

Texas State University

Piano Proficiency Requirements

Level IV

1. Technique

The following major keys: D, F Eb, Db

The following minor keys: e, b, c#, d#

- a. Scales—two octaves, hands together (fingering chart attached)
- b. Arpeggios—two octaves, hands together (fingering chart attached)
- c. Chord progression (see attached examples)
- d. Chord inversions (see attached examples)

2. Das Leben ist ein Traum

Begin and end where indicated.

- a. Play in the original key.
- b. Transpose to the key of G major.

3. Symphony No. 5

Harmonize in the style indicated.

4. Come Soothing Death

Play all four parts.

5. Improvisation

Use the following chord progression:

I IV V7 vi IV vii^o7/V V7 I

Be able to play in G major and F major, in 4/4 and 6/8. Left hand plays closest-position chords, right hand improvises a melody (see attached example).

Scale Fingering Chart

C, D, E, G, A, c, d, e, g, a:

R.H.: 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
L.H.: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

Db:

R.H.: 2 3 1 2 3 4 1 2 3 1 2 3 4 1 2
L.H.: 3 2 1 4 3 2 1 3 2 1 4 3 2 1 3

c# natural and harmonic:

R.H.: 3 4 1 2 3 1 2 3 4 1 2 3 1 2 3
L.H.: 3 2 1 4 3 2 1 3 2 1 4 3 2 1 3

c# melodic:

R.H.: 2 3 1 2 3 4 1 2 3 1 2 3 4 1 3
L.H.: 3 2 1 4 3 2 1 3 2 1 4 3 2 1 3

Eb:

R.H.: 3 1 2 3 4 1 2 3 1 2 3 4 1 2 3
L.H.: 3 2 1 4 3 2 1 3 2 1 4 3 2 1 3

d#:

R.H.: 3 1 2 3 4 1 2 3 1 2 3 4 1 2 3
L.H.: 2 1 4 3 2 1 3 2 1 4 3 2 1 3 2

F, f:

R.H.: 1 2 3 4 1 2 3 1 2 3 4 1 2 3 4
L.H.: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

F#:

R.H.: 2 3 4 1 2 3 1 2 3 4 1 2 3 1 2
L.H.: 4 3 2 1 3 2 1 4 3 2 1 3 2 1 4

Arpeggio Fingering Chart

C, F, G, c, d, eb, e, f, g, a, b:

RH: 1 2 3 1 2 3 5

LH: 5 4 2 1 4 2 1

D, E, F#, A, B:

RH: 1 2 3 1 2 3 5

LH: 5 3 2 1 3 2 1

Db, Eb, Ab, c#, f#, g#:

RH: 4 1 2 4 1 2 4

LH: 2 1 4 2 1 4 2

Bb:

RH: 4 1 2 4 1 2 4

LH: 3 2 1 3 2 1 3

bb:

RH: 2 3 1 2 3 1 2

LH: 3 2 1 3 2 1 3

Chord Progression Pattern

Major

Piano

12 measures of Major chords: C, D, E, F, G, A, B, C, D, E, F, G.

Minor

16

12 measures of Minor chords: C, D, E, F, G, A, B, C, D, E, F, G.

Chord Inversion Pattern

Piano

Major

This diagram illustrates the inversion pattern for a Major chord in 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 4/4. The first measure shows the root position: treble clef has notes C4, E4, G4; bass clef has notes C3, G2. The second measure shows the first inversion: treble clef has notes E4, G4, C5; bass clef has notes C3, G2. The third measure shows the second inversion: treble clef has notes G4, C5, E5; bass clef has notes C3, G2. The fourth measure shows the third inversion: treble clef has notes C5, E5, G5; bass clef has notes C3, G2. The fifth measure shows the root position again: treble clef has notes C4, E4, G4; bass clef has notes C3, G2. The sixth measure shows the first inversion: treble clef has notes E4, G4, C5; bass clef has notes C3, G2. The seventh measure shows the second inversion: treble clef has notes G4, C5, E5; bass clef has notes C3, G2. The eighth measure shows the third inversion: treble clef has notes C5, E5, G5; bass clef has notes C3, G2.

