



THE FLORIDA STATE UNIVERSITY
COLLEGE OF MUSIC

Group/Class Piano Placement and Exemption Test

What is the purpose of this test?

This test will help you and the evaluators determine your entry level into the Group Piano Program at FSU. If you are entering your first semester of Group Piano at FSU and choose not to take the exam, you should register for MVK 1111A.

Who should take the test?

Students with prior keyboard experience, whose degree programs require one or more semesters of group piano should consider taking the exam. Check the curriculum guide for your major to determine your specific piano requirement. Please remember that many years of piano lessons may or may not prepare you to exempt from certain classes.

Keyboard majors do not need to take this test.

Transfer students with Group Piano credits should consult Dr. Joanna Hunt regarding transfer evaluations.

In order to help you prepare for the placement test, the format for all three test levels are included below. You may choose your test level. The evaluator will choose at least 5 of the 7 objectives for the level you select. You will have about 15 minutes to prepare immediately prior to the test. The evaluation will last approximately 10 minutes.

MVK 1111

1. Perform any of the 12 major scales and harmonic minor scales, played hands together, 2 octaves without any visual aids.
2. Perform the I IV I V7 I chord progression in any of the 12 major or minor keys.
3. Harmonize a melody using the I, IV and V7 chords in the left hand. Here is a representative example. You will be provided with a different melody at the exam.

The image shows a musical score for a melody in G major (one sharp) on a treble clef staff. The melody is divided into two sections: 'March time' and 'Traditional'. The 'March time' section starts with a forte (f) dynamic and a first ending bracket. The 'Traditional' section follows. Below the melody, there are three staves for the left hand, each starting with a box containing the measure number: 6, 11, and 16. These staves are intended for harmonicization using I, IV, and V7 chords.

4. Perform ONE of the following solo repertoire pieces musically.
 - a. Burgmuller: La Pastorale (from *Progressive Etudes*, Op. 100, no. 3)
 - b. Gurlitt: The Fair, Op. 101, no. 8
 - c. Kabalevsky: "Clowns", from *24 Pieces for Children*, Op. 39, no. 20
5. Transpose an excerpt up or down a half step. Here is a representative example. You will be provided with a different melody at the exam.

The image shows a musical excerpt on a treble clef staff in G major (one sharp). The excerpt consists of a single line of music with three measures. The first measure is marked with a '3' and a first ending bracket. The second measure is marked with a '1' and a first ending bracket. The third measure is marked with a '2' and a first ending bracket. This excerpt is intended for transposition up or down a half step.

6. Sight read a simple piece of solo repertoire. Here is a representative example. You will be provided with a different piece at the exam.



7. Play major, minor, diminished or augmented triads in root position, in any key.

MVK 2121

1. Perform any of the 12 major scales and harmonic minor scales, played hands together, 2 octaves without any visual aids.
2. Perform the five types of seventh chords with any note as the root.
3. Harmonize a melody using the I, IV, ii, vi and V7 chords in the left hand. Use at least one ii chord and one vi chord. Here is a representative example. You will be provided with a different melody at the exam.



4. Perform ONE of the following solo repertoire pieces musically.
 - a. Bartók: Jest or Happy Dance (from *For Children*, Vol 1, no. 27)
 - b. Heller: The Avalanche, Op. 45, no. 2 (from *25 Studies*)
5. Transpose a late elementary piece (both hands) up or down a major or minor 2nd. Here is a representative example. You will be provided with a different excerpt at the exam.

Moderato

The first system shows a piece in 3/4 time, marked *Moderato* and *mf*. The right hand has a melodic line starting on G4, with a slur over the first four notes (G, A, B, A) and a finger number '1' above the first note. The left hand has a bass line with chords: G2-B2 (1 3 5), G2-B2 (1 3 5), and G2-B2 (1 2 5). The second system, marked with a box containing the number '5', shows the same piece transposed up a major second to D major. The right hand starts on A4, with a slur over the first four notes (A, B, C, B) and a finger number '1' above the first note. The left hand has chords: A2-C2 (1 3 5), A2-C2 (1 2 5), A2-C2 (1 3 4), and A2-C2 (1 2 5).

6. Sight read a late elementary piece of solo repertoire. Here is a representative example. You will be provided with a different excerpt at the exam.

