

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.

List A	List B
Back in the Saddle Again* Country Roads San Antonio Rose* Let Me Call You Sweetheart	Rockin' Robin House of the Rising Sun* Stayin' Alive* I Just Called to Say I Love You*

List C	List D
Yesterday Let It Be Piano Man* Time is on My Side	Jamaica Farewell* The Girl from Ipanema* Quizas, Quizas, Quizas* Heart and Soul* Love Is the Sweetest Thing*

*= Available in the Ultimate Fake Book, 5th Ed. Milwaukee: Hal Leonard Corporation, 1994.

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.

PART II: REPERTOIRE

List A

60

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

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of five staves of music. The lyrics are written below the notes, and guitar chords are indicated above the staff lines. The score includes a repeat sign at the beginning and a double bar line at the end. The lyrics are: "I'm back in the saddle a - gain, out where a friend is a friend; Rid - in' the range - once more, tot - in' my old for - ty - four; where the long - horn cat - tle feed night, on the low - ly jim - son weed, I'm back in the where you sleep out ev - 'ry night, where the on - ly law is right, I'm where the sad - dle a - gain. back in the sad - dle a - gain. Whoo - pi - ti - yi - yo, rock - in' to and fro, back in the sad - dle a - gain. Whoo - pi - ti - yi - yay, I go my way, back in the sad - dle a - gain."

Chords: C, G7, C, Dm7, E♭dim7, C7/E, F, C, G7, C, C7, F, G7, C, A7, D7, Am7, D7, G7, Gdim7, G7, D9, G7, C, F, C, C7, F, C, G7, Dm7, G7, C7, G7, F/C, C, D9, G7, C.

TAKE ME HOME, COUNTRY ROADS

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

BRIGHT COUNTRY TEMPO

A

AL-MOST

6

F#M E

HEAV - EN, _ WEST VIR-GIN - IA, _ BLUE RIDGE
MEM - 'RIES _ GATH - ER 'ROUND _ HER, _ MIN - ER'S

10

D A

MOUN - TAINS, _ SHEN - AN - DO - AH RIV - ER. _
LA - DY, _ STRAN-GER TO BLUE WA - TER. _

14

F#M

LIFE IS OLD THERE, _ OLD - ER THAN THE TREES,
DARK AND DUST - Y, _ PAINT - ED ON THE SKY,

18

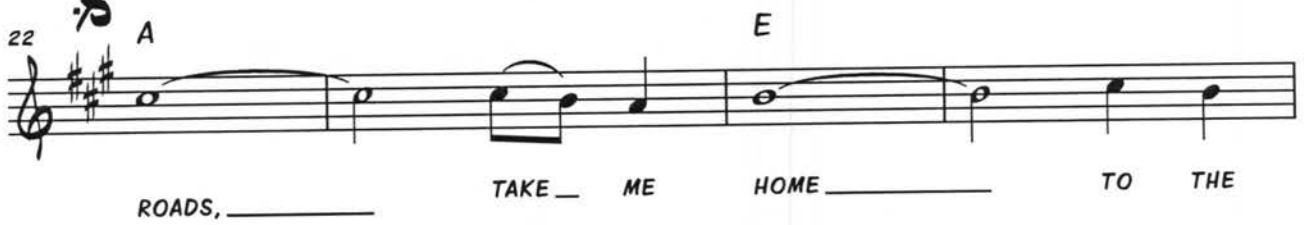
E D A

YOUNG-ER THAN THE MOUN - TAINS _ GROW-IN' LIKE A BREEZE.. } COUN-TRY
MIST - Y TASTE OF MOON - SHINE, _ TEAR-DROP IN MY EYE. _ }

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2

22 **A** **E**



ROADS, TAKE ME HOME TO THE

26 **F#M** **D**



PLACE I BE - LONG: WEST VIR -

30 **A** **E**



GIN - IA, MOUN - TAIN MOM - MA. TAKE ME

34 **D** **A** **To CODA**



HOME, COUN - TRY ROADS.

