

**PIANO PROFICIENCY EXAM REQUIREMENTS**  
(for students taking exam for the first time)

***Bachelor of Music: Education, Classical Performance\*, and Composition Concentrations:***  
Complete all Areas 1-6

***Bachelor of Music: Jazz Studies Concentration and Bachelor of Arts (including pianists):***  
Complete Area 1, Area 2, Area 4, and Area 5

***Bachelor of Music: Education Concentration (Keyboard Majors only)***  
Complete Areas 2-7

*\*Bachelor of Music: Classical Performance Piano Majors are exempt from this exam*

**Area 1: Major Scales:** C, D, E, F, G, A, B, Db, Gb

**Harmonic Minor Scales** cm, dm, em, fm, gm, am

At least two octaves, hands separately, at a moderate speed (70/2 notes), with proper fingerings.

**Chord Progression** in the Major keys above (hands together with LH single notes, pedaled): **I-vi-IV-ii<sup>6</sup>-I<sup>6</sup>-V<sup>7</sup>-I**

**Chord Progression** in the Minor keys above (hands together with LH single notes, pedaled): **i-VI-iv-i<sup>6</sup><sub>4</sub>-V<sup>7</sup>-i**  
All chords: 60/chord

**Area 2:** One piece or movement from Baroque or Classical Era.  
One piece from Romantic or 20<sup>th</sup> Century Era.

**Area 3: Frackenpohl Reading (prepare all):**

A. Accompanying Style:

1. Pg. 137, 11; Cujus Animam
2. Pg.137, 12; Lacrymosa
3. Pg.140, no. 20; Mississippi Rag
4. Pg.170, no.7; En Habana

B. Choral Style:

1. Pg.107, no. 6; Andantino
2. Pg.117 no. 2

C. Solo Excerpts:

1. Pg.106, no.3; Beethoven Sonata
2. Pg.158, no.5; Dolly's Funeral
3. Pg.158, no.6; Diabelli
4. Pg.206, no.1; Little Brown Jug

D. Score Reading:

1. Pg.185, no. 10 (prepare all 2-voice combinations)
2. Pg.199, no. 33
3. Pg.198, no. 31
4. Pg. 96, no. 9 (saxophone & bass line)

**Area 4:** Sight-Reading commensurate with level of advancement

**Area 5:** A. Melody Book: Prepare "Yesterday" and "Over the Rainbow" with right-hand chords with melody on top and left-hand single notes.

B. Prepare "The Entertainer" with the melody in the RH and LH broken chord accompaniment (stride style).

C. Play and sing "Happy Birthday" with accompaniment in the key of F Major or G major. Waltz Style with right-hand chords and left-hand single notes.

**Area 6:** A fluent performance of the *Star-Spangled Banner* in A-flat Major, with proper pedaling.

**Area 7:** **With hands together**—4 octaves of all major, harmonic, and melodic minor scales; all major, minor, fully diminished seventh and dominant seventh arpeggios at a moderate speed, with correct fingerings; and the following pedaled chord progressions (single notes in LH and chords in RH):

Major: **I-vi-IV-ii<sup>6</sup>-I<sup>6</sup>-V<sup>7</sup>-I**

Minor: **i-VI-iv-i<sup>6</sup><sub>4</sub>-V<sup>7</sup>-i**



# Chord Progression (Major)

Format

♩=120

The musical score is written for piano in 4/4 time. It consists of two staves: a treble clef staff (top) and a bass clef staff (bottom). The tempo is marked as ♩=120. The treble staff contains a series of chords: four measures of a triad (C4, E4, G4) and two measures of a dyad (C4, E4). The bass staff contains a simple bass line: a quarter note C2 in the first measure, followed by quarter notes D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, and C4 in the remaining measures. The piece concludes with a double bar line.

