Music Therapy Keyboard Placement Test  
Fall 2021 Version

**DIRECTIONS:** Perform each of the following sections to the best of your ability, being careful to follow all directions closely. Each section will be graded individually, with quality of performance determining placement in the music therapy keyboard curriculum. Questions regarding this exam may be addressed to the music therapy faculty or the Coordinator of Keyboard Proficiency.

**Part 1: Skills**

Perform the following requested skills. Students will be graded on smoothness, accuracy of pitch, evenness of tone, and accuracy of finger patterns.

**Note:** Students should perform skills at tempos and rhythmic patterns that are accurate and comfortable. The tempos provided demonstrate the final exam tempi that will be required in MU258 / Piano Skills for Music Therapists III.

1. Scales: Perform two requested sets of scales (one set major keys, one set minor keys, all three forms of the minor scale required). Be sure to perform all scales with proper finger patterns. Scales should be at two octaves, in eighth note patterns (quarter note at 90 BPM).
2. Arpeggios: Perform two requested sets of arpeggios (one set major keys, one set minor keys). Be sure to perform all arpeggios with proper finger patterns. Arpeggios should be at two octaves, in triplet patterns (quarter note at 69 BPM).

**Part 2: Repertoire**

Perform four songs, selecting one song from each of the four lists below. In addition to the original key for each song, you should also prepare two of the songs in two additional keys. You are required to sing and play your selections, demonstrating appropriate accompanying patterns utilizing a two-hand accompaniment pattern (no melodic playing in the right hand). Tempos and style should match each song's original tempo and style closely. The student must sing loud enough to lead a group, and provide a cue for singing (i.e. – Singing “one, two, ready, sing” on the starting pitch). Evaluation will be based on: smoothness of accompaniment, melodic accuracy, harmonic accuracy, rhythmic accuracy, ability to transpose, vocal pitch accuracy, and musical expression.

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**Part III: Sight-Reading**

Sight-read music provided during the exam (written in standard piano notation). You will have three minutes to prepare. *Sing and play is not required for this section of the exam.* A set of practice sight-reading has been provided for additional study. Evaluations will be based on smoothness, melodic and chordal accuracy, and appropriateness of accompaniment.

**Part IV: Improvisation**

Choose a song prepared for the repertoire portion of this exam (Part II above). Prepare an introduction that is at minimum 8 measures long which stylistically prepares the listener to join in performing the song. For this same song, prepare an interlude that utilizes melody and accompaniment, at least 16 measures in length, that continues the energy and style of this song. For this interlude, you may “recycle” material from the song. Insert your introduction and interlude into a complete sing and play performance of this song, seamlessly transitioning from improvised material to song material. Evaluation will be based on logic of improvisation, appropriateness of style, musical expression, and smoothness.
BACK IN THE SADDLE AGAIN

© 1939 (Renewed) Gene Autry's Western Music Publishing Co. and Katielu Music

Words and Music by GENE AUTRY
and RAY WHITLEY

Moderately

C    G7    C    Dm7  Ebdim  C7/E  F  C    G7

I'm back in the saddle again, out where a friend is a friend;

C    C7    F    G7    C    A7  D7

where the long-horn cattle feed, on the lowly jimson weed, I'm back in the

Am7  D7  G7  Gdim  G7

sadle again. back in the saddle again. Where pi-

F    C    F/C    G7    D9  G7    C

ti-yi-yo, rockin' to and fro, back in the saddle again. Where pi-

F    G7  F/C  C    D9  G7    C

ti-yi-yay, I go my way, back in the saddle again.
TAKE ME HOME, COUNTRY ROADS

WORDS AND MUSIC BY JOHN DENVER, BIL DANOFF AND TAFFY NIVERT

Bright Country tempo

Almost

Heaven, memories
West Virginia, Iowa,
Blue Ridge miner's

Mountains, Shenandoah river
Lady, stranger to blue water

Life is old there, older than the trees,
Dark and dusty, painted on the sky,

Younger than the mountains, growing like a breeze,
Misty taste of moonshine, tear-drop in my eye

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calls me. The radio reminds me of my home far away, and drivin' down the road I get a feelin' that I should have been home yesterday, yesterday. Country roads. Take me home, country roads. Take me home, country roads.
SAN ANTONIO ROSE
from SAN ANTONIO ROSE

By BOB WILLS

Brightly

Deep within my heart lies a melody, a song of old San Antone, where in dreams I live with a memory, beneath the stars all alone.

It was there I found moon-lit pass by the Alamo, enchantment strange as the blue up above. A broken song of love.

Moon in all your splendor, know lips so sweet and tender, like

on my heart, petals falling apart, call back my Rose, Rose of San Antone, love, my own.