38 **1.** **2.** **F#M** **E** **A**



ALL MY I HEAR HER VOICE IN THE MORN-IN' HOURS SHE

42 D A E

CALLS_ ME. THE RA - DI - O RE - MINDS ME OF MY HOME FAR A -

46 F#M G D

WAY, AND DRIV - IN' DOWN THE ROAD I GET A FEEL - IN' THAT I

50 A E E7 D.S. $\frac{5}{4}$ AL CODA

SHOULD HAVE BEEN HOME YES-TER - DAY, _____ YES-TER - DAY. _____ COUN-TRY

CODA

55 A E7 A

ROADS. _____ TAKE_ ME HOME, _____ COUN - TRY ROADS. _____

60 E7 A

_____ TAKE_ ME HOME, _____ COUN - TRY ROADS. _____

SAN ANTONIO ROSE

from SAN ANTONIO ROSE

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By BOB WILLS

Brightly

1 F+ Bb

Deep with - in my heart lies a mel - o - dy, a song of old San An - tone, _____ where in
dreams I live with a mem - o - ry, be - neath the

2

F Bb Bb7 Eb C7 F7

stars all a - lone. _____ It was there I found be - side the Al - a - mo, en - chant - ment
moon - lit pass that on - ly she would know, still hears my

1 Bb 2 F

strange as the blue up a - bove. A bro - ken song of love. _____ Moon in all your splen - dor, know
Lips so sweet and ten - der, like

C7 C9

1 F 2 F F7

on - ly my heart, _____ call back my Rose, Rose of San An - tone. love, my own.
petals fall - ing a - part, _____ speak once a - gain of my

Bb Bb7 Eb C7 F7 F+ Bb

Bro - ken song, emp - ty words I know still live in my heart all a - lone, _____

Bb7 Eb C7 F7 Bb

_____ for that moon - lit pass by the Al - a - mo, and Rose, my Rose of San An - tone. _____

A-5

LET ME CALL YOU SWEETHEART

WORDS BY
BETH SLATER WHITSON

MUSIC BY
LEO FRIEDMAN

♩ = 144

A G#7 A D#DIM7/C E7/B E7

1. I AM DREAM-ING, DEAR, OF YOU, DAY BY DAY, _____
2. LONG-ING FOR YOU ALL THE WHILE, MORE AND MORE; _____

E7(#5) A

DREAM-ING WHEN THE SKIES ARE BLUE, WHEN THEY'RE GREY; _____
LONG-ING FOR THE SUN-NY SMILE, I A-DORE; _____

C#7 F#M B7 E7

WHEN THE SIL-V'RY MOON-LIGHT GLEAMS, STILL I WAN-DER ON IN DREAMS,
BIRDS ARE SING-ING FAR AND NEAR, ROS-ES BLOOM-ING EV-'RY-WHERE,

A6 D#DIM7/C E/B C#7 F#/A# B E7

IN A LAND OF LOVE, IT SEEMS, JUST WITH YOU. _____ }
YOU, A-LONE, MY HEART CAN CHEER; YOU, JUST YOU. _____ }

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CHORUS:

A ADIM A D F#7 B7

LET ME CALL YOU "SWEET-HEART," I'M IN LOVE WITH YOU, _____

E7 A A#DIM7 E7sus4/B E7

LET ME HEAR YOU WHIS-PER THAT YOU LOVE ME, TOO. _____

A ADIM A D F#7/A# B

KEEP THE LOVE-LIGHT GLOW-ING IN YOUR EYES SO TRUE. _____

D6 Ddim A/E F#7 B7 E7 A

LET ME CALL YOU "SWEET-HEART," I'M IN LOVE WITH YOU. _____

List B

ROCKIN' ROBIN

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Words and Music by
J. THOMAS

Bright Rock tempo

He rocks in the tree-top all the day long, Hop-pin' and a-bop-pin' and a-
 Ev-'ry lit-tle swal-low, ev-'ry chick-a-dee, Ev-'ry lit-tle bird in the

sing-in' his song. All the lit-tle birds on Jay-bird Street, love to hear the rob-in go
 tall oak tree. The wise old owl, the big black crow, flap their wings, sing-in'

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

Blow, rock-in' Rob-in 'cause we're real-ly gon-na rock to-night.

A pret-ty lit-tle ra-ven at the bird band-stand,

taught him how to do the bop and it was grand. They start-ed go-in' stead-y, and bless my soul, He

out-bopped the buz-zard and the o-ri-ole. He

CODA

THE HOUSE OF THE RISING SUN

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

Words and Music by
ALAN PRICE

Moderately (♩ = ♩)

There is a house in New Or-leans they call the Ris - ing Sun. And it's been the ruin of
 man - y a poor boy, and God, I know I'm one.
 My moth - er was a tai - lor, sewed my new blue jeans, My
 on - ly thing a gam - bler needs is a suit - case and a trunk, and the
 fa - ther was a gam - blin' man down in New Or - leans.
 on - ly time he'll be sat - is - fied is when he's all a - drunk.

