MUSIC*132
Beginning Class Piano

DIAGNOSTIC EXAM

Student Packet

MUSIC 132

Beginning Class Piano

Second Semester

Diagnostic Exam

This class is the second in a series of four semesters of Class Piano offered at Pittsburg State University. This particular class is designed for students who have passed Music 131 at P.S.U. or who have passed at least one semester of Class Piano at another college or university. Also, this class may be appropriate for students who have had 2 to 5 years of private piano study before college. The sequence of the four semesters at P.S.U. is as follows:

Fall: Music 131

Spring: Music 132

Fall: Music 231

Spring: Music 232

The required text for this class is:

E.L. Lancaster / Kenon D. Renfrow: Group Piano For Adults, Second Edition, Alfred Publishing Co.

Chapters 8 through 12 are covered during this second semester.

Students who wish to try to quiz out of this class need to take this diagnostic exam:

All Major Scales, two octaves, ascending and descending, hands separate, memorized

Play any Major, minor, diminished, or augmented chord, memorized

Play the Chord Progression included in this packet, hands separate, in any Major or Harmonic Minor Key

Play "Etude" [included in this packet]

Play " March" [included in this packet]

Play one other piece of the student's choice, something worked on in the past

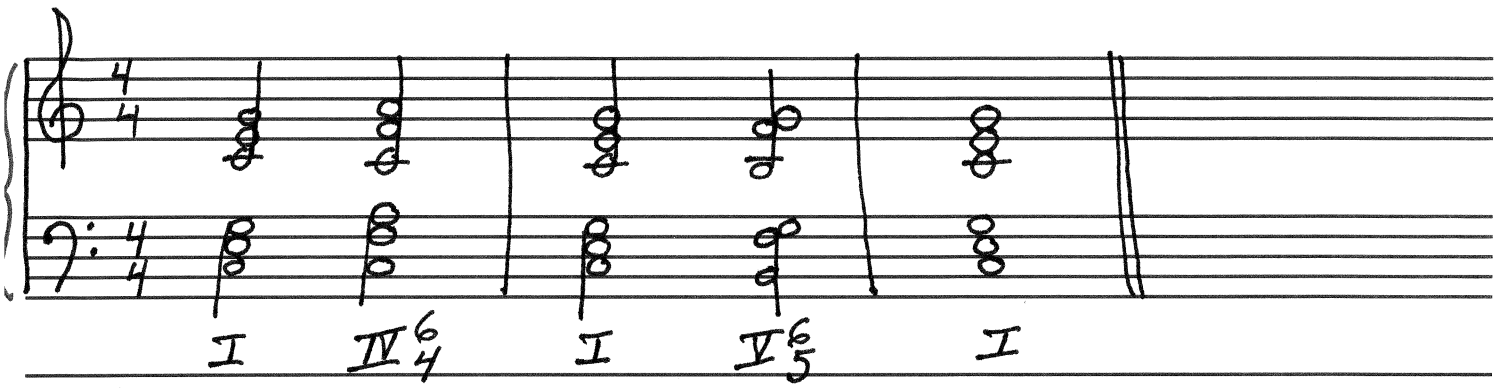
Sight – Read [Examples of difficulty are included in this packet]

In order to quiz out of this class, the student needs to pass with a score of 85%. A teacher can evaluate the student's skills, and will make a recommendation as to whether the student should enroll in this class, or wait until the next semester for the next class. An Interview time can be set up, either during the summer, or the first week of school in the fall semester.

Chord Progression Music 132

Play in all Major and Harmonic minor keys

Hands separate



Example in C Major

p. 144

Music 132

Simile as used in this piece means to continue using the pedal in the same way.

Before playing:

- Find one measure where the LH and RH chord inversions are different.
- Block the LH and RH chords.
- Tap the rhythm with the correct hands and fingers.