Broken song, empty words I know still live in my heart all alone.

for that moon-lit pass by the Alamo, and Rose, my Rose of San Antone.
LET ME CALL YOU SWEETHEART

Words by BETH SLATER WHITSON
Music by LEO FRIEDMAN

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1. I am dreaming, dear, of you, day by day,
2. Longing for you all the while, more and more;

Dreaming when the skies are blue, when they're grey;
Longing for the sunny smile, I adore;

When the silver moonlight gleams, still I wander on in dreams,
Birds are singing far and near, roses blooming everywhere,

In a land of love, it seems, just with you.
You, alone, my heart can cheer; you, just you.

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Chorus:

Let me call you "sweet-heart," I'm in love with you.

Let me hear you whisper that you love me, too.

Keep the love-light glowing in your eyes so true.

Let me call you "sweet-heart," I'm in love with you.
ROCKIN' ROBIN

Words and Music by J. THOMAS

Bright Rock tempo

He rocks in the tree-top all the day long, Hop-pin' and a-hoppin' and a-

Ev'ry little swallow, ev'ry chick-a-dee, Ev'ry little bird in the

sing-in' his song. All the little birds on Jay-bird Street, love to hear the robin go

tall oak tree. The wise old owl, the big black crow, flap their wings, sing-in'

"Tweet, tweet, tweet." "Go bird, go." rock-in' Robin, rock-in' Robin, 

Blow, rock-in' Robin 'cause we're really gonna rock tonight.

PATTER

A pretty little raven at the bird bandstand,

taught him how to do the hop and it was grand. They started goin' steady, and bless my soul, He

out-bopped the buzzard and the oriole. He

D.S. al Coda (1st Verse) CODA

F Bb9 F
THE HOUSE OF THE RISING SUN

© 1964 (Renewed 1992) KEITH PROWSE MUSIC PUBLISHING CO., LTD.

Words and Music by
ALAN PRICE

There is a house in New Orleans they call the Rising Sun. And it's been the ruin of
many a poor boy, and God, I know I'm one.

My mother was a tailor. Only thing a gambler needs is a suitcase and a trunk, and the
father was a gamblin' man down in New Orleans. Only time he'll be satisfied is when he's all drunk.

Now, the Oh! mother, tell your children not to
do what I have done: Spend your lives in sin and misery in the house of the Rising Sun.

Well, I've got one foot on the platform, the other foot on the train. I'm going back to New Orleans to wear that ball and chain, one.

Well, there
Well, you can tell by the way I use my walk, I'm a woman's man; no time to talk.

Music loud and women warm, I've been kicked around since I was born. And now it's all right. It's O.K., And you may look the other way.

We can try to understand the New York Times' effect on man.

Whether you're a brother or whether you're a mother, you're stayin' alive.

Feel the city breakin' and everybody shakin' and we're stayin' alive.

Ah, ha, ha, stayin' alive... Ah, ha, ha, ha.

Well now, I...

Life goin' nowhere. Somebody help me.

Somebody help me, yeah. Life goin' nowhere.

Somebody help me, yeah. Stayin' alive.

Well, you can tell...
I JUST CALLED TO SAY I LOVE YOU

Words and Music by STEVIE WONDER

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No New Year's Day
to celebrate;
No choce 'late-
no flowers bloom;
no wedding
covered candy hearts to give away.
Saturday with in the month of June.
No first of spring;
But what it is

no song to sing.
In fact here's just another
made up of these three words
that I

no Apri must say to you.
I just called

to say I love you.
I just called to say

how much I care.
I just called to say I love you.
And I mean it from the bottom of my heart.
No summer's

CODA

I just called to say I love you.

I just called to say how much I care.
I just called

D.S. at Coda (take repeats)

Em7
A
D

to say I love you. And I mean

it from the bottom of my heart.

I just called

to say I love you. I just called

to say how much I care. I just called

to say I love you. And I mean

it from the bottom of my heart, of my heart.

of my heart. (Instrumental)

Additional Lyrics

3. No summer's high; no warm July;
   No harvest moon to light one tender August night.
   No autumn breeze; no falling leaves,
   Not even time for birds to fly to southern skies.

4. No Libra sun; no Halloween;
   No giving thanks to all the Christmas joy you bring.
   But what it is, though old so new
   To fill your heart like no three words could ever do.

