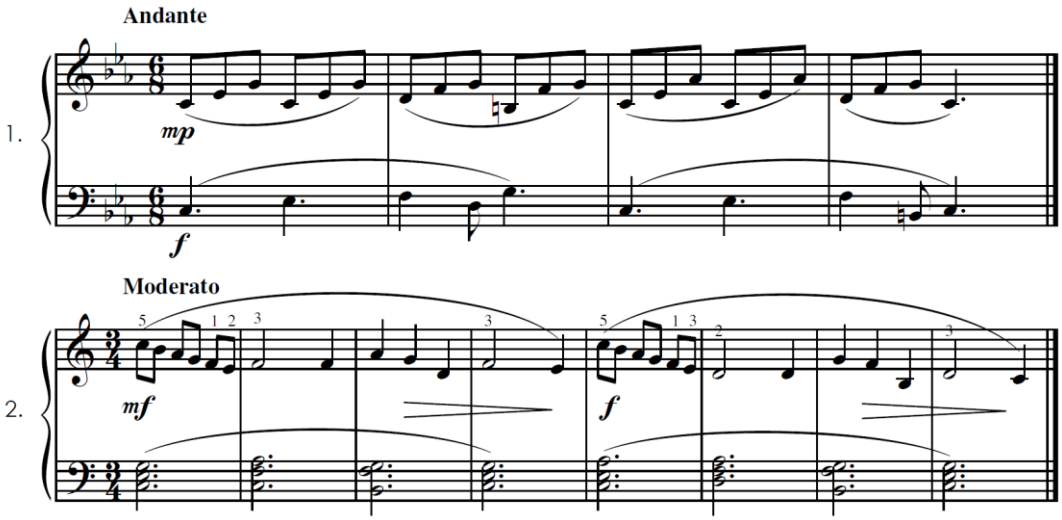
The University of Louisiana at Lafayette

Piano Proficiency Requirements – BM Music, BA Music Education

I. Technique:

1. Play the required technique drill in the following major and minor keys: G, D, E Major and Minor; B and F# Major.
2. Play root position, first inversion, and second inversion chords of the following chords: G, D, E, B, F# Major/Minor. Inversions should be played hands together, ascending and descending, and at a steady tempo.

II. Reading: You will be asked to sight-play examples at the level of those below (after a brief pre-scan). You must play the correct notes, rhythms, dynamics, and articulations with fluency. Good fingering practices should be observed.



III. Transposition and Score Reading: Instrumental Majors:

Score Reading: *Extending the Range* (4 Staves, 3 Clefs, 2 Hands)
Prepare all the score reading examples found in this document.
Play all parts and all combinations of two parts.

Transposition: B♭, E♭, A, and F Instruments: After a pre-scan, sight-play examples at concert pitch.
You may use the examples found later in this document to help you prepare.

Chorale and Score Reading: Vocal Majors

Score Reading: *Extending the Range* (4 Staves, 3 Clefs, 2 Hands)
Prepare all the score reading examples found in this document.
Play all parts and all combinations of two parts.

Chorale: Perform a prepared 4-part chorale of your choice.

IV. **Improvisation:** You will be asked to improvise a melody and accompaniment in ballad and waltz styles using several primary chord progressions. Refer to the Improvisation section found later on in this document to assist you in preparing for this portion of the exam.

1. **Styles:** Waltz (3/4) and Ballad (6/8)
2. **Keys:** B♭ major, D major, G minor, and C minor.
    i. Prepare both waltz and ballad in ALL 4 keys.
3. **Progression:** Prepare all the progressions shown.
4. **Textures:** You must use a stylistically appropriate keyboard texture. Ballad style left hand must span an octave. For the Waltz style, left hand must use closest position.
5. **Melody:** Melody must consist of two balanced phrases and must use both chord and non-chord tones.

V. **Repertoire:** Prepare and perform one of these pieces or one of equivalent difficulty. (memorization is not required)

a. *Andante* (Prelude) in A Minor by J. C. Bach
b. *Elegy, Op. 183, No. 2* by Carl Reinecke
c. Sonatina No. 1 in C (First Movement) by Théodore Latour
d. *A Little Piece*, Op. 68, No. 5 by Robert Schumann
e. *Wiedersehen,* Op, 117, No. 24 by Gurlitt
f. *Etude*, Op. 777, No. 18 by Czerny

VI. **Accompanying:**

Music Education and Performance: Vocal Majors
Music Education and Performance: Instrumental Majors

Select a solo for your instrument that has an easy piano accompaniment. You will prepare the accompaniment at a performance tempo and perform with a soloist.

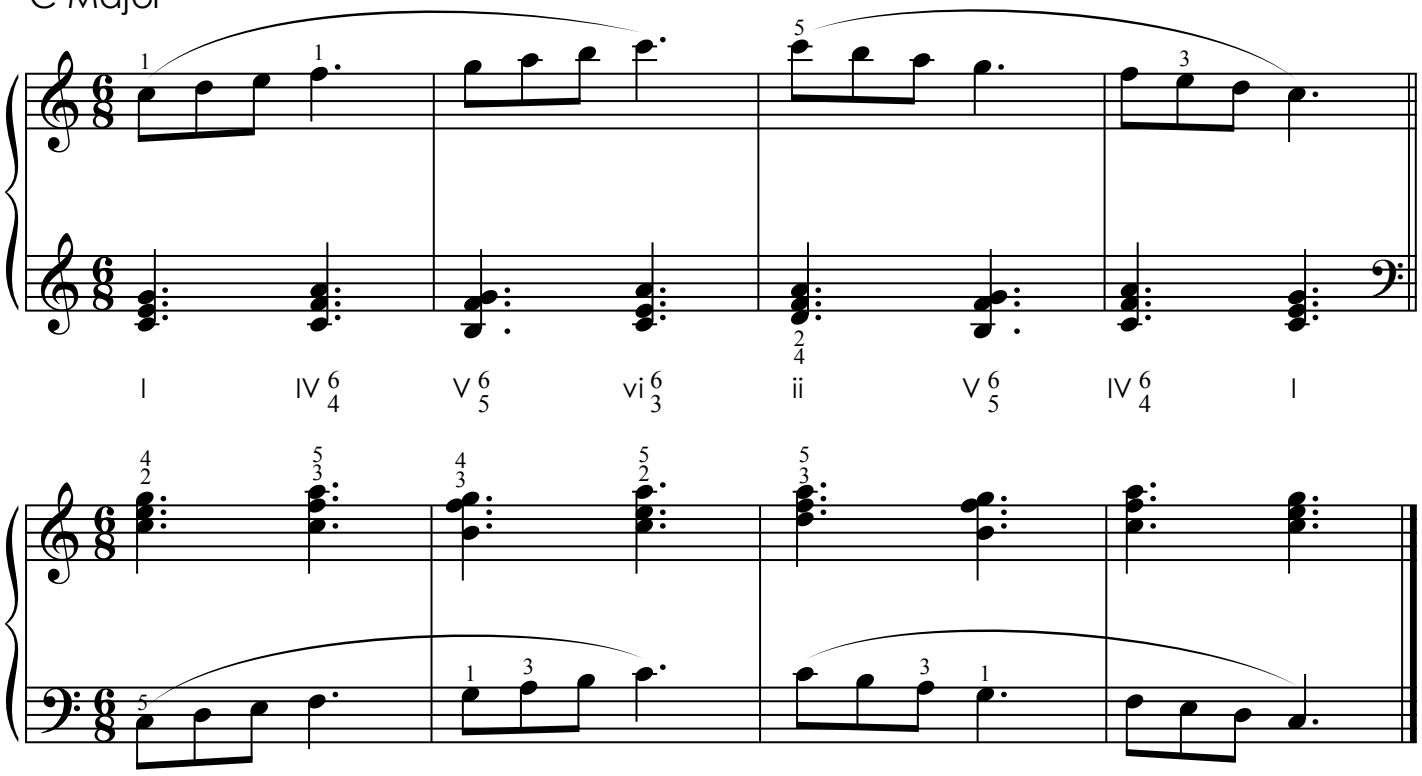
Music Media, Jazz Studies, Theory/Comp

Realize a lead sheet in a popular or a jazz style that you will perform with a soloist. You should trade improvised solos with your partner.