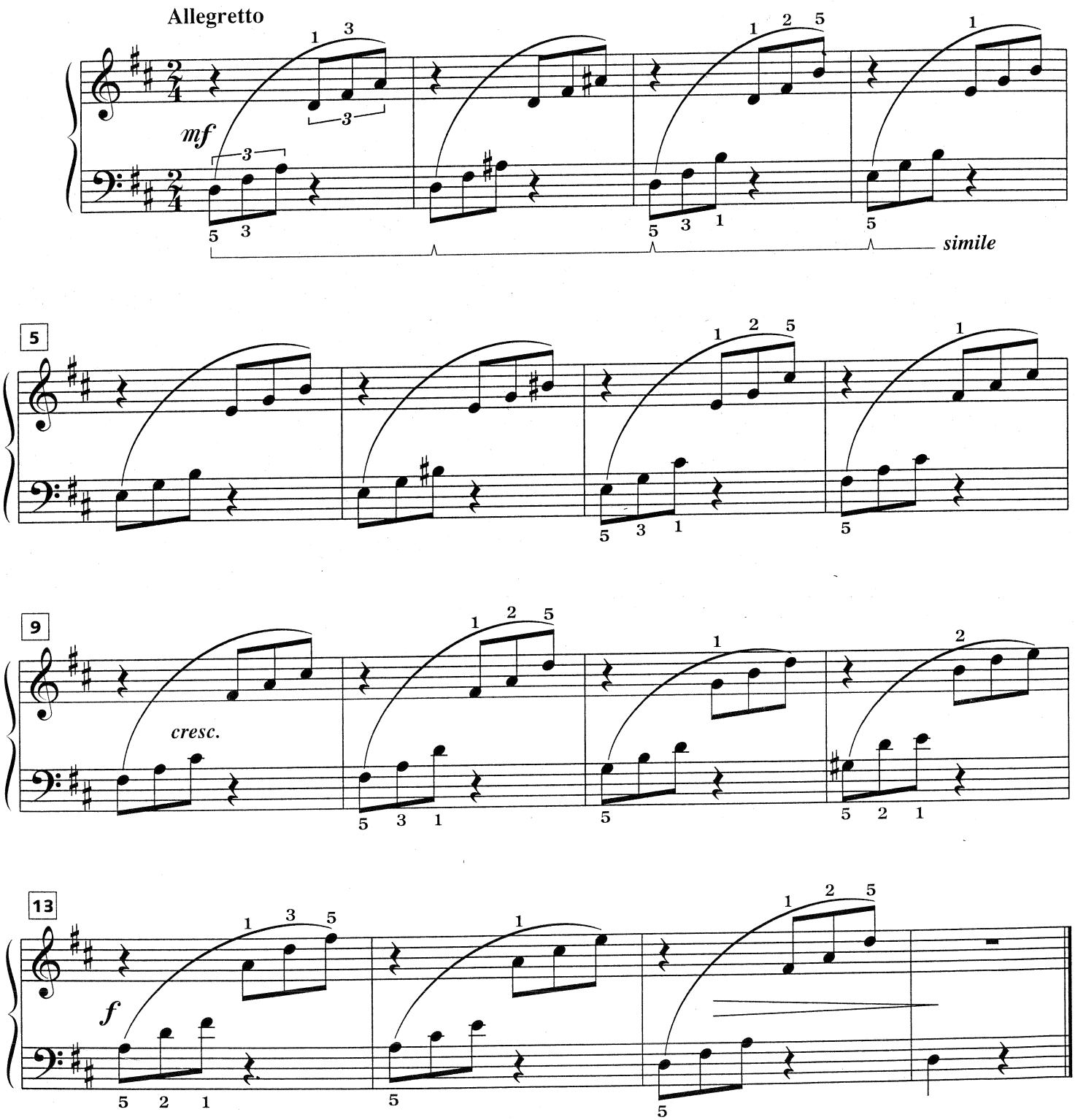
While playing:

- Play legato so that the triplet figure divided between the hands sounds like one line.

ETUDE

Cornelius Gurlitt
(1820–1901)

5-50



p. 151

Music 132

- Find the I and $V\frac{6}{5}$ chords in the LH.
- Practice the RH jump between measures 8 and 9.
- Practice the LH in measures 3 and 11, noticing the different positions of the V7 chord.

While playing:

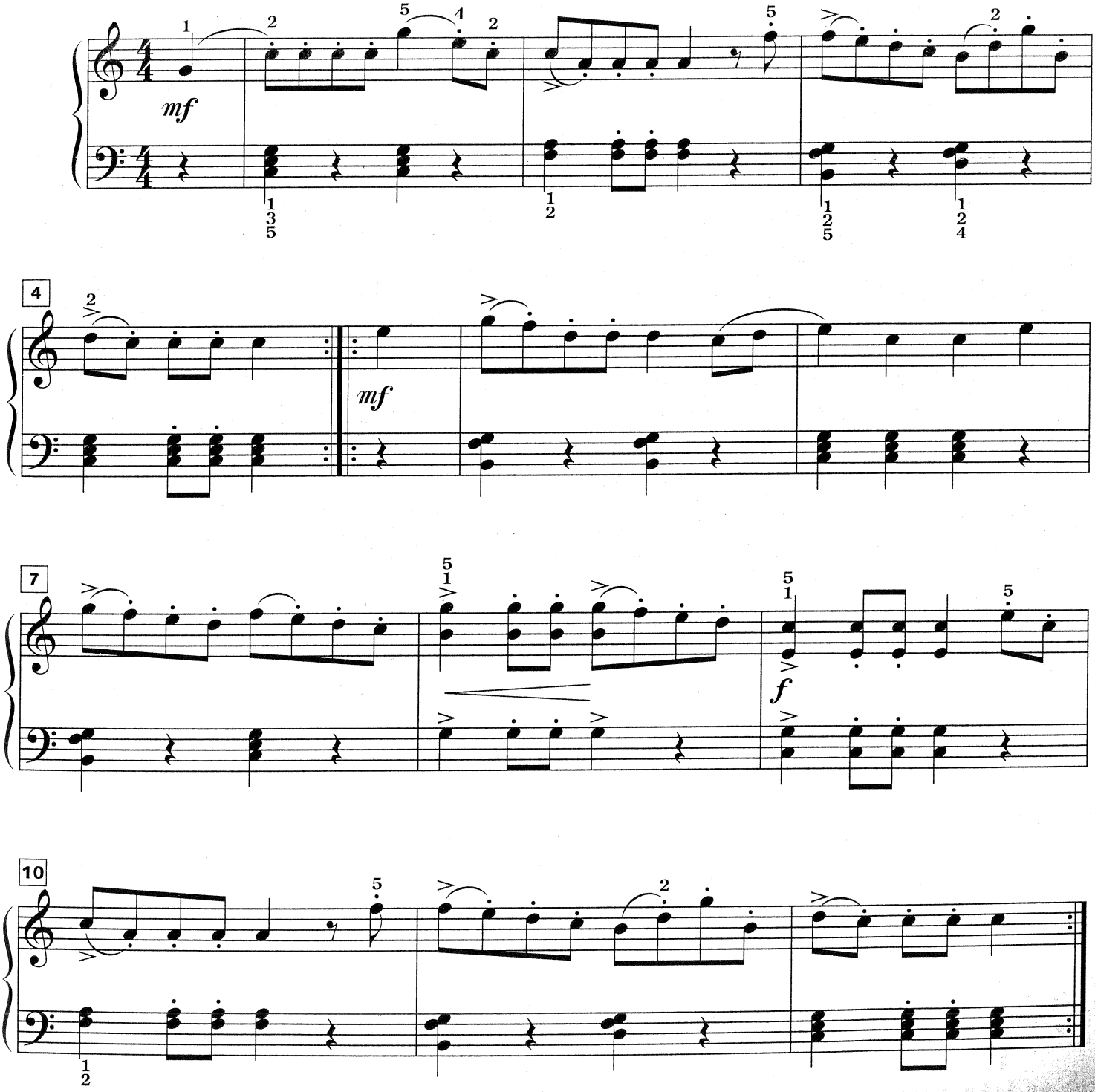
- Keep the tempo steady.
- Listen for clear, crisp staccato.
- Play the RH a little louder than the LH.

MARCH

6-7

Louis Köhler
(1820–1886)