Chorus
YESTERDAY

Words and Music by JOHN LENNON and PAUL McCARTNEY

Moderately, with expression

Yesterday, all my troubles seemed so far away,
Sudden-ly, I'm not half the man I used to be,

now it looks as though they're here to stay, oh I believe in yesterday,
there's a shadow hanging over me, oh yesterday came suddenly,

Why she had to go I don't know, she wouldn't say, I said

something wrong, now I long for yesterday,

love was such an easy game to play, Now I need a place to hide away, oh

I believe in yesterday, Mm mm mm mm mm mm.
Let It Be

Words and Music by
JOHN LENNON and PAUL McCARTNEY

FIRST NOTE
Slowly

F  C  Dm  Bb  Am

1. When I find myself in times of trouble, when the broken-hearted people living in the world agree,

speaking words of wisdom, let it be. And

there will be an answer, let it be.

For

in my hour of darkness she is standing right in front of me,

though they may be parted, there is still a chance that they will see,

speaking words of wisdom, let it be.}

there will be an answer, let it be.}

Let it

be, let it be, let it be, let it be.

Whisper words of wisdom, let it be. 2. And

There will be an answer, let it be.
PIANO MAN

Moderately

C

Em/B

Am

C/G

It's nine o'clock on a Saturday.
The John at the bar is a friend of mine.

F

C/E

D7

G

C

regular crowd shuffles in.
There's an old man

Em/B

Am

C/G

F

F/G

sitting next to me
And he's quick with a joke

C

F/C

Cmaj7

F

C/E

Gsus/D

C

Em/B

gin.

he.

life.

while.

Am

C/G

F

C/E

D7

memory?

I'm not really sure how it goes,

G

Em/B

Am

C/G

but it's sad and it's sweet and I knew it complete when

F

F/G

C

Am

I could get out of this place.

Am/G

D7/F♯

F

Am

I wore a younger man's clothes.

Am/G

D7/F♯

D7

G

G/F

C/E

End instrumental

Instrumental

"What are you doing here?"

Da da da

Da da da

Da da da

Da da da

Da da da

Da da da

Da da da

Da da da
Sing us a song, you're the piano man.
Sing us a song tonight. Well, we're all in the mood for a melody, and you've got us feeling all right.

(Instrumental)

Now
Now
It's a

C-4
TIME IS ON MY SIDE

Words and Music by JERRY RAGOVOY

Blues Rock  \( \textit{L. = 69} \)

A \( \textsf{Verse:} \)

1. Now you al-ways say

2. Yes, it is.

3. See additional lyrics

That you want to be free.

But you'll come run-n-ing back.

(Spoken:) I said you would, baby.

You'll come run-n-ing back.

You'll come run-n-ing back

Like I told you so many times before.

1. \( C \ B^{\frac{3}{2}}/D \ C^{\frac{7}{2}}/E \)

2. \( C \ B^{\frac{3}{2}}/D \ C^{\frac{7}{2}}/E \)

\( \textit{me.} \quad \textit{Yeah.} \quad \textit{me.} \)

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(Spoken:) Go ahead, baby, go ahead. Go ahead and light up the town. And, baby, do anything your heart desires.

Remember, I'll always be 'round, and I know, I know, I know like I told you so many times before,

You're gonna come back, yeah, you're gonna come back, baby, knockin', yeah, knockin', yeah, knockin' on my door. Yeah.

...End solo)

Verse 2:
You're searching for good times, but just wait and see,
You'll come runnin' back, (I said you would, darlin')
You'll come runnin' back, (Spend the rest of my life with you, baby)
You'll come runnin' back to me.
(To Bridge:)

Verse 3:
'Cause I've got the real love, the kind that you need.
You'll come runnin' back, (I knew you would one day)
You'll come runnin' back, (Like I told you before)
You'll come runnin' back to me.
(To Coda)
**JAMAICA FAREWELL**

Words and Music by IRVING BURGIE

Light Calypso

1. Down the way where the nights are gay and the sun shines daily on the moun-
tain top.

2. I took a trip on a sailing ship and when I reached Jamaica I made a stop. But I’m
sad to say I’m on my way. Won’t be back for many a day. My

heart is down, my head is turning around. I had to leave a little girl in Kingston town.

(D) Em A7 D To Coda Θ

**CHORUS**

D Em A7 D

(Instrumental)

**CODA**

D Em A7 D

(Instrumental)

Additional Lyrics

2. Sounds of laughter everywhere
And the dancing girls swaying to and fro,
I must declare my heart is there.
Though I’ve been from Maine to Mexico.

Chorus

3. Down at the market you can hear
Ladies cry out while on their heads they bear
Ackie, rice; salt fish are nice,
And the rum is fine any time of year.

