

Keyboard Competencies for Non-Keyboard Music Majors
The University of Tennessee at Chattanooga

Musicianship Lab Level 1

Identification	Major Pentascales and Triads Minor Pentascales and Triads Major Triads Minor Triads <i>All keys (play keys called at random, Root Position, HT)</i>
Pentascale Pattern	Major and Minor, ascending and descending <i>all keys (be able to play keys chromatically, HT)</i>
Scales	C, G, D, A, E, B, F Major and Harmonic Minor, HS, 1-octave, ascending and descending
Arpeggios	Hand Over Hand, on C, G, D, A, E, F Major and Minor
Chord Progressions	Major: I – V6/5 – I, all Keys, HT <i>Spell from the Root up</i>
Harmonization	with use of I and V – Comparable to “Ode to Joy”
Transposition	Transposition of harmonization up or down a whole step or half step Transposition of sight reading up or down a whole step or half step
Lead Sheet	Comparable to “Rising Sun Blues” in a minor
Accompanying	Comparable to “Barber of Seville” (using I and V)
Score Reading	3 Staves, 2 Clefs, Two hands
Sight Reading	At sight, Grand Staff, in any key within a Five-Finger hand position
Solo Repertoire	Comparable to <i>Étude Op. 70, No. 16</i> by H. Berens

Musicianship Lab Level 2

Identification	Major Triads and Minor Triads in Root, 1 ^s Inversion, 2 nd Inversion <i>all keys (called at random, Hands Separately), Ascending and Descending</i>
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Pentascales	Major with I – V6/5 – I, ascending and descending chromatically Minor with i – V6/5 – i, ascending and descending chromatically <i>(five-finger pattern in RH, chords in LH)</i>
Scales	2 octaves, All Major Keys, HS Harmonic Minor, 2 octaves c, g, d, a, e, f, b, b-flat, e-flat, c#, f#, HS
Vocalize	LH Root Position Chord with RH one-octave arpeggio, C to B, ascending chromatically, Major and Minor
Chord Progressions	Major: I – IV6/4- I - V6/5 - I chromatically, HT, spelling from the root up without looking at hands, <i>Be able to play in any Major key called at random</i> Minor: i – iv6/4 - i -V6/5 - i, HT, spelling from the root up, white keys, f#, c# <i>Be able to play in any Minor key called at random</i>
Harmonization	Comparable to “For He’s a Jolly Good Fellow” (with use of I, IV6/4, and V6/5)
Transposition	Transpose Sight Reading up or down a whole step Transpose Harmonization up or down a whole step Instrumental Transposition: Bb, Eb, A, and F Instruments
Creative	Pop Tunes Arrangement comparable to “That’ll Be the Day” by Buddy Holiday
Accompanying	Comparable to <i>The Happy Farmer</i> by Schumann
Score Reading	Primary Chords, 3 Staves, 3 Clefs, 2 Hands
Sight Reading	At sight, primary chords in varied keyboard styles
Solo Repertoire	Comparable to Étude Op. 80, No. 27 by Hermann Berens

Musicianship Lab Level 3

Pentascales:	RH playing pentascale Major and Minor with LH I-V6/5-I, ascending <i>Standing up, not looking at hands</i>
Scales and Arpeggios:	2 octaves, All Major Keys, HS

	Harmonic Minor, 2 octaves c, g, d, a, e, f, b, b-flat, e-flat, c#, f#, HS
Chord Progressions:	Major secondary chords, up to 4 sharps and 4 flats, RH chords and LH root in bass line I – vi6 – ii - V6/5 – I Minor secondary chords, HT, up to 4 sharps and 4 flats, RH chords and LH bass line i – VI6/4 – iio6 - V6/5 – i
Harmonization	Comparable to “My Bonnie Lies Over the Ocean” (with use of secondary dominant)
Transposition	Transpose of Harmonization up or down a whole step Transpose Sight Reading up or down a whole step Instrumental Transposition to Concert Pitch, single line
Creative	Pop Tunes Arranging using the Doo-Wop Progression, Comparable to “Baby” by Justin Bieber or “Hungry Heart” by Springsteen
Score Reading	4 Staves, 3 Clefs, 3 Moving Parts (with Vocal Tenor)
Sight Reading	At Sight, ability to sight read in keys using all black key scales
Chorale	Comparable to “My Country Tis of Thee”
Accompanying	Comparable to <i>Heidenröslein</i> by Franz Schubert
Lead Sheet	Comparable to “Shepherd’s Song” by Beethoven (secondary chords, V7)
Solo Repertoire	Comparable to <i>Étude Op. 777, No. 8</i> by Czerny

Musicianship Lab Level 4

Pentascals:	RH playing pentascale Major and Minor with LH I-V6/5-I, ascending/descending <i>Standing up, not looking at hands</i>
Scales and Arpeggios:	2 octaves, All Major Keys, HS 2 octaves, All Harmonic and Melodic Minor, HS

Harmonization	Comparable to “Red River Valley” (V/IV)
Transposition	Transpose of Harmonization up or down a whole step Transpose Sight Reading up or down a whole step Instrumental Transposition to Concert Pitch, single line
Creative	Pop Tunes Arranging using the 12 Bar Blues, Comparable to “Riders on the Storm” by The Doors
Score Reading	4 Staves, 3 Clefs, 3 Moving Parts (with Vocal Tenor)
Sight Reading	At Sight, Chorale style
Chorale	Comparable to “Let Us Break Bread Together” (African American Spiritual)
Accompanying	Comparable to <i>Ich Grolle Nicht</i> by Robert Schumann
Lead Sheet	Comparable to “The Water is Wide” (English/Scottish Traditional)
Solo Repertoire	Comparable to <i>By The Seaside, Op. 63, No. 7</i> by Streabbog or <i>Prelude No. 4 in E Minor, Op. 28</i> by Chopin.