Moderato

The first system shows a piece in 2/4 time, marked *Moderato* and *p*. The right hand has a triplet of eighth notes (G, A, B) with a finger number '3' above it, followed by a quarter note (C) with a finger number '4' above it. The left hand has a triplet of eighth notes (G, A, B) with a finger number '3' above it, followed by a quarter note (C) with a finger number '2' above it. The second system shows the same piece transposed up a major second to D major. The right hand has a triplet of eighth notes (A, B, C) with a finger number '3' above it, followed by a quarter note (D) with a finger number '4' above it. The left hand has a triplet of eighth notes (A, B, C) with a finger number '3' above it, followed by a quarter note (D) with a finger number '2' above it. The third system shows the same piece transposed up a major second to E major. The right hand has a triplet of eighth notes (B, C, D) with a finger number '3' above it, followed by a quarter note (E) with a finger number '4' above it. The left hand has a triplet of eighth notes (B, C, D) with a finger number '3' above it, followed by a quarter note (E) with a finger number '2' above it. The fourth system shows the same piece transposed up a major second to F major. The right hand has a triplet of eighth notes (C, D, E) with a finger number '3' above it, followed by a quarter note (F) with a finger number '4' above it. The left hand has a triplet of eighth notes (C, D, E) with a finger number '3' above it, followed by a quarter note (F) with a finger number '2' above it.

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7. Play an open-score example. Here is a representative example. You will be provided with a different example at the exam.

Grazioso

This musical score is for three voices: Soprano (S), Alto (A), and Bass (B). It is marked 'Grazioso' and 'p' (piano). The key signature has one sharp (F#) and the time signature is 3/4. The Soprano part begins with a quarter rest, followed by a quarter note G4, an eighth note F#4, and a quarter note E4. The Alto part begins with a quarter rest, followed by a quarter note G4, an eighth note F#4, and a quarter note E4. The Bass part begins with a quarter rest, followed by a quarter note G3, an eighth note F#3, and a quarter note E3. The score continues with similar melodic lines for each voice.

5

This musical score is for three voices: Soprano (S), Alto (A), and Bass (B). It is marked '5'. The key signature has one sharp (F#) and the time signature is 3/4. The Soprano part begins with a quarter note G4, an eighth note F#4, and a quarter note E4. The Alto part begins with a quarter note G4, an eighth note F#4, and a quarter note E4. The Bass part begins with a quarter note G3, an eighth note F#3, and a quarter note E3. The score continues with similar melodic lines for each voice.

MVK 3131

1. Perform any of the 12 major scales and harmonic minor scales, played hands together, 2 octaves without any visual aids.
2. Perform the five types of seventh chords with any note as the root.
3. Harmonize a minor melody using the i, iv and V7 chords in the left hand and transpose up or down a major or minor 3rd at sight. Here is a representative example. You will be provided with a different melody at the exam.

Exercise 3: Harmonization of a minor melody. The notation shows a single melodic line in G minor (one flat) on a treble clef staff. The melody consists of eighth and quarter notes. Above the staff, chords are indicated: Gm, Cm/G, D7/F#, Gm, Cm/G, D7/F#, Gm. The first measure is marked with a dynamic of *mf* and a fingering of 5. A bracket labeled '7' spans the first two measures of the second line. The second line continues the melody with chords D7/F#, Gm, D7/F#, and Gm.

4. Perform ONE of the following solo repertoire pieces musically.
 - a. Schumann: Important Event (from *Scenes from Childhood*, Op. 15, no. 6)
 - b. Grieg: Album-leaf, Op. 12, no. 7 (from *Lyric Pieces*)
5. Harmonize a melody using at least one secondary dominant chord. Here is a representative example. You will be provided with a different melody at the exam.

Exercise 5: Harmonization of a melody using secondary dominant chords. The notation shows a single melodic line in G minor (one flat) on a treble clef staff. The melody features eighth and quarter notes with slurs and fingerings (1, 3, 5, 5, 1). The first measure is marked with a dynamic of *f*. The second line continues the melody with slurs and fingerings (1, 2, 1, 2). The accompaniment is represented by horizontal lines on a bass clef staff.

6. Sight read an early intermediate piece of solo repertoire. Here is a representative example. You will be provided with a different excerpt at the exam.

Andante

p

5

N₆

1 3

7. Play an open-score example – either a choral score OR an instrumental score with transposing instruments. Here are representative examples. You will be provided with different excerpts at the exam.

B \flat Trpt

F Hn.

Trb.

p

(continued on next page)

Moderato

Soprano
mp

Alto
p

Tenor
p

Bass
p

This block contains the first three measures of a musical score for four voices. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Moderato'. The Soprano part begins with a mezzo-piano (*mp*) dynamic, while the Alto, Tenor, and Bass parts begin with a piano (*p*) dynamic. The Soprano line features a mix of quarter and eighth notes. The Alto line consists of eighth notes. The Tenor line is primarily composed of quarter notes. The Bass line features a steady eighth-note accompaniment.

This block contains measures 4 through 8 of the musical score. The vocal parts continue their melodic and harmonic development. The Soprano part has a more active line with eighth and sixteenth notes. The Alto part continues with eighth notes. The Tenor part has a more static line with quarter notes. The Bass part continues with eighth notes. The dynamics remain consistent with the previous measures.