# Chord Progression (Minor)

Format

♩=120

The musical score is written in 4/4 time with a tempo of 120 beats per minute. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains four chords in the first measure and two chords in the second measure. The bass staff contains a descending eighth-note line in the first measure and a quarter-note line in the second measure.

Measure	Staff	Notes
1	Treble	F4, A4, C5
	Treble	F4, A4, C5
	Treble	F4, A4, C5
	Treble	F4, A4, C5
2	Treble	F#4, A4, C5
	Treble	F#4, A4, C5
1	Bass	F3
	Bass	E3
	Bass	D3
	Bass	C3
2	Bass	F3
	Bass	F3

# Appendix A

## Scale and Arpeggio Fingering Charts

Note: A dot (•) above a fingering indicates a black key.

### Major Scales

Key		Fingering	Key		Fingering
C	RH:	1 2 3 1 2 3 4	G $\flat$ (F $\sharp$ )	RH:	2 3 4 1 2 3 1
	LH:	5 4 3 2 1 3 2		LH:	4 3 2 1 3 2 1
G	RH:	1 2 3 1 2 3 4	D $\flat$ (C $\sharp$ )	RH:	2 3 1 2 3 4 1
	LH:	5 4 3 2 1 3 2		LH:	3 2 1 4 3 2 1
D	RH:	1 2 3 1 2 3 4	A $\flat$	RH:	3 4 1 2 3 1 2
	LH:	5 4 3 2 1 3 2		LH:	3 2 1 4 3 2 1
A	RH:	1 2 3 1 2 3 4	E $\flat$	RH:	3 1 2 3 4 1 2
	LH:	5 4 3 2 1 3 2		LH:	3 2 1 4 3 2 1
E	RH:	1 2 3 1 2 3 4	B $\flat$	RH:	4 1 2 3 1 2 3
	LH:	5 4 3 2 1 3 2		LH:	3 2 1 4 3 2 1
B	RH:	1 2 3 1 2 3 4	F	RH:	1 2 3 4 1 2 3
	LH:	4 3 2 1 4 3 2		LH:	5 4 3 2 1 3 2

### Major Arpeggios

Key		Fingering	Key		Fingering
C	RH:	1 2 3	G $\flat$ (F $\sharp$ )	RH:	1 2 3 5
	LH:	5 4 2		LH:	5 3 2
G	RH:	1 2 3	D $\flat$ (C $\sharp$ )	RH:	4 1 2
	LH:	5 4 2		LH:	2 1 4
D	RH:	1 2 3	A $\flat$	RH:	4 1 2
	LH:	5 3 2		LH:	2 1 4
A	RH:	1 2 3	E $\flat$	RH:	4 1 2
	LH:	5 3 2		LH:	2 1 4
E	RH:	1 2 3	B $\flat$	RH:	4 1 2
	LH:	5 3 2		LH:	3 2 1
B	RH:	1 2 3	F	RH:	1 2 3
	LH:	5 3 2		LH:	5 4 2

# Minor Scales

Key		Fingering
a	RH:	1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
	LH:	5 4 3 2 1 3 2 1 4 3 2 1 3 2 1
e	RH:	1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
	LH:	5 4 3 2 1 3 2 1 4 3 2 1 3 2 1
b	RH:	1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
	LH:	4 3 2 1 4 3 2 1 3 2 1 4 3 2 1
f#	RH:	3 4 1 2 3 1 2 3 4 1 2 3 1 2 3
	LH:	4 3 2 1 3 2 1 4 3 2 1 3 2 1 4
c#	RH:	3 4 1 2 3 1 2 3 4 1 2 3 1 2 3
	LH:	3 2 1 4 3 2 1 3 2 1 4 3 2 1 3
g# (ab)	RH:	3 4 1 2 3 1 2 3 4 1 2 3 1 2 3
	LH:	3 2 1 4 3 2 1 3 2 1 4 3 2 1 3