Technique: Dexterity Drill

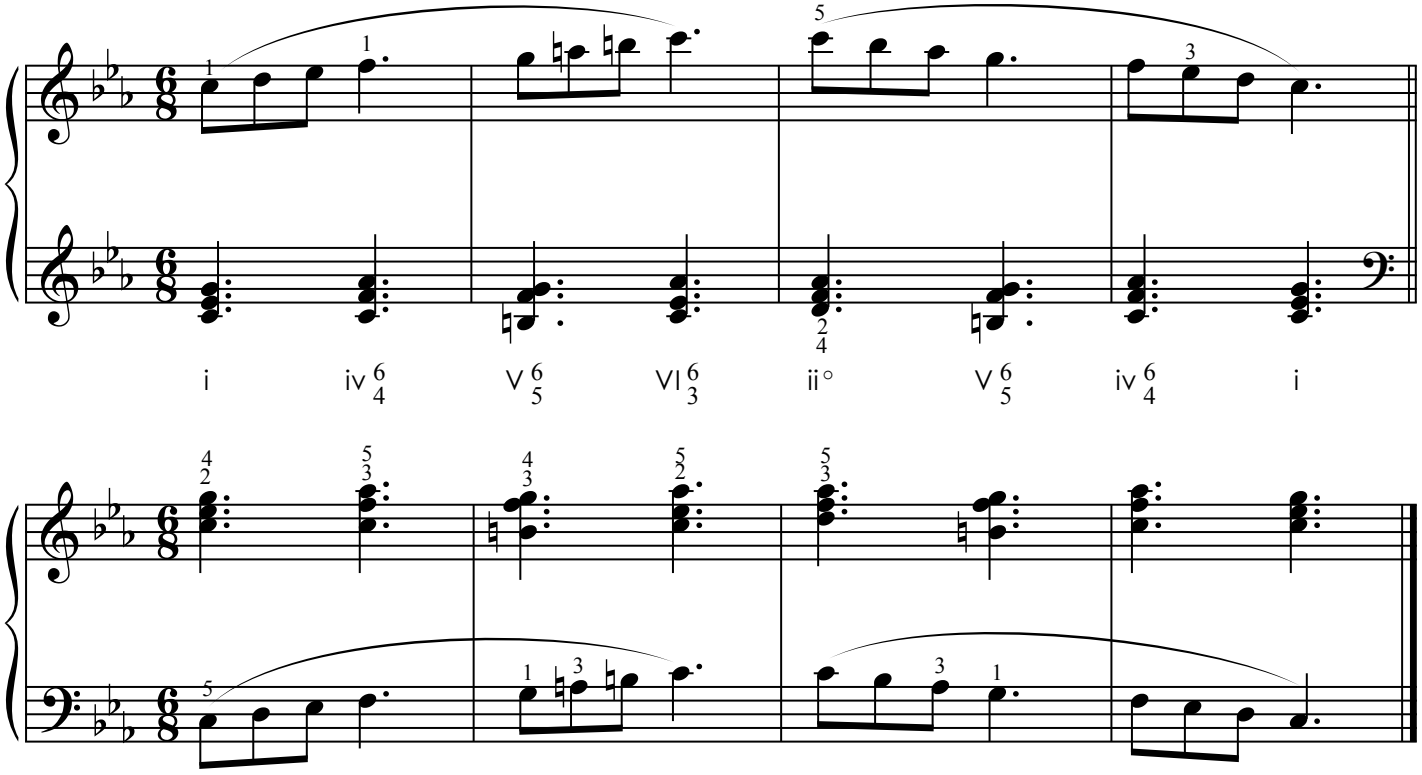
Transpose to G, D, E Major and Minor and B and F# Major

C Major



C Minor

Reminder! The melody uses the melodic minor scale.

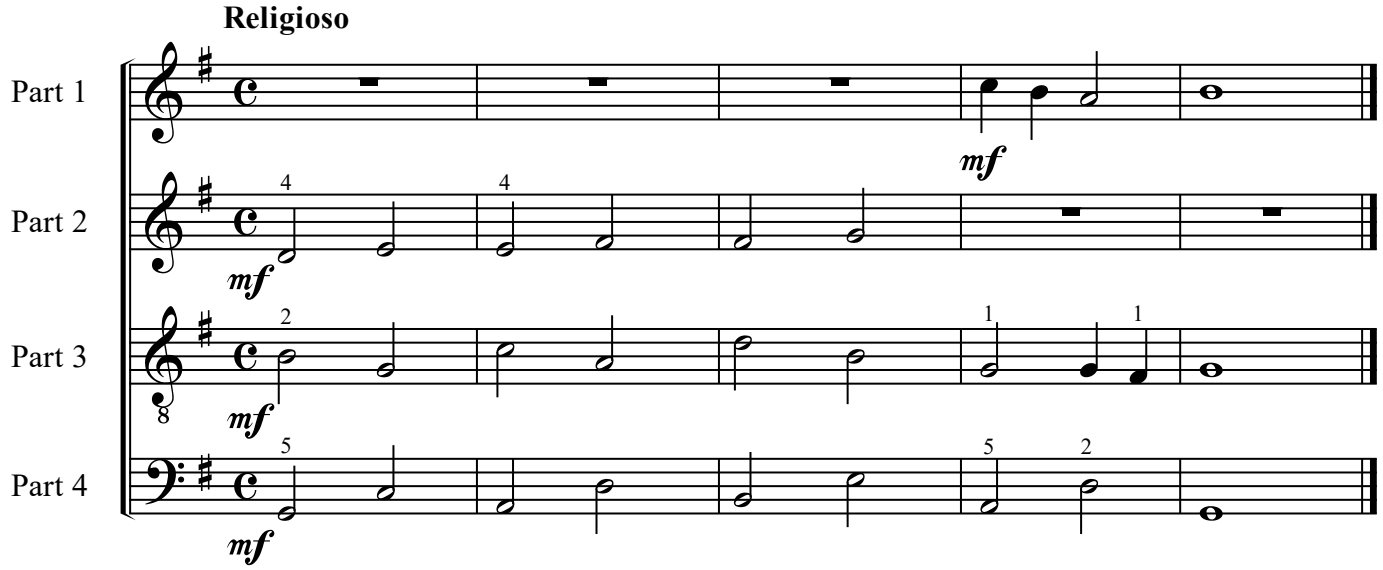


Score Reading: Extending the Range

Four Staves, Three Clefs, Two Hands - Three Moving Parts

Play all parts and all combinations of two parts.

Reading 1



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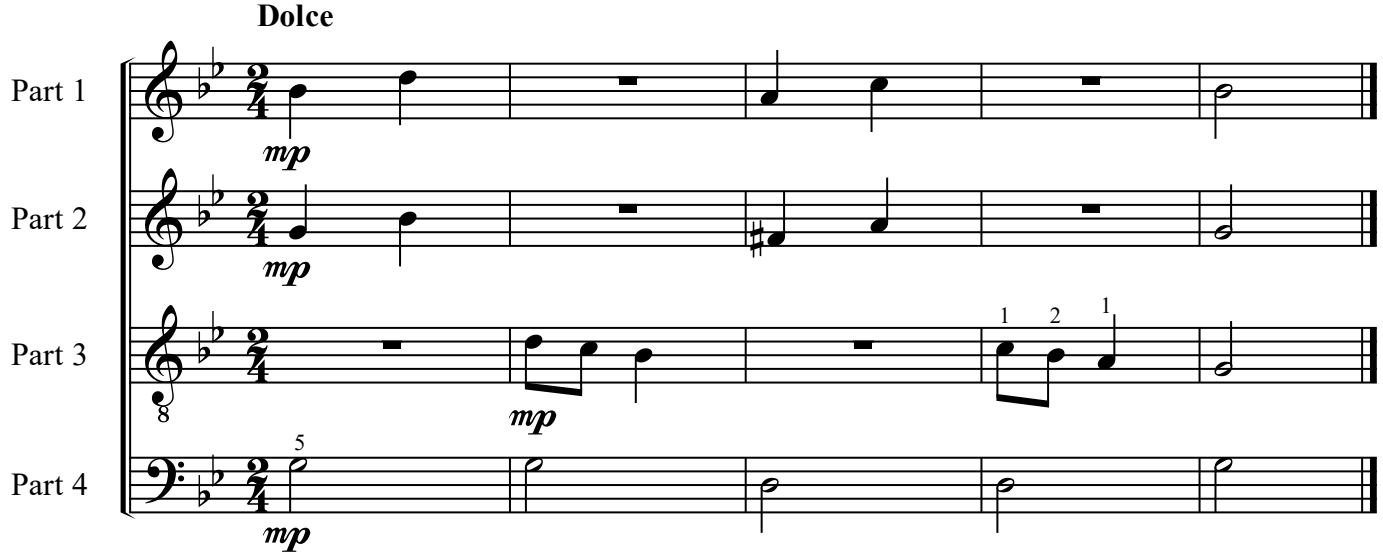

