



## KEYBOARD PROFICIENCY EXAM FOR MUSIC MINORS

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Requirements:

1. All white-key major and harmonic minor scales, two octaves, hands together, similar motion.

*Minimum tempo: in quarter notes at quarter = 80*

Scales tested:

2. All major, minor, diminished, augmented, dominant seventh, diminished seventh arpeggios, root position and inversions, hands together, one octave, broken form.

*Minimum tempo: in quarter notes at quarter = 80*

Arpeggios tested:

3. Major and minor cadences, hands together (I-IV-I-V7-I)

Cadences tested:

4. Harmonize melodies with and without given chord symbols (at sight)

Melodies tested:

5. Prepare a set of well-known songs (chosen by the instructor) in the keys of C, G, F and B<sup>b</sup>. Be able to play the melody in the right hand with various accompaniment patterns in the left hand as well as two-handed accompaniments (melody sung or played by the instructor)

Songs and keys tested:

6. Read at sight the melody and the bass of a four-part hymn

Hymn tested:

**RECOMMENDATION** (circle one):      PASS                      FAIL

**Comments:**

Adjucicator: \_\_\_\_\_

## Major Scale Fingerings

C	RH: 1 2 3 1 2 3 4    1 2 3 1 2 3 4    1
	LH: 1 4 3 2 1 3 2    1 4 3 2 1 3 2    1
G	RH: 1 2 3 1 2 3 <u>4</u> 1 2 3 1 2 3 <u>4</u> 1
	LH: 1 4 3 2 1 3 <u>2</u> 1 4 3 2 1 3 <u>2</u> 1
D	RH: 1 2 <u>3</u> 1 2 3 <u>4</u> 1 2 <u>3</u> 1 2 3 <u>4</u> 1
	LH: 1 4 <u>3</u> 2 1 3 <u>2</u> 1 4 <u>3</u> 2 1 3 <u>2</u> 1
A	RH: 1 2 <u>3</u> 1 2 <u>3</u> <u>4</u> 1 2 <u>3</u> 1 2 <u>3</u> <u>4</u> 1
	LH: 1 4 <u>3</u> 2 1 <u>3</u> <u>2</u> 1 4 <u>3</u> 2 1 <u>3</u> <u>2</u> 1
E	RH: 1 <u>2</u> <u>3</u> 1 2 <u>3</u> <u>4</u> 1 <u>2</u> <u>3</u> 1 2 <u>3</u> <u>4</u> 1
	LH: 1 <u>4</u> <u>3</u> 2 1 <u>3</u> <u>2</u> 1 <u>4</u> <u>3</u> 2 1 <u>3</u> <u>2</u> 1
B	RH: 1 <u>2</u> <u>3</u> 1 <u>2</u> <u>3</u> <u>4</u> 1 <u>2</u> <u>3</u> 1 <u>2</u> <u>3</u> <u>4</u> 1
	LH: 1 <u>3</u> <u>2</u> 1 <u>4</u> <u>3</u> <u>2</u> 1 <u>3</u> <u>2</u> 1 <u>4</u> <u>3</u> <u>2</u> 1
F#/G <sup>b</sup>	RH: <u>2</u> <u>3</u> <u>4</u> 1 <u>2</u> <u>3</u> 1 <u>2</u> <u>3</u> <u>4</u> 1 <u>2</u> <u>3</u> 1 <u>2</u>
	LH: <u>4</u> <u>3</u> <u>2</u> 1 <u>3</u> <u>2</u> 1 <u>4</u> <u>3</u> <u>2</u> 1 <u>3</u> <u>2</u> 1 <u>4</u>
D <sup>b</sup>	RH: <u>2</u> <u>3</u> 1 <u>2</u> <u>3</u> <u>4</u> 1 <u>2</u> <u>3</u> 1 <u>2</u> <u>3</u> <u>4</u> 1 <u>2</u>
	LH: <u>3</u> <u>2</u> 1 <u>4</u> <u>3</u> <u>2</u> 1 <u>3</u> <u>2</u> 1 <u>4</u> <u>3</u> <u>2</u> 1 <u>3</u>
A <sup>b</sup>	RH: <u>3</u> <u>4</u> 1 <u>2</u> <u>3</u> 1 2 <u>3</u> <u>4</u> 1 <u>2</u> <u>3</u> 1 2 <u>3</u>
	LH: <u>3</u> <u>2</u> 1 <u>4</u> <u>3</u> 2 1 <u>3</u> <u>2</u> 1 <u>4</u> <u>3</u> 2 1 <u>3</u>
E <sup>b</sup>	RH: <u>3</u> 1 2 <u>3</u> <u>4</u> 1 2 <u>3</u> 1 2 <u>3</u> <u>4</u> 1 2 <u>3</u>
	LH: <u>3</u> 2 1 <u>4</u> <u>3</u> 2 1 <u>3</u> 2 1 <u>4</u> <u>3</u> 2 1 <u>3</u>
B <sup>b</sup>	RH: <u>4</u> 1 2 <u>3</u> 1 2 3 <u>4</u> 1 2 <u>3</u> 1 2 3 <u>4</u>
	LH: <u>3</u> 2 1 <u>4</u> 3 2 1 <u>3</u> 2 1 <u>4</u> 3 2 1 <u>3</u>
F	RH: 1 2 3 <u>4</u> 1 2 3    1 2 3 <u>4</u> 1 2 3    1
	LH: 1 4 3 <u>2</u> 1 3 2    1 4 3 <u>2</u> 1 3 2    1

