

MU 151 B – Test Out Materials
Spring 2024 Semester Exam

Part I: Skills

Scales and Arpeggios – In 2 Octaves (Scales and Arpeggios), All Major and Minor keys (includes all three forms of the minor scale), with tempi based on the following chart:

Max. Score	Scales (1/2 final score)	Arpeggios (1/2 final score)
A	Triplets @ 96 per quarter	Triplets @ 88 per quarter
B	Triplets @ 88 per quarter	Triplets @ 80 per quarter
C	Triplets @ 80 per quarter	Triplets @ 72 per quarter

Please note – deductions will be taken for the following errors:

1. Misspellings
2. Incorrect Fingerings
3. Use of Damper Pedal
4. Posture
5. Hand Position

Students testing out of MU 151 B must average at least a “C” on this portion of the exam to pass Part I.

Part II: Score Reading, Sight-Reading, Transposition, and Literature

A. Three and Four Stave Reading

The Instructor will provide one excerpt of three stave scores – the student should plan to play the excerpt at a reasonable tempo, performing with proper dynamics and articulation.

The Instructor will provide one excerpt of four stave scores – the student should plan to play the excerpt at a reasonable tempo, performing with proper dynamics and articulation.

B. Sight-Reading

The Instructor will provide a short, classical styled piece for the student to sight-read.

C. Transposition

The student will select a work to prepare (may be a lead sheet) in two different keys requested by the instructor. The instructor will choose one of the two keys for performance. The student should be prepared to play the piece with the proper dynamics and articulation at a reasonable tempo based on information found in the score.

D. Literature

The student may choose one piece from a list of three classically styled works to learn and perform for the instructor. The student should be prepared to play the work with the proper dynamics and articulation at a reasonable tempo based on information found in the score.

The student should average at least a “C” in order to pass Part II of the exam.

Part III: Music Theory

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B. Chord Progressions

The student will be provided a list of chord progressions to prepare in four Major and minor keys: C, F, B-flat, and E. The instructor will select six chord progressions from the list. The student should perform the progression smoothly, consistently, and strongly, and with proper voice leading. Prepare all chord progressions in keyboard style as demonstrated in the provided progressions.

The student should average at least a "C" in order to pass Part III of this exam.

General Information

Each portion of the exam above is considered an equal, though separate, entity. It is possible to pass one or two sections of the exam, while failing another – the student may retake only the sections needed in order to pass the complete exam.

To ensure quality and be consistent with the Student Handbook regarding keyboard proficiency standards, students must, in the judgment of the instructor, score a "C" (70% minimum) on each section of the exam. This matches the requirement of a "C" (70% minimum) in order to pass MU 151 B.

This exam may be taken as many times as needed by the student in order to pass, and must be completed by finals week in the semester offered or requested. Students not completing the exam by the end of finals week will fail the exam, and will not complete their second semester keyboard requirement.

Please see the Student Handbook for more information concerning Keyboard Proficiency requirements and their effects on the ability to pass the UDQE barrier exam. Please also consult your advisor, the instructor of the MU 151 B course, or the Coordinator of Keyboard Proficiency for more information concerning these requirements and other questions about the exam.

3. Byrd, Non Nobis, Domine

Soprano

Alto

Bass

This block contains the first system of a musical score for three voices: Soprano, Alto, and Bass. The music is written in 4/2 time and a key signature of two flats (B-flat and E-flat). The Soprano part begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Alto part begins with a half rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The Bass part begins with a half rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The system concludes with a double bar line and a repeat sign.

5

This block contains the second system of the musical score, measures 5 through 8. The Soprano part continues with a quarter note C5, a quarter note D5, and a quarter note E5. The Alto part continues with a quarter note G3, a quarter note A3, and a quarter note B3. The Bass part continues with a quarter note G2, a quarter note A2, and a quarter note B2. The system concludes with a double bar line and a repeat sign.

10

1.

2.

This block contains the third system of the musical score, measures 10 through 13. It features a first ending (1.) and a second ending (2.). The Soprano part has a half rest in measure 10, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Alto part has a half rest in measure 10, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The Bass part has a half rest in measure 10, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The system concludes with a double bar line and a repeat sign.

37. Schubert, String Quartet in D Minor, ("Death and the Maiden")

Andante

Violin I
pp

Violin II
pp

Viola
pp

Cello
pp

5

Detailed description: This system contains the first five measures of the piece. It features four staves: Violin I, Violin II, Viola, and Cello. All parts begin with a piano-piano (*pp*) dynamic. The music is in D minor, 3/4 time, and consists of a steady eighth-note accompaniment in the lower strings and a more active melodic line in the upper strings.

6 10 15

pp *f* *p*

pp *f* *p*

pp *f* *p*

pp *f* *p*

Detailed description: This system covers measures 6 through 15. Measure 6 is marked *pp*. At measure 10, the dynamic shifts to *f* (forte) for all parts. At measure 15, the dynamic returns to *p* (piano). The accompaniment remains consistent, while the upper strings show more melodic variation.