Alla marcia



Reading

p. 146

Sight-Reading Music 132

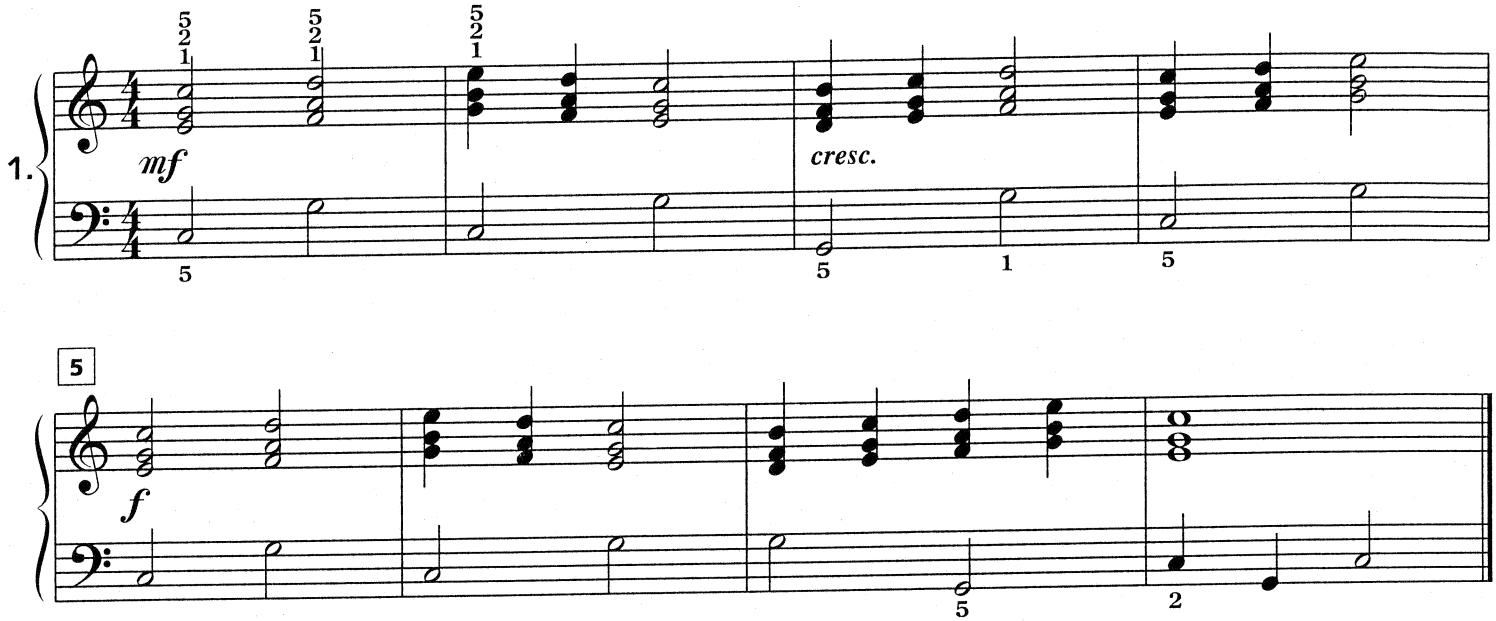
Identify the key of each example. Use the indicated tempo, dynamics and articulation as you play these exercises.

Use the following practice directions:

1. Tap RH and count aloud; then LH.
2. Play hands separately and count aloud.
3. Tap hands together and count aloud.
4. Play hands together and count aloud.