## Harmonic Minor Scale Fingerings

a	RH: 1 2 3 1 2 3 <u>4</u> 1 2 3 1 2 3 <u>4</u> 1
	LH: 1 4 3 2 1 3 <u>2</u> 1 4 3 2 1 3 <u>2</u> 1
e	RH: 1 <u>2</u> 3 1 2 3 <u>4</u> 1 <u>2</u> 3 1 2 3 <u>4</u> 1
	LH: 1 <u>4</u> 3 2 1 3 <u>2</u> 1 <u>4</u> 3 2 1 3 <u>2</u> 1
b	RH: 1 <u>2</u> 3 1 <u>2</u> 3 <u>4</u> 1 <u>2</u> 3 1 <u>2</u> 3 <u>4</u> 1
	LH: 1 <u>3</u> 2 1 <u>4</u> 3 <u>2</u> 1 <u>3</u> 2 1 <u>4</u> 3 <u>2</u> 1
f <sup>#</sup>	RH: <u>3</u> <u>4</u> 1 2 <u>3</u> 1 2 <u>3</u> <u>4</u> 1 2 <u>3</u> 1 2 <u>3</u>
	LH: <u>4</u> <u>3</u> 2 1 <u>3</u> 2 1 <u>4</u> <u>3</u> 2 1 <u>3</u> 2 1 <u>4</u>
c <sup>#</sup>	RH: <u>3</u> <u>4</u> 1 <u>2</u> <u>3</u> 1 2 <u>3</u> <u>4</u> 1 <u>2</u> <u>3</u> 1 2 <u>3</u>
	LH: <u>3</u> <u>2</u> 1 <u>4</u> <u>3</u> 2 1 <u>3</u> <u>2</u> 1 <u>4</u> <u>3</u> 2 1 <u>3</u>
g <sup>#</sup>	RH: <u>3</u> <u>4</u> 1 <u>2</u> <u>3</u> 1 2 <u>3</u> <u>4</u> 1 <u>2</u> <u>3</u> 1 2 <u>3</u>
	LH: <u>3</u> <u>2</u> 1 <u>4</u> <u>3</u> 2 1 <u>3</u> <u>2</u> 1 <u>4</u> <u>3</u> 2 1 <u>3</u>
e <sup>b</sup> /d <sup>#</sup>	RH: <u>3</u> 1 <u>2</u> <u>3</u> <u>4</u> 1 2 <u>3</u> 1 <u>2</u> <u>3</u> <u>4</u> 1 2 <u>3</u>
	LH: <u>2</u> 1 <u>4</u> <u>3</u> <u>2</u> 1 3 <u>2</u> 1 <u>4</u> <u>3</u> <u>2</u> 1 3 <u>2</u>
b <sup>b</sup>	RH: <u>4</u> 1 <u>2</u> <u>3</u> 1 <u>2</u> 3 <u>4</u> 1 <u>2</u> <u>3</u> 1 <u>2</u> 3 <u>4</u>
	LH: <u>2</u> 1 <u>3</u> <u>2</u> 1 <u>4</u> 3 <u>2</u> 1 <u>3</u> <u>2</u> 1 <u>4</u> 3 <u>2</u>
f	RH: 1 2 <u>3</u> <u>4</u> 1 <u>2</u> 3    1 2 <u>3</u> <u>4</u> 1 <u>2</u> 3    1
	LH: 1 4 <u>3</u> <u>2</u> 1 <u>3</u> 2    1 4 <u>3</u> <u>2</u> 1 <u>3</u> 2    1
c	RH: 1 2 <u>3</u> 1 2 <u>3</u> 4    1 2 <u>3</u> 1 2 <u>3</u> 4    1
	LH: 1 4 <u>3</u> 2 1 <u>3</u> 2    1 4 <u>3</u> 2 1 <u>3</u> 2    1
g	RH: 1 2 <u>3</u> 1 2 <u>3</u> <u>4</u> 1 2 <u>3</u> 1 2 <u>3</u> <u>4</u> 1
	LH: 1 4 <u>3</u> 2 1 <u>3</u> <u>2</u> 1 4 <u>3</u> 2 1 <u>3</u> <u>2</u> 1
d	RH: 1 2 3 1 2 <u>3</u> <u>4</u> 1 2 3 1 2 <u>3</u> <u>4</u> 1
	LH: 1 4 3 2 1 <u>3</u> <u>2</u> 1 4 3 2 1 <u>3</u> <u>2</u> 1