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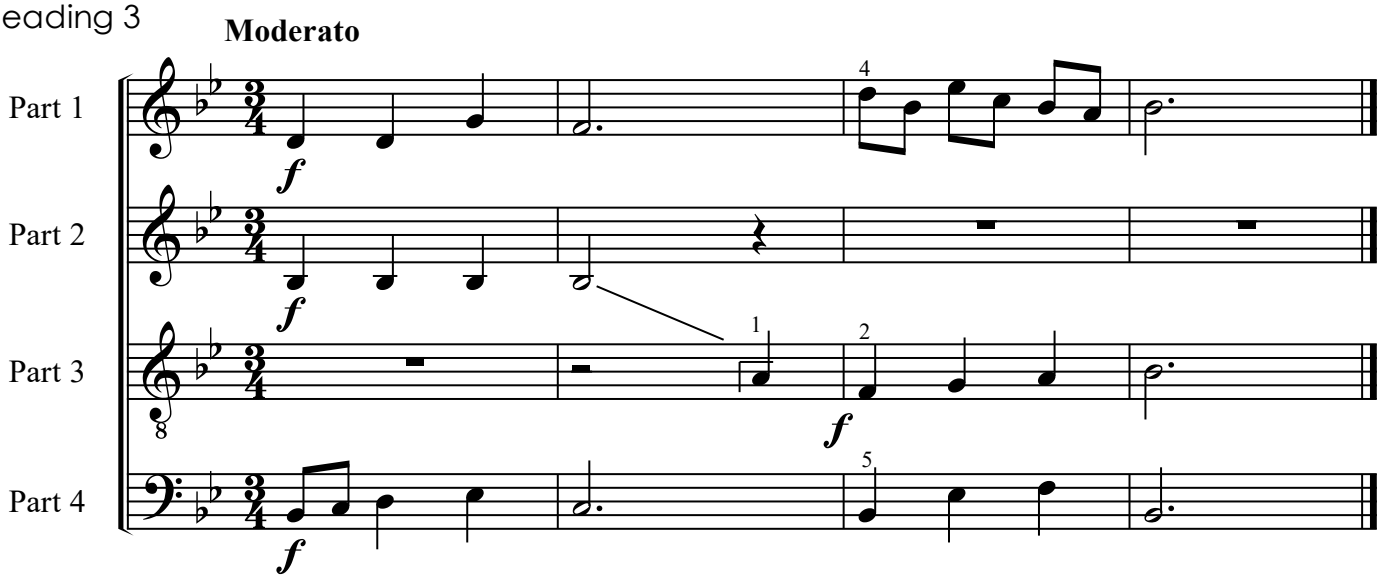
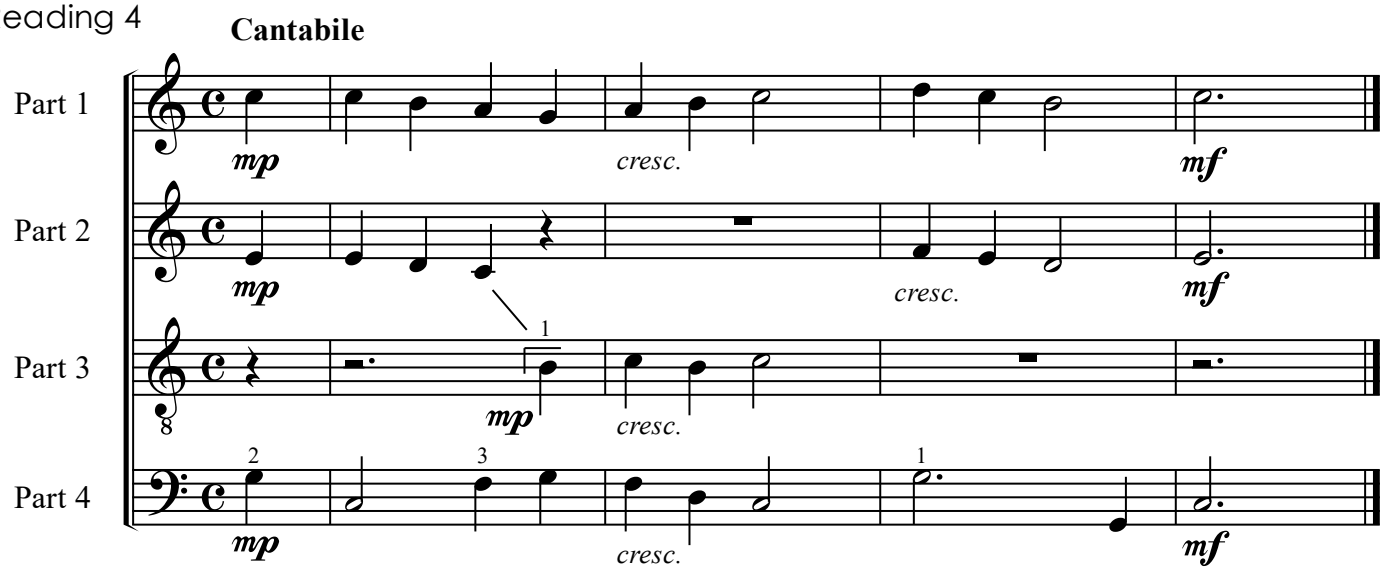
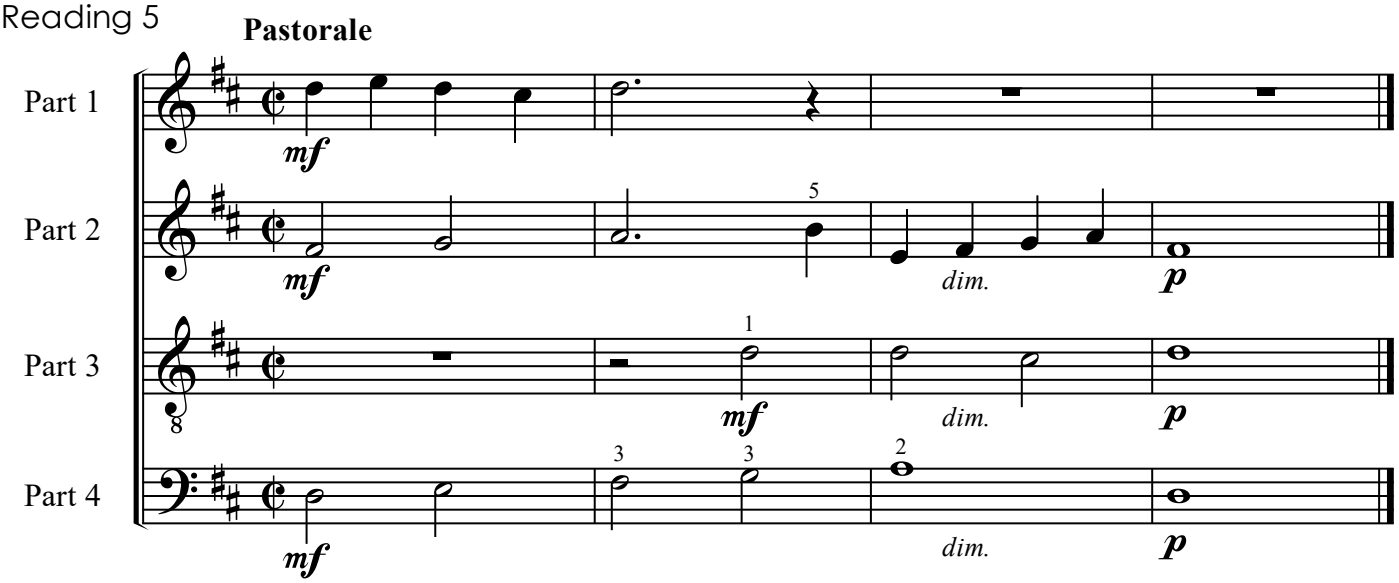


Reading 4



Reading 5



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Transposition: B♭, E♭, A, and F Instruments

Inversions

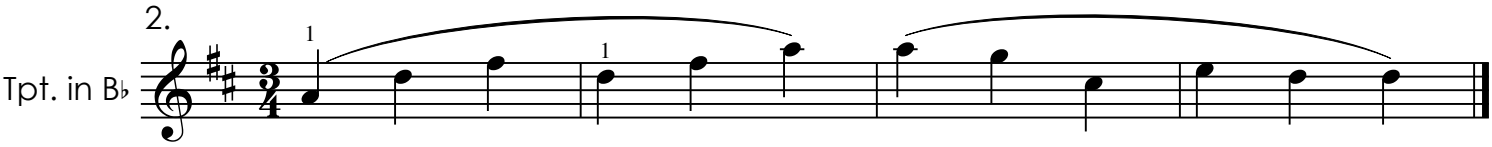
For each example do the following:

1. Identify the key of the example.
2. Solfège the excerpt.
3. Identify the transposition and determine the "concert" key.
4. Play the example in concert pitch.

Fingerings written above the score indicate the right hand.
Fingerings written below the score indicate the left hand.

1.

2.



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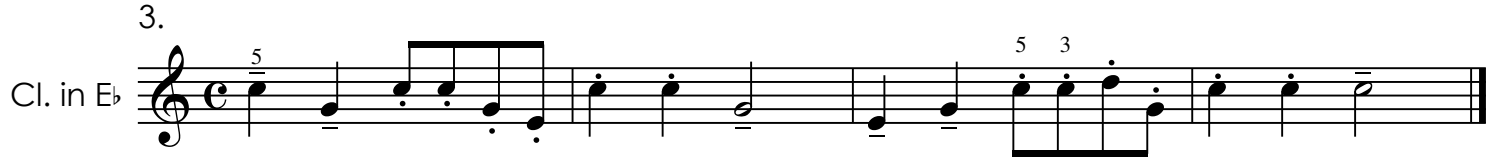

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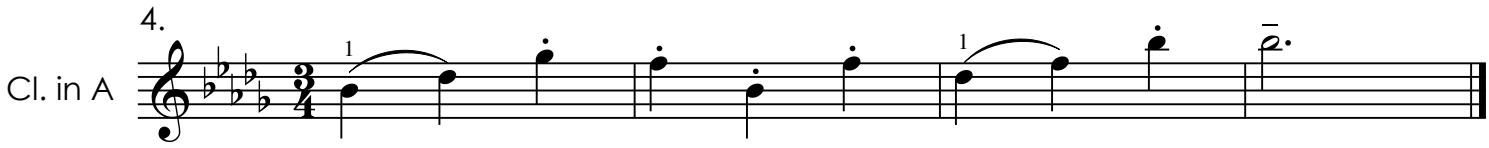

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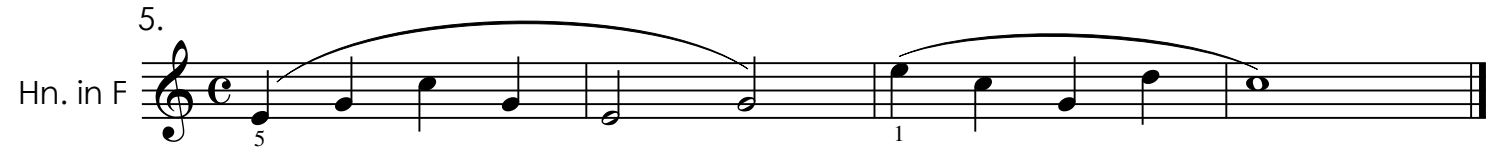

