

University of Mount Union

Minimum Requirements in Piano Proficiency

- All parts must be played no slower than quarter note equals 60 on the metronome.
- Bachelor of Music degree students must pass parts A, B, C, D of the piano proficiency as part of their degree requirements. Bachelor of Arts degree students majoring in music must pass parts A and B of the piano proficiency as part of their degree requirements.
- Part A is to be taken at the end of the first semester, freshman year, and will count as the final exam for MUS 143.
- Part B is to be taken at the end of the second semester, freshman year, and will count as the final exam for MUS 144.
- Part C is to be taken at the end of the first semester, sophomore year, and will count as the final exam for MUS 243.
- Part D is to be taken at the end of the second semester, sophomore year, and will count as the final exam for MUS 244.
- If any part of the proficiency has not been accomplished by the end of the sophomore year, the student must register for MUS 460 Applied Piano and retake any remaining parts the following semester. All parts of the Piano Proficiency exam must be passed before registering for MUS 310, 320, 330, 331, 438, 487, and 490.
- The requirements below refer to Alfred's *Group Piano for Adults*, 2nd edition, Book 1, by E. L. Lancaster and Kenon D. Renfrow (hereafter Alfred Book 1). Copies of this book may be found for purchase at your local music store, the UMU bookstore, or online, and one is available for perusal on reserve in the Sturgeon Music Library at the University of Mount Union.

Part A (perform the following skills at the level of unit 9 in Alfred Book 1):

1. Sight-reading and transposition of a two-handed example (mostly in five-finger patterns)
2. One-hand improvisation using a given rhythmic pattern (mostly in five-finger positions)
3. Harmonization of a given melody using tonic and dominant single notes in the left hand
4. Repertoire at the level of unit 9 in Alfred Book 1

Part B (perform skills 1–4 below at the level of unit 18 in Alfred Book 1):

1. Sight-reading and transposition
2. Improvisation: Improvise a right-hand melody over a given chord progression that is to be played in the left hand. Includes tonic, subdominant and dominant chords.
3. Harmonization of a given melody using tonic, subdominant, and dominant chords in the left hand. Can use blocked chords or accompaniment patterns.
4. Repertoire at the level of unit 18 in Alfred Book 1

5. Scales and arpeggios, 2 octaves ascending and descending, hands together, played with correct fingering. All major keys. Refer to fingering charts in the Alfred Book 1, p. 347. (Exam will cover 6 of the major keys; those specific keys will be announced during week 12 of the semester).
6. Cadences: play the harmonic progression I, IV 6/4, I, V 6/5, I using blocked chords in the right hand and the root of each chord in the left hand. (Refer to examples of cadences in piano proficiency packet, p. 3). All major keys. (Exam will cover 6 of the major keys; those specific keys will be announced during week 12 of the semester).

Part C (perform skills 1–4 below at the level of unit 24 in Alfred Book 1):

1. Sight-reading and transposition
2. Improvisation: Improvise a right-hand melody over a given chord progression that is to be played in the left hand. May include any of I, IV, V(7), ii, vi, and iii chords.
3. Harmonization of a given melody using left hand blocked chords or accompaniment patterns. May include any of I, IV, V(7), ii, vi, and iii chords.
4. Repertoire at the level of unit 24 in Alfred Book 1
5. Scales and arpeggios, 2 octaves ascending and descending, hands together, played with correct fingering. Harmonic and melodic minors in C, D, E, F, G, A, and B minor. Refer to fingering charts in the Alfred Book 1, p. 348.
6. Cadences: play the harmonic progression I, IV 6/4, I, V 6/5, I using blocked chords in the right hand and the root of each chord in the left hand. (Refer to examples of cadences in piano proficiency packet, p. 3). Minor keys in C, D, E, F, G, A, and B minor.

Part D

1. Scales and arpeggios, 2 octaves ascending and descending, hands together, played with correct fingering. Harmonic and melodic minors in C-sharp, E-flat, F-sharp, G-sharp, and B-flat minor. Refer to fingering charts in the Alfred Book 1, p. 348.
2. Cadences: play the harmonic progression I, IV 6/4, I, V 6/5, I using blocked chords in the right hand and the root of each chord in the left hand. (Refer to examples of cadences in piano proficiency packet, p. 3). Minor keys in C-sharp, E-flat, F-sharp, G-sharp, and B-flat minor.
3. Harmonization of a given melody using left hand blocked chords or accompaniment patterns. Will include at least one secondary dominant chord.
4. Play a prepared vocal accompaniment from the *24 Italian Songs and Arias* or *Get America Singing...Again!* (handed out week 8 of the semester)
5. Play a prepared assembly song from those listed on pp. 4–10 of this proficiency packet.
6. Play a prepared example of a four-voice vocal score or three-part instrumental score with 1 transposing instrument. (handed out week 12 of the semester)
7. From a full score, play—at concert pitch—a single melody for a transposing band or orchestral instrument.