# Major Scales

*C*

1 2 3 1 2 3 4 1 4 3 2 1 3 2 1  
1 4 3 2 1 3 2 1 2 3 1 2 3 4 1

*F*

1 2 3 4 1 2 3 1 3 2 1 4 3 2 1  
1 4 3 2 1 3 2 1 2 3 1 2 3 4 1

*B-flat*

4 1 2 3 1 2 3 4 3 2 1 3 2 1 4  
3 2 1 4 3 2 1 3 1 2 3 4 1 2 3

*E-flat*

3 1 2 3 4 1 2 3 2 1 4 3 2 1 3  
3 2 1 4 3 2 1 3 1 2 3 4 1 2 3

*A-flat*

3 4 1 2 3 1 2 3 2 1 3 2 1 4 3  
3 2 1 4 3 2 1 3 1 2 3 4 1 2 3

*D-flat*

2 3 1 2 3 4 1 2 1 4 3 2 1 3 2  
3 2 1 4 3 2 1 3 1 2 3 4 1 2 3

*F-sharp*

2 3 4 1 2 3 1 2 1 3 2 1 4 3 2

4 3 2 1 3 2 1 4 1 2 3 1 2 3 4

*B*

1 2 3 1 2 3 4 1 4 3 2 1 3 2 1

1 3 2 1 4 3 2 1 2 3 4 1 2 3 1

*E*

1 2 3 1 2 3 4 1 4 3 2 1 3 2 1

1 4 3 2 1 3 2 1 2 3 1 2 3 4 1

*A*

1 2 3 1 2 3 4 1 4 3 2 1 3 2 1

1 4 3 2 1 3 2 1 2 3 1 2 3 4 1

*D*

1 2 3 1 2 3 4 1 4 3 2 1 3 2 1

1 4 3 2 1 3 2 1 2 3 1 2 3 4 1

*G*

1 2 3 1 2 3 4 1 4 3 2 1 3 2 1

1 4 3 2 1 3 2 1 2 3 1 2 3 4 1

# Harmonic Minor Scales

*c*

1 2 3 1 2 3 4 5 4 3 2 1 3 2 1

5 4 3 2 1 3 2 1 2 3 1 2 3 4 5

*f*

1 2 3 4 1 2 3 4 3 2 1 4 3 2 1

5 4 3 2 1 3 2 1 2 3 1 2 3 4 5

*b-flat*

3 1 2 3 1 2 3 4 3 2 1 3 2 1 3

2 1 3 2 1 4 3 2 3 4 1 2 3 1 2

*e-flat*

3 1 2 3 4 1 2 3 2 1 4 3 2 1 3

2 1 4 3 2 1 3 2 3 1 2 3 4 1 2

*g-sharp*

3 4 1 2 3 1 2 3 2 1 3 2 1 4 3

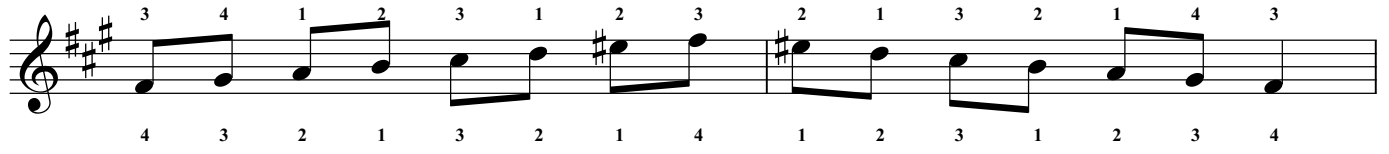
3 2 1 4 3 2 1 3 1 2 3 4 1 2 3

*c-sharp*

3 4 1 2 3 1 2 3 2 1 3 2 1 4 3

3 2 1 4 3 2 1 3 1 2 3 4 1 2 3

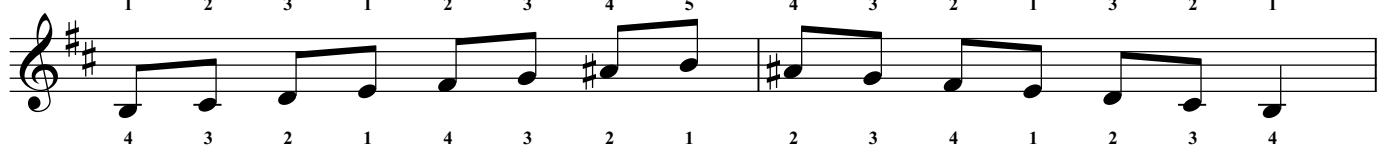
*f-sharp*



3 4 1 2 3 1 2 3 2 1 3 2 1 4 3

4 3 2 1 3 2 1 4 1 2 3 1 2 3 4

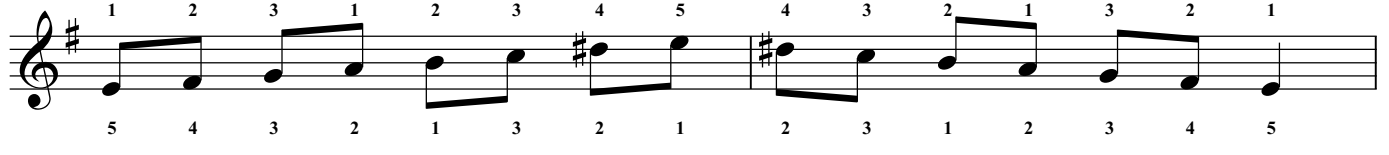
*b*



1 2 3 1 2 3 4 5 4 3 2 1 3 2 1

4 3 2 1 4 3 2 1 2 3 4 1 2 3 4

*e*



1 2 3 1 2 3 4 5 4 3 2 1 3 2 1

5 4 3 2 1 3 2 1 2 3 1 2 3 4 5

*a*



1 2 3 1 2 3 4 5 4 3 2 1 3 2 1

5 4 3 2 1 3 2 1 2 3 1 2 3 4 5

*d*



1 2 3 1 2 3 4 5 4 3 2 1 3 2 1

5 4 3 2 1 3 2 1 2 3 1 2 3 4 5

*g*



1 2 3 1 2 3 4 5 4 3 2 1 3 2 1

5 4 3 2 1 3 2 1 2 3 1 2 3 4 5

# Arpeggios built on the note C

## C (Major)

*root position* *first inversion* *second inversion*