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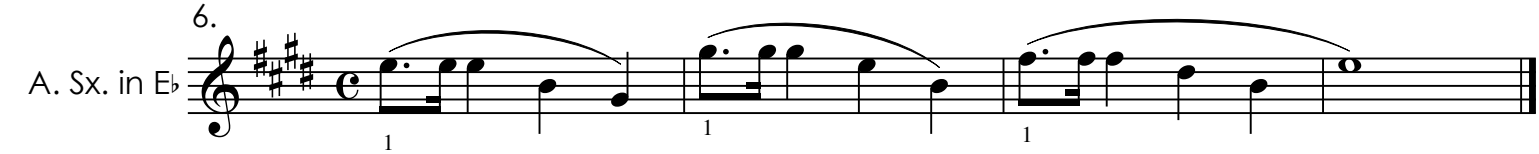

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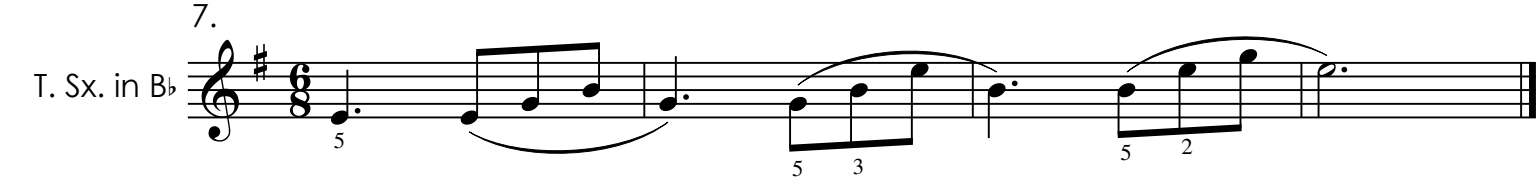

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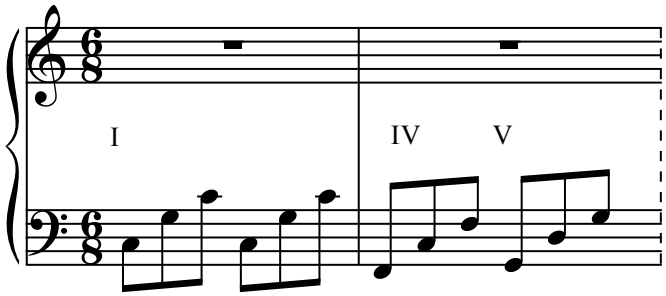
Improvisation: Patterns & Progressions for Styles

Ballad Style Strumming Accompaniments

Any arpeggiated (broken) chord pattern can serve as a "strumming" accompaniment. Although any time signature may be used, for this improvisation, use either 3/4 or 6/8 time. Your pattern should span one octave. The following examples serve as models.

1.



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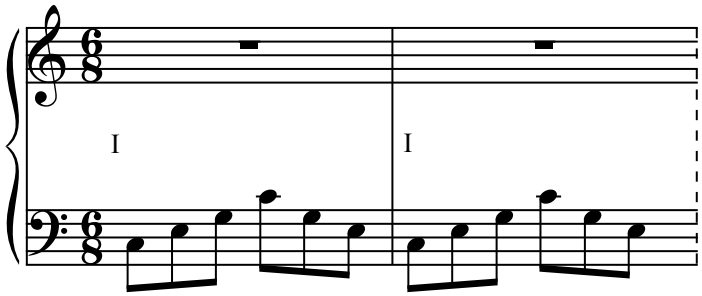

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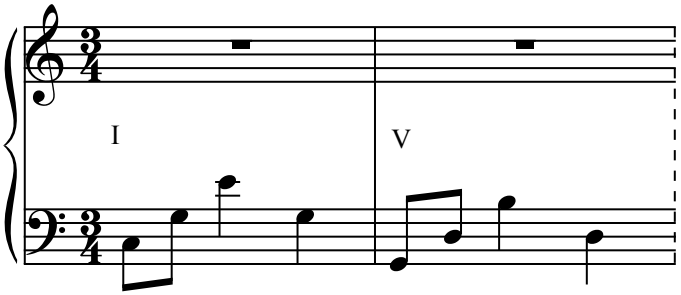

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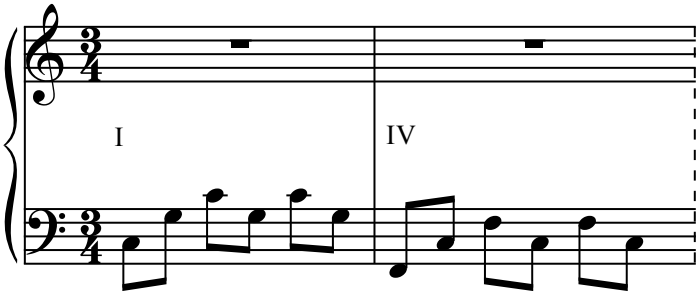
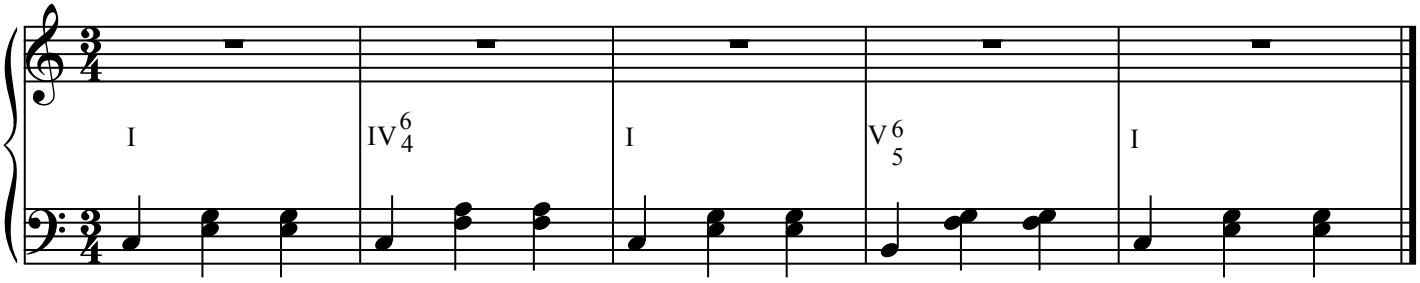


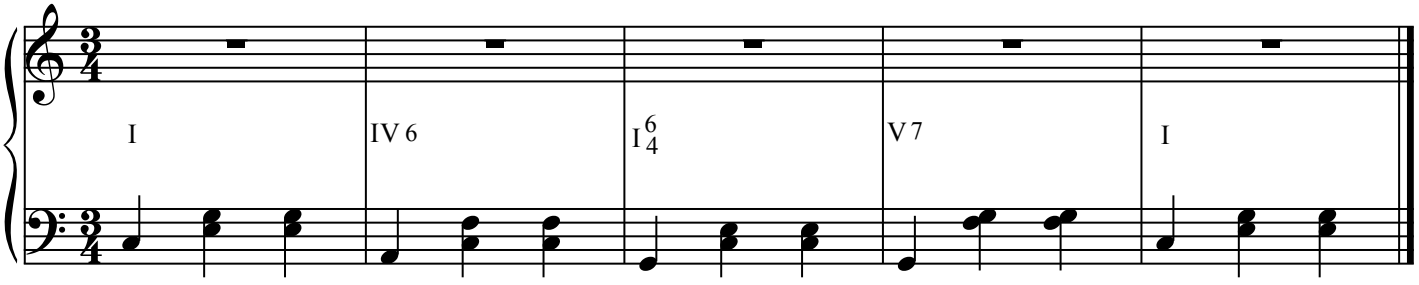
Waltz Accompaniments

Waltzes will always be in triple meter. For a waltz accompaniment, you may choose to stay in closest position, or you can create a more interesting bass line and move to the closest position from the bass note.

Close Position



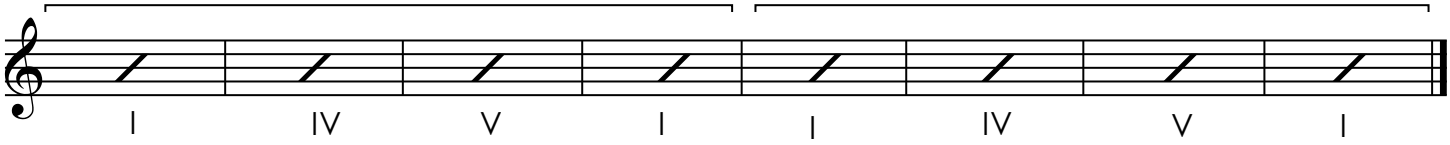
Melodic Bass Line



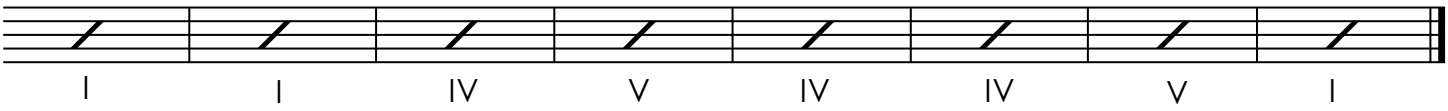
Practice improvising a melody and accompaniment in ballad and waltz styles using each of the following primary chord progressions.

Practice in the keys of D major, B♭ major, G minor, and C minor.

