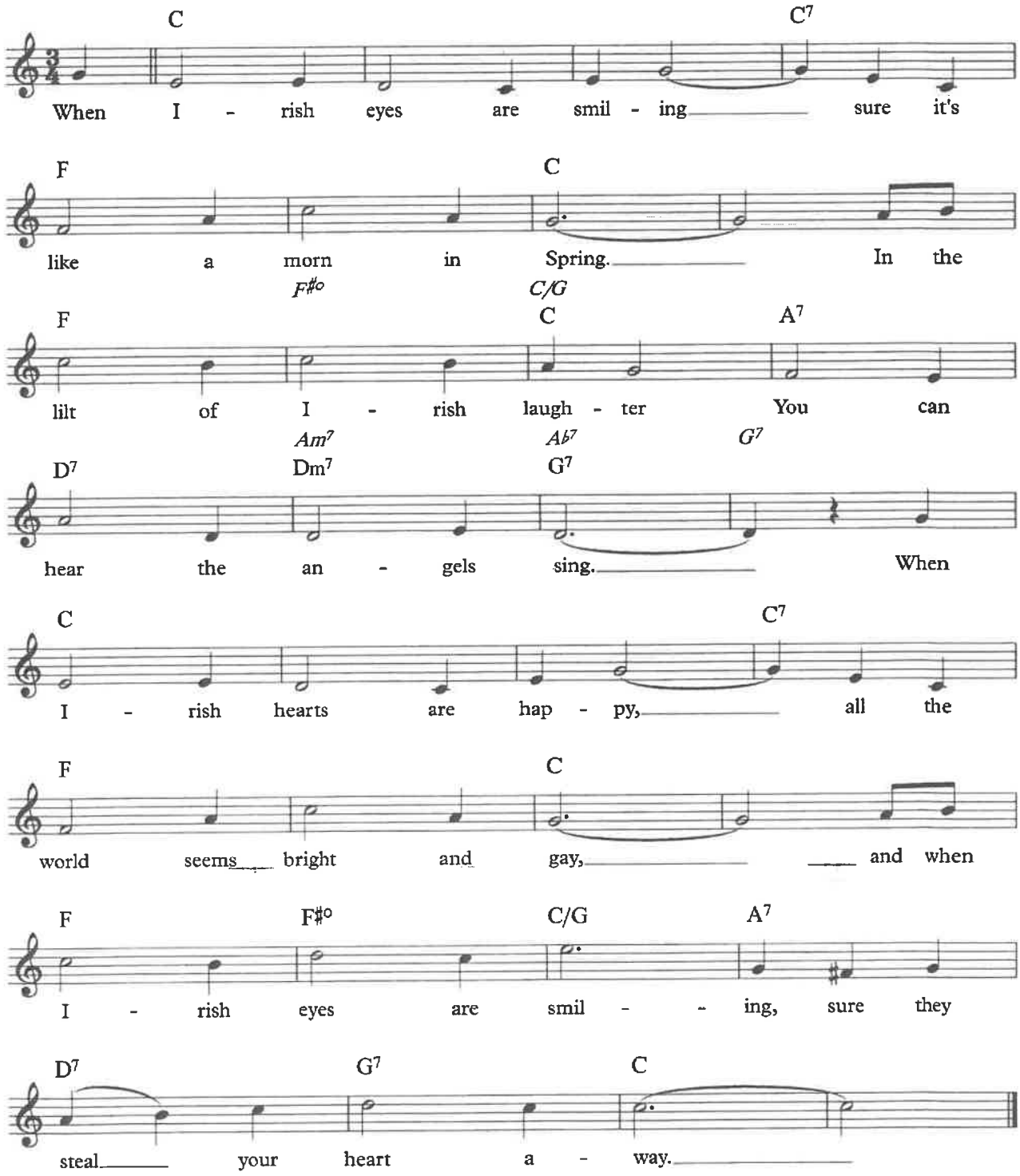
5. PART READING

Read (at sight) 2-3 non-transposing neighboring and non-neighboring parts in open score. Example: "It chanced in Iconium."

