

# **Piano Placement Audition Completion of Keyboard Musicianship Level II (PMus 1205)**

University of Colorado at Boulder  
Cremaschi

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## **Directions:**

This placement audition is intended for non-piano majors who wish to test out of Keyboard Musicianship level II (PMUS 1205). It is intended for students with at least one year of recent piano studies and with a solid theory background. This audition is optional. If you have a piano background but think this audition is beyond your level, you may choose to take the Level I audition. If you choose not to take any placement audition, you will automatically be placed in the beginning piano level (PMUS 1105).

By passing this audition, performance majors in strings, woodwinds and brass will have completed all keyboard requirements at CU. Voice performance and music education choral majors will be placed into Keyboard Musicianship level III (PMUS 2105)

Note: Most of this material has been sourced from eNovativePiano, the main text for PMUS 1105 and 1205

## **NOTE about testing**

Please video record all the materials below, EXCEPT the ones highlighted and marked as LIVE. That part of the test will be conducted live via Zoom the week before classes. To schedule your live time, please email me ASAP at:

[Alejandro.Cremaschi@colorado.edu](mailto:Alejandro.Cremaschi@colorado.edu)

Your video recordings can be on multiple takes and videos and need to be shared with me by Monday of the week before the beginning of classes.

## **Repertoire (see below)**

1. Sonatina No. 1 in C (First Movement) by Théodore Latour
2. Lament by Susanna Garcia

Note: you may perform pieces of your choice at this level or more difficult

## **Technique and theory**

1. Be able to build any type of triad (major, minor, augmented and diminished) on any given note **LIVE**
2. Be able to play any inversion for a triad or dominant seventh chord **LIVE**.
3. Be able to build any type of seventh chord on any given note. **LIVE**
  - a. Know these symbols on any root:
    - C7 = CEG**B**b

- Cm7 = C $\flat$ GB $\flat$
- Cmajor7 = CEGB
- C half dim 7 = C $\flat$ G $\flat$ B $\flat$
- Cdim7 = C $\flat$ G $\flat$ A (or C $\flat$ G $\flat$ B double flat)

4. Record all 12 major scales using CORRECT FINGERING. Hands together performance is NOT required (you may play one hand at a time). Play two octaves up and down.
5. Record the following scales hands together with correct fingering, 2 octaves up and down: G major, E flat major, D flat major and G flat major
6. Be able to play the progression I - IV6/4 - V6/5 – I with two hands together, in all 12 major keys. **LIVE**

### Harmonization and transposition

1. Be able to harmonize at sight a short melody using left hand chords I, IV6/4 and V6/5. **LIVE**
2. Harmonize Twinkle, Twinkle Little Star (keyboard style – see below). Play in C major, then transpose to B flat major
3. Sing & play: Cryin'. Play chords in the RH, single notes (bass) in LH, and sing the melody

### Sightreading

Sightread a simple piece similar to the attached samples. **LIVE**

# Sonatina No. 1 in C Major

## First Movement

Théodore Latour

**Allegretto**

The musical score is written for piano and consists of 10 measures. The key signature is C major (one sharp, F#), and the time signature is 2/4. The tempo is marked **Allegretto**. The score is divided into four systems, each with a treble and bass staff.

**Measure 1:** Treble staff has a half note C4 (finger 1), quarter note D4 (finger 3), and quarter note E4 (finger 1). Bass staff has a half note C3 (finger 5). Dynamics: *p*.

**Measure 2:** Treble staff has a half note F#4 (finger 4), quarter note G4 (finger 4), and quarter note A4 (finger 5). Bass staff has a half note C3.

**Measure 3:** Treble staff has a half note B4 (finger 2), quarter note C5 (finger 2), and quarter note B4 (finger 4). Bass staff has a half note C3.

**Measure 4:** Treble staff has a half note A4 (finger 4), quarter note G4 (finger 1), and quarter note F#4 (finger 4). Bass staff has a half note C3.

**Measure 5:** Treble staff has a half note E4 (finger 1), quarter note D4 (finger 3), and quarter note C4 (finger 1). Bass staff has a half note C3.

**Measure 6:** Treble staff has a half note B4 (finger 1), quarter note A4 (finger 3), and quarter note G4 (finger 1). Bass staff has a half note C3. Dynamics: *f*.

**Measure 7:** Treble staff has a half note F#4 (finger 4), quarter note G4 (finger 1), and quarter note A4 (finger 4). Bass staff has a half note C3.