Now, the Oh! moth - er, tell your chil - dren not to
 do what I have done: Spend your lives in sin and mis - er - y in the house of the Ris - ing Sun.
 Well, I've got one foot on the plat - form, the they
 is a house in New Or - leans they
 oth - er foot on the train. I'm go - ing back to New Or - leans to wear that ball and
 call the Ris - ing Sun. And it's been the ruin of man - y a poor boy, and, God, I know I'm
 chain.
 one. Well, there

B-2

STAYIN' ALIVE

from the Motion Picture SATURDAY NIGHT FEVER

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Words and Music by BARRY GIBB,
ROBIN GIBB and MAURICE GIBB

Medium Rock beat

Well, you can tell — by the way I use — my walk, — I'm a wom - an's man: no time to talk. —
— get — low and I — get high — and if I — can't get ei - ther, I real - ly try. Got the

Mu - sic loud — and wom - en warm — I've been kicked a - round — since I — was born. — And now it's
wings of heav - en on — my shoes, — I'm a danc - in' man — and I just can't lose. — You know it's

all right. — It's O - K. — And you may look — the oth - er way. —
all right. — It's O - K. — I'll live to see — an - oth - er day. —

We can try — to un - der - stand — the New York Times' — ef - fect — on man. —

Wheth - er you're a broth - er or wheth - er you're a moth - er, you're stay - in' a - live, — stay - in' a - live. —

Feel the cit - y break - in' and ev - 'ry - bod - y shak - in' and we're stay - in' a - live, — stay - in' a - live. —

Ah, ha, ha, ha, stay - in' a - live, — stay - in' a - live. — Ah, ha, ha, ha,

stay - in' a - live. — Well now, I —

Life go - in' no - where. — Some - bod - y help me. —

Some - bod - y help — me, yeah. — Life go - in' no - where. —

Some - bod - y help — me, yeah. — Stay - in' a - live. — Well, you can tell —

B-3

D.S. and Fade

I JUST CALLED TO SAY I LOVE YOU

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 c/o EMI APRIL MUSIC INC.

Words and Music by
 STEVIE WONDER

Moderately ♩ Db

1. No New Year's Day to cel - e - brate; no choc - 'late -
 2. rain; no flow - ers bloom; no wed - ding
 3., 4. (See additional lyrics)

cov - ered can - dy hearts - to give - a - way. - No first of spring;
 Sat - ur - day - with - in - the month - of June. - But what it is

no song to sing. In fact here's just an - oth - er or - di - nar - y day.
 is some - thing true, made up of these three words that I

No A - pril - 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 bot - tom of my heart. No sum - mer's

CODA ♩

I just called to say I love you.

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

Em7 A Bm7

to say I love you. And I mean

Em7 A7sus A7 D

it from the bot - tom of my heart. I just called

Fm7 Bb7 Eb

to say I love you. I just called

Fm7 Bb7 Cm7

to say how much I care. I just called

Fm7 Bb7 Cm7

to say I love you. And I mean

Fm7 Bb7 Eb Cb Db(add2)

it from the bot - tom of my heart, of my heart,

Eb

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

List C

YESTERDAY

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Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately, with expression

F Em A7 Dm Dm/C

Yes - ter - day, — all my trou - bles seemed so far a - way, —
Sud - den - ly, — I'm not half the man I used to be,

B^b C B^b/F F C/E Dm7 G7 B^b F

now it looks as though they're here to stay, — oh I be - lieve in yes - ter - day. —
there's a shad - ow hang - ing o - ver me. — oh yes - ter - day came sud - den - ly. —

G/A A7 Dm C B^b1maj7 Dm/A Gm C7 F G/A A7

Why she had to go I don't know, she would - n't say. — I said

Dm C B^b1maj7 Dm/A Gm C F

some - thing wrong, now I long for yes - ter - day. Yes - ter - day. —

Em A7 Dm B^b C B^b/F F C/E

love was such an eas - y game to play. — Now I need a place to hide a - way. — oh

Dm7 G7 B^b F F/C G/B B^b F

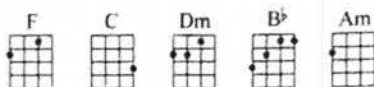
I be - lieve in yes - ter - day. — Mm mm mm mm mm. —

