

**University of Illinois at Urbana-Champaign
School of Music**

MUS 175 – Group Piano IV for music majors

PROFICIENCY EXAMINATION INFORMATION

To receive proficiency credit for Music 175, the student must be able to pass a comprehensive keyboard examination showing **mastery of all areas taught during the course.**

Procedures

1. Obtain current text for the course (available at University of Illinois Bookstore).
2. Thoroughly prepare and practice all areas outlined on this sheet. Give special attention to the harmonization and sight-reading sections.
3. If you feel you are fluent with all areas of this examination, schedule an appointment with Dr. Tsitsaros (Email: ctsitsar@illinois.edu) or sign up for a 10-minute proficiency exam according to the posted schedule: <http://publish.illinois.edu/musicresources/undergrad-placement-and-proficiency/>

Required Materials (available at the University of Illinois Bookstore)

KMII: *Keyboard Musicianship: Piano for Adults (Book II, 10th edition)* by Lyke, Alexander, Caramia, Haydon, and Chioldi. The text can also be ordered directly through Stipes Publishing at 217.356.8391 or <http://www.stipes.com>.

MUS 175 Proficiency Exam Materials

(1) Harmonization

Harmonize the musical examples on the following pages: 272-274, 316-318.

(2) Transposition

1. Transpose as indicated examples on pages 319-323.
2. Build any form of the minor scale starting on any note requested.
3. Transpose the harmonized major and minor scale as outline on page 271 in any key.

(3) Sight-reading

1. Sight-read examples at the level of those on pages 254-261.
2. Sight-read score examples on pages 280-281.

(4) Key Signatures and Chord Patterns

1. Identify any major or minor key signature.
2. Transpose to selected keys the following chord patterns: page 226 (Neapolitan Sixth chord progressions), page 227 (Augmented Sixth chord progressions), page 268 (Diminished Seventh chord progression). Modulations to closely related keys, to the dominant key (numbers 1 and 2), and to the relative minor key (number 3) on pages 178-179.
3. Identify and spell altered dominant chords (page 312).

(5) Improvisation

Improvise at the level of the examples on page 307 (numbers 1 and 2).

(6) Technique

1. Play all major and minor scales (harmonic, melodic, natural) and arpeggios in three octaves, hands together (see *Appendix B*).
2. Play all diminished seventh arpeggios, hands together in parallel motion for three octaves (bottom of page 308).
3. Play a chromatic octave scale in contrary motion with correct fingering (bottom of page 263).
4. Demonstrate proper damper pedal technique with *Prelude in A Major* by Frédéric Chopin (page 297).
5. Demonstrate an understanding of Baroque ornaments by playing the exercises on pages 202-203.

(7) Piano Ensemble Repertoire and Accompanying Examples

Fluently perform ensemble examples (student part) on pages 242-251, 334-339. Fluently perform the accompaniments (student part) on pages 288-293.

(8) Solo Repertoire

Fluently perform any piano composition on pages 204-209, 297-306, 343-347.

(9) American Song Examples

Fluently perform examples on pages 330-333.