**Measure 8:** Treble staff has a half note B4 (finger 1), quarter note A4 (finger 4), and quarter note G4 (finger 1). Bass staff has a half note C3.

**Measure 9:** Treble staff has a half note E4 (finger 2), quarter note D4 (finger 2), and quarter note C4 (finger 1). Bass staff has a half note C3. Dynamics: *p*.

**Measure 10:** Treble staff has a half note B4 (finger 2), quarter note A4 (finger 2), and quarter note G4 (finger 1). Bass staff has a half note C3.

## Sonatina No. 1 in C Major

14 *a tempo*  
*poco rit.*

17 *p*

20

24 *ff*

The musical score is written for piano in C major. It consists of four systems of staves. The first system (measures 14-16) features a treble staff with a melodic line and a bass staff with a supporting line. The second system (measures 17-19) continues the melody in the treble staff. The third system (measures 20-23) shows the melody in the treble staff and a more active bass line. The fourth system (measures 24-27) concludes the piece with a final chord in the treble staff and a sustained bass line. Fingerings are indicated by numbers 1-5. Dynamics include *p* (piano) and *ff* (fortissimo). Performance markings include *a tempo*, *poco rit.*, and accents.

# Lament

Susanna Garcia

**Dolente** ♩ = 96

Measures 1-5 of the piece. The right hand features a series of chords in the upper register, marked *pp*. The left hand has a melodic line with fingerings 5, 4, and 5, marked *mp* and *pedal ad lib.*

Measures 6-10. The right hand continues with chords, and the left hand has a melodic line with fingerings 4, 1, 2, 3, 1. The piece is marked *mp* and *pedal ad lib.*

Measures 11-15. The right hand continues with chords, and the left hand has a melodic line with fingerings 4, 3, 2, 1, 2. The piece is marked *mf* and *espressivo*.

Measures 16-20. The right hand continues with chords, and the left hand has a melodic line with fingerings 4, 2, 3, 1, 5. The piece is marked *ritardando*.

# Lead Sheet Realization: Keyboard Style

Instructions: In keyboard style, three notes are always played in the right hand, with the melody in the top voice. The root of the chord is played in the left hand, either as a single note or as octaves. The first 2 measures have been completed as an example.

## Twinkle, Twinkle, Little Star

French Traditional

C F C F C G C

**Don't play this line**

**Continue the pattern**

5 C F C G C F C G

9 C F C F C G C

## Cryin' by Aerosmith

RH: play chords, moving to the closest inversion. Start with the voicing: EAC#

LH: play the root note for the chord (start with A, then E, then F#m, etc)

SING AND PLAY

A                      E  
There was a time  
F#m                      C#m  
When I was so broken hearted  
D                      A                      E  
Love wasn't much of a friend of mine

A                      E  
The tables have turned, yeah  
F#m                      C#m  
'Cause me and them ways have parted  
D                      A                      E  
That kind of love was the killin' kind

(Now listen)

G    D                      G                      D  
All I want is someone I can't resist  
C                      G                      E  
I know all I need to know by the way I got kissed

CHORUS

A                      E  
I was cryin' when I met you  
F#m                      D  
Now I'm tryin' to forget you  
A                      E                      D  
Love is sweet misery  
A                      E  
I was cryin' just to get you  
F#m                      D  
Now I'm dyin' cause I let you  
A                      E                      D  
Do what you do down on me

Watch: <https://www.youtube.com/watch?v=qfNmyxV2Ncw>

Also, find 7 short videos with directions here:

<https://www.youtube.com/playlist?list=PLtJhFpjjnLM1H-H787YBJbJo0B38jkbTp>

# Cryin' Chords


This piece uses the pachelbel chord progression, see enovative 11 pop song arranging

1. There was a time	When I was so broken hearted	Love wasn't much of a friend of mine
2. The tables have turned, yeah	Cause me and them ways have parted	That kind of love was the killin' kind

5

Chord symbols: G, D, G, D, C, G, E

*All I want is someone I can't resist I know all I need to know by the way I got kissed*

9 

1. I was cryin' when I met you    Now I'm tryin' to forget you    Love is sweet    misery  
2. I was cryin' just to get you    Now I'm dyin' cause I let you    Do what you do down    on me



# SR SAMPLES

## Reading 11.1: Finger Substitutions

For each example do the following:

1. Identify the key and starting hand position.
2. Notice where pre-dominant chord substitutions are used.
3. Scan the entire example for intervals, patterns, articulations, dynamics, and tempo.
4. Establish a tempo and play without looking at your hands.

