

## Piano Proficiency Requirements

Fall 2018

### **In-Class Portion (During the last week of classes)**

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- 2-octave scales in all major and minor keys, hands together
- Chord progressions in all major and minor keys, hands together: I-IV-I-V<sub>7</sub>-I Page 53, i-iv-i-V<sub>7</sub>-i Page 55
- Harmonization and Transposition: Page 166 no. 1. Hands together, LH plays broken chord accompaniment. Prepare original key and transposition to B-flat major.
- Two-voice transposition: Song of Joy, page 87. Prepare original key and transposition to A major.
- Lead-sheet harmonization: Page 224 no. 3. Hands together, LH plays broken chord accompaniment.
- Score reading: Credo, page 332. Play all four parts simultaneously.
- Hymn Playing: Reading exercise, page 285 (top of the page). With the indicated pedal markings.
- Improvisation: page 101, key of D major. Hands together, LH plays broken chord accompaniment
- Patriotic Song: The Star Spangled Banner (see attached pdf file on Canvas)

### **Juried portion (During Finals Week)**

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- Art Song or Instrumental Accompaniment. Choose one from the following list:

“March in G” (p. 292) for piano and cello

“A Touch of Blue” (p. 382) for piano and E-flat saxophone

“To a Wild Rose” (p. 378) for piano and B-flat clarinet

“When Johnny Comes Marching Home” (p. 380) for piano and F horn

“Heidenröslein” (p. 169) for piano and voice

“Ich Grolle Nicht” (p. 330) for piano and voice

“Sehnsucht Nach Dem Frühlinge” (p. 254) for piano and voice

*Other selections may be possible with Dr. Muriago's approval*

You will need to perform it with an instrumentalist/vocalist (it can be with the instrument the piece is written for or you can substitute it with another instrument of similar range).

- Two-hand accompaniment: Morning Has Broken (p. 264)

*Carefully look at each requirement and make sure you are consistently preparing each part of the exam, and do not hesitate to contact Dr. Muriago if you have any questions or would like to schedule an appointment to go over the proficiency materials.*

# Inversions of Dominant Seventh Chords

Four-note dominant seventh chords may be played in the following positions. All note names are the same in each position, but in a different order! Numbers to the right of the Roman numerals indicate the intervals between the lowest note and each of the other notes of the chord. Numbers in parentheses are usually omitted.

ROOT POSITION	FIRST INVERSION	SECOND INVERSION	THIRD INVERSION	ROOT POSITION	FIRST INVERSION	SECOND INVERSION	THIRD INVERSION
Key of C MAJOR: G <sup>7</sup>	G <sup>7</sup> /B	G <sup>7</sup> /D	G <sup>7</sup> /F	Key of A HARMONIC MINOR: E <sup>7</sup>	E <sup>7</sup> /G <sup>#</sup>	E <sup>7</sup> /B	E <sup>7</sup> /D

The first, second and third inversions are easily recognized by the interval of a 2nd in each chord. The top note of the 2nd is always the root!

## Playing the I-IV-I-V7-I Chord Progression in Major Keys

Play the I-IV-I-V7-I chord progression exercise.



Key of C Major

Key of D<sup>b</sup> Major

Key of C Major

Continue upward by half steps until...

Play the chord progression above with only roots of the chords in the LH.

# Playing the i-iv-i-V7-i Chord Progression in Harmonic Minor Keys

Play the **i-iv-i-V7-i** chord progression exercise.



Key of A Harmonic Minor

Key of B $\flat$  Harmonic Minor

Continue upward by half steps until...

Play the chord progression above with only roots of the chords in the LH.



Play the **i-iv-i-V7-i** chord progression exercise. Notice that the LH plays only the root of each chord.

Key of A Harmonic Minor

Key of B $\flat$  Harmonic Minor

Continue upward by half steps until...

## Harmonization

- Using **I, V7, IV** and **ii**, harmonize with a broken chord accompaniment. Use inversions to improve sound and for ease in performance. Write the Roman numeral name of each chord on the line below the staff.