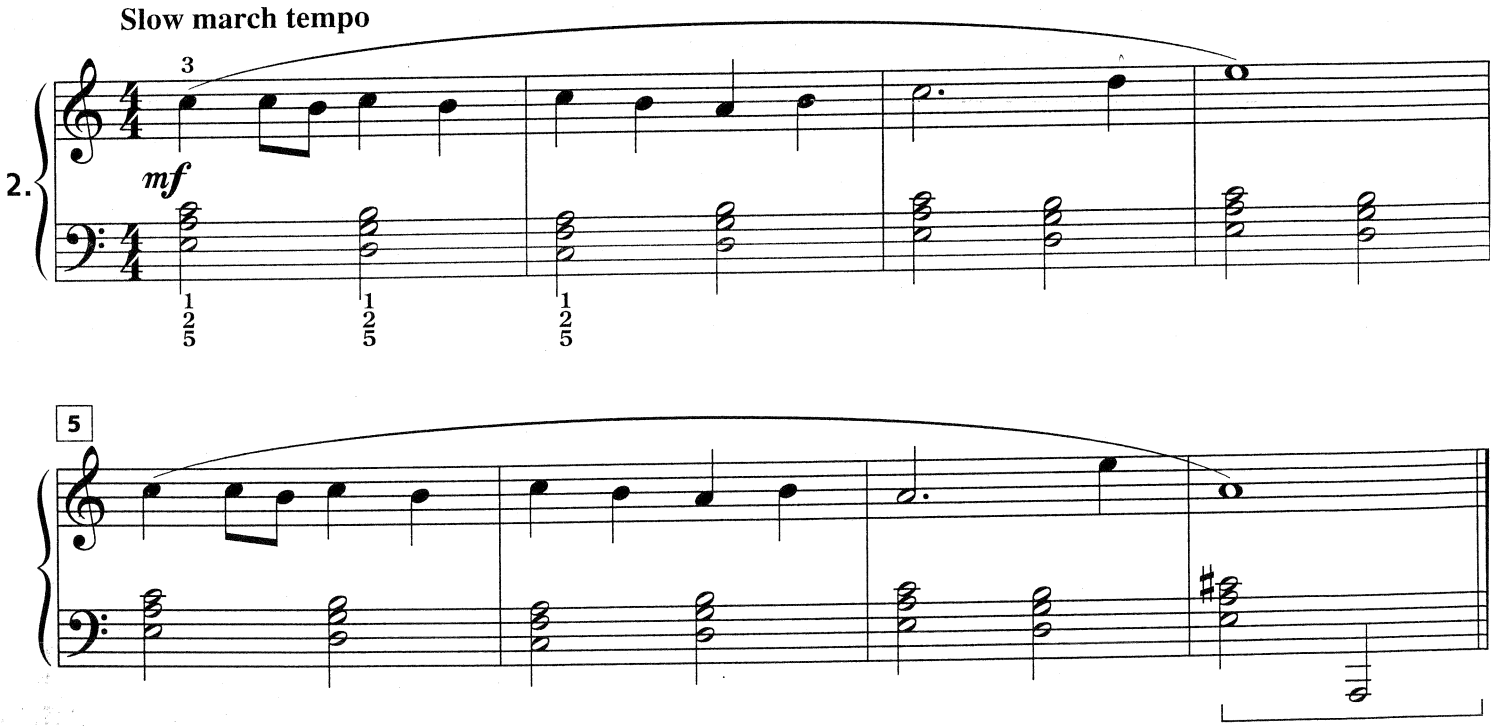
5-53

Alla marcia *(in march style)*



5-54

Slow march tempo



Reading

p. 152
Sight-Reading
Music 132

Identify the key of each example. Use the indicated tempo, dynamics and articulation as you play these exercises.

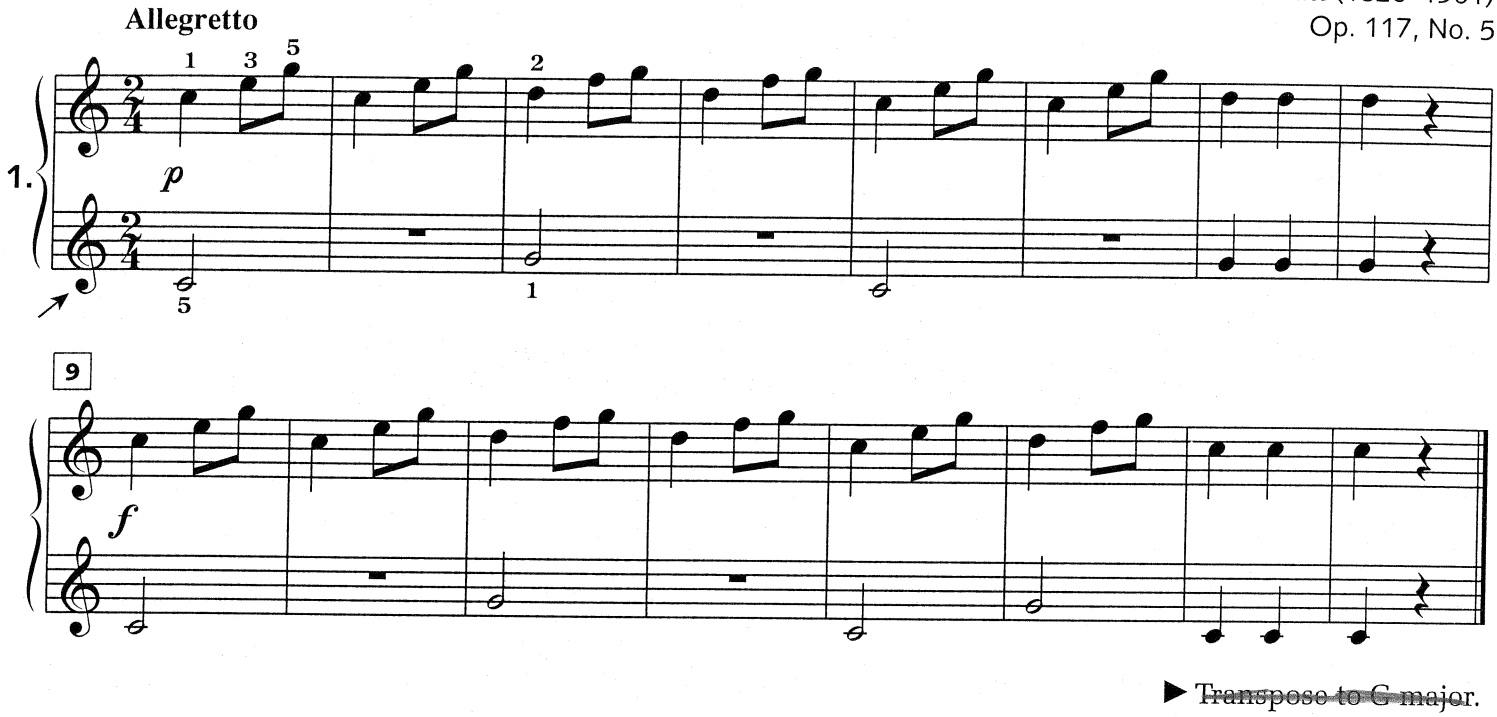
Use the following practice directions:

