

## **Piano Proficiency Requirement for non-piano majors University of Utah, School of Music**

In order to satisfy the Piano Proficiency requirement, students may choose to take the Piano Proficiency Exam or enroll in and complete MUSIC 1150, 1160, 2150, and 2160 by the end of their junior year. Students may take the Piano Proficiency Exam in any semester during their enrollment in the School of Music. Students may only attempt once to pass the piano proficiency exam. Once students have satisfied all requirements of the Piano Proficiency they will no longer need to attend the class or enroll for subsequent semesters. All proficiency requirements should be played at appropriate tempos without hesitations and mistakes. Students must play with correct fingering for scales, chords and arpeggios. Repertoire that is not played musically with appropriate tempo, expression, articulation and dynamics will not pass. Students will not pass the exam if there are more than fifteen mistakes. Students must receive at least a C minus on each subject in order to pass the entire exam.

**Enrollment in Class Piano is required of all music majors (except piano majors) until the Piano Proficiency Requirement has been satisfied or student has completed the Keyboarding curriculum. All examination materials will be selected and approved by the Coordinator of Class Piano with the exception of repertoire.**

Questions regarding the Piano Proficiency requirement should be directed to the Coordinator of Class Piano, Professor Ning Lu.

### **Components of the Piano Proficiency**

- **Repertoire** – Level of Bach Invention, easier Haydn or Mozart sonata mvt., or Schubert *Ländler* (EC. P.74)
- **Sight-reading** – Level of Clementi sonatinas.
- **Scales** – All major and harmonic minor scales; play in 16<sup>th</sup> notes, quarter note = 80, two octaves with hands together
- **Arpeggios** – All major and minor arpeggios; two octaves, hands together, play in quarter notes = 100, one note per beat
- **Triads and Inversions** – All major, minor, diminished, and augmented triads played in half notes, quarter note = 72, one octave, hands together. You may have a beat of rest between chords
- **Seventh Chords and Inversions** – All major, minor, dominant, diminished, and half-diminished 7<sup>th</sup> chords in half notes, play in half notes, quarter note = 60, one octave, hands together. You may have a beat of rest between chords
- **Performance of a Figured Bass.** \* - Examples will be provided in class

- **Improvisation\*** - Improvisation of a four (4) bar melody with two chords per bar harmonic progression, and transposition into a different key asked by the examiner. (Level of final chapters of PDM)
- **Harmonization** – Harmonization of a melody with jazz chord symbols (Level of final chapters of PDM and How to Play Chord Symbols in Jazz and Popular Music)
- **Transposition** – Transposition of a simple piece. (Level of final chapters of PDM: p.371, *Dreams*, key asked by examiner)
- **Clef Reading** – Reading of eight measures of string quartet score at sight (Level of final chapters of PDM)

\*Students may choose between the requirement for Figured Bass **OR** Improvisation.

EC = *Easy Classics to Moderns*, compiled and Edited by Denes Agay

PDM = *Piano for the Developing Musician*, 6<sup>th</sup> Edition, Martha Hilley, Lynn Freeman Olsen

## University of Utah School of Music Keyboard Proficiency Requirements and Materials by Semester

New students will take the Piano Proficiency Exam by the first-week of the semester. Based on the results of the exam, students will be advised to take the appropriate level of the Keyboard class from the list below. All music majors should be enrolled in Keyboard each semester until they pass all sections of the Piano Proficiency Exam or successfully complete Keyboard IV.

### **MUSC 1150: Keyboard I** Basic Concepts for Keyboard Playing

Scales: all major keys, hands separately, one octave, mm.=90, in quarter notes.

Triads: all keys, hands separately, one octave, mm.=60, in half notes.

Cadences: I-vi-IV-ii-V7-I, all keys, hands separately, mm.=60, one chord per beat.

Harmonization: L.H triads (root and inversions).

Transposition: C to the keys that have one or two signatures sharps or flats.

Sight-reading: one-page piece in 2/4 or 4/4 no sharps or flats.

Repertoire: Minuets by Bach and Mozart.

### **MUSC 1160: Keyboard II** Basic to Early Intermediate Keyboard Playing

Scales: all minor keys, hands separately and together, two octaves, mm.=120, in quarter notes.

Chords: 7<sup>th</sup> chords, all keys, two hands, one octave, mm.=60, one chord every two beats.

Cadences: I-iv-I-V7-I, in the key of C, two hands, mm.=60, one chord per beat.

Harmonization: L.H chords (root and inversions).

Transposition: C to the keys have three or four sharps or flats.

Sight-reading: a piece with some accidentals.

Repertoire: From *Easy Classics* 26, 30, 31, 130, 131.

### **MUSC 2150: Keyboard III** Intermediate to Early Advanced Keyboard Playing

Scales: all keys, hands together, two octaves, mm.=120, in eighth notes.

Arpeggios: All major keys, two hands. mm = 100, in quarter notes.

Chords: 7<sup>th</sup> chords, all keys, two hands, one octave, mm.=60, in half notes.

Cadences: I-iv-I-V7-I, in the key of C, two hands, mm.=60, in quarter notes.

Figured bass: Assignments worked on in class.

Harmonization: L.H chords (root and inversions).

Transposition: to keys with five or six sharps or flats.

Sight-reading: short pieces in fast tempi.

Repertoire: Jazz pieces and modern pieces.

### **MUSC 2160: Keyboard IV** Advanced Keyboard Playing

Scales: all keys, two hands, Two octaves, mm.=80 in sixteenth notes.

Arpeggios: All minor keys, two hands. mm = 100, in quarter notes.

Chords: 7<sup>th</sup> chords, all keys, two hands, one octave, mm.=60 in half notes.

Cadences: I-iv-I-V7-I, in the key of C, two hands, mm.=60, one chord per beat.

Figured bass: Assignments worked on in class.

Harmonization: L.H chords (root and inversions).

Transposition: to keys with five or six accidentals.

Sight-reading: short pieces in fast tempi with various rhythmic patterns and accidentals.

Repertoire: advanced pieces like *Toccatina* by Kabalevsky, and *Morning Prayer* by Tchaikovsky.