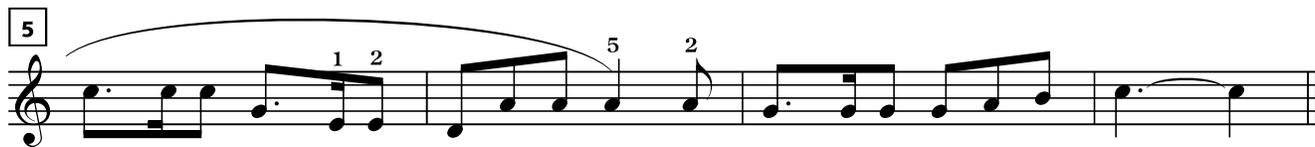
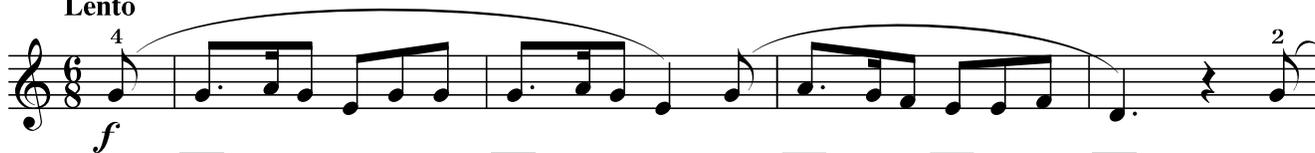
Broken Chord Accompaniment



12-15

Lento

Holland



►Transpose to B $\flat$  major.

- Using **I, V7, IV** and **V7/IV**, harmonize with a waltz style accompaniment. Use inversions to improve sound and for ease in performance. Write the Roman numeral name of each chord on the line below the staff.

Waltz Style Accompaniment

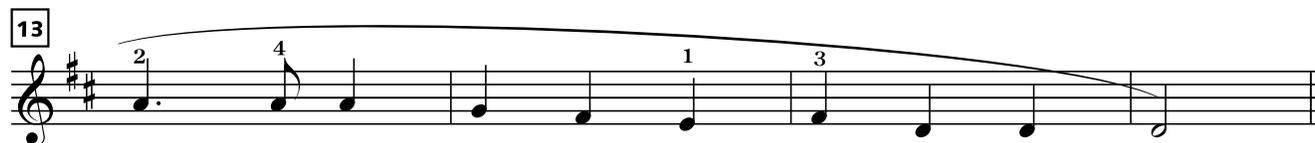
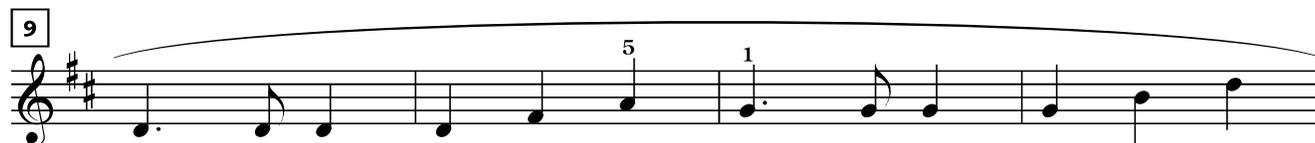
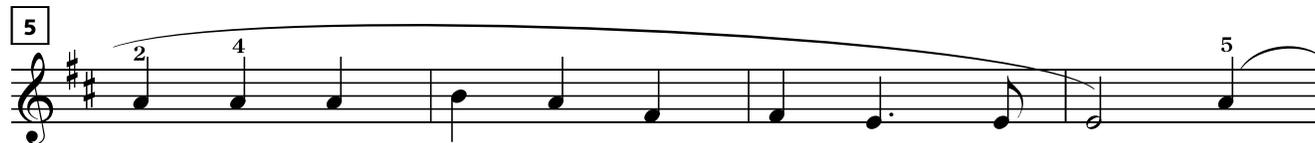


12-16

## MY HOME'S IN MONTANA

United States

Allegretto



►Transpose to E major.

**Choral Score Reading  
for Soprano and  
Tenor (ST)**

Practice the choral score in the following ways:

1. Soprano (RH) alone.
2. Tenor (LH) alone (one octave lower than written).
3. Soprano (RH) and tenor (LH) together.

**SONG OF JOY**  
(EXCERPT)

6-37

Majestically, in two

Jay Althouse

Musical score for 'Song of Joy' excerpt, Soprano (S) and Tenor (T) parts. The score is in 2/4 time and begins with a dynamic marking of *mf*. The first system shows the beginning of the piece. A box with the number '5' indicates the start of the second system.

