MU 150 Piano Class I
Test Out Materials
Fall 2021 Semester

DIRECTIONS: These materials represent many of the topics that will be covered in MU150 throughout the Fall semester. Be advised: some of the skills below may not have been covered in typical piano lessons. Strong mastery of the skills below is expected in order to pass the exam.

You must score an 80% on EACH section in order to pass the exam. For freshmen taking this exam at the beginning of the Fall semester, it is strongly recommended that enrollment in MU150 is maintained to reserve a seat in class.

In addition, it is possible to provisionally pass this exam by passing two out of three sections. You would then need to schedule a date and time to re-take the remaining section of the exam. You must complete the exam by the end of Final Exam week with a passing grade of 80%. Those not completing this requirement will not pass MU150, and they will delay completing their keyboard skills requirement.

Any questions about the materials found below can be directed to:

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Good luck, and happy practicing!

PART 1 – SKILLS

1. Single octave Major and Minor scales in eighth note patterns, hands together — minimum tempo (quarter = 76 BPM)

   KEYS: C, G, D, A, E, F, and B

   NOTE: Prepare all three forms of the minor scale (Natural, Harmonic, Melodic)

2. Single octave Major and Minor arpeggios in triplets, hands together — minimum tempo (quarter = 60 BPM)

   KEYS: C, G, D, A, E, F, and B

MORE →
PART 2 – MUSIC

1. Perform the following piece from Mach’s *Contemporary Class Piano, 8th Ed.*:

   Festive Dance (P. 622 and 623, score included, pages 6 and 7)

2. Sight-read a short two-hand work (score provided at exam, sample sight-reading provided) (see P. 11-19)

3. Choose one of the following lead sheets, prepared in left-hand comping style (left hand chords, right hand melody, music provided, pages 8, 9, and 10):
   a. The First Noel
   b. Dixie Land
   c. Home on the Range

4. Tonally transpose a single line excerpt to an alternate key (excerpt provided, page 3). Transpose to one of the following keys (key of your choice): F Major, G Major, C Major

PART 3 – MUSIC THEORY

1. Chord Progression Plays (2 chosen at exam by instructor), in keyboard style (left hand bass line, right hand chords). Right hand chords should demonstrate proper voice leading. Chord progressions should be prepared in all of the following keys (mode labelled as Major or Minor for chord progressions):
   C, E, F, G
   a. I – V7 – I (Major only)
   b. i – V7 – i (Minor only)
   c. I – IV – V 6/4 – V 5/3 – I (Major only)
   d. i – V 4/2 – i 6 – V 4/3 – i – V 6/5 – i (Minor only)

   NOTE: Progressions written in music notation, see pages 4 and 5)

2. Improvise a first species counterpoint to the cantus firmus provided. Be sure your counterpoint follows the rules consistent with first species counterpoint. (see page 5 for cantus firmus)
Part II

#4 - Tonal Transposition Excerpt

#128. Transpose to: F Major, G Major, C Major

music notation

MORE →
PART III

#1 - CHORD PROGRESSIONS

Prepare the following in MAJOR AND MINOR AS APPROPRIATE, and in the following KEYS: C, E, F, G.

1. I - IV\(^7\) - I (MAJOR ONLY)

   C: I IV\(^7\) I

2. i - V\(^7\) - i (MINOR ONLY)

   C: i V\(^7\) i

More →
3. I - IV - VІІІ - VІІ - I (MAJOR ONLY)

C: I IV VІІІ = 5/3 I

4. i - VІІІ - iІ - VІ - i - VІІІ - i (MINOR ONLY)

#2 - CANTUS FIRMUS for COUNTERPOINT IMPROVISATION

Improvise a melody for the right hand consistent with the rules for first species counterpoint (note against note, no dissonances, start/end on perfect interval)
The First Noel

Traditional English Carol

The First Noel the angel did say Was to

5 F C G7 C G7 C G7

certain poor shepherds in fields as they lay, In

9 C Am G F C

fields where they lay keeping their sheep On a

13 F C F G7 C G7 C G7

cold winter's night that was so deep. No-

17 C Am G F C G/B

el Noel, Noel, Noel,

21 Am F C F G7 C G7 C

Born is the King of Israel.

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Dixie Land

I wish Dixie Land were where I was born in,

old times there are not forgotten, look away!

Then I wish I was in Dixie Hooray! Hooray!

Dixie land, I'll take my stand to live and die in Dixie:

I wish I was in Dixie Land where I was born in,
Home on the Range

Traditional Folk Song

G    D7        G    B7
Home, home on the range, where the

Em    A7        D7
deer and the antelope play.

G    C    Am
seldom is heard a discouraging word, and the

G    D7        G
skies are not cloudy all day.
FRANKIE AND JOHNNY

Next, play the same melody using a broken-chord pattern in the accompaniment.

\[ \begin{align*}
   &5 &1 &5 &1 &2 &5 &1 &2 \\
   &1 &Iv_4 &V_6^6
\end{align*} \]

Moderato

\[ \begin{align*}
   \text{mf} \\
   \text{Frankie and Johnny were lovers,}
   \text{Oh, Lord-y, how they could}
\end{align*} \]

\[ \begin{align*}
   &5 &1 &3 &5 &3 &2 &4 \\
   \text{love. They swore to be true to each other, just as true as the stars above. He was her man,}
   \text{but he done her wrong.}
\end{align*} \]
VIVE LA COMPAGNIE

Practice the broken-chord accompaniment in Vive la Compagnie before playing the piece as written.
WALTZ PATTERN

The next two pieces, Du, du liegt mir im Herzen and My Hat, It Has Three Corners, use the waltz pattern, a broken-chord accompaniment in which the first beat is stressed and the second and third beats are played staccato. Think of playing down on the key for beat 1, and playing up on the keys for the other two beats (oom-pah-pah).

DU, DU LIEGST MIR IM HERZEN

The small arrow in the left-hand part of measure 6 in Du, du liegt mir im Herzen indicates a jump down to the note C.
MY HAT, IT HAS THREE CORNERS

Practice this pattern before playing My Hat, It Has Three Corners.

*Spirited

*Take both notes with the left-hand thumb.
SIGHTREADING STUDIES

PRACTICE DIRECTIONS

1. Determine the key of the study.
2. Observe the meter signature, then quickly scan the example to look at rhythmic and melodic patterns and any harmonic patterns.
3. Note changes of fingering where they occur.
4. Observe all dynamic and expression markings.
5. Look ahead in the music as you play.
6. Be sure not to look down at the keys!

1.

Moderato

2.

Allegretto

358| EASY PIECES USING VARIOUS ACCOMPANIMENT PATTERNS
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4. Observe all dynamic and expression markings.
5. Look ahead in the music as you play.
6. Be sure not to look down at the keys!

Accompanied Melodies

1. Energetically

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Pedal Studies

With spirit

Andante

Sightreading Studies