Key		Fingering
e $\flat$ (d#)	RH:	3 1 2 3 4 1 2 3 1 2 3 4 1 2 3
	LH:	2 1 4 3 2 1 3 2 1 4 3 2 1 3 2
b $\flat$ (a#)	RH:	4 1 2 3 1 2 3 4 1 2 3 1 2 3 4
	LH:	2 1 3 2 1 4 3 2 1 3 2 1 4 3 2
f	RH:	1 2 3 4 1 2 3 1 2 3 4 1 2 3 4
	LH:	5 4 3 2 1 3 2 1 4 3 2 1 3 2 1
c	RH:	1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
	LH:	5 4 3 2 1 3 2 1 4 3 2 1 3 2 1
g	RH:	1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
	LH:	5 4 3 2 1 3 2 1 4 3 2 1 3 2 1
d	RH:	1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
	LH:	5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

# Minor Arpeggios

Key		Fingering
a	RH:	1 2 3 1 2 3 5
	LH:	5 4 2 1 4 2 1
e	RH:	1 2 3 1 2 3 5
	LH:	5 4 2 1 4 2 1
b	RH:	1 2 3 1 2 3 5
	LH:	5 4 2 1 4 2 1
f#	RH:	4 1 2 4 1 2 4
	LH:	2 1 4 2 1 4 2
c#	RH:	4 1 2 4 1 2 4
	LH:	2 1 4 2 1 4 2
g# (ab)	RH:	4 1 2 4 1 2 4
	LH:	2 1 4 2 1 4 2

Key		Fingering
e $\flat$ (d#)	RH:	1 2 3 1 2 3 5
	LH:	5 4 2 1 4 2 1
b $\flat$ (a#)	RH:	2 3 1 2 3 1 2
	LH:	3 2 1 3 2 1 3
f	RH:	1 2 3 1 2 3 5
	LH:	5 4 2 1 4 2 1
c	RH:	1 2 3 1 2 3 5
	LH:	5 4 2 1 4 2 1
g	RH:	1 2 3 1 2 3 5
	LH:	5 4 2 1 4 2 1
d	RH:	1 2 3 1 2 3 5
	LH:	5 4 2 1 4 2 1

Adapt the following two pieces for the piano as described on page 9.

*Pedal*

### 21. The Star-Spangled Banner

SATB Version

Smith

Musical score for 'The Star-Spangled Banner' in 3/4 time, key of B-flat major. The score consists of three systems of piano accompaniment. The first system includes a handwritten 'Pedal' annotation above the treble clef. The notation features a mix of eighth and sixteenth notes in the right hand and chords and eighth notes in the left hand.

### 22. America, the Beautiful

SATB Version

Ward

Musical score for 'America, the Beautiful' in 4/4 time, key of B-flat major. The score consists of three systems of piano accompaniment. The notation features a mix of quarter and eighth notes in the right hand and chords and quarter notes in the left hand.

### 9. The Chrysanthemum

Slow March Tempo

Joplin

E $\flat$  Alto \*  
Saxophone

The first system of the score consists of two staves. The top staff is for the E $\flat$  Alto Saxophone, starting with a treble clef, a key signature of one flat (B $\flat$ ), and a 2/4 time signature. It contains a melodic line with various ornaments and fingerings (1, 4, 1, #, 4, 3, 2, #, 4, 1, #, 1, 4). The bottom staff is for piano accompaniment, with treble and bass clefs, a key signature of one flat, and a 2/4 time signature. It features a rhythmic accompaniment of chords and single notes. Dynamics include *mf* and *f*.

The second system continues the piece. The saxophone staff has a melodic line with ornaments and fingerings (3, 2, 1, ^, 1, 4, 1, #). The piano accompaniment continues with its rhythmic pattern. Dynamics include *mf*.

The third system continues the piece. The saxophone staff has a melodic line with ornaments and fingerings (2, 1, 3, 1, 3). The piano accompaniment continues with its rhythmic pattern. Dynamics include *f*.