“Song of Joy” by Jay Althouse from ALFRED CHORAL DESIGNS  
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**Choral Score Reading  
for Tenor and  
Baritone (TB)**

Practice the choral score in the following ways:

1. Tenor (RH) alone (one octave lower than written).
2. Baritone (LH) alone.
3. Tenor (RH) and Baritone (LH) together.

**THE PIRATE'S LIFE**  
(ADAPTED EXCERPT)

6-38

Spirited

Mary Donnelly and George L. O. Strid

Musical score for 'The Pirate's Life' excerpt, Tenor (T) and Baritone (B) parts. The score is in 4/4 time and begins with a dynamic marking of *mf*. The lyrics are: "Yo - ho - ho! Yo - ho - ho! Hap - py as can be." A box with the number '5' indicates the start of the second system. The lyrics for the second system are: "Yo - ho - ho! Yo - ho - ho! The pi - rate's life for me."

“The Pirate's Life” by Mary Donnelly and George L. O. Strid from ALFRED CHORAL DESIGNS  
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## Harmonization (continued)

- Using *i* and *V*<sup>7</sup>, harmonize with a broken chord accompaniment. Use inversions to improve sound and for ease in performance. Write the Roman numeral name of each chord on the line below the staff.

Broken Chord Accompaniment



### 17-16

Brightly

Sweden

*f*

- Harmonize with a block chord accompaniment.

Block Chord Accompaniment



### 17-17

Andantino

Sicily

*mp*

E A/E E A/E E

F#7 B7/F# F#7 B7/F# B7/D# E

12 A/E E B7/D# E

## Choral Score Reading for Soprano, Alto, Tenor and Bass (SATB)

Practice the choral score in the following ways:

1. Soprano (RH) alone.
2. Alto (RH) alone.
3. Soprano (RH) and alto (RH) together.
4. Tenor (RH and LH) alone (one octave lower than written).
5. Bass (LH) alone.
6. Tenor (RH and LH) and bass (LH) together.
7. Soprano (RH), alto (RH) and bass (LH) together.
8. Soprano (RH), alto (RH) and tenor (RH and LH) together.
9. Soprano (RH), alto (RH), tenor (RH and LH) and bass (LH) together.

### CREDO (EXCERPT FROM *MASS IN G*)

 25-16

Franz Schubert (1797–1828)  
D. 167

**Allegro moderato**

## Reading

Identify the key of the example. Use the indicated tempo, dynamics and articulation as you play the exercise.

22-6

Largo

mp

## Harmonization

1. Harmonize with a block chord accompaniment.

Block Chord Accompaniment

## LIEBESTRAUM No. 3

22-7

Poco allegro, con affetto (slightly fast, with feeling)

Franz Liszt  
(1811–1886)

p

► Transpose to G major.

## Improvisation from Chord Symbols

Using the chord progressions below, improvise RH melodies while the LH plays the suggested accompaniment style. (First play the LH chord progressions using the suggested accompaniment style and observing the indicated meter.) You can use the suggested rhythm for your improvisation or create your own rhythm to complement the accompaniment. Notate your favorite improvisation.

 7-20

Key of D Major

### 1. Broken Chord Accompaniment



Chord progression for Broken Chord Accompaniment (Key of D Major):

Dmaj7      F#m7      Em7      A7/C#

Chord progression for Broken Chord Accompaniment (Key of D Major):

Dmaj7      Em7      A7/C#      Dmaj7

5

 7-21

Key of B $\flat$  Major

### 2. Block Chord Accompaniment



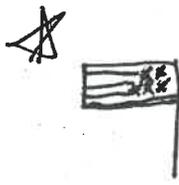
Chord progression for Block Chord Accompaniment (Key of B $\flat$  Major):

E $\flat$ maj7      E $\flat$ m7      Dm7      Dm7( $\flat$ 5)

Chord progression for Block Chord Accompaniment (Key of B $\flat$  Major):

D $\flat$ dim7      Cm7      F7/C      B $\flat$ maj7

5



# The Star Spangled Banner

(with vigor and spirit! ☺)



Smith/Key

O say can you see by the dawn's ear-ly light, what so proudly we  
 whose broad stripes and bright stars through the peril-ous fight, o'er the ram-parts we

Piano (melodic pickup) *minor 7th for color*

I vi V7/vi vi V V V7 I

hail at the twilight's last gleaming And the rocket's red glare, the bombs bursting in  
 watched were so gal-lant-ly stream-ing

6 *1. Must repeat* *2.* *(no chord)* *(melody, don't play)*

V V7 I I V

I  
 (Optional Octave for interest & fullness)

13 air, gave proof through the night that our flag was still there-O say does that star spangled banner yet

Pno. *creates motion* *nice moving bass line*

V I V 0 1/4 I - V7/VV I IV ii

(Optional Octave for interest & fullness)

*Wow! Finally a IV chord!*

21 wa-ve O'er the land- of the free! and the home of the brave!