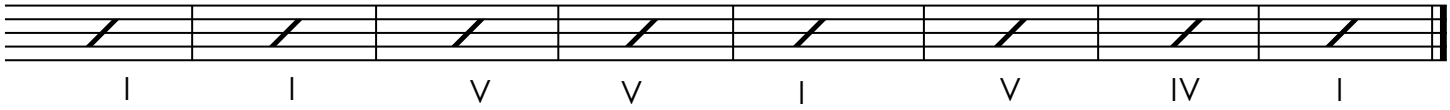
Progression 1



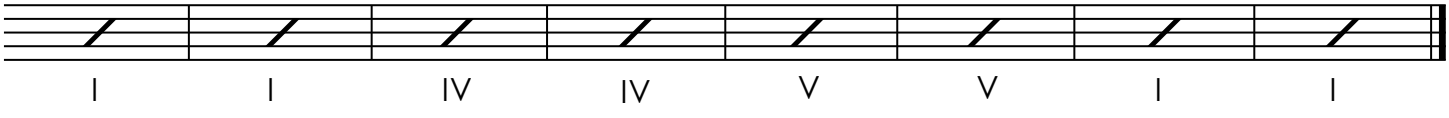
Progression 2



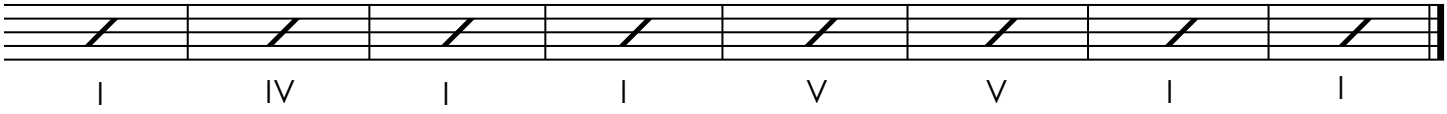
Progression 3



Progression 4

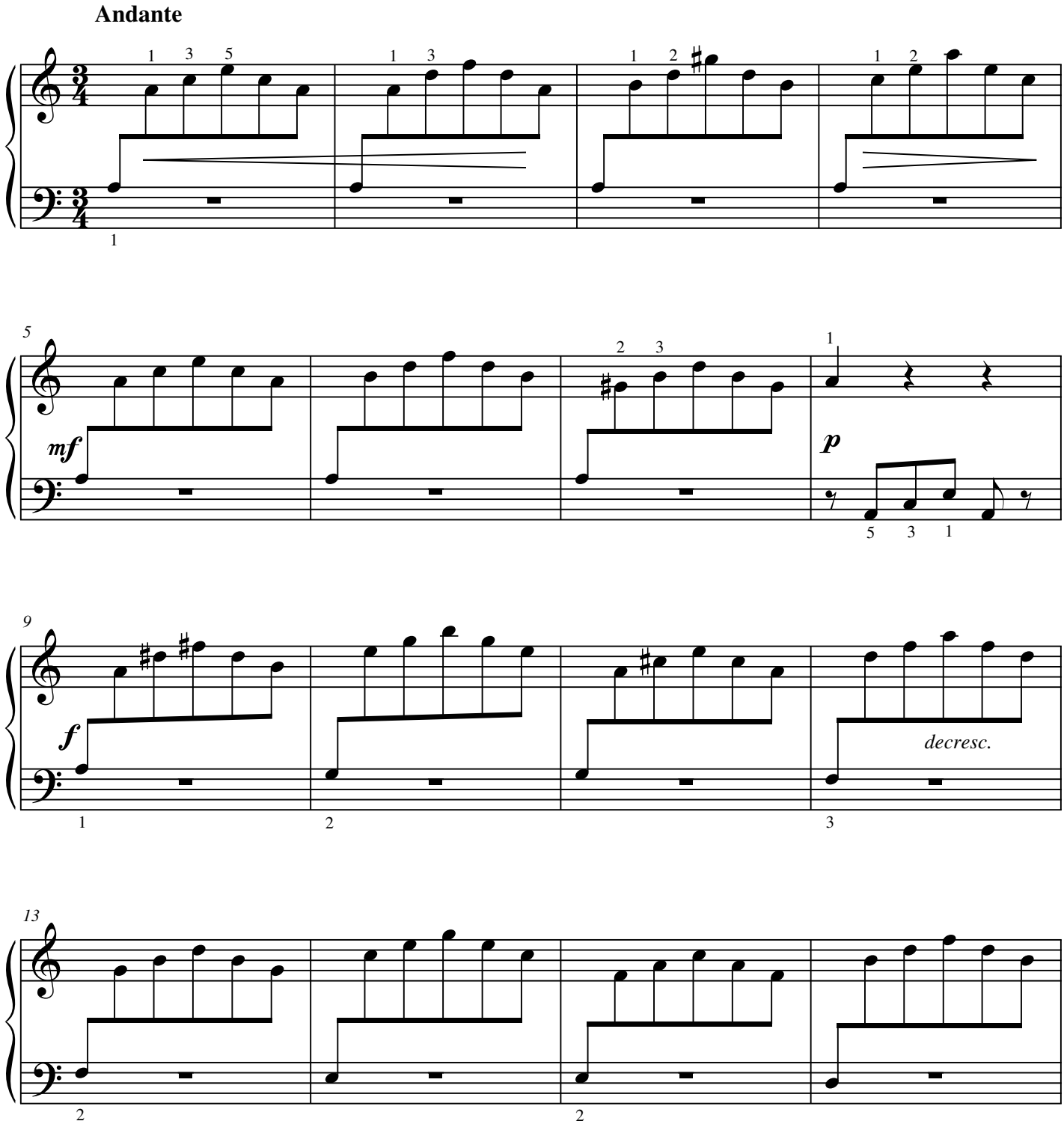