8

Minor

This diagram illustrates the inversion pattern for a Minor chord in 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 4/4. The first measure shows the root position: treble clef has notes C4, E4, G4; bass clef has notes C3, G2. The second measure shows the first inversion: treble clef has notes E4, G4, C5; bass clef has notes C3, G2. The third measure shows the second inversion: treble clef has notes G4, C5, E5; bass clef has notes C3, G2. The fourth measure shows the third inversion: treble clef has notes C5, E5, G5; bass clef has notes C3, G2. The fifth measure shows the root position again: treble clef has notes C4, E4, G4; bass clef has notes C3, G2. The sixth measure shows the first inversion: treble clef has notes E4, G4, C5; bass clef has notes C3, G2. The seventh measure shows the second inversion: treble clef has notes G4, C5, E5; bass clef has notes C3, G2. The eighth measure shows the third inversion: treble clef has notes C5, E5, G5; bass clef has notes C3, G2.

Das Leben ist ein Traum

Life is a Dream

Joseph Haydn
(1732-1809)

English version by
Aime Noel Finley

Largo $\text{♩} = 66$

start

mf

1. Das	Le	-	ben, das
2. Das	Le	-	ben, das
1. All	liv	-	ing, all
2. All	liv	-	ing, all

Le - ben ist ein Traum!
 Le - ben ist ein Traum!
 life is but a dream.
 life is but a dream.

Wir
 Wir
 We're
 Our

ff

schlü-pfen in die Welt und stre-ben mit trunk'nem Sinn, er-wa-chet
 lie-ben, un-sre Her-zen schla-gen; und Herz mit Herz ver-ei-net
 born to strive in long con-fu-sion; Not quite a-wake, we work and
 hearts are moved with love's e-la-tion, But no heart knows the oth-er's

kaum, nach ih-rem Wahn und ih-rem Schaum, bis wir nicht
 kaum, wird Lieb'und Scherz ein lee-rer Schaum, ist hin ge
 scheme, Un-til no more of earth we seem, For all is
 theme: And love and jest can-not re-deem Their go-ing

p

mehr an Er-de kle-ben!
schwun - den, un-ter Kla-gen.
fol - ly and de-lü - sion.
hence in lam-en-ta - tion.

stop

Und
Was
What
Them

dann, was ist's? was ist das Le - ben? hör'
ist das Le - ben? hör' ich fra-gen. Das Le-ben,
is it then? Is life il - lu-sion? All liv-ing,
what is life? And why cre - a - tion? All liv-ing,

das - Le - ben ist ein -
das - Le - ben ist ein -
all - life is - but a -
all - life is - but a -

1.

Traum.
dream.

2.

Traum.
dream.

pp

SYMPHONY No. 5

(Theme from Second Movement)

Peter Ilyich Tchaikovsky

(♩ = 60)

C F C7 F

Gm7 C7 F C7

F Dm6 E7 Am C Cm

etc.

Piano

eighth note triplets will sometimes be played in r.h., sometimes in l.h.

Come, soothing death

Komm, süßer Tod

For Four-Part Chorus of Mixed Voices

a cappella

J. S. Bach

Arranged by Katherine K. Davis
Adapted by Carl Deis

English version by K. K. D.

Start

Molto sostenuto

Soprano

Come, sooth-ing death, Come, sweet re - pose! Bear me a -
Come, sooth-ing death, Come, sweet re - pose! Je - sus, I'll

Alto

Come, sooth-ing death, Come, sweet re - pose! Bear me a -
Come, sooth-ing death, Come, sweet re - pose! Je - sus, I'll

Tenor

Come, sooth-ing death, Come, sweet re - pose! Bear me a -
Come, sooth-ing death, Come, sweet re - pose! Je - sus, I'll

Bass

Come, sooth-ing death, Come, sweet re - pose! Bear me a -
Come, sooth-ing death, Come, sweet re - pose! Je - sus, I'll

stop

rit. way in glad - ness far from this world of
stand be - fore Thee, With an - gel hosts a -

rit. way in glad - ness far from this world of
stand be - fore Thee, With an - gel hosts a -

rit. way in glad - ness far from this world of
stand be - fore Thee, With an - gel hosts a -

rit. way in glad - ness far from this world of
stand be - fore Thee, With an - gel hosts a -

a tempo