Pno. *(Breathe!)*

I 1/4 V I I 1/4 vi " I 1/4 V7 I

*"Flavor"*

Instrumental Accompaniment

**MARCH IN G**  
(EXCERPT)

Johann Sebastian Bach (1685–1750)  
Arr. Richard Meyer

22-20

Moderato

The musical score is arranged in four systems. The first system shows the beginning of the piece with a *mf* dynamic. The second system, starting at measure 6, features a *f* dynamic in the piano part and *mf* in the cello part. The third system, starting at measure 11, has a *p* dynamic in the piano part and *mp* in the cello part. The fourth system, starting at measure 16, includes first and second endings, with a *f* dynamic in both parts.

“March in G” from STRING EXPLORER Cello Book 1 by Andrew Dubczynski, Richard Meyer and Bob Phillips  
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1. Transpose the line for E $\flat$  alto saxophone to concert pitch.
2. Work out appropriate fingerings for the accompaniment.
3. Play the accompaniment while the teacher or other class member plays the E $\flat$  alto saxophone line transposed to concert pitch.

5-20

## A TOUCH OF BLUE

John Kinyon  
John O'Reilly

Moderato

E $\flat$  A. Sax. *mf*

Piano *mf*

5

9

13

"A Touch of Blue" from YAMAHA SAXOPHONE STUDENT by John Kinyon and John O'Reilly  
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# Supplementary Instrumental and Vocal Accompaniments

1. Transpose the line for B $\flat$  clarinet to concert pitch.
2. Work out appropriate fingerings for the accompaniment.
3. Play the accompaniment while the teacher or other class member plays the B $\flat$  clarinet line transposed to concert pitch.