Three measures of piano arpeggios for C Major. The first measure is in root position (C-E-G-C), the second in first inversion (E-G-C-E), and the third in second inversion (G-C-E-G). Each measure contains a half note in the right hand and a half note in the left hand, with a whole note in the right hand at the end of each measure.

## c (minor)

*root position* *first inversion* *second inversion*

Three measures of piano arpeggios for c minor. The first measure is in root position (C-Eb-G-C), the second in first inversion (Eb-G-C-Eb), and the third in second inversion (G-C-Eb-G). Each measure contains a half note in the right hand and a half note in the left hand, with a whole note in the right hand at the end of each measure.

## c° (diminished)

*root position* *first inversion* *second inversion*

Three measures of piano arpeggios for c° (diminished). The first measure is in root position (C-Eb-Gb-C), the second in first inversion (Eb-Gb-C-Eb), and the third in second inversion (Gb-C-Eb-Gb). Each measure contains a half note in the right hand and a half note in the left hand, with a whole note in the right hand at the end of each measure.

## C+ (Augmented)

*root position* *first inversion* *second inversion*

Three measures of piano arpeggios for C+ (Augmented). The first measure is in root position (C-E-G#-C), the second in first inversion (E-G#-C-E), and the third in second inversion (G#-C-E-G#). Each measure contains a half note in the right hand and a half note in the left hand, with a whole note in the right hand at the end of each measure.

## C7 (dominant seventh)

*root position* *first inversion* *second inversion* *third inversion*

Four measures of piano arpeggios for C7 (dominant seventh). The first measure is in root position (C-E-G-Bb-C), the second in first inversion (E-G-Bb-C-E), the third in second inversion (G-Bb-C-E-G), and the fourth in third inversion (Bb-C-E-G-Bb). Each measure contains a half note in the right hand and a half note in the left hand, with a whole note in the right hand at the end of each measure.