C-1

Let It Be

Words and Music by
JOHN LENNON and PAUL McCARTNEY

FIRST NOTE



Slowly



1. When I find my - self in times of trou - ble, Moth - er Ma - ry comes to me,
when the bro - ken - heart - ed peo - ple liv - ing in the world a - gree,



speak - ing words of wis - dom, let it be. _____ And
there will be an an - swer, let it be. _____ For



in my hour of dark - ness she is stand - ing right in front of me.
though they may be part - ed, there is still a chance that they will see,



Speak - ing words of wis - dom, let it be. _____ } Let it
there will be an an - swer, let it be. _____ }



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



{ Whis - per words of wis - dom, let it be. _____ 2. And
There will be an an - swer, let it be. _____

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PIANO MAN

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Words and Music by
 BILLY JOEL

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. He
 Paul is a real estate novelist, who
 pret - ty good crowd for a Saturday, and the

F C/E D7 G C

reg - u - lar crowd shuf - fles in. There's an old man
 gets me my drinks for free. And he's quick with a
 nev - er had time for a wife. And he's talk - in' with
 man - ag - er gives me a smile 'cause he knows that it's

Em/B Am C/G F F/G

joke sit - ting next to me mak - in' love to his ton - ic and
 Dav - y or to light up your smoke, but there's some - place that he'd rath - er
 me who's still in the Nav - y and and prob - ab - ly ly will be for
 they've been com - in' to see, to for - get a - bout life for a

C F/C Cmaj7 F C/E G7sus/D C Em/B

gin. He says, "Son, can you play me a
 be. He says, "Bill, I be - lieve this is
 life. And the wait - ress is prac - tic - ing
 while. And the pia - no sounds like a

Am C/G F C/E D7

mem - o - ry? I'm not real - ly sure how it goes.
 kill - ing me," as a smile ran a - way from his face.
 pol - i - tics, as the bus' - ness - men slow - ly get stoned.
 car - ni - val, and the mic - ro - phone smells like a beer.

G C Em/B Am C/G

but it's sad and it's sweet and I knew it com - plete when
 "Well, I'm sure that I could be a mov - ie star, if
 Yes, they're shar - ing a drink they call lone - li - ness, but it's
 And they sit at the bar and put bread in my jar and say

F F/G C Am

I wore a young - er man's clothes." Da da da
 I could get out of this place." Da da da
 bet - ter than drink - in' a lone. Instrumental
 "Man what are you do - in' here?" Da da da

Am/G D7/F# F Am

de de da da da
 de de da da da
 de de da da da

Am/G D6/F# D7 G G/F C/E

de de da da da
 de de da da da
 de de da da da }
 End instrumental

C-3

G7/D C Em/B Am C/G

Sing us a song, you're the pia - no man.

F C/E D7 G C

Sing us a song to - night. Well, we're all in the

Em/B Am C/G F F/G

mood for a mel - o - dy, and you've got us feel - in' al -

C 1-3 F/C Cmaj7 G7sus C/G G7sus 4

right. Now
Now
It's a

C Em/B Am C/G F

(Instrumental)

F/G C F/C Cmaj7 F/C C Dm7/C

(Instrumental)

C F/C Cmaj7 F C/E G7sus/D C

(Instrumental)

C-4

TIME IS ON MY SIDE

WORDS AND MUSIC BY
JERRY RAGOVYOY

BLUES ROCK (♩ = 69)

B \flat DM
8VA

G7 C7
(8VA)

A VERSE:

F B \flat C F

TIME _____ IS ON MY _____ SIDE, YES, IT IS. TIME _____ IS ON MY _____

B \flat C DM C

_____ SIDE, YES, IT IS. _____

1. NOW YOU ALWAYS SAY _____
2.3. SEE ADDITIONAL LYRICS

DM G9 C B \flat

THAT YOU WANT TO BE FREE. BUT YOU'LL COME RUN-NING BACK,
(SPOKEN:) I SAID YOU WOULD, BABY.

C B \flat C B \flat To CODA

YOU'LL COME RUN-NING BACK, YOU'LL COME RUN-NING BACK TO
LIKE I TOLD YOU SO MANY TIMES BEFORE.

1. C B \flat /D C7/E 2. C B \flat /D C7/E

ME. _____ YEAH. ME. _____

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2 **B** BRIDGE:

B \flat F7 B \flat 7

(SPOKEN:) GO AHEAD, BABY, GO AHEAD. GO AHEAD AND LIGHT UP THE TOWN. AND, BABY, DO ANYTHING YOUR
(GTR. SOLO AD LIB.... HEART DESIRES.

