

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.



Minor Pentascales

2

$\text{♩} = 80$

4 etc....

etc....

3. SCALES

All white major scales one octave, hands separate, played in eighth notes. $\text{♩} = 80$.
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)

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

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

Major Arpeggios

♩ = 80

Minor Arpeggios

♩ = 80

3. INVERSIONS

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

Major Inversions - blocked and broken

♩ = 60

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

The image shows two staves of music. The top staff is in bass clef, 3/4 time, with a tempo marking of quarter note = 60. It contains eight measures of blocked chords, each with a fermata. The chords are: F2-A2-C3 (first inversion), G2-B2-D3 (first inversion), A2-C3-E3 (first inversion), B2-D3-F3 (first inversion), C3-E3-G3 (first inversion), D3-F3-A3 (first inversion), E3-G3-B3 (first inversion), and F3-A3-C4 (first inversion). The bottom staff is also in bass clef, 3/4 time, and contains eight measures of broken chords, each with a fermata. The notes are: F2-A2-C3, G2-B2-D3, A2-C3-E3, B2-D3-F3, C3-E3-G3, D3-F3-A3, E3-G3-B3, and F3-A3-C4.

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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.

$\text{♩} = 80$ 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.

$\text{♩} = 80$
 $\text{♩} = \text{♩} \text{ } \overset{3}{\curvearrowright}$ 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."

YANKEE DOODLE

European Folk Song/Bangs

Verse

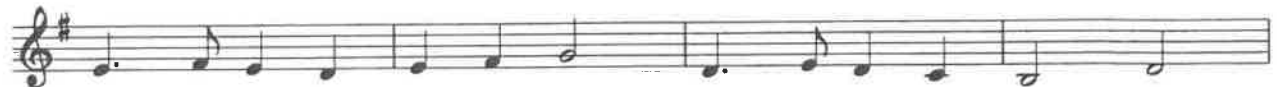


Yan - kee Doo - dle went to town a - rid - ing on a po - ny,




Stuck a fea - ther in his hat and called it Mac - a - ro - ni.

Chorus



Yan - kee Doo - dle keep it up, Yan - kee Doo - dle dan - dy,



Mind the mu - sic and the step, And with the girls be han - dy

CLASS PIANO IV

1. CADENCES

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

♩ = 80 I-vi-ii-V7-I Cadence

The musical notation shows a piano cadence in 4/4 time. The tempo is marked as ♩ = 80. The key signature has one sharp (F#). The right hand (RH) plays chords in the treble clef, and the left hand (LH) plays single notes in the bass clef. The sequence of chords is: I (G4), vi (E4), ii (F4), V7 (D5), and I (G4).

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

The musical score is written in 3/4 time and consists of eight staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "When I - rish eyes are smil - ing _____ sure it's". Above the staff are the chords C and C7. The second staff continues the melody with lyrics: "like a morn in Spring. _____ In the". Above the staff are the chords F and C. The third staff continues with lyrics: "lilt of I - rish laugh - ter You can". Above the staff are the chords F, C, and A7. The fourth staff continues with lyrics: "hear the an - gels sing. _____ When". Above the staff are the chords D7, Am7, Dm7, Ab7, and G7. The fifth staff continues with lyrics: "I - rish hearts are hap - py, _____ all the". Above the staff are the chords C and C7. The sixth staff continues with lyrics: "world seems bright and gay, _____ and when". Above the staff are the chords F and C. The seventh staff continues with lyrics: "I - rish eyes are smil - - ing, sure they". Above the staff are the chords F, F#0, C/G, and A7. The eighth staff concludes with lyrics: "steal _____ your heart a - way. _____". Above the staff are the chords D7, G7, and C.

To a Wild Rose

from *Woodland Sketches*

Edward MacDowell (1860–1908)

Op. 51, No. 1

With simple tenderness (♩ = 88)

p

p

p

7

pp *mp* *p*

mp *mp* *p*

14

mp *cresc.*

pp *cresc.*

20

f *f*

slightly marked

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.

(35) 1

Gedicht von M. Claudius.

Für eine Singstimme mit Begleitung des Pianoforte

componirt von

Schubert's Werke.

Nº 302.

FRANZ SCHUBERT.

Op. 7. Nº 3.

Dem Grafen Ludw. Széchényi von Sarvári-Felső-Videk gewidmet.

Februar 1817.

Mässig. $\text{♩} = 54.$ Etwas geschwinder.
Das Mädchen.

Singstimme.

Pianoforte. *pp (sempre con Pedale e Sordino)*

Vor-ü-ber, ach vor-
ü-ber, geh' wil - der Kno-chenmann! Ich bin noch jung, geh' Lie-ber, und
(*cresc.*)
Wie oben.
Der Tod.
rühre mich nicht an, und rühre mich nicht an. Gieb deine Hand, du schön und zart Ge-
pp dimin. *pp*
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

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. It contains four measures of music with notes and rests. Above the staff, the numbers 4, 5, 3, 4, 5, 4, 5, 5 are written. Below the staff, there are various fingering numbers (1, 2, 3, 4, 5) and a circled 'r.h.' marking. The lower staff is in bass clef and contains four measures of music with notes and rests. Below the staff, there are various fingering numbers (1, 2, 3, 4, 5) and a circled '(5)' at the end.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. It contains four measures of music with notes and rests. Above the staff, the numbers 5, 4, 3, 5, 4, 3 are written. Below the staff, there are various fingering numbers (1, 2, 3, 4, 5). The lower staff is in bass clef and contains four measures of music with notes and rests. Below the staff, there are various fingering numbers (1, 2, 3, 4, 5).

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. It contains four measures of music with notes and rests. Above the staff, the numbers 4, 3, 3, 4, 5 are written. Below the staff, there are various fingering numbers (1, 2, 3, 4, 5) and a circled '(1)2' marking. The lower staff is in bass clef and contains four measures of music with notes and rests. Below the staff, there are various fingering numbers (1, 2, 3, 4, 5) and a circled '(4)' marking.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. It contains four measures of music with notes and rests. Above the staff, the numbers 5, 4, 3, 2 are written. Below the staff, there are various fingering numbers (1, 2, 3, 4, 5) and circled markings '(4)', '(2)', and '(3)'. The lower staff is in bass clef and contains four measures of music with notes and rests. Below the staff, there are various fingering numbers (1, 2, 3, 4, 5).

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

T1
- lye seke Gods grace then to at - cheve, that they so spake to Jue and

T2
and on - lye seke Gods grace then to at - cheve, that they so

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

16

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

T1
Greke that ma - nye dyd be - leve, be - le - ve. _____

T2
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