## c°7 (diminished seventh)

*root position* *first inversion*

Two measures of piano arpeggios for c°7 (diminished seventh). The first measure is in root position (C-Eb-Gb-Ab-C), and the second is in first inversion (Eb-Gb-Ab-C-Eb). Each measure contains a half note in the right hand and a half note in the left hand, with a whole note in the right hand at the end of each measure.

*second inversion* *third inversion*

Two measures of piano arpeggios for c°7 (diminished seventh). The first measure is in second inversion (Gb-Ab-C-Eb-Gb) and the second is in third inversion (Ab-C-Eb-Gb-Ab). Each measure contains a half note in the right hand and a half note in the left hand, with a whole note in the right hand at the end of each measure.

# Cadences in C

*Block Chord Style*

Musical notation for Block Chord Style in C major. The piece consists of five measures. The first four measures feature block chords in the right hand and single notes in the left hand. The fifth measure features a block chord in the right hand and a dyad in the left hand. The chords are C major, F major, C major, and G7, with the final measure being C major.

*C: I IV I V7 I*

*Keyboard Style*

Musical notation for Keyboard Style in C major. The piece consists of five measures. The first four measures feature block chords in the right hand and single notes in the left hand. The fifth measure features a block chord in the right hand and a dyad in the left hand. The chords are C major, F major, C major, and G7, with the final measure being C major.

*C: I IV I V7 I*

*Block Chord Style*

Musical notation for Block Chord Style in C minor. The piece consists of five measures. The first four measures feature block chords in the right hand and single notes in the left hand. The fifth measure features a block chord in the right hand and a dyad in the left hand. The chords are C minor, F minor, C minor, and G7, with the final measure being C minor.

*c: i iv i V7 i*

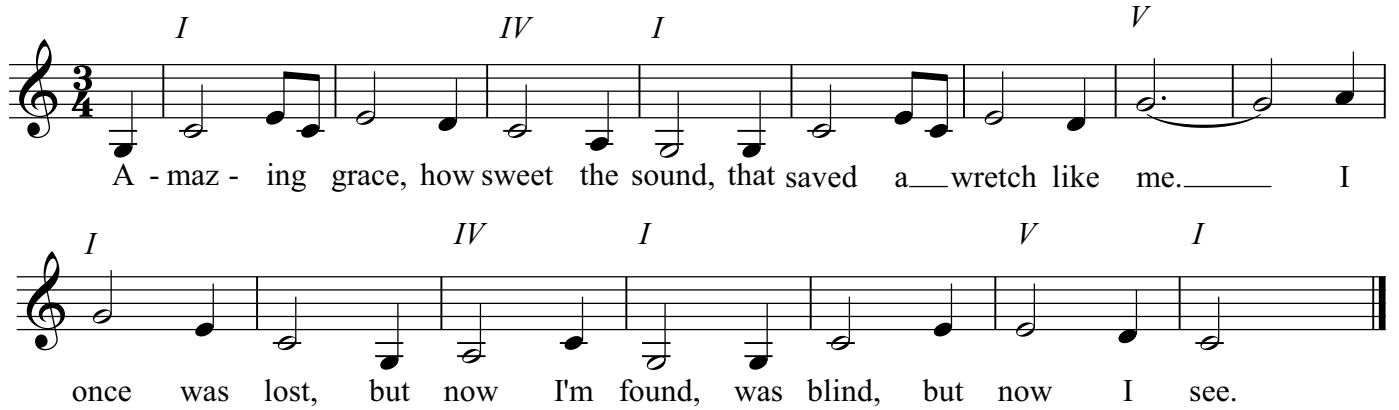
*Keyboard Style*

Musical notation for Keyboard Style in C minor. The piece consists of five measures. The first four measures feature block chords in the right hand and single notes in the left hand. The fifth measure features a block chord in the right hand and a dyad in the left hand. The chords are C minor, F minor, C minor, and G7, with the final measure being C minor.