## To a Wild Rose (WOODLAND SKETCHES)

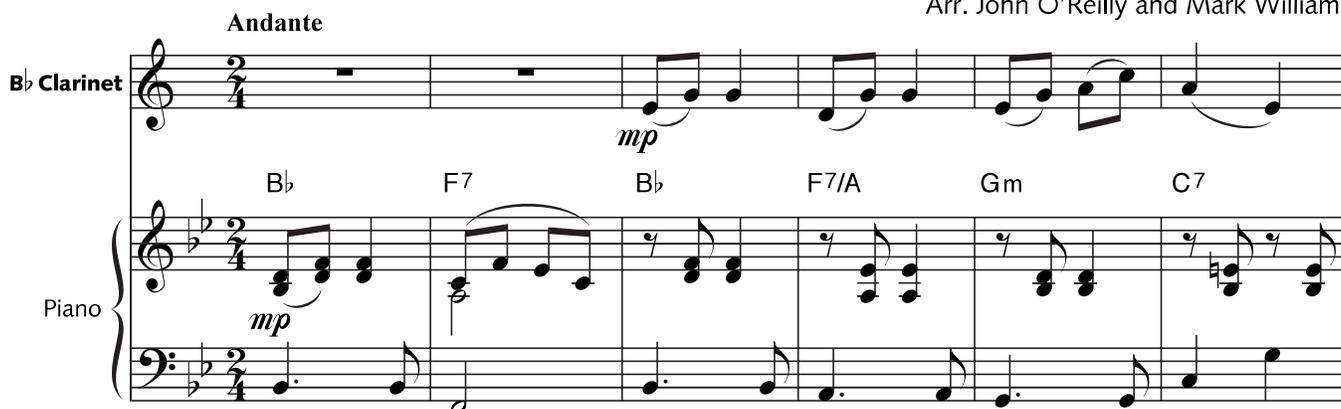
 S-18

Edward McDowell (1860–1908)  
Arr. John O'Reilly and Mark Williams

**Andante**

B $\flat$  Clarinet

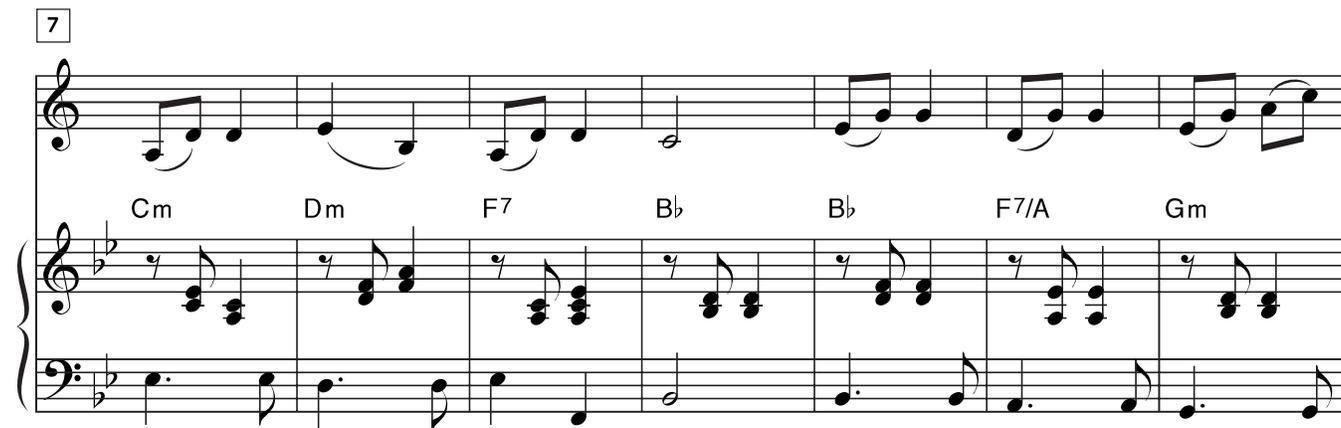
Piano



Chords: B $\flat$ , F7, B $\flat$ , F7/A, Gm, C7

Dynamic: *mp*

7



Chords: Cm, Dm, F7, B $\flat$ , B $\flat$ , F7/A, Gm

14



Chords: C7, B $\flat$ /F, Dm, F7, B $\flat$ , F7/A, E $\flat$ /G

Dynamic: *mf*

“To a Wild Rose” from ACCENT ON ACHIEVEMENT B $\flat$  Clarinet Book 1 by John O'Reilly and Mark Williams  
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21

Musical score for measures 21-26. The system includes a vocal line and a piano accompaniment. The piano part has two staves: a right-hand staff with chords and a left-hand staff with a bass line. Chords are labeled as  $F^{\#}\circ 7$ ,  $B\flat/F$ ,  $E\circ 7$ ,  $B\flat$ ,  $E\circ 7$ , and  $F7$ . A dynamic marking of *f* is present at the end of the system.

28

Musical score for measures 28-34. The system includes a vocal line and a piano accompaniment. The piano part has two staves: a right-hand staff with chords and a left-hand staff with a bass line. Chords are labeled as  $B\flat$ ,  $F7/A$ ,  $Gm$ , and  $C7$ . Dynamic markings of *mp* are present.

35

Musical score for measures 35-42. The system includes a vocal line and a piano accompaniment. The piano part has two staves: a right-hand staff with chords and a left-hand staff with a bass line. Chords are labeled as  $Cm$ ,  $Dm$ ,  $F7$ ,  $B\flat$ ,  $F$ ,  $E\flat$ ,  $F^{\#}\circ 7$ , and  $B\flat/F$ . A repeat sign is used at the end of the system.

43

Musical score for measures 43-48. The system includes a vocal line and a piano accompaniment. The piano part has two staves: a right-hand staff with chords and a left-hand staff with a bass line. Chords are labeled as  $F^{\#}\circ 7$ ,  $B\flat/F$ ,  $Gm/E$ ,  $F7$ , and  $B\flat$ . Dynamic markings of *rit.* are present.

1. Transpose the line for Horn in F to concert pitch.
2. Work out appropriate fingerings for the accompaniment.
3. Play the accompaniment while the teacher or other class member plays the Horn in F transposed to concert pitch.

