UNCG PIANO PROFICIENCY GUIDELINES


Total: 100 points

**Repertoire**

1-2. Two prepared solo pieces to be selected from the works designated as Solo Repertoire in the Lancaster, E. L., and Renfrow, Kenon D. Alfred's Group Piano for Adults: Student Book 2, 2nd ed. California: Alfred Publishing Company, 2004. These can be viewed on p. 400 of the appendix. Other pieces permitted only with approval of a class piano instructor. Memory not required.

**Technique** - hands alone for each category

3. Major and harmonic minor scales (MM 60 = a quarter note) Scales in sixteenth notes, two octaves.

The student will be asked to play one major, and one harmonic minor scale. All twelve the major and all twelve of the minor are possibilities to be tested. Fingerings must be correct and can be found on pages 390-391 of the appendix.

4. Triads and Inversions – The student will be asked to play inversions of one major, one minor, one augmented, and one diminished triad. Any note is a possibility for a root. For each of these, one must play the pattern shown in the middle section of p. 26.

**Keyboard Harmony** (20 points)

5. Chord Progressions - Any major key is an option for all chord progressions.
   a. I - IV6/4 - I - V 6/5 - I - The student will play with both hands as shown on Book II p. 53 or Book I p. 170.
   b. I-IV-V7/V-V7-I - This progression should be played as shown on the bottom section of Book II p. 105.
   d. Seventh Chords - All Major 7th, dominant 7th, minor 7th, half-diminished 7th and fully-diminished 7th chords in root position. Be prepared to play the pattern found in the bottom section of p. 92 using any note as the root.

6. The student will harmonize at sight a melody in any major key selected from the harmonization examples. The use of jump bass, waltz bass, or alberti bass will be demonstrated to receive a full credit.

A Harmonization will be equivalent to those listed in the "Harmonizations" section p. 401 of the appendix. WE WILL PROVIDE THE HARMONIZATION. For practice, it is recommended that one practice the chord progressions in the left hand well, especially the primary triads. Demonstration of secondary dominant chords will also be evaluated.

**Sight-Reading**

7. One selection equivalent to the "Reading" section found on p. 401 - 402 of the Appendix.
Score Reading
Other excerpts permitted only with approval of a class piano instructor.
Students may use their own music or a clean school copy provided at the proficiency. No transcriptions, reductions, or outside visual aids may be used!

Improvisation and Transposition
9. The student will demonstrate rudimentary knowledge of blues improvisation. The prepared performance should include the 12-bar Blues progression in the left hand.
Note: all 7th chords are Major-minor 7th chords. I7| I7| I7| I7| - IV7| IV7| I7| I7| - V7| IV7| I7| I7|
The right hand melody should include Blue notes (flatted 3rd, flatted 5th, and flatted 7th) and make use of the call and response structure for each four-bar phrase. The Blues Demonstration should be transposed to one additional key.
Use p. 57 as a reference. The structure must be steady, clear, and well-defined. Please use characteristic notes of the blues scale and similar accompaniment seen on this page. For additional reference: Book I p. 167, pp. 302 - 303.