

MU150 Test Out Materials: Fall 2025 Semester (Performance, BA, Composition, Education Only)

Directions

For Performance, BA, Composition, and Education majors wishing to test-out of MU150 Piano Class 1 - prepare the requested exam materials to the best of your ability. These materials represent many of the topics that will be covered in MU150 throughout the Fall semester. Strong mastery of these skills must be demonstrated to pass the exam. Please feel free to contact the test administrator, Dr. Timothy Burns, if you have any questions as you prepare these materials.

Passing the Exam

You must score an 80% on each section of the exam to pass the test-out completely. Please note - for freshmen taking this exam at the beginning of the Fall semester, it is strongly recommended that you enroll in MU150 to reserve a seat in class.

In addition, it is possible to provisionally pass this exam by scoring 80% or higher on two out of three sections. You would then need to complete the remaining part of the exam by the last day of classes in the Fall semester. Those not completing the remaining part of the exam will not pass MU150, and they may delay completion of their keyboard skills degree requirement.

Contact

If you have any questions about this exam, please reach out to Dr. Timothy Burns, the MU150 test administrator, by email at tim.burns@colostate.edu.

Exam Requirements

Part 1 – Skills

1. Single octave major and minor scales (natural, harmonic, and melodic forms) – All scales performed in eighth note patterns, hands together, with proper finger patterns, at quarter equals 76 BPM. Prepare the following keys – F, C, G, D, A, E, B.
2. Single octave major and minor octave arpeggios – All arpeggios performed in triplet patterns, hands together, with proper finger patterns, at quarter equals 60 BPM. Prepare the following keys – F, C, G, D, A, E, B.

Part 2 – Repertoire

1. Perform *Festive Dance* – score is provided [starting on Page 3](#).
2. Sight-read a short piano work, hands together – practice samples provided [starting on Page 5](#).
3. Perform a lead sheet of your choice in left hand comping style (right hand melody, left hand chords) from the following list. Music is provided [starting on Page 12](#):
 - a. The First Noel
 - b. Dixie Land
 - c. Home on the Range
4. Tonally transpose a single line excerpt to one of the following keys of your choice: F Major, G Major, C Major. This single line is [provided on Page 15](#).

Part 3 – Music Theory

1. Perform two of the provided chord progressions in the keys of C, E, F and G, progressions and keys instructor's choice. Chord progressions are provided [starting on Page 15](#).
2. Improvise a first species counterpoint to the cantus firmus [provided on Page 16](#). Make sure that your counterpoint follows the rules consistent with first species counterpoint.

Exam Practice Materials

Part 2, Item 1: Festive Dance

28. FESTIVE DANCE

Carolyn Miller TRACK 235 TRACK 235



Moderato 1

f

5

5

2nd time to Coda

1 5 8va

mf

9

1 3 2 4 1 1

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.

17 Φ Coda*

mf

21

25

29

32

Part 2, Item 2 – Sight-reading Examples

1. Frankie and Johnny

Moderato

The musical score is for the song 'Frankie and Johnny'. It is in common time (C) and marked 'Moderato'. The piano part is in the left hand and the vocal line is in the right hand. The score is divided into three systems, each with four measures. Fingerings are indicated by numbers 1-5 above notes. Dynamics include 'mf' (mezzo-forte). The lyrics are: 'Frank-ie and John - ny were lov - ers, Oh, Lord - y, how they could love. They swore to be true to each oth - er, just as true as the stars a - bove. He was her man, but he done her wrong.'

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

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

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

Note: All Sight-reading materials utilized in this test preparation packet appear in:

- Mach, Elyse, *Contemporary Class Piano*, 8th Ed., New York: Oxford University Press, 2016.

2. Vive la compagnie

Vivace

5 1 4

mf *f*

5 1 3 1 2 5

5 3

mf *mp*

5 1 1 2

9 3 3

p *f*

5 3 1 2

3. Du, du liegst mir im Herzen

Moderato

3

mp *p*

5 1 3 1 2 5

6

11

1 1

rit.

Detailed description: This musical score is for the piece 'Du, du liegst mir im Herzen'. It is marked 'Moderato' and is in 3/4 time. The score is written for piano and consists of three systems. The first system (measures 1-5) features a treble clef with a triplet of eighth notes in the first measure and a dynamic of *mp*. The bass clef has chords with fingerings 5, 1, and 3. The second system (measures 6-10) continues the melody with a dynamic of *p* in the first measure and *mp* in the fourth. The third system (measures 11-15) includes a first ending bracket over measures 11-12 and a *rit.* marking in measure 14. Fingerings 1 and 1 are indicated in measures 11 and 12 respectively.