F7 B \flat 7

REMEMBER, I'LL ALWAYS BE 'ROUND, AND I KNOW, I KNOW, I KNOW LIKE I TOLD YOU SO MANY TIMES BEFORE,

Dm G7 C7 D.S. $\text{\textcircled{C}}$ AL CODA $\text{\textcircled{C}}$

YOU'RE GONNA COME BACK, YEAH, YOU'RE GONNA COME BACK, BABY, KNOCKIN', YEAH, KNOCKIN', YEAH,
KNOCKIN' ON MY DOOR. YEAH.
...END SOLO)

CODA

$\text{\textcircled{C}}$ C B \flat /D C7/E **C** F B \flat C

ME. _____ TIME, TIME, TIME IS ON MY _____ SIDE, YES, IT IS. _____

F B \flat C F

TIME, TIME, TIME IS ON MY _____ SIDE. _____

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

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Words and Music by
 IRVING BURGIE

Light Calypso

Musical staff with notes and chords (D, G6, A7, D). Lyrics: 1., 4. Down the way where the nights are gay — and the sun shines dai - ly on the moun - tain - top, —

2., 3. (See additional lyrics)

Musical staff with notes and chords (G6, A7, D). Lyrics: I took a trip on a sail - ing ship — and when I reached Ja - mai - ca, I made a stop. — But I'm

CHORUS

Musical staff with notes and chords (G6, A7, D). Lyrics: sad to say I'm on my way. — Won't be back for man - y a day. — My

Musical staff with notes and chords (G6, A7, D). Lyrics: heart is down, — my head is turn - ing a - round, — I had to leave a lit - tle girl in King - ston town. — To Coda

Musical staff with notes and chords (D, Em, A7, D, Em). Label: (Instrumental)

Musical staff with notes and chords (A7). Includes a box with first ending notation: 1, 2 D; 3 D.C. al Coda

Musical staff with notes and chords (D, Em, A7, D). Label: CODA (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

(Garôta de Ipanema)

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Music by ANTONIO CARLOS JOBIM
 English Words by NORMAN GIMBEL
 Original Words by VINICIUS DE MORAES

Moderate Bossa Nova

The musical score is written in G major, 4/4 time, and consists of six staves of music. The lyrics are written below the notes, with some words split across lines. Chords are indicated above the staff. The score includes a first ending and a second ending. The lyrics are as follows:

Tall and tan and young and love - ly, the girl from I - pa - ne - ma goes walk - ing, and when
 When she walks she's like a sam - ba that swings so cool and sways so gen - tle, that when
 she pass - es, each one she pass - es goes "a - a - h"
 she pass - es, each one she pass - es goes "a - a - h"
 Oh, but I watch her so sad - ly. How can I tell her I
 love her? Yes, I would give my heart glad - ly, but each
 day when she walks to the sea, she looks straight a - head not at me. Tall and tan and young
 and love - ly, the girl from I - pa - ne - ma goes walk - ing, and when she pass - es I smile,
 but she does - n't see. She just does - n't see. No, she does - n't see.

D-2

QUIZÁS, QUIZÁS, QUIZÁS

(Perhaps, Perhaps, Perhaps)

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

Moderately

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of a vocal line and a guitar accompaniment line. The guitar line includes chord diagrams with fret numbers and chord names (Em, Am, B7, F#m7, N.C., E). The lyrics are provided in both English and Spanish.

Lyrics:

You won't ad - mit you love me, and so how am I ev - er to know you al - ways
Siem - pre que te pre - gun - to que cuan - do co - mo y don - de, tu siem - pre nie res -

tell me, per - haps, per haps, per - haps. A mil - lion times I've asked you, and
pon - des qui - zás, qui - zás, qui - zás. Ya - sí pa - son los dí - as y

then I ask you o - ver a - gain, you on - ly an - swer, per - haps, per haps, per -
yo de - ses - pe - ra - do y tú. tú con - tes - tan - do qui - zás, qui - zás, qui -

haps. If you can't make your mind up, we'll nev - er get start - ed,
zás. Es - tás per - dien - do el tiem - po pen - san - do, pen - san - do;

and I don't want to wind up, be - ing part - ed, bro - ken - heart - ed. So, if you real - ly
por lo que mas tú que - ras has - ta cuan - do, has - ta cuan - do. Ya - sí pa - san los

love me, say "yes," but if you don't dear, con - fess, and please don't tell me, per -
dí - as y yo. de - ses - pe - ra - do y tú. tú con - tes - tan - do qui -

haps, per - haps, per - haps. You won't ad - mit you haps.
zás, qui - zás, qui - zás. Siem - pre que te pre zás.

