

# Lionel Hampton School of Music Placement Exam - Class Piano

For students that have not taken Class Piano at the University of Idaho

- Enroll in MusA 145 (Class piano I)

**For students that have passed a Class Piano sequence at the University of Idaho:**

- Enroll for your next level of study.

**For all students wishing to take a placement examination:**

- Attend placement exam to be held by the first week of the new semester.
- If you do not take the placement exam within the first week of the semester, you will automatically stay in your enrolled class.

Please contact Dr. Eneida Larti ([larti@uidaho.edu](mailto:larti@uidaho.edu)) for details and for placement exam times. The placement exam will determine whether you:

- Stay in your enrolled class
- Advance to the next level
- Test out of class piano altogether

## EXAM REQUIREMENTS

### **Semester I, MusA 145**

1. Scales: Major Scales in C, G, D, A, E, B, F, G-flat and D-flat. 2 Octaves, Hands Apart with proper fingerings (see p. 124-126, 142-3)
2. Arpeggios: Major keys above, 2 Octaves, Hands Apart with proper fingerings (see p. 124-126, 142-143)
3. Triads: Be able to construct a Major, Augmented, minor, diminished triad (p. 98)
4. Triads and inversions of the keys above (p. 137)
5. Basic Harmonization using single note or chord accompaniment. One of these examples will be chosen for the placement exam:
  - p. 130, ex. 5-23 (also, transposed to F major)
  - p. 156 (play the two-handed accompaniment)
6. Transposition of a simple melody up or down a M2. Be able to explain the concept.
7. Sight Reading equivalent to p. 153, ex. 6-11
8. A piece of your choice at the level of “The Chase” on p. 330 or higher.

*\*All examples come from Alfred's Group Piano for Adults, Book 1, 2<sup>nd</sup> ed.*

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## Semester II, MusA 146

All of MusA 145 material, plus:

1. Scales: Minor Scales starting on white keys. 2 Octaves, Hands Together with proper fingerings (p. 199-201, 223)
2. Scales: All Major Scales, 2 Octaves, Hands Together: C, G, D, A, E, B, F, B-flat, E-flat, and A-Flat, D-flat, G-flat (see p. 124-126, 142-3, 231-232)
3. Arpeggio: Major and Minor for the keys listed above, 2 Octaves, Hands Together with proper fingerings
4. Chords and inversions for all major/minor keys listed above
5. Chord progressions: I-IV6/4-V6/5 for the major/minor keys listed above.
6. Harmonization of a melody using at least I, ii, IV and V7 chords where appropriate.  
One of these examples will be chosen for the placement exam:  
ex. 10-18, p. 248 (also, transpose to Eb)  
“Greensleeves” ex. 11-20, p. 268 (sing melody while playing accompaniment)
7. Sight Reading equivalent to p. 279, ex. 11-38
8. Be able to build Dominant 7th and Diminished 7th chords in any key
9. Transposition of a short excerpt using both hands up or down a 2nd. Ex. 9-30, p. 234
10. A solo piece of your choice at the level of *Full Moon Rising*, p. 290 or higher.

\*All examples come from *Alfred's Group Piano for Adults*, Book 1, 2<sup>nd</sup> ed.

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## Semester III, MusA 245

All of MusA 145 and 146, plus:

1. Scale and Arpeggios: All Major and Harmonic Minor keys, 2 Octaves, Hands Together with proper fingerings (pp. 390-391)
2. Dominant 7th arpeggios starting on white keys, 2 Octaves, hands together (p. 106-107)
3. Chord progressions as shown on p. 105, ex. 8-8 (be able to play in all keys).
4. Harmonization using secondary dominants where appropriate; you will be asked to play one of the following examples: 9-40 on p. 124; or 10-16 on p. 142.
5. Be able to read transposing instruments in B-flat, E-flat, and F
6. Sight Reading equivalent p. 165, ex. 12-14
7. Harmonization using a chord chart: *Take me out to the Ball Game* on p. 155
8. 3-part score reading; *Waltz* on p. 126 (note the transposing instruments)
9. Solo piece at the level of *Over the Rainbow*, p. 152 or higher.

\*All examples come from *Alfred's Group Piano for Adults*, Book 2, 2<sup>nd</sup> ed.

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## Semester IV, MusA 246

You will be asked for concepts covered in MusA 145, 146, 245, plus:

1. Scales and Arpeggios: All major and minor keys with correct fingerings. 2 Octaves, Hands Together. Use the harmonic minor mode for diatonic scales. (See pp. 390-391)
2. Diminished 7<sup>th</sup> arpeggios (as shown on p. 229)
3. Progressions with Augmented Sixth chords. Be able to play the progressions shown on p. 268, ex. 21-1; p. 270, ex. 21-9; p. 284, ex. 22-1 in two additional major keys than the one shown.
4. Two-part string score: ex. 16-14 on p. 215
5. 3-part score reading; *Waltz* on p. 126 (note the transposing instruments)
6. Prepared 4-part choral score; *Credo*, p. 332
7. Vocal accompaniment: *Ich grolle nicht*, p. 330-331
8. Read and improvise from a chord chart (similar to p. 239)
9. Sight Reading equivalent to p. 308, ex. 24-4
10. One of the following solo pieces or a piece of your choice at the same level or higher:
  - Bach: Minuet in G p. 306-307
  - Ellmenreich: Spinning Song, p. 358
  - Beethoven: Bagatelle in A minor, p. 288
  - CPE Bach: Solfeggio in C minor, p. 275-277

\*All examples come from *Alfred's Group Piano for Adults*, Book 2, 2<sup>nd</sup> ed.

**For questions, contact: Dr. Eneida Larti (Rm. 301)**

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