4. My Hat Has Three Corners

Spirited

4

mf *mp*

1 3 5 5 1 5 1 5 1 3

4 1

Detailed description: This musical score is for the piece 'My Hat Has Three Corners'. It is marked 'Spirited' and is in 3/4 time. The score is written for piano and consists of two systems. The first system (measures 1-7) features a treble clef with a quartet of eighth notes in the first measure and a dynamic of *mf*. The bass clef has chords with fingerings 1, 3, 5, 5, 1, 5, and 1. The second system (measures 8-14) continues the melody with a dynamic of *mp* in the eighth measure. Fingerings 4 and 1 are indicated in measures 13 and 14 respectively.

5. "Moderato" Example

Moderato

The musical score for 'Moderato' is in 3/4 time and marked *mp*. It consists of two systems of piano accompaniment. The first system has a treble clef with a half note G4 (finger 2) and a bass clef with a half note G3 (finger 5), followed by quarter notes F3 (finger 3) and E3 (finger 1) in the bass, and quarter notes G4 (finger 2), A4 (finger 3), and B4 (finger 1) in the treble. The second system continues with a half note G4 (finger 2) in the treble and a half note G3 (finger 5) in the bass, followed by quarter notes F3 (finger 2) and E3 (finger 1) in the bass, and quarter notes G4 (finger 2), A4 (finger 1), and B4 (finger 3) in the treble. The piece ends with a double bar line.

6. "Allegretto" Example

Allegretto

The musical score for 'Allegretto' is in 4/4 time and marked *mf*. It consists of two systems of piano accompaniment. The first system has a treble clef with a half note G4 (finger 3) and a bass clef with a half note G3 (finger 1), followed by quarter notes F4 (finger 3), E4 (finger 4), and D4 (finger 1) in the bass, and quarter notes G4 (finger 3), A4 (finger 4), and B4 (finger 1) in the treble. The second system continues with a half note G4 (finger 5) in the treble and a half note G3 (finger 1) in the bass, followed by quarter notes F4 (finger 5), E4 (finger 4), and D4 (finger 1) in the bass, and quarter notes G4 (finger 5), A4 (finger 4), and B4 (finger 1) in the treble. The piece ends with a double bar line.

7. "Whimsical" Example

Whimsically

Musical score for 'Whimsical' Example. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo/mood is 'Whimsically'. The score consists of two systems. The first system has four measures. The right hand (RH) plays a melodic line with a triplet of eighth notes in the first measure, followed by quarter notes. The left hand (LH) plays a bass line with dotted quarter notes and eighth notes. Fingerings are indicated: RH (3, 1, 3) and LH (5, 1/3). The second system has four measures. The RH continues the melodic line with quarter notes and a half note. The LH continues the bass line with dotted quarter notes and eighth notes. Fingerings are indicated: LH (5, 1/2).

8. "Energetic" Example

Energetically

Musical score for 'Energetic' Example. The piece is in 4/4 time with a key signature of two flats (Bb, Eb). The tempo/mood is 'Energetically'. The score consists of two systems. The first system has four measures. The right hand (RH) plays a rhythmic pattern of eighth notes with chords. Fingerings are indicated: (3/1), (4/1), (5/2), (3/1), and (4). The left hand (LH) is mostly silent, with a few notes in the final two measures. Dynamics are *mf* and *p*. The second system has four measures. The RH continues the rhythmic pattern. Fingerings are indicated: (5/2), (4/1), (3/1), (5/2), and (5). The LH continues with a few notes in the final two measures. Dynamics are *mf* and *f*.

11. "With Spirit" Excerpt

With spirit

The image shows a piano score for an excerpt titled "With spirit". It consists of two systems of music, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first system begins with a dynamic marking of *mf*. The melody in the treble staff is marked with a "1" above the first measure, indicating the first fingering. The bass staff has fingerings "5" and "1 3" under the first two notes. The second system continues the melody, with a "5" above the fifth measure in the treble staff. The bass staff has fingerings "5" and "1 2" under the fifth and sixth notes. The piece concludes with a double bar line and repeat dots.

Part 2, Item 3 – Lead Sheets

1. The First Noel

The First Noel

Traditional English Carol

C Am G F C



The First Noel the angel did say Was to

5 F C G7 C G7 C G7



cer-tain poor shepherds 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.

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2. Dixie Land

Dixie Land

Traditional

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

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

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

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

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

way, A - way, A - way down South in Dix - ie; A -

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

This arrangement © 2013 www.PianoSongDownload.com

3. Home on the Range

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. 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.

This arrangement © 2013 www.PianoSongDownload.com

Part 2, Item 4 – Single Line for Transposition

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This single line musical excerpt utilized for transposition appears in:

- Baugress, David, *The Jenson Sight Singing Course*, Volume 1, © 1984 Jenson Publications, Inc.

Part 3, Item 1 – Chord Progressions

1. Progression 1

C: I V⁷ I

2. Progression 2

c: i V⁷ i

3. Progression 3

C: I IV V₄⁶ V₃⁵ I

4. Progression 4

c: i V₂⁴ i⁶ V₃⁴ i V₅⁶ i

Part 3, Item 2 – Cantus Firmus for First Species Counterpoint