Examples of Major and Relative Minor Cadences

The image displays four musical examples of cadences, each consisting of a five-measure sequence in piano notation. The first two examples are in C major and C minor, respectively. The last two examples are in D major and D minor, respectively. Each example shows the chord progression in both the treble and bass staves, with chord symbols labeled below the bass staff.

Example 1: C Major Cadence
Chord progression: I (C), IV (F), I⁶⁴ (C), V⁷ (G7), I (C).
Notes: Treble clef, C major key signature. Treble staff contains chords. Bass staff contains single notes: C, F, C, G, C.

Example 2: C Minor Cadence
Chord progression: i (C), iv (F), i⁶⁴ (C), V⁷ (G7), i (C).
Notes: Treble clef, C minor key signature. Treble staff contains chords. Bass staff contains single notes: C, F, C, G, C.

Example 3: D Major Cadence
Chord progression: I (D), IV (G), I⁶⁴ (D), V⁷ (A7), I (D).
Notes: Treble clef, D major key signature. Treble staff contains chords. Bass staff contains single notes: D, G, D, A, D.

Example 4: D Minor Cadence
Chord progression: i (D), iv (G), i⁶⁴ (D), V⁷ (A7), i (D).
Notes: Treble clef, D minor key signature. Treble staff contains chords. Bass staff contains single notes: D, G, D, A, D.

America

Arr. Kathy Reichenberger

The first system of musical notation for 'America' is written in 3/4 time with a key signature of one flat (Bb). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass staff starts with a whole chord of G2, Bb2, and D3. The melody continues with a quarter note D5, a quarter note E5, and a quarter note F5. The bass line features a sequence of chords: G2-Bb2-D3, G2-Bb2-D3, G2-Bb2-D3, and G2-Bb2-D3.

The second system of musical notation for 'America' begins at measure 8. The treble staff starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass staff begins with a whole chord of G2, Bb2, and D3. The melody continues with a quarter note D5, a quarter note E5, and a quarter note F5. The bass line features a sequence of chords: G2-Bb2-D3, G2-Bb2-D3, G2-Bb2-D3, and G2-Bb2-D3.

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Star - Spangled Banner

Arr. Kathy Reichenberger

Musical notation for measures 1-7. The piece is in G major and 3/4 time. The right hand features a melody with eighth and quarter notes, while the left hand provides a bass line with quarter and eighth notes.

Musical notation for measures 8-15. The right hand continues the melody with eighth and quarter notes, and the left hand maintains the bass line with quarter and eighth notes.

Musical notation for measures 16-23. The right hand features a series of chords and dyads, while the left hand continues the bass line with quarter and eighth notes.

Musical notation for measures 24-27. The right hand continues with chords and dyads, and the left hand maintains the bass line with quarter and eighth notes.

Musical notation for measures 28-31. The right hand features a melody with eighth and quarter notes, and the left hand continues the bass line with quarter and eighth notes. The piece concludes with a double bar line.

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Lightly Row

Arr. Kathy Reichenberger

The musical score is arranged in two systems. Each system consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first system covers measures 1 through 5. The second system starts at measure 6 and covers measures 6 through 10. The piano part features a steady bass line and chords that support the vocal melody. The vocal line is written in a soprano or alto clef.

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The Muffin Man

Arr. Kathy Reichenberger

Piano

O do you know the muf - fin man, the muf - fin man, the

The first system of musical notation for 'The Muffin Man' is in 2/4 time with a key signature of one sharp (F#). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains the melody with lyrics underneath. The bass staff provides a simple accompaniment. The lyrics for this system are 'O do you know the muf - fin man, the muf - fin man, the'.

Pno.

5

muf - fin man? O do you know the muf - fin man who lives on Dru - ry Lane?

The second system of musical notation continues the piece. It starts with a measure rest marked with the number '5'. The treble staff contains the melody with lyrics underneath. The bass staff provides a simple accompaniment. The lyrics for this system are 'muf - fin man? O do you know the muf - fin man who lives on Dru - ry Lane?'.

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When the Saints Go Marching In

Arr. Kathy Reichenberger

Voice

O when the saints

Piano

6

Voice

go march-ing in O when the saints go march - ing

Pno.

11

Voice

in, O Lord I want to be in that num-ber

Pno.

16

Voice

when the saints go march - ing in.

Pno.

1.

20

Voice

O when the in.

Pno.

2.

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