

**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](mailto:ctsitsar@illinois.edu)) or sign up for a 10-minute proficiency exam according to the posted schedule on the School of Music website | Resources | Undergraduates | Piano Proficiency Exam

**Required Materials (available at the University of Illinois Bookstore)**

KMII: *Keyboard Musicianship: Piano for Adults (Book II, 11<sup>th</sup> edition)*, by Lyke, 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: 266-268 and 303-306.

**(2) Transposition**

1. Transpose as indicated examples on pages 308-313.
2. Build any form of the minor scale starting in any key.
3. Transpose the harmonized major and minor scale as outline on page 265 in any key.

**(3) Sight-reading**

1. Sight-read examples at the level of those on pages 246-250.
2. Sight-read the vocal and instrumental score reading examples on pages 232-233.

**(4) Key Signatures and Chord Patterns**

1. Identify any major or minor key signature.
2. Transpose to selected keys the following chord patterns: page 217 (applying the dominant 13th to the ii7-V7-IMA 9 progression), page 220 (modulation to a relative major key), page 262 (diminished seventh chord progression), and page 302 (final chord patterns 1-3, harmonize the remaining blank measures following the initial example.)
3. Identify and spell half-diminished chords as outlined on page 262, and chords with altered tones, as outlined on pages 263-264 and 299-302.

**(5) Improvisation**

Improvise at the level of the examples 1 and 2 on page 339

**(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 296).
3. Play a chromatic octave scale in contrary motion with correct fingering (bottom of page 256).
4. Demonstrate proper damper pedal technique with *Down a Country Lane* by Aaron Copland (page 336-337).
5. Demonstrate an understanding of Baroque ornaments by playing the exercises on pages 212.

**(7) Piano Ensemble Repertoire and Accompanying Examples**

1. Fluently perform ensemble examples on pages 282-287 and 324-329 (student or student/teacher part as indicated).
2. Fluently perform the accompaniment (student part) on pages 276-277.

**(8) Solo Repertoire**

Fluently perform any composition on pages 288-293 and 330-337.

**(9) American Song Examples**

Fluently perform examples on pages 320-323.