16 20 22

pp *p* *p*

pp *p* *p*

pp *p* *p*

pp *p* *p*

Detailed description: This system covers measures 16 through 22. Measure 16 is marked *pp*. At measure 20, the dynamic shifts to *p* (piano). At measure 22, there is a final dynamic change to *p* with a hairpin crescendo leading into the next measure. The texture remains consistent with the previous systems.

TRANSPOSITION #1 (Choice) GREENSLEEVES

Name and then write down the letter names of the chords on the lines provided. Next, play the triads in the left-hand part of *Greensleeves*, and then play the piece as written. What forms of the minor scale are used in the piece and in what minor key is it played?



English TRACK 144 TRACK 144

Transpose the following for performance in D minor and G minor.

Moderato

1 2 3 2 1 2 3 4 2 1

mp

1 3 5 1 3 5

6 1 4 3 1 3 5 4 1 3 1 2 4

f

3 5 1

12 5 4 4 3 1 3 2

mp

HYMN STYLE

Transposition #2 (Choice)

IN CHURCH

In **hymn style**, the melody is harmonized with chords divided between two hands. *In Church* and *Prelude* are written in hymn style.

Play these hymns with indirect pedaling, aiming for a perfectly smooth connection between the chords.

Transpose the following for performance in B-flat Major and F Major.



Jane Smisor Bastien

TRACK 132

TRACK 132

Andante

3 1 5 2 3 1 5 2

mp

1 5 1 5 1 5 1 5

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

1 5 1 5 5 2

3 1 5 2 3 1 5 2

p

1 5 1 5 1 5 1 5

9. GYPSY DANCE (Trio)



Franz Joseph Haydn (1732–1809) TRACK 216 TRACK 216

Allegro

The musical score is written for piano in 2/4 time, with a key signature of two flats (B-flat and E-flat). It consists of four systems of music, each with a treble and bass clef staff. The first system starts with a piano (*p*) dynamic and includes a first ending bracketed with a '1' and a measure rest. The second system continues with piano dynamics and includes a second ending bracketed with a '5'. The third system begins with a forte (*f*) dynamic and includes a first ending bracketed with a '9'. The fourth system concludes with piano dynamics and includes a second ending bracketed with a '13'. Fingerings are indicated by numbers 1-5 above notes, and some notes have accents (>). The bass line consists of chords and single notes, with some measures containing rests.

12. ARABESQUE *Op. 100, No. 2*

An **arabesque** is described as a short, fanciful musical piece.



Johann Burgmüller (1806–1874)

TRACK 219 TRACK 219

Allegro scherzando

Musical notation for measures 1-4. The piece is in 2/4 time. The right hand starts with a melodic line in measure 1, marked with a first finger (1) and a slur. The left hand plays chords. Dynamics include *p* and *p leggiero*.

Musical notation for measures 5-8. The right hand continues the melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand plays chords. Dynamics include *p*. Measure numbers 1, 2, 3, 4 are written below the bass staff.

Musical notation for measures 9-12. The right hand has a first ending (1.) and a second ending (2.). Dynamics include *f*. Measure numbers 1, 2, 3 are written below the bass staff.

Musical notation for measures 13-16. The right hand has a slur and a fifth finger (5) marking. The left hand has slurs and fingerings (5, 3, 5, 3). Measure numbers 5, 3, 5, 3 are written below the bass staff.

17

dim. e poco rit.

a tempo

p

21

p dolce

25

1.

2.

f

30

f risoluto

sf

17. ITALIAN SONG



Peter Ilyich Tchaikovsky (1840–1893)

TRACK 224 TRACK 224

Allegretto

Measures 1-6: *p*, *mp*, *3 sempre staccato*

Measure 7: *p*

Measures 13-19: *mp*, *mf*, *espr.*

Measure 20: *mf*

26 *mf* 3 4 2 1 3 3 5

32 *p* 2 1

38 *mf* 5 5 1 3 2 1 3 4 5 4

44 *poco rit.* *p* 2 2 1 3 5 4 4 5

TEST-OUT CHORD PROGRESSIONS

MU 151 B SP 18

vi / VI MAJOR MINOR

C: I vi IV V I i VI iv V i

C: I vi D IV I

3.

C: I vi V I

4.

C: I IV IV⁶⁻⁵/₄₋₃ vi i iv V⁶⁻⁵/₄₋₃ VI

OT and inversions

1. MINOR ONLY

\bar{i} i vii^{o7} i

\bar{i} i ii^{b6}_5 vii^{o4}_3 i^b

2.

\bar{i} i vii^{o7} i

3.

\bar{i} i vii^{o6}_5 i^b

4.

\bar{i} i vii^{o4}_3 i^b

Applied Chords

1. **MAJOR** **MINOR**

C: I $\frac{V}{II}$ ii IV I

2.

C: I $\frac{V}{2/IV}$ IV⁶ V⁷ I

c: i $\frac{V}{2/iv}$ iv⁶ V⁷ i

3.

C: I vii^{°6} I⁶ $\frac{V}{IV}$ V

5.

c: i $\frac{i}{2/iv}$ III IV V