\* The E $\flat$  alto sax sounds a major sixth lower than the written note. An easy way to transpose is to think it in the bass clef, add three flats, and move it up an octave.

The diagram shows a short melodic phrase written in a treble clef on a single staff. The key signature is one flat. The phrase is marked with a '8' and an upward-pointing arrow, indicating an octave shift. The notes are G $\flat$ , A $\flat$ , B $\flat$ , and C $\flat$  in the treble clef, which correspond to G $\flat$ , A $\flat$ , B $\flat$ , and C $\flat$  in the bass clef after the transposition process described in the text.



### 3. Sonatina

Beethoven  
4 2

Moderato

### 4. Air

Play in E.

Clarke

Allegretto

Play in Bb .

### 5.

Schubert

Moderato

Play in F# minor.

*no pedal*

### 6. Andantino

Burgmüller

### 7. Wrist-staccato Etude

Play in C. Duvernoy

Allegretto

Play in D.

### 8. Vesper Hymn

Russian

### 2. Fine Knacks for Ladies

Fast

Dowland

Musical score for 'Fine Knacks for Ladies' by John Dowland. The score is in 2/2 time and B-flat major. It features a voice line and a piano accompaniment. The piano part is marked *mf*. The score includes fingerings and articulation marks. The piano part consists of two systems of staves.

Play in E $\flat$ .

### 3. Song Without Words, Op. 102, No. 3

Presto

Mendelssohn

Musical score for 'Song Without Words, Op. 102, No. 3' by Felix Mendelssohn. The score is in 6/8 time and B-flat major. It features a piano accompaniment. The piano part is marked *p*. The score includes fingerings and articulation marks. The piano part consists of two systems of staves.

Play in B $\flat$ .

### 11. Cujus Animam, *Stabat Mater*

Allegro maestoso

Rossini

Voice

*p*

(the vocal tenor sounds an octave lower than written)

*p*

Play in A.

### 12. Lacrymosa, *Requiem*

Largo

Verdi

*p*

Play in B minor.

# 20. Mississippi Rag

Krell

Lively

Flute *f*

1 5 (2x) 1 5 2

5 1

*f*  
col 8↑ ad lib.

1.

2.

8↑ - - - - -

2.

Play in G.

# 21. A Cotton Patch

Tyler

Ragtime Two-Step

Clar. or Tpt. (Bb)

*mf*

*mf*

*f*

(upper notes optional) *f*

### 4. Symphony No. 6, Op. 74

Andante *teneramente* Tchaikovsky

Play in C.

*Pedal*

### 5. Dolly's Funeral

Grave Tschaikovsky

Play in A minor.

### 6.

Allegretto Diabelli

Play in D.

# 7. En Habañá

Latin American

Moderately

1 2 5

1.

The first system of music for 'En Habañá' consists of a treble clef staff and a piano accompaniment. The treble staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The tempo is marked 'Moderately'. The piano accompaniment is written in a grand staff with treble and bass clefs. The first measure of the treble staff contains a whole note chord (F#4, A4, C5). The piano accompaniment starts with a bass line of quarter notes: F#2, A2, C3, F#2. The first system concludes with a first ending bracket over the final two measures of the treble staff, marked '1.'.

The second system of music continues the piece. It features a treble clef staff and a piano accompaniment. The treble staff contains eighth and sixteenth notes with various fingerings indicated above the notes: 2, 1, 3, 4, 3, 2, 4, 2, 1, 3. The piano accompaniment continues with a bass line of quarter notes: F#2, A2, C3, F#2. The system concludes with a second ending bracket over the final two measures of the treble staff, marked '2.'.

The third system of music continues the piece. It features a treble clef staff and a piano accompaniment. The treble staff contains eighth and sixteenth notes with various fingerings indicated above the notes: 2, 1, 3, 4, 3, 2, 1, 3, 2, 3, 2. The piano accompaniment continues with a bass line of quarter notes: F#2, A2, C3, F#2. The system concludes with a final ending bracket over the last two measures of the treble staff, marked '3'.