Additional Questions? Contact Dr. Mary J. Trotter: **mtrotter2@atu.edu**

WHEN IRISH EYES ARE SMILING

Olcott & Graff/Ball



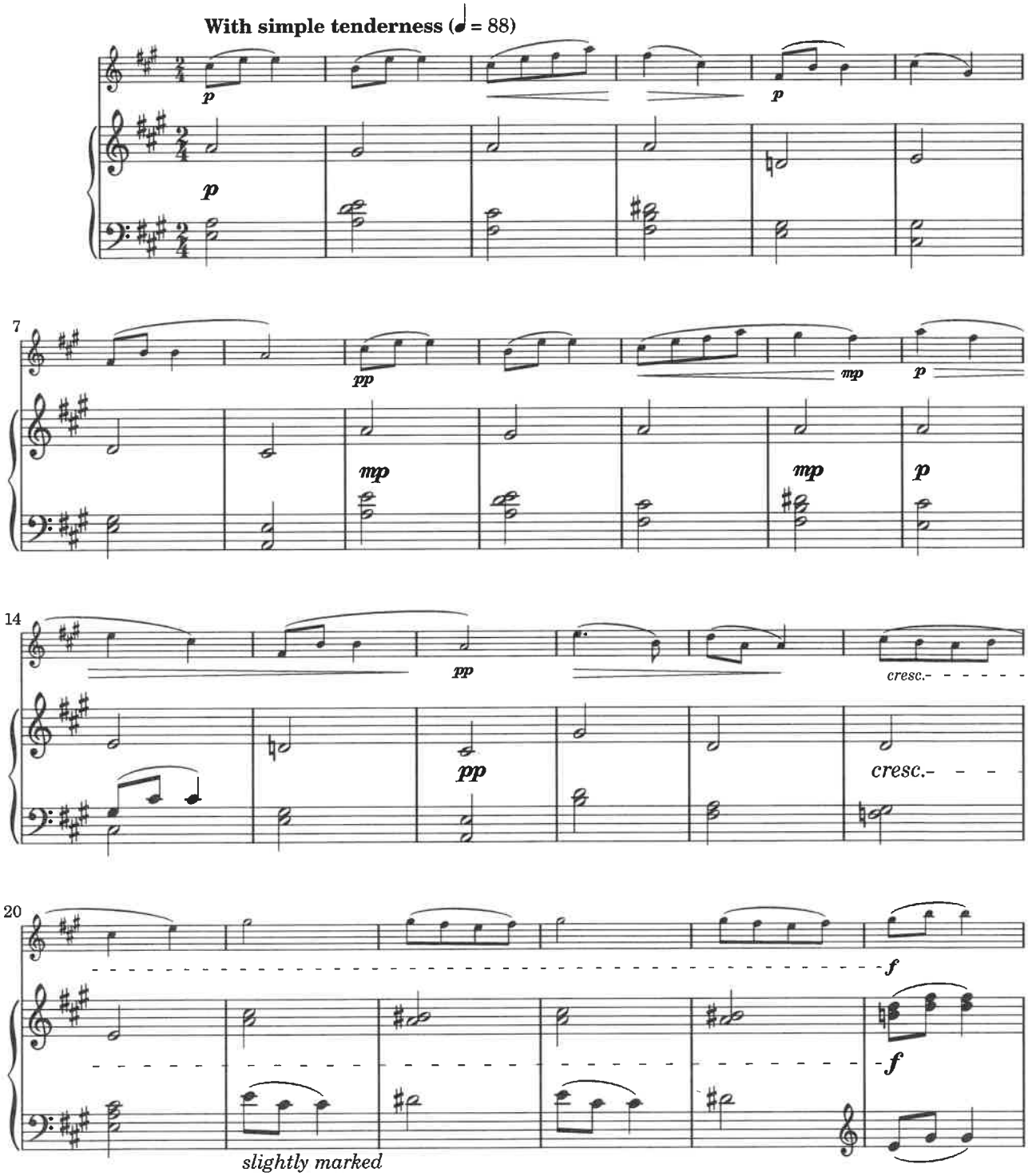
www.flutetunes.com

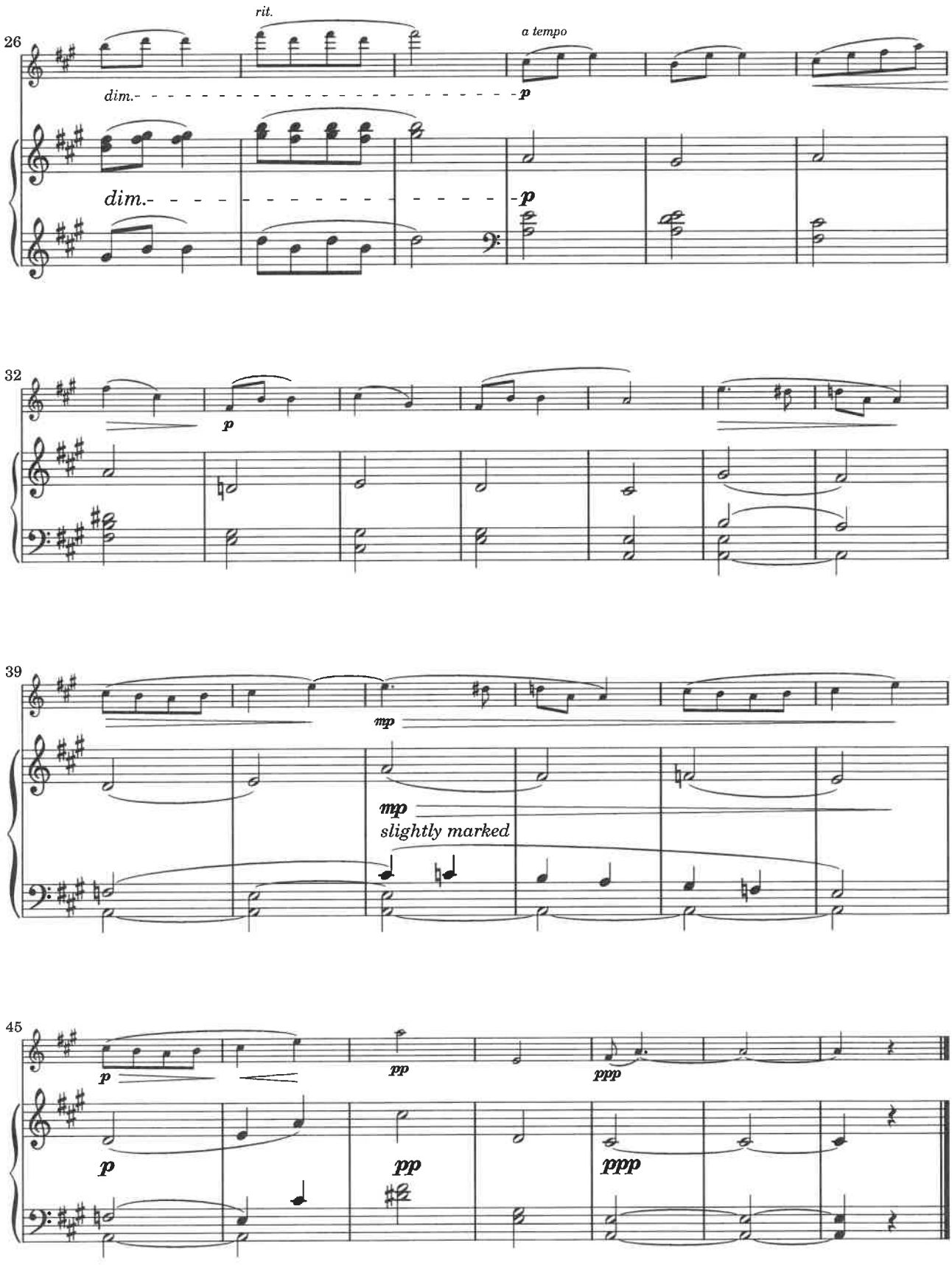
To a Wild Rose

from *Woodland Sketches*

Edward MacDowell (1860–1908)

Op. 51, No. 1




26
rit.
a tempo
dim.
p
dim.
p
32
p
39
mp
mp
slightly marked
45
p
pp
ppp
p
pp
ppp

Der Tod und das Mädchen.

Gedicht von M. Claudius.

Für eine Singstimme mit Begleitung des Pianoforte

componirt von

Schubert's Werke. № 302.

FRANZ SCHUBERT.

Op. 7. № 3.

Dem Grafen Ludw. Széchényi von Sarvári-Felsö-Vidék gewidmet.

Februar 1817.