*c: i iv i V7 i*



# Amazing Grace



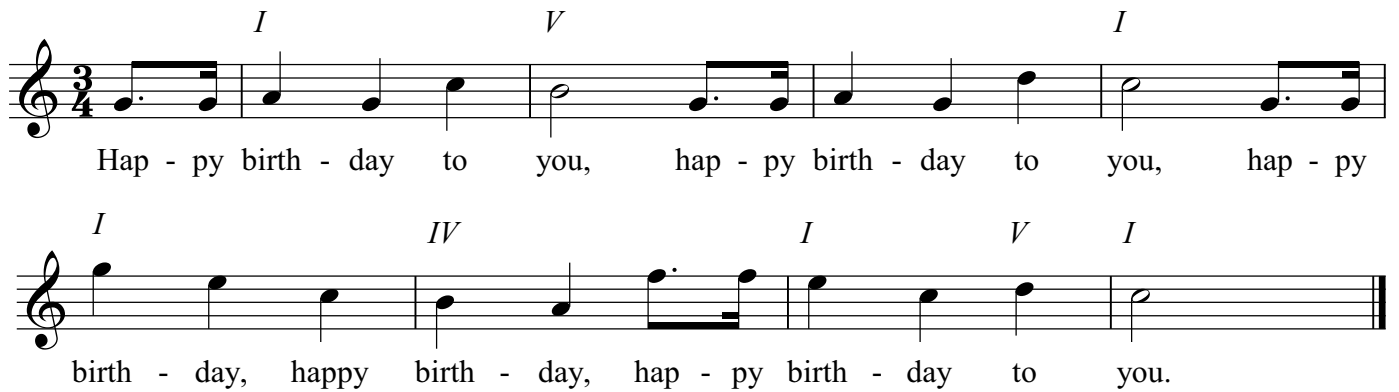
*I* *IV* *I* *V*

A - maz - ing grace, how sweet the sound, that saved a wretch like me. I

*I* *IV* *I* *V* *I*

once was lost, but now I'm found, was blind, but now I see.

# Happy Birthday



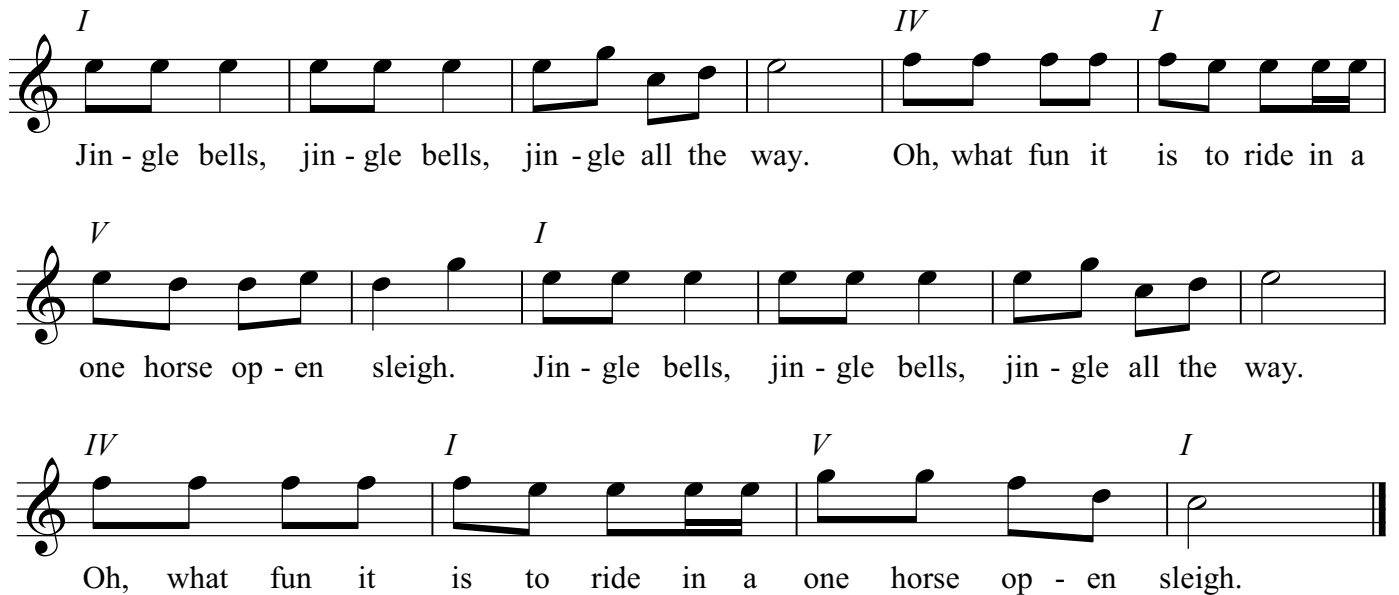
*I* *V* *I*

Hap - py birth - day to you, hap - py birth - day to you, hap - py

*I* *IV* *I* *V* *I*

birth - day, happy birth - day, hap - py birth - day to you.