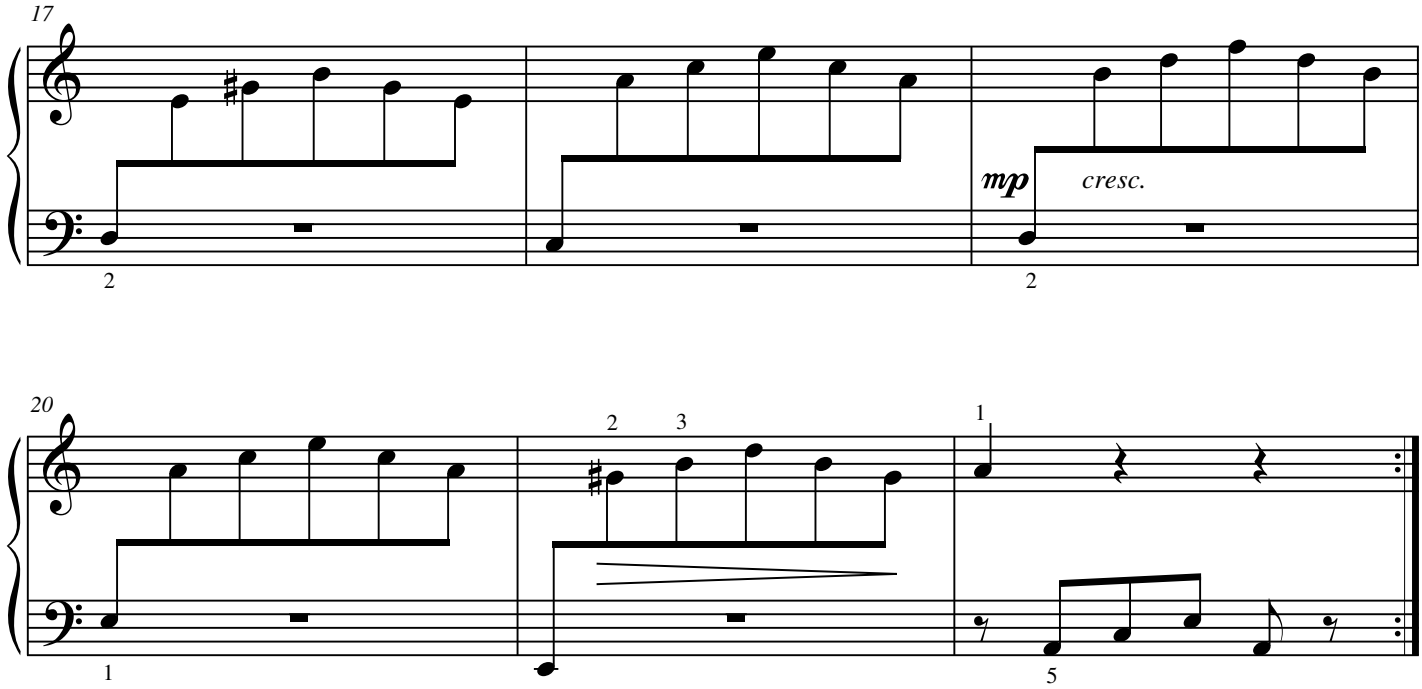
Progression 5



Repertoire: Andante

Johann Christian Bach





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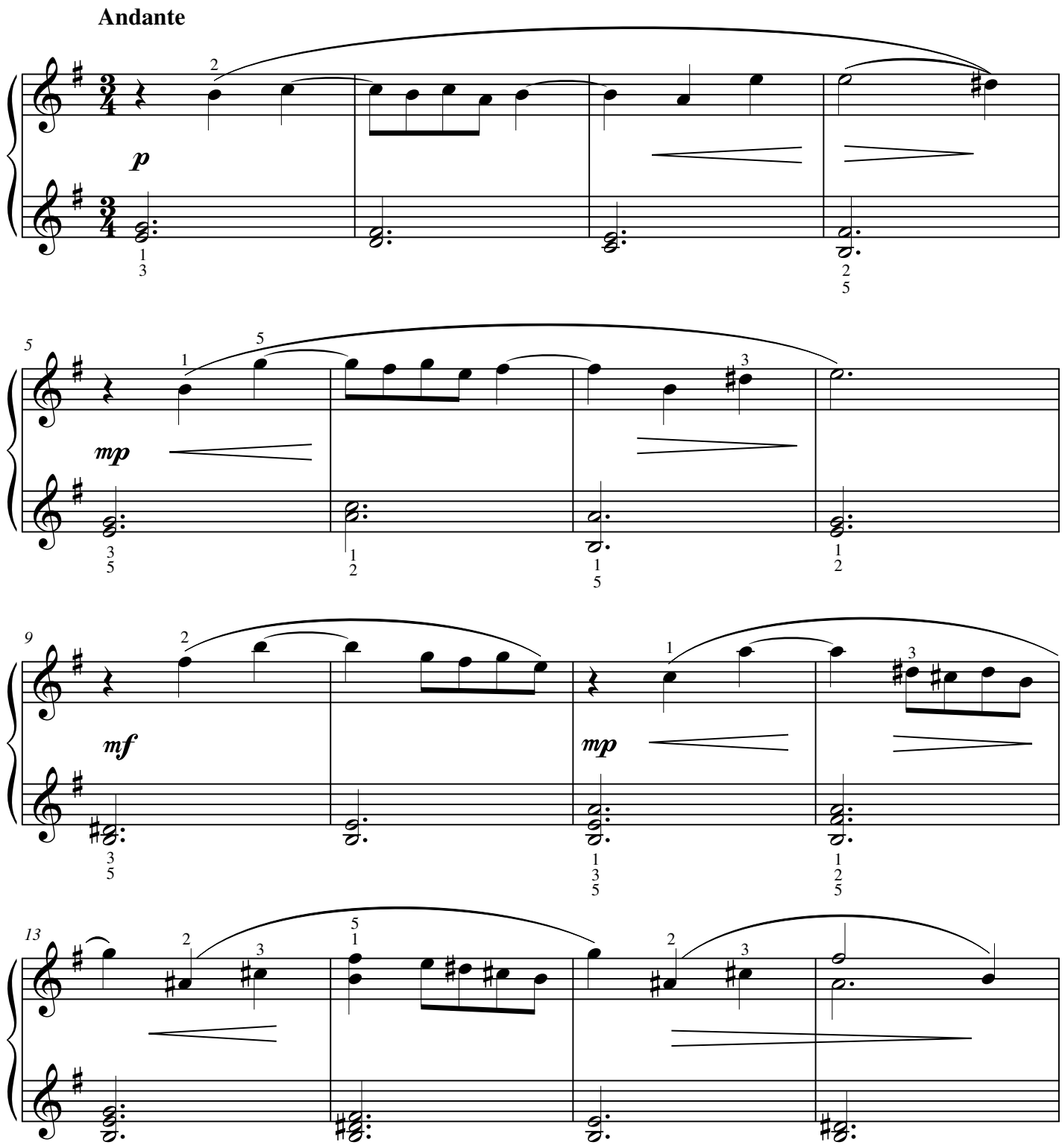
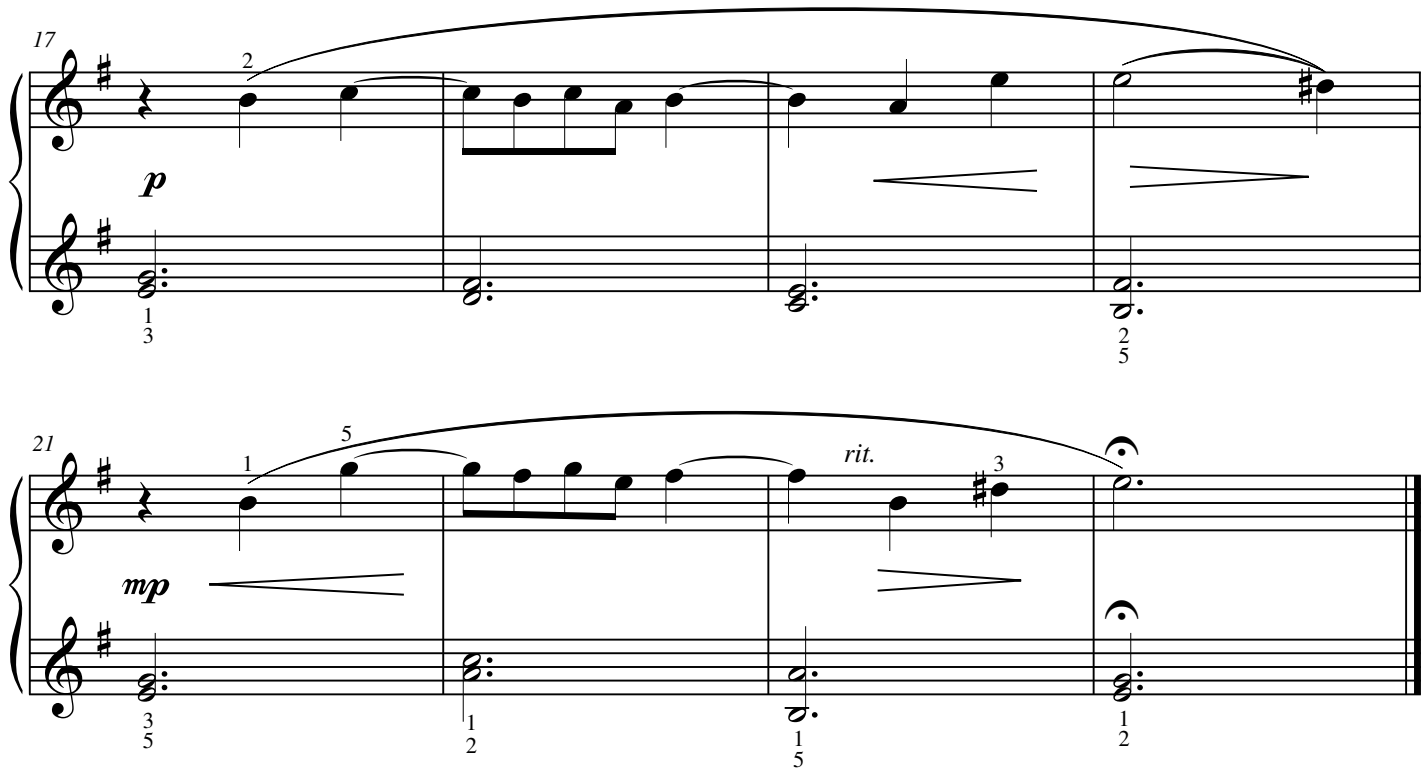
Repertoire: Elegy