Mässig. ♩ = 54.

Etwas geschwinder.

Das Mädchen.

Singstimme.

Pianoforte.

pp (sempre con Pedale e Sordino)

Vor_ü_ber, ach vor_

p

ü_ber, geh' wil_der Kno_chenmann! Ich bin noch jung, geh' Lie_ber, und

(cresc.)

rühre mich nicht an, und rühre mich nicht an.

Wie oben.

Der Tod.

pp dimin.

pp

Gieb deine Hand, du schön und zart Ge_

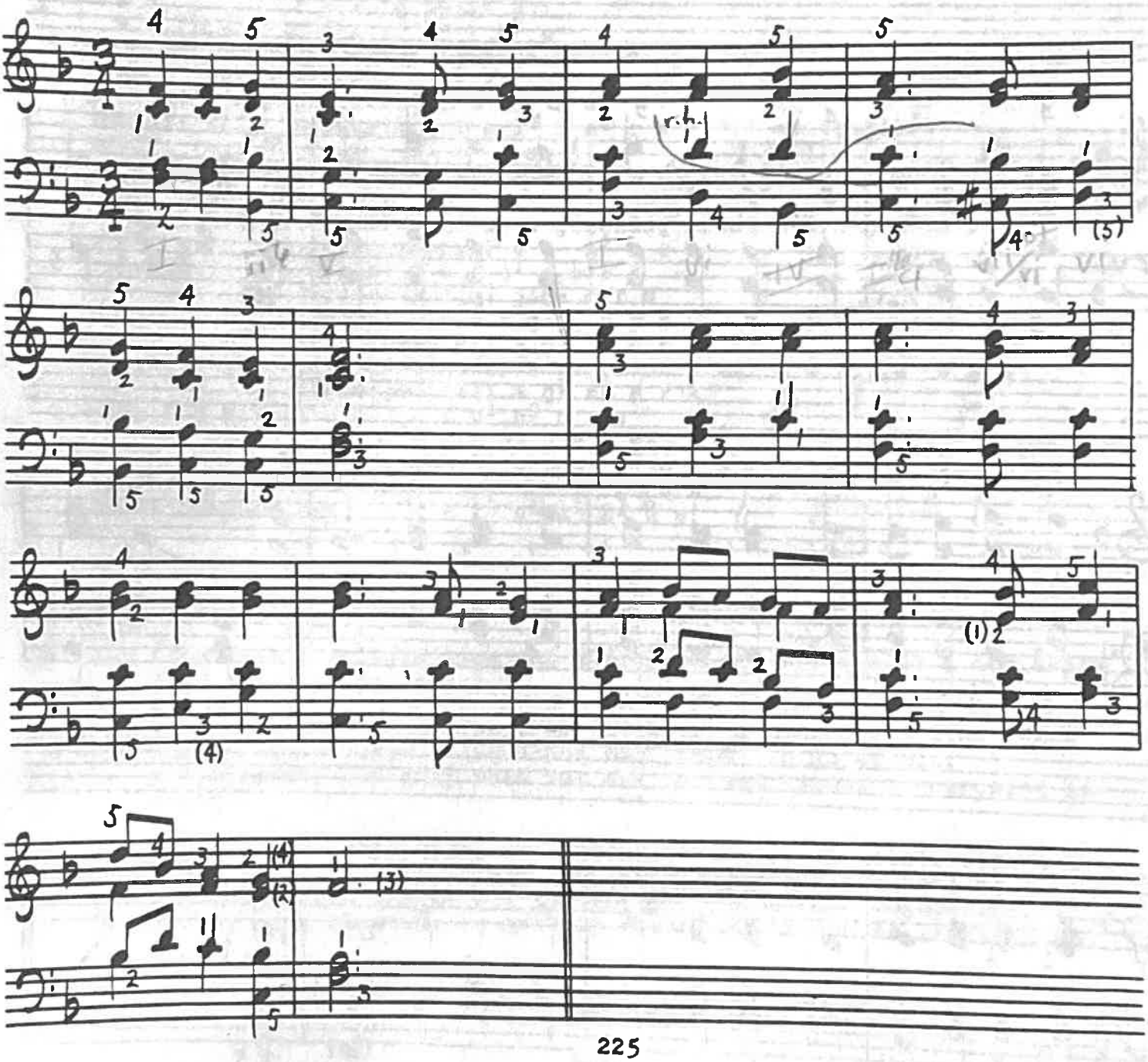
bild, bin Freund, und kom_me nicht zu_ stra_fen. Sei gutes Muths! ich bin nicht

wild, sollst sanft in meinen Armen schla_fen.

