

# MUS 2262.01

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## Keyboard Skills Credit by Exam (EM)

Students who demonstrate proficiency in the keyboard skills included in this course will receive credit by exam (EM credit). One semester hour of credit. Exams for EM credit are administered during the first week of every quarter in the piano lab (Hughes Hall Room 212).

Students must pass all sections of the exam to receive credit for the course. Students who do not pass all parts of the test must enroll in the course. Students may not repeat an EM test.

Students may take EM tests for any level(s) at the beginning of a semester. Students who pass the test for this course receive credit for this course only. Passing this test does not satisfy the requirements for prerequisite courses.

Students are encouraged to complete the required courses in keyboard skills by the end of the second year of study in the School of Music. Functional keyboard skills are foundational for many upper-level Music courses. Students must complete the required courses in Keyboard Skills before enrolling in Applied Piano as a Secondary Instrument.

MUS 2262.01 is offered only in the Spring semester.

Text: E. L. Lancaster and Kenon D. Renfrow, *Alfred's Group Piano for Adults, Book 1*, 2nd ed. Van Nuys, CA: Alfred Publishing Co., 2004.

Technique (p. 2): Play the following major scales hands separately:

F, B, G flat, D flat.

Play the harmonic form of the following minor scales hands separately.

C minor, G minor, D minor, A minor, E minor

Harmonic Progressions (p. 3): Play the two progressions in the indicated keys. Observe the fingering and voicing for each progression.

Harmonization and Transposition (p. 4): Harmonize the three melodies by reading the Roman numerals and lead sheet chord symbols. Transpose as indicated.

Solo Repertoire (p. 5): Perform Dance by Christian Neefe.

This test will also include a short excerpt to play at sight.

**Practicing Major Scales  
(Group 2 Keys):  
F, B, G $\flat$  (F $\sharp$ ) and D $\flat$**

The following principles will help you remember the fingering for the Group 2 major scales:

1. Fingers 2 and 3 play the two-black-key groups (or white-key equivalents).
  - In the key of F major, fingers 2 and 3 play D and E.
  - In the keys of G-flat and D-flat major, fingers 2 and 3 play D $\flat$  and E $\flat$ .
  - In the keys of B and F-sharp major, fingers 2 and 3 play C $\sharp$  and D $\sharp$ .
2. Fingers 2, 3 and 4 play the three-black-key groups (or white-key equivalents).
  - In the key of F major, fingers 2, 3 and 4 play G, A and B $\flat$ .
  - In the keys of G-flat and D-flat major, fingers 2, 3 and 4 play G $\flat$ , A $\flat$  and B $\flat$ .
  - In the keys of B and F-sharp major, fingers 2, 3 and 4 play F $\sharp$ , G $\sharp$  and A $\sharp$ .

**Practicing Minor Scales  
(Group 1 Keys):  
A, E, D, G and C**

The following principles will help you remember the fingering for the Group 1 minor scales:

1. All five scales use the same fingering.  
RH: 1 2 3 1 2 3 4 1 2 3 4 5  
LH: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1
2. The fourth finger plays only once per octave in each scale.
3. Thumbs play on the tonic of each scale.  
(Note: Thumb must be substituted for finger 5 at the beginning and end of the scale.)

**Playing Triads  
of the Key  
in Harmonic Minor**

Triads may be built on any note of any scale. The sharps or flats in the key signature, as well as the raised seventh in harmonic minor, must be used when playing these triads. Triads of the key are identified by Roman numerals.

Play triads of the key in A harmonic minor. Note the quality of each chord.

1. RH

5  
3  
1

5  
3  
1

5  
3  
1

etc.

2. LH

1  
3  
5

1  
3  
5

1  
3  
5

etc.

i  
Minor  
Tonic

ii $^{\circ}$   
Diminished  
Supertonic

III $^{+}$   
Augmented  
Mediant

iv  
Minor  
Subdominant

V  
Major  
Dominant

VI  
Major  
Submediant

vii $^{\circ}$   
Diminished  
Leading tone

i  
Minor  
Tonic

Play the following progression in the following minor keys:  
B minor, E minor, A minor, D minor, G minor, C minor, F minor

Key of E Minor

$i$   $iv_{6/4}$   $i$   $V_{6/5}$   $i$

Play the following progression in the following major keys:  
Bflat Major, F Major, C Major, G Major, D Major, A Major

Key of G Major

$I$   $vi$   $IV$   $ii_6$   $I_{6/4}$   $V_7$   $I$

**Moderato**

*mp*

i V<sub>6</sub>/<sub>5</sub> i i V<sub>6</sub>/<sub>5</sub> i

5

i V<sub>6</sub>/<sub>5</sub> i iv<sub>6</sub>/<sub>4</sub> V<sub>6</sub>/<sub>5</sub> i

► Transpose to G minor.

Broken Chord Accompaniment

### CONCERTO FOR HORN

**Allegro** Wolfgang Amadeus Mozart (1756–1791) K. 417

*mf*

C Am Dm/F G C

6 Dm/F G C/E Am Dm/F G<sup>7</sup> C

► Transpose to D major.

**Allegretto**

*mf*

Bbm Bbm/D<sub>b</sub> F/C F/A Bbm E<sub>b</sub>m/B<sub>b</sub> F<sup>7</sup>/A Bbm

# DANCE

Christian Gottlob Neefe  
(1748–1798)

Allegretto scherzando

Musical notation for measures 1-5. The piece is in 3/8 time and B-flat major. The first system consists of two staves. The right hand (treble clef) features a melodic line with slurs and fingerings (4, 2, 5, 3, 1, 2, 1, 5, 4). The left hand (bass clef) provides a steady accompaniment with slurs and fingerings (1, 3, 2, 1). Dynamics include *mf* and *p*.

Musical notation for measures 6-10. Measure 6 is marked with a box containing the number 6. The right hand has slurs and fingerings (5, 1, 3, 1, 3, 1, 3). The left hand has slurs and fingerings (3, 2, 3). A dynamic of *f* is indicated. A repeat sign is present at the end of measure 10.

Musical notation for measures 11-15. Measure 11 is marked with a box containing the number 11. The right hand has slurs and fingerings (3, 5, 1, 3, 1, 4, 5, 1). The left hand has slurs and fingerings (3, 5, 1, 3, 2). A dynamic of *mp* is indicated.

Musical notation for measures 16-20. Measure 16 is marked with a box containing the number 16. The right hand has slurs and fingerings (1, 5, 4, 5, 1, 3). The left hand has slurs and fingerings (1, 3, 2). A dynamic of *mf* is indicated.