Chorus
THE GIRL FROM IPANEMA
(Garota de Ipanema)

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Moderate Bossa Nova

Tall and tan and young and lovel y, the girl from I-pa-ne-ma goes walk-ing, and when
When she walks she's like a samba that swings so cool and sways so gen-tle, that when

Gm7 Gb7
she passes, each one she passes goes
she passes, each one she passes goes "a-a-h"

Gb7
Oh, but I watch her so sad-ly.

D9
How can I tell her I

D7(no)
love her?

Am7 D7(no) Gm7
Yes, I would give my heart gladly, but each

Gm7
day when she walks to the sea, she looks straight ahead not at me. Tall and tan and young-

G7
and lovel y, the girl from I-pa-ne-ma goes walk-ing, and when she passes I smile,

Gb7 Fmaj7 Gb7 Fmaj7
but she doesn't see. She just doesn't see.

No, she doesn't see.
QUIZÁS, QUIZÁS, QUIZÁS
(Perhaps, Perhaps, Perhaps)

Music and Spanish Words by OSVALDO FARRES
English Words by JOE DAVIS

Moderately

You won't admit you love me... and so how am I ever to know you always
Siempre que te pregunto que cuándo y donde tu siempre prenieres
tell me, perhaps, perhaps, perhaps.
A million times I've asked you, and

then I ask you over again, you only answer, perhaps, perhaps, perhaps.
Es más, diestros presto el tiempo pensando, pensando, pensando.

If you can't make your mind up, we'll never get started,

and I don't want to wind up being parted, broken-hearted.

love me, say "yes," but if you don't dear, confess, and please don't tell me, perhaps, perhaps, perhaps.

You won't admit you love me... and so how am I ever to know you always
Siempre que te pregunto que cuándo y donde tu siempre prenieres...
HEART AND SOUL
from the Paramount Short Subject A SONG IS BORN

Words by FRANK LOESSER
Music by HOAGY CARMICHAEL

Moderately, lightly rhythmical

F    Dm7    Gm7
   C7

Heart and soul I fell in love with you. Heart and soul the way a fool would do, madly

Gm
C7    F    Dm7    Gm7
   C7

because you held me tight and stole a kiss in the night. Heart and soul I begged to be adored.

F    Dm7    Gm7
   C7    F    Dm

Lost control and tumbled overboard, gladly that magic night we kissed there in the

F7    Bb    A7    D7    G7    C7    F7    E7    A7    Bb
   A7

moon mist. Oh! but your lips were thrilling, much too thrilling. Never before were

D7    G7    C7
   F

mine so strangely willing. But now I see what one embrace can do. Look at me,

Gm7
C7    F

it's got me loving you madly, that little kiss you stole

Gm
C9
C7

F    Dm7    Gm7
   C7

held all my heart and soul.

2 F    Dm7    Gm7
   C7\b9

D-4
LOVE IS THE SWEETEST THING

Words and Music by
RAY NOBLE

Flowing

Love is the sweetest thing. No song on earth could ever bring
such happiness to everything, as love's old
what-ever heart may desire, what-ever fate may send, this is the tale that
never will tire, this is the song without end. Love is the greatest thing,

the oldest, yet the latest thing, I only hope that fate may bring love's story to you.
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
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 liegst mir im Herzen* and *My Hat: It Hat 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 liegst 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.
Sempre staccato means "always staccato." Note that staccato dots are unnecessary with this instruction.

AH, VOUS DIRAI-JE, MAMAN? (Ah, Shall I Tell You, Mama?)

Ah, Vous dirai-je, Maman? uses an Alberti bass.

Allegretto

mp

sempre staccato

D.C. al Fine
BARCAROLLE

Practice the arpeggio accompaniment in Barcarolle in the same way that you did for Old Smoky.

Jacques Offenbach (1819-1880)

Transpose to A major.
GAÎTE PARISIENNE

Another form of the arpeggio accompaniment is found in Gaîté Parisienne. First, try playing the melody with blocked chords throughout, then play the given accompaniment pattern while humming the melody. Finally, play the piece as written.

Jacques Offenbach (1819–1880)

ALBERTI BASS

The Alberti bass is an accompaniment pattern using a repeated arpeggio figure arranged with

- the lowest tone first,
- followed by the highest tone,
- then the middle tone,
- then a repeat of the highest tone.

It is named after the “Galant” composer Domenico Alberti who bridged the baroque and classical eras, and who frequently used this kind of accompaniment in his music, as did later classical composers.
APPLE STREET RAG

Apple Street Rag, written in ragtime style, has a syncopated melody against a steady left-hand "oom-pah" bass accompaniment which occurs on the beat, thereby creating a "ragged" effect. Ragtime was the most prevalent style of jazz piano playing at the turn of the twentieth century. The most famous ragtime composer of that period is Scott Joplin.

Elyse Mach