# Jingle Bells



*I* *IV* *I*

Jin - gle bells, jin - gle bells, jin - gle all the way. Oh, what fun it is to ride in a

*V* *I*

one horse op - en sleigh. Jin - gle bells, jin - gle bells, jin - gle all the way.

*IV* *I* *V* *I*

Oh, what fun it is to ride in a one horse op - en sleigh.

# Joy to the World

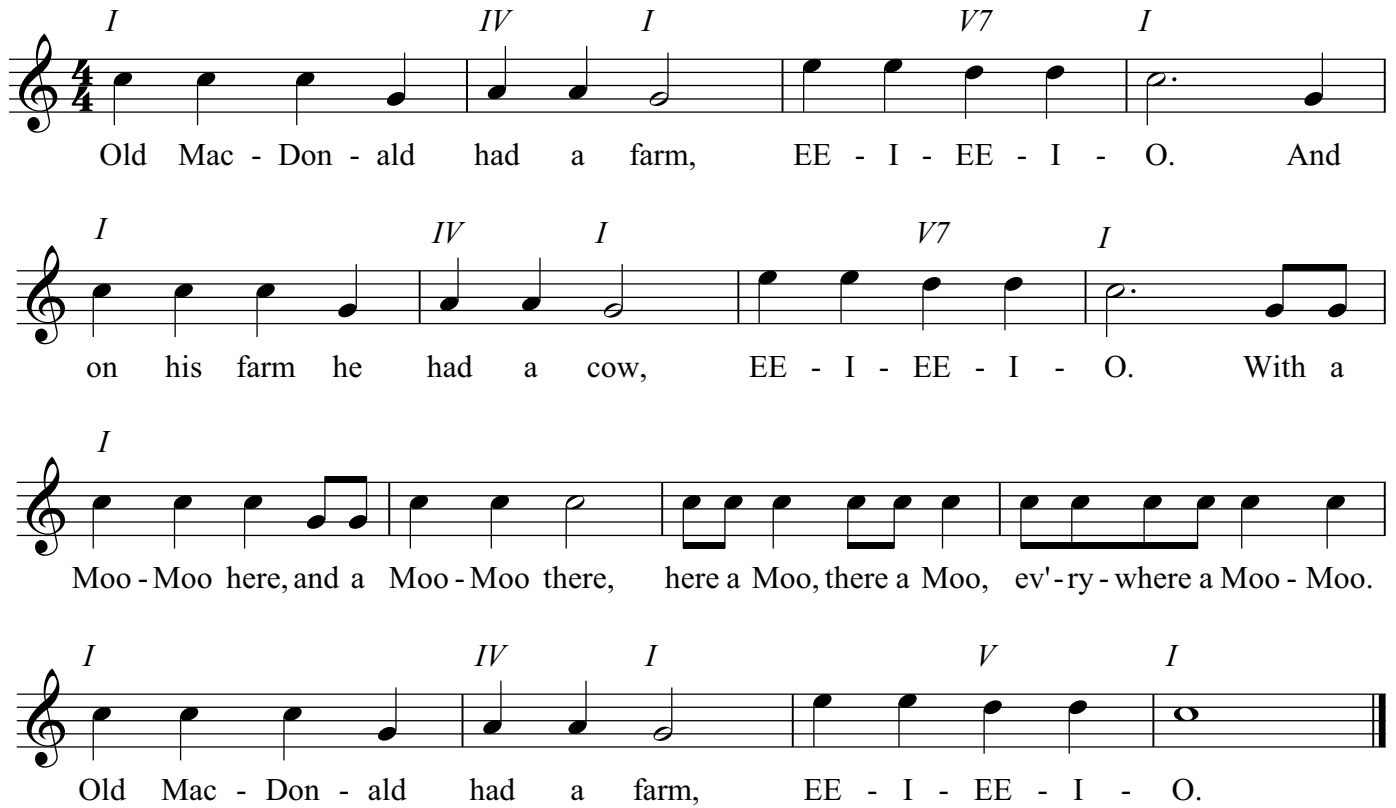
*I* *V* *I* *IV* *V* *I*  
 Joy to the world, the Lord is come! Let earth re - ceive her King. Let  
*I*  
 ev' ry\_ hea - rt pre - pare\_ Him\_ room\_ And  
*I* *V*  
 hea - ven and na - ture sing, and\_ hea - ven and na - ture sing, and\_  
*I* *V* *I*  
 hea - ven, and hea - ven and na - ture sing.