1. Tap RH and count aloud; then LH.
2. Play hands separately and count aloud.
3. Tap hands together and count aloud.
4. Play hands together and count aloud.

ALLEGRETTO

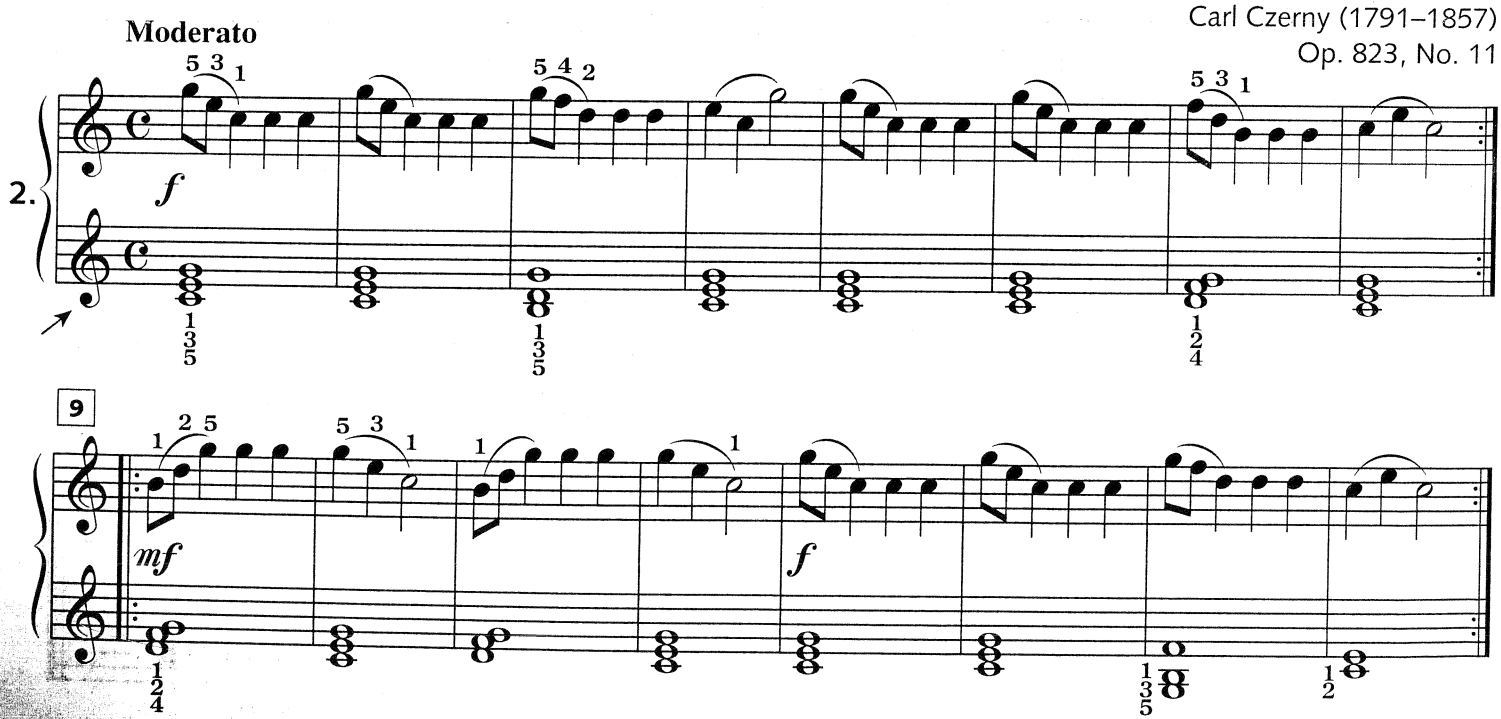
6-8

Cornelius Gurlitt (1820–1901)
Op. 117, No. 5



▶ ~~Transpose to G major.~~

DANCE

6-9

Carl Czerny (1791–1857)
Op. 823, No. 11