D-3

LOVE IS THE SWEETEST THING

Words and Music by
RAY NOBLE

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Flowing

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes. The first staff starts with a 'Flowing' instruction. The lyrics are: 'Love is the sweetest thing. What else on earth could ever bring Love is the strangest thing. No song of birds upon the wing'. The second staff continues: 'such happiness to every-thing, as love's old story. shall in our hearts more sweetly sing, than love's old story. story.' The third staff: 'What-ever heart may desire, what-ever fate may send, this is the tale that'. The fourth staff: 'nev-er will tire, this is the song with-out end. Love is the great-est thing,'. The fifth staff: 'the old-est, yet the lat-est thing, I on-ly hope that fate may bring love's sto-ry to you.' Chord symbols include D, Bm7, Em7, A7, D, Bm7, Em7, A7, Am7, D7, Gmaj7, C7, Bm7, E7, Em7, A7, Dmaj7, C#m7b5, F#7, Bm7, E7, Em7, A7, D, Bm7, Em7, A7, D, Am7, D7, Gmaj7, C7, Bm7, E7, A7, D.

Love is the sweetest thing. What else on earth could ever bring
Love is the strangest thing. No song of birds upon the wing

such hap - pi - ness to ev - 'ry-thing, as love's old sto - ry.
shall in our hearts more sweet - ly sing, than love's old sto - ry.

What - ev - er heart may de - sire, what - ev - er fate may send, this is the tale that

nev - er will tire, this is the song with - out end. Love is the great - est thing,

the old - est, yet the lat - est thing, I on - ly hope that fate may bring love's sto - ry to you.

D-5

SIGHTREADING STUDIES

Sight-Reading Practice

FA 2021
Burns

Music Therapy Keyboard Placement Exam



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

SR 1

3.

Andante

1
mp

5

5

5

1 2

4.

Whimsically

3
mf

5 1 3

5 1 2

5 1 2

SR2

VIVE LA COMPAGNIE

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

5 1 5 1 5 1
3 2 2

I IV⁶₄ V⁶₅



French TRACK 102 TRACK 102

Vivace

mf f

5 1 3 1 2 5

mf mp

5 1 2

p f

5 3 1 2

SR 3

WALTZ PATTERN

The next two pieces, *Du, du liegst 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).

down up up down up up down up up down up up

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.



German TRACK 103 TRACK 103

Moderato

SR 4

MY HAT, IT HAS THREE CORNERS

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

Bass clef practice pattern in 3/4 time. The notes are: G2 (5), A2 (1), B2 (3), G2 (5), F2 (1*), E2 (5), D2 (1*), C2 (1), B1 (3), A1 (5). Chord symbols below are I, V₅⁶, and I.



German TRACK 104 TRACK 104

Spirited

First system of the musical score. Treble clef, 3/4 time, key of D major. The melody starts with a quarter rest followed by a quarter note G4 (fingered 4), then quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass line consists of quarter notes G2, A2, B2, G2, F2, E2, D2, C2. Dynamics include *mf*. Fingerings for the bass line are 1 3 5, 5 1, 5 1, 5 1, 5 1, 5 1, 5 1, 5 1.

Second system of the musical score. Treble clef, 3/4 time, key of D major. The melody continues with quarter notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass line continues with quarter notes G2, A2, B2, G2, F2, E2, D2, C2. Dynamics include *mf* and *mp*. Fingerings for the bass line are 1 3 5, 5 1, 5 1, 5 1, 5 1, 5 1, 5 1, 5 1.

*Take both notes with the left-hand thumb.

SR 5

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.



French TRACK 108 TRACK 108

Allegretto

mp

sempre staccato

Fine

D.C. al Fine

SR 6

BARCAROLLE

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



Jacques Offenbach (1819–1880)

TRACK 106

TRACK 106

Moderato

p

5 3 1

5 2 1

Transpose to A major.

SR 7

GAÎTÉ 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.

1 3 5
I

5 3 1 3

1 2 5
V⁶₅

5 2 1 2



Jacques Offenbach (1819–1880)

TRACK 107 TRACK 107

Allegretto

f

sfz

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.

SR 8

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 TRACK 109 TRACK 109

1
Easily
mp mf mp

5 1/3 5 1/3 4 1/2 4

5 1 5 1 4 5 3 2

mf f

4 1/2 5 1 5 1/3 4

9
mp f

5 1/3 5 1/3 5 1/3 5 1/3

13
rit.

4 1/2 1 5 1 1 2 5

SR 9