# Kum Ba Ya

*I* *IV* *I*  
 Kum - ba - ya my Lord, Kum - ba - ya. Kum - ba -  
*I* *V*  
 ya my Lord, Kum - ba - ya. Kum - ba -  
*I* *IV* *I* *IV*  
 ya my Lord, Kum - ba - ya. Oh  
*I* *V* *I*  
 Lord, Kum - ba - ya.

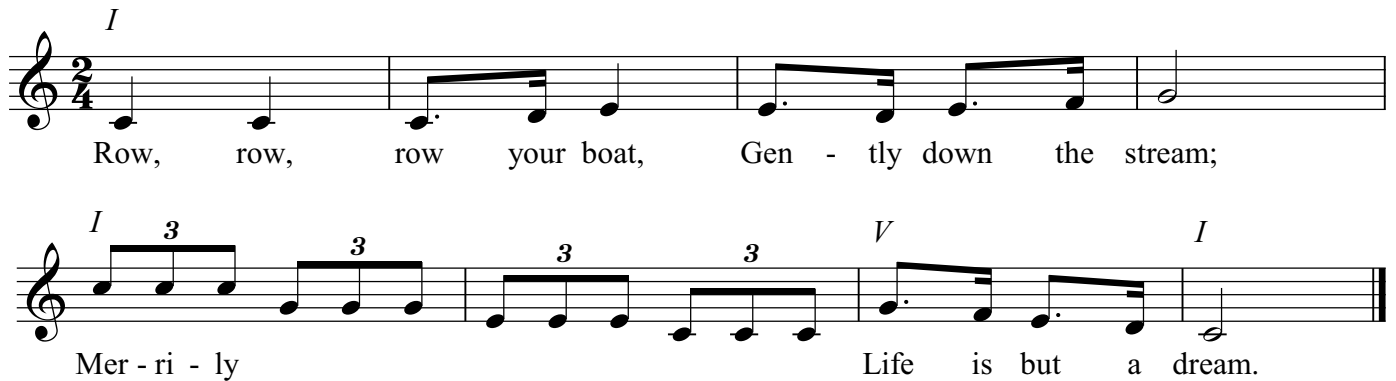
# Old MacDonald Had a Farm

3



*I* *IV* *I* *V7* *I*  
Old Mac - Don - ald had a farm, EE - I - EE - I - O. And  
*I* *IV* *I* *V7* *I*  
on his farm he had a cow, EE - I - EE - I - O. With a  
*I*  
Moo - Moo here, and a Moo - Moo there, here a Moo, there a Moo, ev' - ry - where a Moo - Moo.  
*I* *IV* *I* *V* *I*  
Old Mac - Don - ald had a farm, EE - I - EE - I - O.

# Row Your Boat



*I*  
Row, row, row your boat, Gen - tly down the stream;  
*I* *3* *3* *3* *3* *V* *I*  
Mer - ri - ly Life is but a dream.



# When the Saints

Oh, when the Saints, go mar-ching in, oh, when the Saints go mar-ching in, oh, Lord I  
want to be in that num - ber, oh, when the Saints go mar - ching in.

The musical notation for 'When the Saints' is written in 4/4 time on a single treble clef staff. It consists of two lines of music. The first line contains the lyrics 'Oh, when the Saints, go mar-ching in, oh, when the Saints go mar-ching in, oh, Lord I'. The second line contains 'want to be in that num - ber, oh, when the Saints go mar - ching in.' Roman numerals I, IV, and V are placed above the notes to indicate the chord structure.

# Yankee Doodle

Yan - kee Doo - dle went to town a - ri - ding on a po - ny,  
stuck a fea - ther in his hat and called it Ma - ca - ro - ni.  
Yan - kee Doo - dle keep it up, Yan - kee Doo - dle dan - dy,  
mind the mu - sic and the step, and with the girls be han - dy.

The musical notation for 'Yankee Doodle' is written in C major and 2/4 time on a single treble clef staff. It consists of four lines of music. The first line contains the lyrics 'Yan - kee Doo - dle went to town a - ri - ding on a po - ny,'. The second line contains 'stuck a fea - ther in his hat and called it Ma - ca - ro - ni.' The third line contains 'Yan - kee Doo - dle keep it up, Yan - kee Doo - dle dan - dy,'. The fourth line contains 'mind the mu - sic and the step, and with the girls be han - dy.' Roman numerals I, IV, and V are placed above the notes to indicate the chord structure.