The fourth system of music concludes the piece. It features a treble clef staff and a piano accompaniment. The treble staff contains eighth and sixteenth notes with various fingerings indicated above the notes: 2, 1, 3, 3. The piano accompaniment continues with a bass line of quarter notes: F#2, A2, C3, F#2. The system concludes with a final ending bracket over the last two measures of the treble staff, marked '3', and a final ending bracket over the last two measures of the piano accompaniment, marked '3, 2, 1'.

Play in D.

Easier pieces in the preceding section are 1, 2, 5, and 6.



### 10. Liebeslieder Waltzes, Op. 52, No. 9

Brahms

### 11. Soon, Soon, Soon, *The Magic Flute*

Adagio

Mozart



### 29. Minuet for Saxophone Duet

Notebook for A. M. Bach

Alto Sax.\*

Tenor Sax.

The score for 'Minuet for Saxophone Duet' is in 3/4 time with a key signature of one sharp (F#). The Alto Saxophone part (marked with an asterisk) plays a melodic line with eighth-note patterns and slurs. The Tenor Saxophone part provides a harmonic accompaniment with a similar rhythmic pattern. The piece concludes with a final chord in the key of D major.

\*Review alto sax parts on p. 96, ex. 9 and on p. 108, ex. 10. Review tenor sax part on p. 60, ex. 9.

### 30. Trio for Saxophones

Krebs

Alto Sax.

Tenor Sax.

Bar. Sax.

Andante

The score for 'Trio for Saxophones' is in 3/4 time with a key signature of one flat (Bb). The tempo is marked 'Andante'. It features three parts: Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The Alto Saxophone part has a melodic line with slurs, while the Tenor and Baritone parts provide harmonic support with similar rhythmic patterns.

### 31. Duet from "The Magic Flute"

Mozart  
Fine

\* B $\flat$  Tpt.

Trom.

Allegro

D.C.

The score for 'Duet from "The Magic Flute"' is in 2/4 time with a key signature of two sharps (D major). The tempo is marked 'Allegro'. It features two parts: Bb Trumpet (marked with an asterisk) and Trombone. The Bb Trumpet part has a melodic line with slurs, while the Trombone part provides harmonic support. The piece concludes with a 'D.C.' (Da Capo) instruction and a final flourish.

\*The B $\flat$  trumpet sounds a whole step below the written note. Review trumpet parts on pages 47, 83, and 140.

### 32. Hello! Ma Baby

Lively

Howard and Emerson

B♭ Tpt.  
F Horn

*f*

This system shows the first two staves of the piece. The top staff is for B♭ Trumpet and the bottom staff is for F Horn. The music is in 2/4 time with a key signature of one sharp (F#). The trumpet part starts with a quarter rest, followed by eighth notes. The horn part starts with a quarter rest, followed by eighth notes. A dynamic marking of *f* (forte) is placed above the first measure of the horn part.

This system continues the musical notation for the B♭ Trumpet and F Horn parts. The trumpet part has a quarter rest followed by eighth notes. The horn part has a quarter rest followed by eighth notes.

This system continues the musical notation for the B♭ Trumpet and F Horn parts. The trumpet part has a quarter rest followed by eighth notes. The horn part has a quarter rest followed by eighth notes.

### 33. Menuet

Andante.

Notebook for A. M. Bach

F Horn

Tuba

*p*

This system shows the first two staves of the piece. The top staff is for F Horn and the bottom staff is for Tuba. The music is in 3/4 time with a key signature of two flats (B♭, E♭). The horn part starts with a quarter rest, followed by eighth notes. The tuba part starts with a quarter rest, followed by eighth notes. A dynamic marking of *p* (piano) is placed above the first measure of the horn part.

