

MU 150 Piano Class I
Test Out Materials
Fall 2023 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)

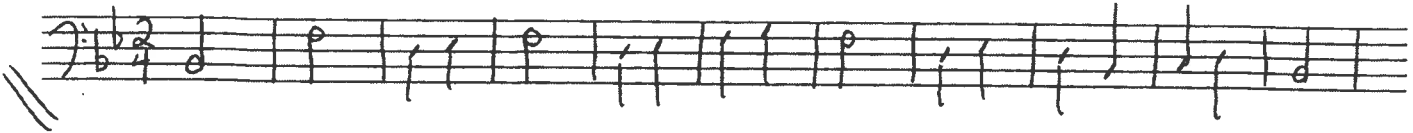
2. Improvise a first species counterpoint to the cantus firmus provided. Be sure your counterpoint follows the rules consistent with first species counterpoint. (see page 5 for cantus firmus)

PART II

#4 - TONAL TRANSPOSITION EXCERPT



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



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 - V⁷ - I (MAJOR ONLY)

C: I V⁷ I

2. i - V⁷ - i (MINOR ONLY)

C: i V⁷ i

MORE →

3. I - IV - V₄⁶ - V₃⁵ - I (MAJOR ONLY)

C: I IV V₄⁶ = ₃⁵ I

4. i - V₂⁴ - i^b - V₃⁴ - i - V₅⁶ - 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)

5

PART II, #1

28. FESTIVE DANCE

Carolyn Miller



TRACK 235

TRACK 235

Moderato 1

f

5

2nd time to Coda

9

mf

1 3 2 4 1 1

1 5 *8va*

13

1 3 2 4 2 3 D.C. al Coda

Festive Dance by Carolyn Miller. © 1996 by The Willis Music Co. This arrangement © 2010 by The Willis Music Co. International Copyright Secured. All Rights Reserved. Reprinted by permission of Hal Leonard Corporation.

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12] Coda

mf

21]

25]

29]

32]

*Coda means "a tail."

7

The First Noel

Traditional English Carol

C Am G F C

The First Noel the an - gel did say Was to

5 F C G7 C G7 C G7

cer - tain poor shep - herds in fields as they lay; In

9 C Am G F C

fields where they lay keep - ing their sheep On a

13 F C F G7 C G7 C G7

cold win - ter's night that was so deep. No -

17 C Am G F C G/B

-el No - el, No - el, No - el,

21 Am F C F G7 C G7 C

Born is the King of Is - ra - el.

Dixie Land

C

Traditional



I wish I was in the land of cotton,
Dix - ie Land where I was born in,

F

C



old times there are not for - got - ten look a - way!
ear - ly on one frost - ty morn - in' look a - way! Look a -

G⁷

1. C

2. C



way! Look a - way! Dix - ie Land In Land.

C

F

D⁷

G⁷



Then I wish I was in Dix - ie Hoo - ray! Hoo - ray! In

C

F

C

G⁷



Dix - ie land, I'll take my stand to live and die in Dix - ie: A -

C

G⁷

C

G⁷

C



way. A - way. A - way down South in Dix - ie: A -

G⁷

C

G⁷

C



way. A - way. A - way down South in Dix - ie

Home on the Range

Traditional Folk Song

G D7 G B7

Home, home on the range; where the

Em A7 D7

deer and the an - te - lope play. Where

G C Am

sel - dom is heard a dis - cou - ag - ing word, and the

G D7 G

skies are not cloud - y all day.



FRANKIE AND JOHNNY

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

5 1 5 1 5 1
3 2 2
I IV⁶/₄ V⁶/₅



Traditional TRACK 101 TRACK 101

Moderato

mf

1 2 3 5 5 1 4

Frank-ie and John - ny were lov - ers, Oh, Lord - y, how they could

4 3 1

love. They swore to be true to each oth - er, just as true as the stars a -

8 1 3

bove. He was her man, but he done her wrong.



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 2

I IV⁶₄ V⁶₅



French TRACK 102 TRACK 102

Vivace

mf f

mf mp

p f

12

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).

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

13

MY HAT, IT HAS THREE CORNERS

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

5 1 3 5 1* 5 1* 1 3 5
I V₅ I



Spirited

mf *mp*

1 3 5 5 1 5 1 5 1 5 1 5 1 3

*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

18

Andante

Musical score for 'Andante' in C major, common time. The score consists of two systems of piano accompaniment. The first system features a treble clef with a melodic line starting on G4 and moving stepwise up to D5, and a bass clef with a harmonic accompaniment of chords. The second system continues the melodic line, which includes a trill on G4. Fingerings are indicated with numbers 1, 5, and 2. Dynamics include *mp* and *mf*.

1.

Whimsically

Musical score for 'Whimsically' in C major, 3/4 time. The score consists of two systems of piano accompaniment. The first system features a treble clef with a melodic line of eighth notes and a bass clef with a harmonic accompaniment of chords. The second system continues the melodic line with a trill on G4. Fingerings are indicated with numbers 3, 5, 1, 2, and 3. Dynamics include *mf*.

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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!

Accompanied Melodies

1.

Energetically

The musical score is divided into two systems. The first system is in 4/4 time and B-flat major. The right hand melody consists of four measures: a quarter note chord (Bb, D, F), a quarter note chord (Bb, D, F), a quarter note chord (Bb, D, F), and a quarter note chord (Bb, D, F). The left hand plays a simple bass line. The second system continues the piece with a change in dynamics and a more active bass line. The right hand melody consists of four measures: a quarter note chord (Bb, D, F), a quarter note chord (Bb, D, F), a quarter note chord (Bb, D, F), and a quarter note chord (Bb, D, F). The left hand plays a more active bass line. Fingerings and dynamics are clearly marked throughout.

mf **p**

3 1 4 1 5 2 3 1 4

5 2 4 1 3 1 5 2

5 2 1 5 3 1

mf **f**

5 2 4 1 3 1 5 2

5 2 1

2.

Brightly

mf

5 1 1

5

1 2 1

3.

Joyfully

mp

1 2 3 5 2 5

5 3 1 5 2 1 5 2 1

mf

1 3 1 3 1 3 4

18

1.

With spirit

Pedal Studies

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