Carl Reinecke





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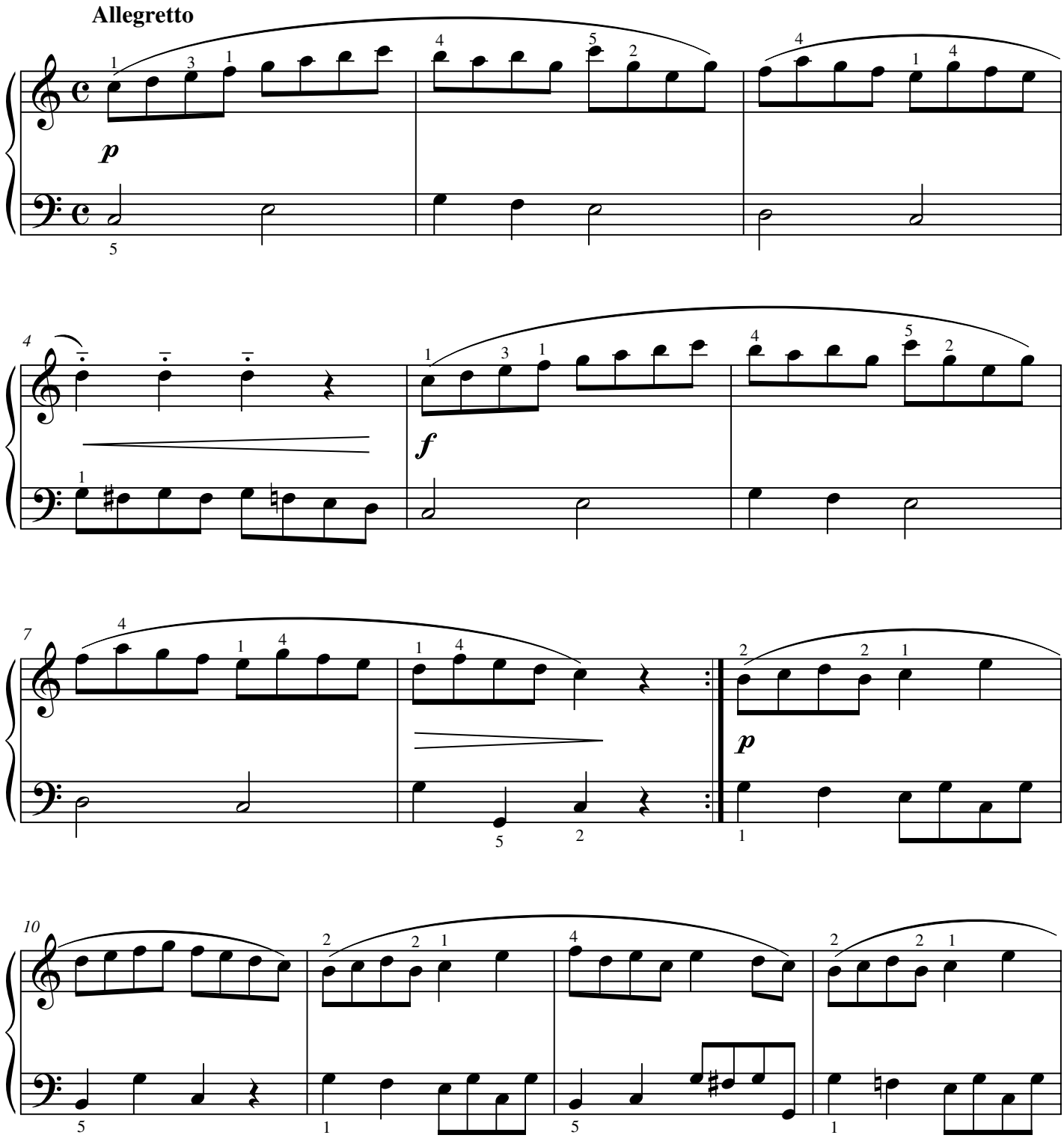
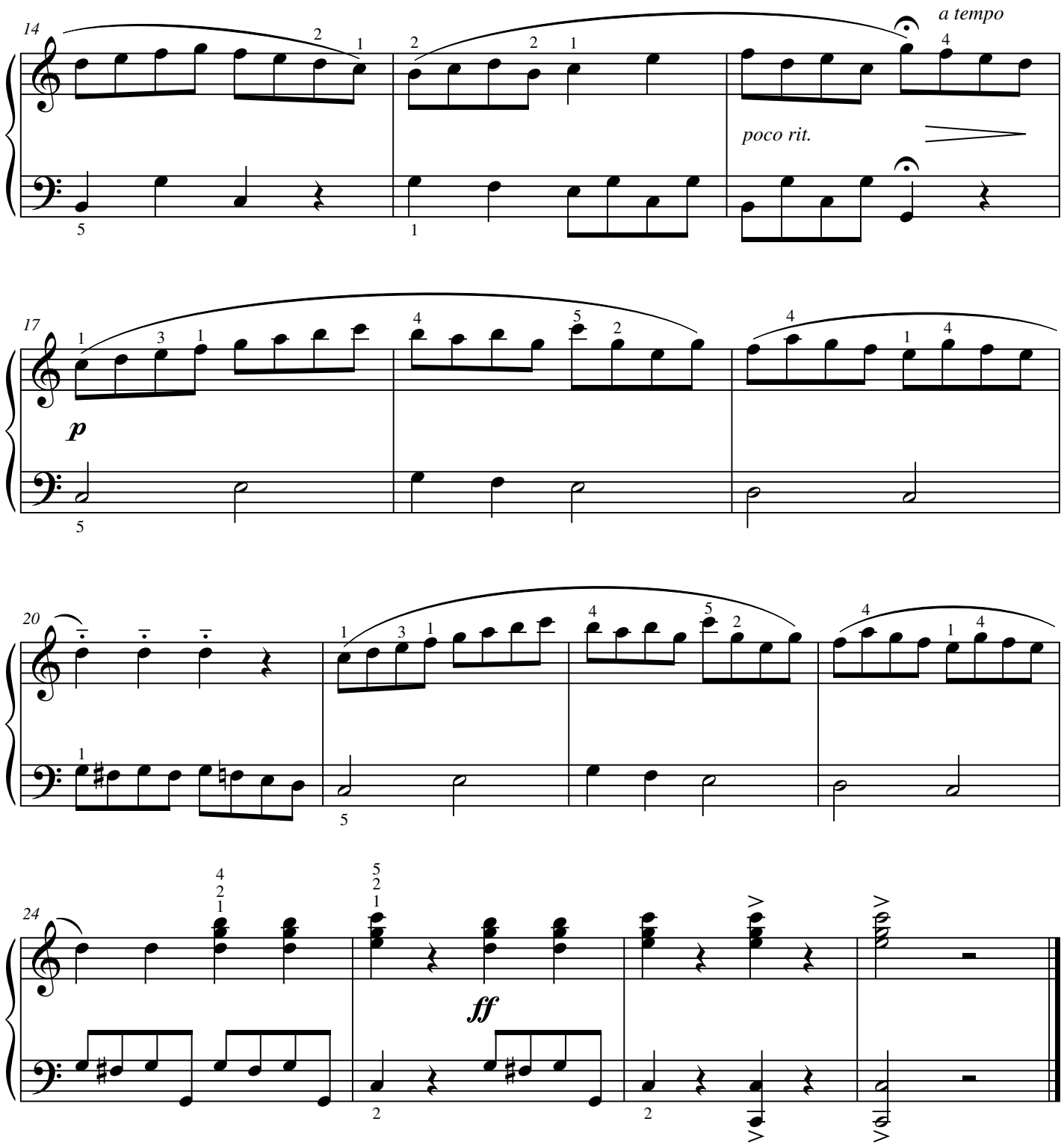
Sonatina No. 1 in C Major

First Movement

Théodore Latour





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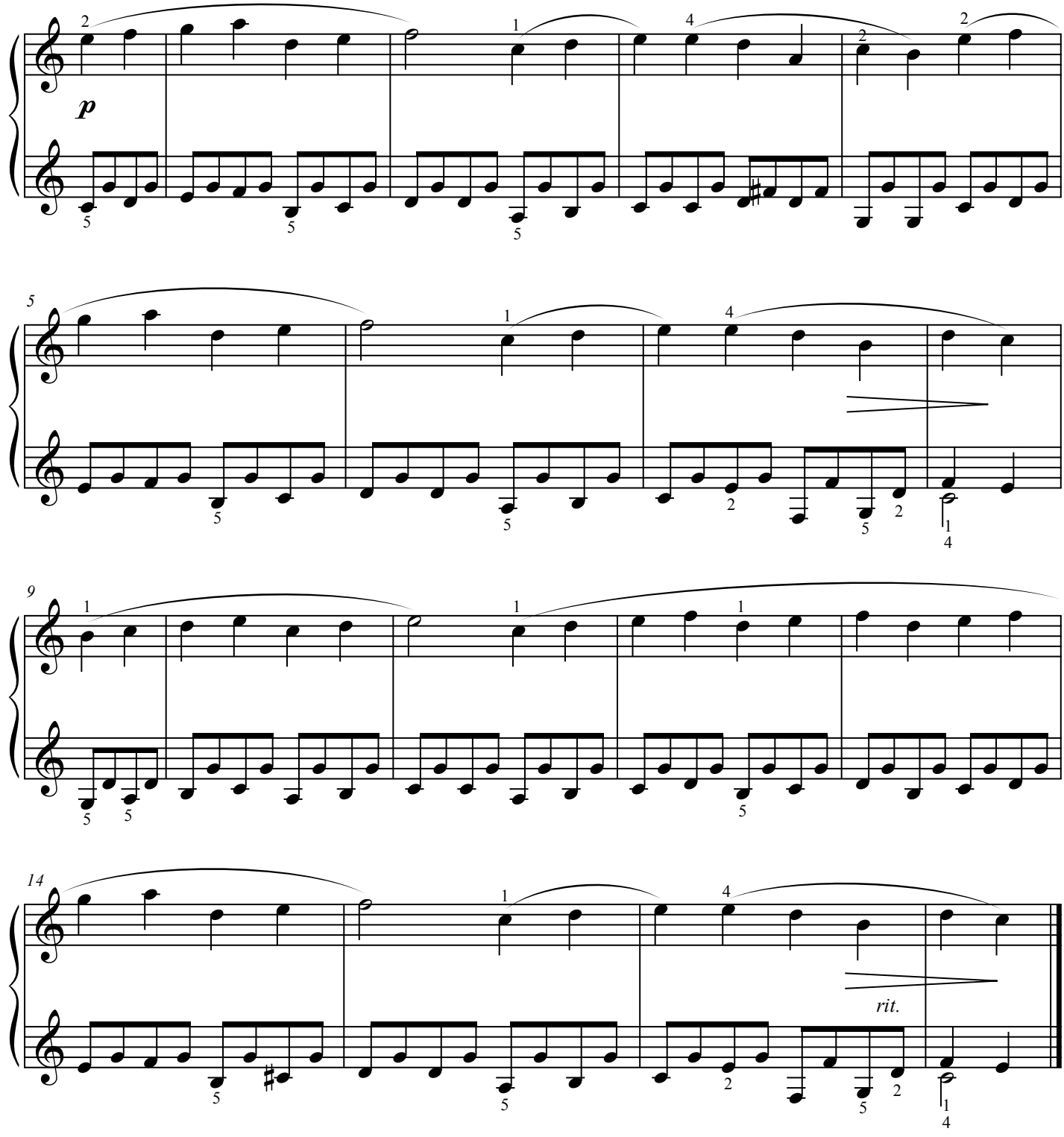
Repertoire: A Little Piece, Op. 68, No. 5

Robert Schumann

Nicht schnell (Not Fast)