This system continues the musical notation for the F Horn and Tuba parts. The horn part has a quarter rest followed by eighth notes. The tuba part has a quarter rest followed by eighth notes. A dynamic marking of *mp* (mezzo-piano) is placed above the first measure of the horn part.

This system continues the musical notation for the F Horn and Tuba parts. The horn part has a quarter rest followed by eighth notes. The tuba part has a quarter rest followed by eighth notes. A dynamic marking of *p* (piano) is placed above the first measure of the horn part.

# C. JAZZ

## 1. Little Brown Jug

*Swing*

Jazzy  $\text{♩} = \text{♩}^{\text{♩}}$

CM7 E° FM7 F#° G7 2 C6 F6

CM7 E° FM7 F#° G7 C6

Detailed description: This block contains the musical score for 'Little Brown Jug'. It features two systems of piano accompaniment. The first system includes a treble clef staff with a melody and a bass clef staff with chords. The second system continues the melody and accompaniment. Chord symbols are placed above and below the staves. A tempo marking 'Swing' is written in the top left, and a 'Jazzy' tempo indicator with a note value is at the top left of the first system.

## 2. St. James Infirmary

*Moderately*

Em B7 Em Em7 Am7 Em C7

Em B7 Em Em/D C7 B7+ Em

Detailed description: This block contains the musical score for 'St. James Infirmary'. It features two systems of piano accompaniment. The first system includes a treble clef staff with a melody and a bass clef staff with chords. The second system continues the melody and accompaniment. Chord symbols are placed above and below the staves. A tempo marking 'Moderately' is written in the top left.

## 3. London Bridge

*Lively*

CM7 Dm7 Em7 Eb7 Dm7 Db7 CM9 Bb9 etc.

CM7 FM7 Em7 Eb7 Dm7 Db7 C6

Detailed description: This block contains the musical score for 'London Bridge'. It features two systems of piano accompaniment. The first system includes a treble clef staff with a melody and a bass clef staff with chords. The second system continues the melody and accompaniment. Chord symbols are placed above and below the staves. A tempo marking 'Lively' is written in the top left.

# THE ENTERTAINER

## Rag

Scott Joplin  
(United States, 1868-1917)

♩ = 80

1. F C7 F F7 Bb (Bbm)

2. To next line

3. Fine

Chord symbols: F, F7, Bb, C7, G7, (Bbm), Bb, C, G7, C7, F

# OVER THE RAINBOW

Edgar Yip Harburg  
(United States, 1896-1981)

Harold Arlen  
(United States, 1905-1986)

♩ = 76

C Am Em C7 F

Some - where o - ver the rain - bow way up  
Some - where o - ver the rain - bow skies are

C (C7) F (Fm) *C#4* A7 Dm G7

high, There's a land that I heard of once in a lull - a -  
blue, And the dreams that you dare to dream real - ly do come

1. C 2. C (17)

by. true. Some - day I'll wish up - on a star and

Dm G7

wake up where the clouds are far be - hind me. \_\_\_\_\_ Where

C B7 Em B7

trou-bles melt like lem - on drops, a - way a - bove the chim-ney tops That's where you'll

G7 (25) C Am Em C7 F C C7

find me. Some - where o - ver the rain - bow blue - birds fly.

F (Fm) *C#4* A7 Dm G7 C

Birds fly o - ver the rain - bow, why, then, O why can't I?

Piano, accompaniment pattern XIV, measures 17-25, XI

# YESTERDAY

Paul McCartney  
(England, b. 1942)

Expressively

C E7 1 1 Am (Am7)

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

F G7 C Am D F C

Now it looks as tho' 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. \_

E7 Am G F Dm G C E7

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

Am G F G(Dm) C

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

E7 1 1 Am (Am7) F G7 C

love was such an eas - y game to play. Now I need a place to hide a - way, \_ Oh

Am 4 D 1 F C C D F C

I be - lieve \_ in yes - ter - day. \_ Mm

Autoharp (15-bar), strum each chord change  
Piano, accompany using chord roots