AMERICA

Samuel Francis Smith

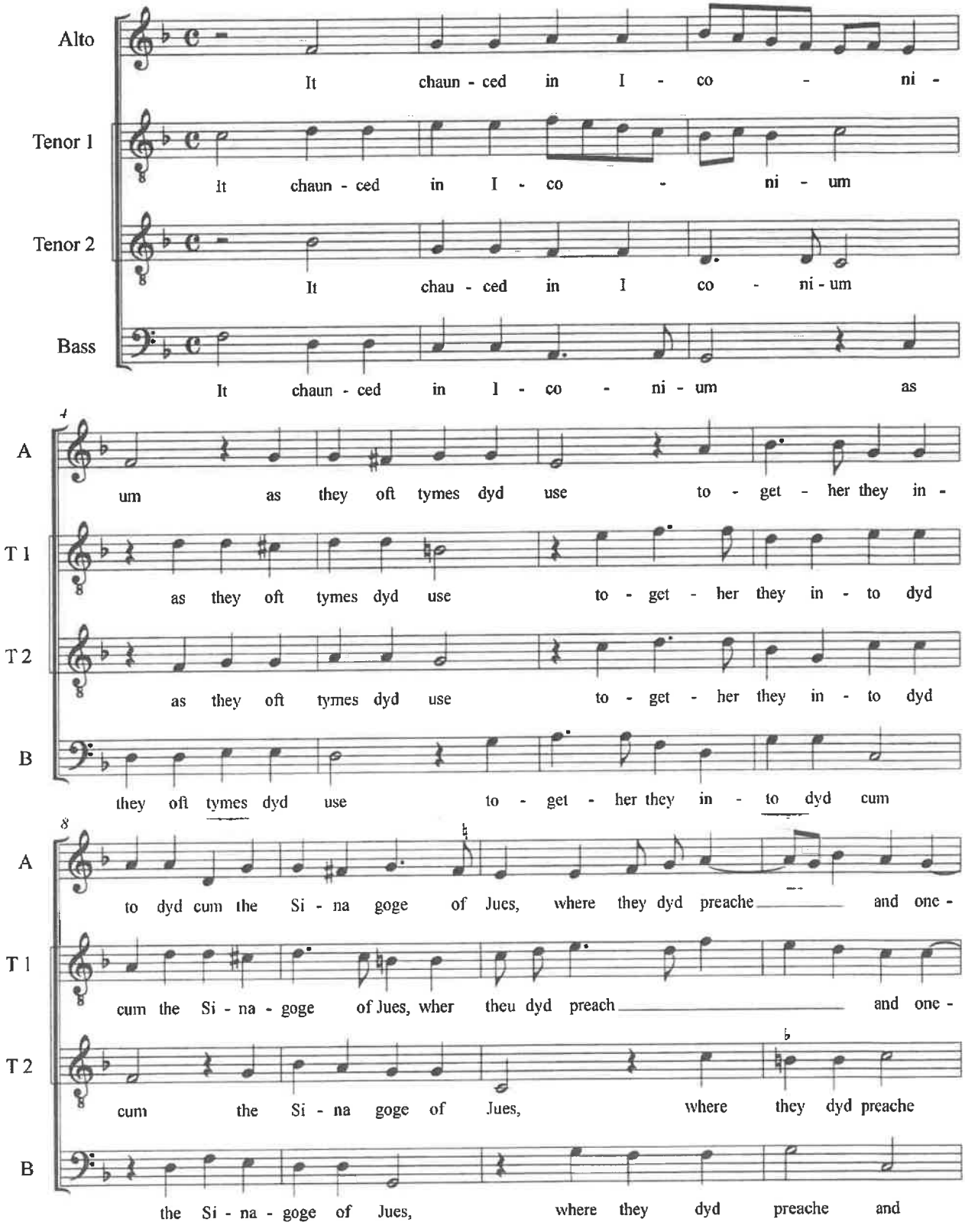
Henry Carey



It chaunced in Iconium

Christopher Tye

Source : Actes of the Apostles---Chapter XIV---1553.
Editor : André Vierendeels (17/01/17).