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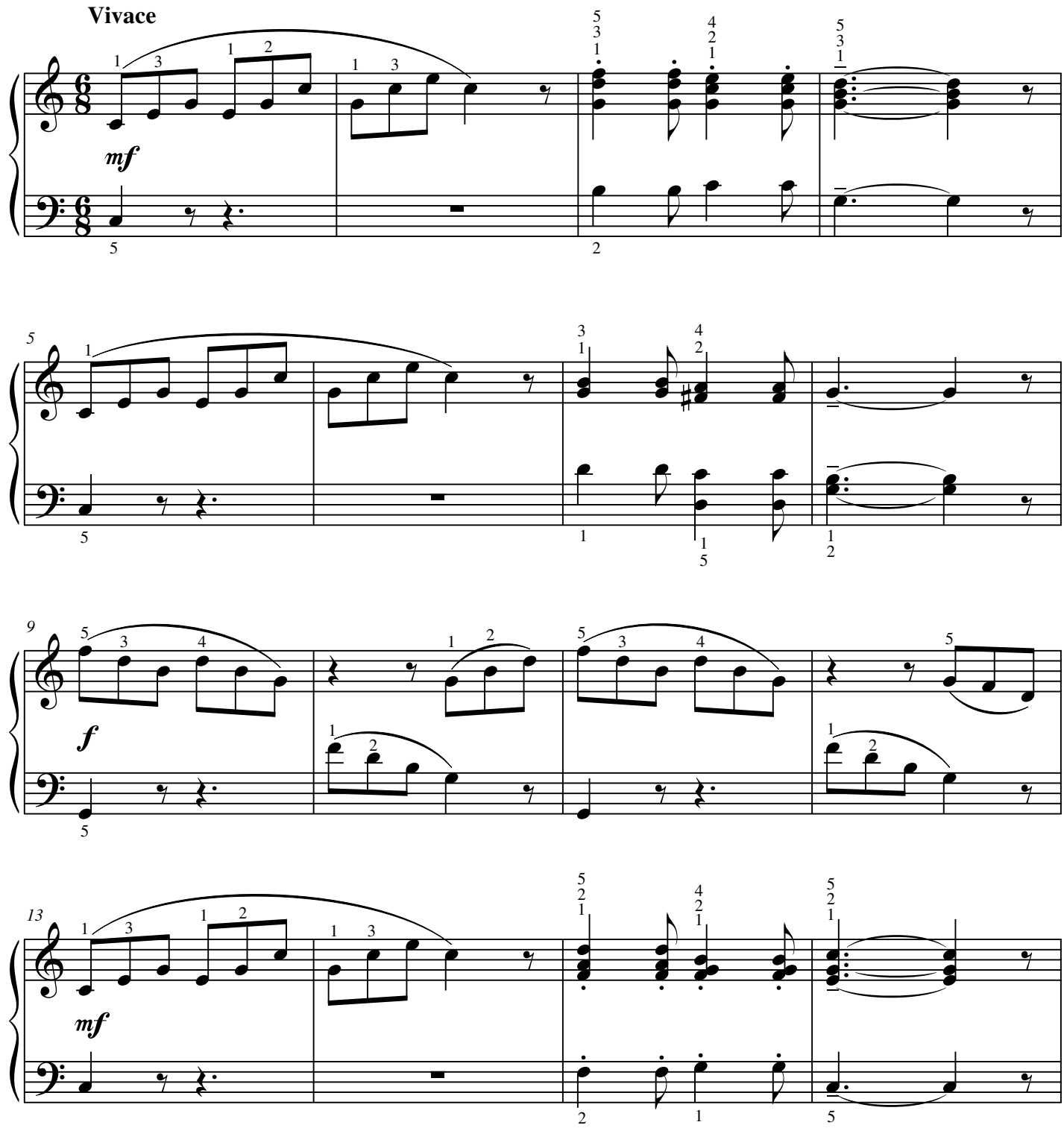
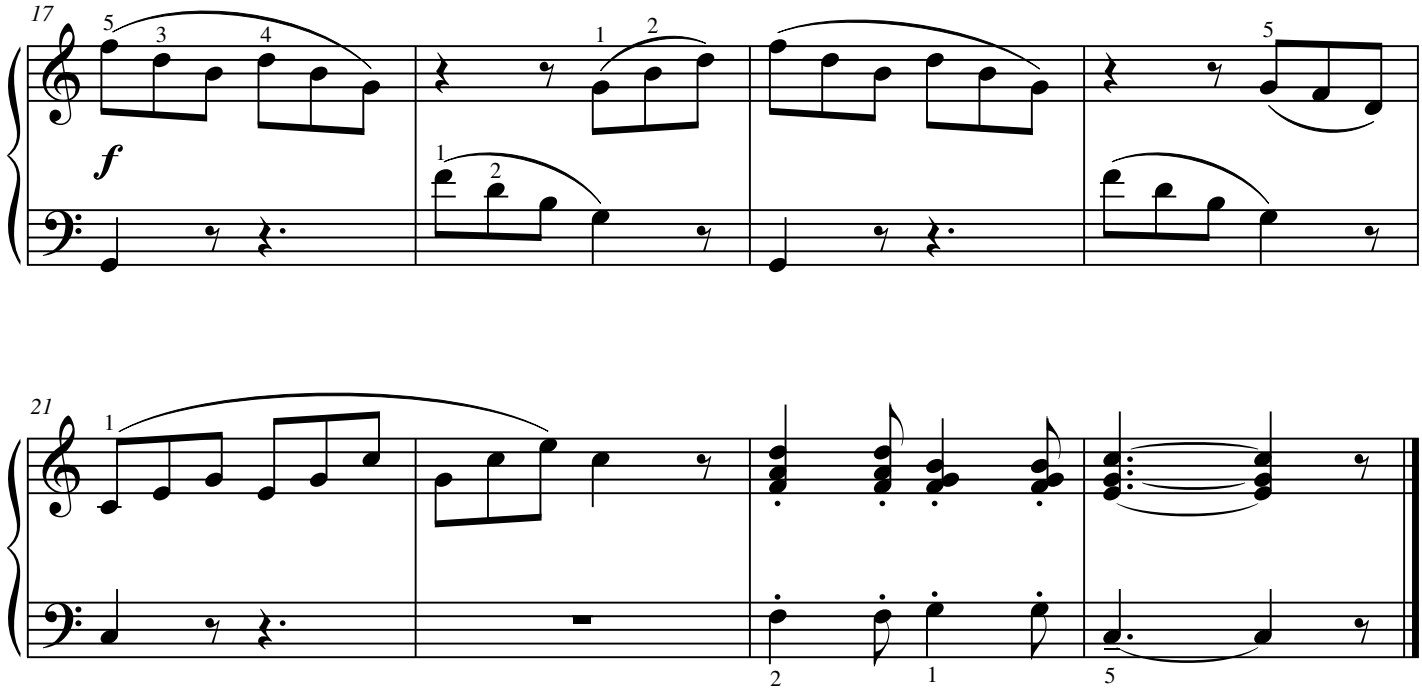
Repertoire: Wiedersehen, Op. 117, No. 24

Cornelius Gurlitt





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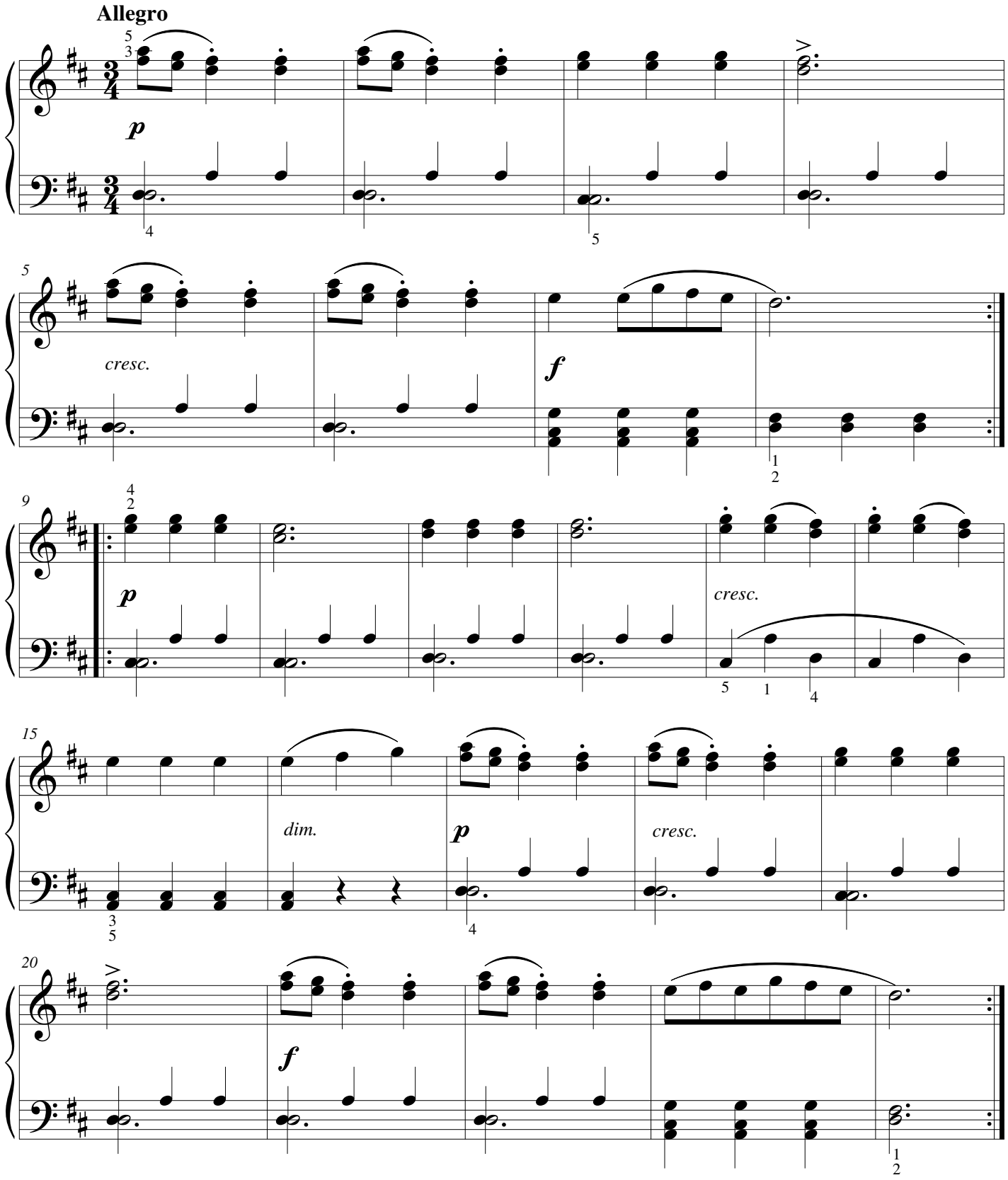
Repertoire: Etude, Op. 777, No. 18

Carl Czerny



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