

Piano Proficiency Level IV Equivalency Examination Requirements (EQ-IV)

REPERTOIRE/PERFORMANCE

- one prepared solo piano piece
 - memory optional
 - must be approved by faculty supervisor
 - suggested sources:
 - Classics, Romantics, Moderns*, ed. Paul Sheftel
 - Celebration Series*, Repertoire Album Level IV or higher
- one ensemble work; choose one of the following:
 - an accompaniment with soloist
 - one part of a piano duet, with a partner
- Applied skills; choose and prepare one of the following:
 - a melody with or without lead-sheet or figured bass chords given - create a simple 'arrangement' which demonstrates your ability to play in one or more musically interesting keyboard textures; you may sing and accompany yourself
 - lead a simple choral warm-up through several keys, speaking/singing aloud and providing a harmonic accompaniment

SKILLS AND TECHNIQUE

Skills must be fluent and demonstrate logical (correct) fingering principles.

- Scales: hands together, parallel motion
4 octaves up & down in 16ths, minimim ♩ = 66
 - Prepare 6 scales. Please choose:
 - 3 major keys, one from each group*
 - 3 minor keys, one from each group* (all forms)

Major	Minor
C G D A E	c g d a e
F♯/G♭ C♯/D♭ B/C♭	d♯/e♭ a♯/b♭ g♯/a♭ b f
B♭ E♭ A♭	♯ c♯

- Chord Inversions:
 - 1 octave up and down, broken & blocked or blocked staccato, hands alone
 - 4-note (full octave) triads, any M or m key
 - 7th chord inversions: any dominant, diminished, or minor 7th chord

3. Arpeggios:
 - hands together, 4 octaves up & down, no pedal, in 16ths, ♩ = 60 minimum
 - triad: all major and minor keys,
 - seventh chord: dominant/ diminished/ minor beginning on white keys only
4. Chord Progression:
 - a sight progression to be picked up 1 hour prior to examination time
 - realized in keyboard style with appropriate RH voice leading or in any texture with improvised melody and metric-rhythmic organization
 - including diatonic chords, applied dominant chords, modal borrowings
 - Beginning in any key with up to two sharps or flats, play a short progression that modulates convincingly to the dominant, subdominant or relative key

HARMONIZATION, TRANSPOSITION, SCORE READING

- all examples may be picked up 1 day before examination
1.
 - a melody that modulates from one key to its dominant, subdominant, or relative key, no chords given, major or minor keys
 - a list of chords that may be used will be included; make your choices according to functional norms for tonal harmony
 2.
 - transpose an eight-measure passage in melody & accompaniment texture to two specific keys
 3.
 - accurately read a short passage open score
 - choral/ vocal students: 4-voice SATB; be able to:
 - play all four voices
 - play any combination of two voices
 - play one voice while singing another
 - instrumental/ composition students: 3-part instrumental with one transposing instrument or C-clef; be able to:
 - play all three parts
 - play any combination of two parts

SIGHT READING

- reading examples may be picked up 1 hour prior to your scheduled time. You may not play beyond the first measure; preparation should be silent. You may touch the keyboard, hear in your head and use rhythmic practice techniques, but not play. You will be asked to sign an honor code statement that you have cooperated with this restriction.
1.
 - one solo example (level approximately equal to segments of pieces in *Celebration Series: A Piano Odyssey*, Level 4 repertoire)
 2.
 - a 4-voice hymn/ chorale on two staves
 3.
 - one 3-voice open score example (no transposing instruments or C clefs)