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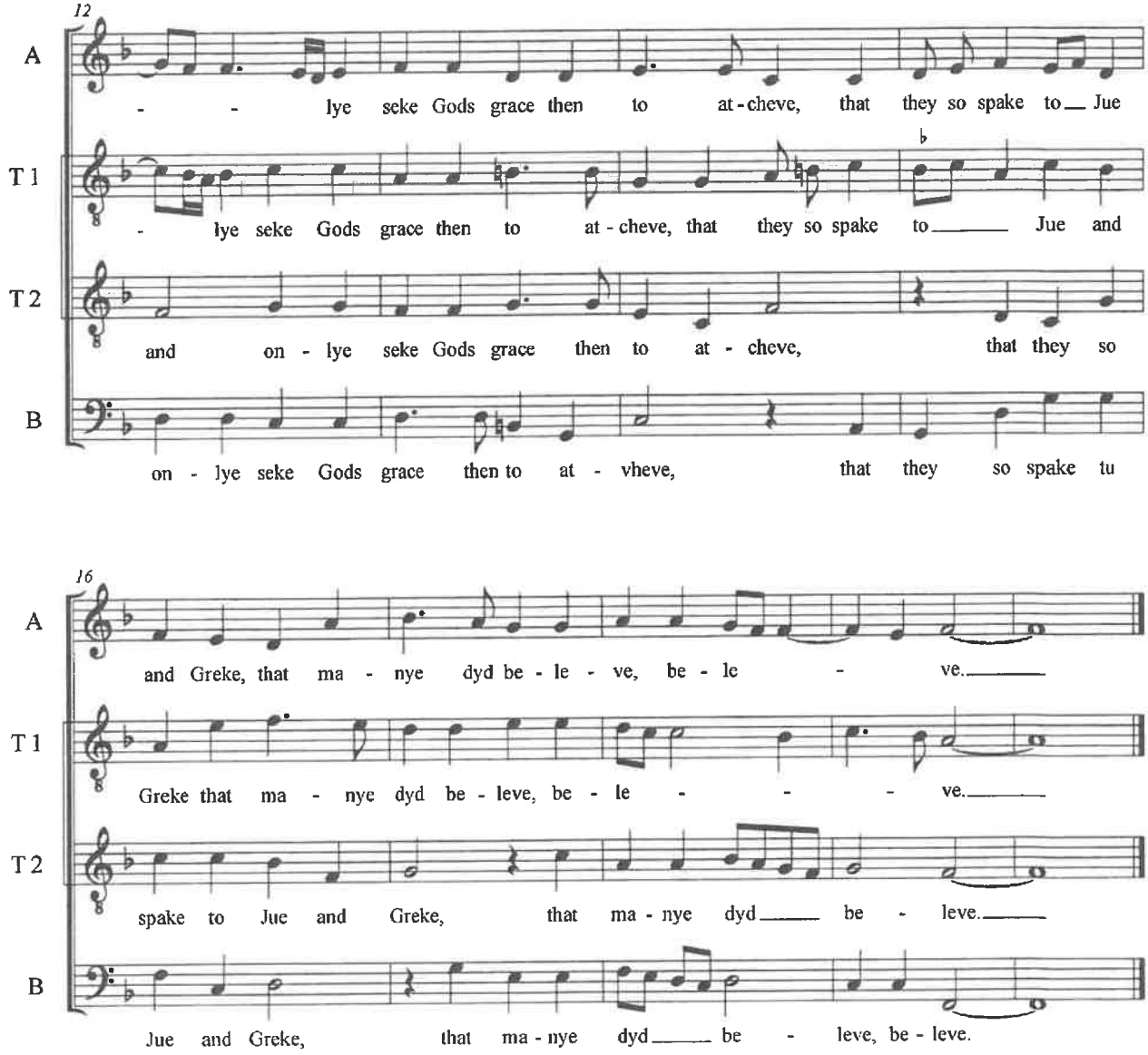

Notes : Original clefs : C2, C3, C4, F4
Editorial accidentals above the staff
Original note values have been halved