1. **Andante**

1. **Andante**

mp

f

2. **Moderato**

2. **Moderato**

mf

f

3. **Cantabile**

3. **Cantabile**

mf

p

4. **Giocoso**

4. **Giocoso**

p

# Major Scales

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**Note:** A dot (•) above a fingering indicates a black key.

KEY	FINGERING
C	RH: 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5 LH: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1
G	RH: 1 2 3 1 2 3 4• 1 2 3 1 2 3 4• 5 LH: 5 4 3 2 1 3 2• 1 4 3 2 1 3 2• 1
D	RH: 1 2 3• 1 2 3 4• 1 2 3• 1 2 3 4• 5 LH: 5 4 3• 2 1 3 2• 1 4 3• 2 1 3 2• 1
A	RH: 1 2 3• 1 2 3 4• 1 2 3• 1 2 3 4• 5 LH: 5 4 3• 2 1 3 2• 1 4 3• 2 1 3 2• 1
E	RH: 1 2 3• 1 2 3 4• 1 2 3• 1 2 3 4• 5 LH: 5 4 3• 2 1 3 2• 1 4 3• 2 1 3 2• 1
B	RH: 1 2 3• 1 2 3 4• 1 2 3• 1 2 3 4• 5 LH: 4 3 2• 1 4 3 2• 1 3 2• 1 4 3 2• 1

KEY	FINGERING
G♭ (F#)	RH: 2 3 4 1 2 3 1 2 3 4 1 2 3 1 2 LH: 4 3 2 1 3 2 1 4 3 2 1 3 2 1 4
D♭ (C#)	RH: 2 3 1 2 3 4 1 2 3 1 2 3 4 1 2 LH: 3 2 1 4 3 2 1 3 2 1 4 3 2 1 3
A♭	RH: 3 4 1 2 3 1 2 3 4 1 2 3 1 2 3 LH: 3 2 1 4 3 2 1 3 2 1 4 3 2 1 3
E♭	RH: 3 1 2 3 4 1 2 3 1 2 3 4 1 2 3 LH: 3 2 1 4 3 2 1 3 2 1 4 3 2 1 3
B♭	RH: 4 1 2 3 1 2 3 4 1 2 3 1 2 3 4 LH: 3 2 1 4 3 2 1 3 2 1 4 3 2 1 3
F	RH: 1 2 3 4 1 2 3 1 2 3 4 1 2 3 4 LH: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

# Harmonic Minor Scales

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KEY	FINGERING
a	RH: 1 2 3 1 2 3 4• 1 2 3 1 2 3 4• 5 LH: 5 4 3 2 1 3 2• 1 4 3 2 1 3 2• 1
e	RH: 1 2 3• 1 2 3 4• 1 2 3• 1 2 3 4• 5 LH: 5 4 3• 2 1 3 2• 1 4 3• 2 1 3 2• 1
b	RH: 1 2 3• 1 2 3 4• 1 2 3• 1 2 3 4• 5 LH: 4 3 2• 1 4 3 2• 1 3 2• 1 4 3 2• 1
f#	RH: 3 4 1 2 3 1 2 3 4 1 2 3 1 2 3 LH: 4 3 2 1 3 2 1 4 3 2 1 3 2 1 4
c#	RH: 3 4 1 2 3 1 2 3 4 1 2 3 1 2 3 LH: 3 2 1 4 3 2 1 3 2 1 4 3 2 1 3
g# (ab)	RH: 3 4 1 2 3 1 2 3 4 1 2 3 1 2 3 LH: 3 2 1 4 3 2 1 3 2 1 4 3 2 1 3

KEY	FINGERING
e♭ (d#)	RH: 3 1 2 3 4 1 2 3 1 2 3 4 1 2 3 LH: 2 1 4 3 2 1 3 2 1 4 3 2 1 3 2
b♭ (a#)	RH: 4 1 2 3 1 2 3 4 1 2 3 1 2 3 4 LH: 2 1 3 2 1 4 3 2 1 3 2 1 4 3 2
f	RH: 1 2 3 4 1 2 3 1 2 3 4 1 2 3 4 LH: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1
c	RH: 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5 LH: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1
g	RH: 1 2 3• 1 2 3 4• 1 2 3• 1 2 3 4• 5 LH: 5 4 3• 2 1 3 2• 1 4 3• 2 1 3 2• 1
d	RH: 1 2 3 1 2 3 4• 1 2 3 1 2 3 4• 5 LH: 5 4 3 2 1 3 2• 1 4 3 2 1 3 2• 1