## WHEN JOHNNY COMES MARCHING HOME

 5-19

Traditional

Arr. John O'Reilly and Mark Williams

**Allegro**

F Horn

*mf*

Gm F Eb D7 Gm

Piano

*mf*

7

Bb Gm Bb D7

13

*f*

Gm F Gm D7 Gm F Eb D

“When Johnny Comes Marching Home” from ACCENT ON ACHIEVEMENT Horn in F Book 2 by John O'Reilly and Mark Williams  
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19

Musical score for measures 19-24. The system includes a vocal line and a piano accompaniment. The piano part features chords Gm and mf dynamics.

25

Musical score for measures 25-30. The system includes a vocal line and a piano accompaniment. The piano part features chords B $\flat$ , Gm, B $\flat$ , and D, with mf dynamics.

31

Musical score for measures 31-36. The system includes a vocal line and a piano accompaniment. The piano part features chords Gm, F, E $\flat$ , D, Gm, and F, with f and ff dynamics.

37

Musical score for measures 37-42. The system includes a vocal line and a piano accompaniment. The piano part features chords E $\flat$ maj7, D7, and Gm.

## Vocal Accompaniment

1. Play the vocal line.
2. Play the accompaniment while the teacher or other class member sings or plays the vocal line.

# HEIDENRÖSLEIN

12-20

Franz Schubert (1797–1828)  
D. 257; Op. 3, No. 3

**Lieblich** (lovely, melodious)

Voice

Sah ein Knab' ein Rös-lein steh'n, Rös-lein auf der Hei-den, war so jung und  
Kna-be sprach: ich bre-che dich, Rös-lein auf der Hei-den. Rös-lein sprach: ich  
Und der wil-de Kna-be brach's Rös-lein auf der Hei-den; Rös-lein wehr-te

Piano

*pp*

6

mor-gen schön, lief er schnell, es nah zu seh'n, sah's mit vie-len Freu-den.  
ste-che dich, daß du e-wig denkst an mich, und ich will's nicht lei-den.  
sich und stach, half ihr doch kein Weh und Ach, muß't es e-ben lei-den.

*cresc.*

11

*rit.* *a tempo*

Rös-lein, Rös-lein, Rös-lein rot, Rös-lein auf der Hei-den.  
Rös-lein, Rös-lein, Rös-lein rot, Rös-lein auf der Hei-den.  
Rös-lein, Rös-lein, Rös-lein rot, Rös-lein auf der Hei-den.

*pp rit.* *a tempo*

## Vocal Accompaniment

1. Play the vocal line.
2. Play the accompaniment while the teacher or another class member sings or plays the vocal line.

### ICH GROLLE NICHT (EXCERPT FROM DIE DICHTERLIEBE)

25-15

Robert Schumann (1810–1856)  
Op. 48, No. 7

Nicht zu schnell (Not too fast)

*mf*

Ich grol - le nicht, und wenn das Herz auch

*mf*

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a common time signature. It begins with a whole rest, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment is in treble and bass clefs with a common time signature. The right hand plays a steady eighth-note accompaniment of G4, A4, B4, and C5. The left hand plays a simple bass line with notes G3, F3, E3, and D3.

4

bricht. e - wig ver - lor' - nes Lieb,

Detailed description: This system contains measures 3 and 4. The vocal line continues with a whole rest, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and bass line in the left hand.

7

e - wig ver - lor' - nes Lieb! ich grol - - - le

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter note G4, followed by a half note A4, and a quarter note B4. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and bass line in the left hand.

10

13

16

## Vocal Accompaniment

1. Play the vocal line.
2. Play the accompaniment while the teacher or another class member sings or plays the vocal line.

# SEHNSUCHT NACH DEM FRÜHLINGE

19-11

Wolfgang Amadeus Mozart (1756–1791)

K. 596

Fröhlich (Joyful)

Komm, lie - ber Mai, und ma - che die Bäu - me wie - der grün, und laß mir an dem

*p*

6

Ba - che die klei - nen Veil - chen blühn! Wie möcht ich doch so ger - ne ein

11

Veil - chen wie - der - sehn, ach, lie - ber Mai, wie ger - ne ein - mal spa - zie - ren

16

gehn!

# Harmonization with Two-Hand Accompaniment

Using the indicated chords, create a two-hand accompaniment for the following melody by continuing the pattern given in the second and third measures.

## MORNING HAS BROKEN

Gaelic Folk Melody

20-17

Moderato

Chords: D, Em, A, G, D

Chords: F#m, Bm, D, A

Chords: D, G, D, Bm, E

Chords: A, D, G, A, D