



## KEYBOARD PROFICIENCY EXAM

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

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

### Requirements:

1. Perform all major, harmonic minor scales, two octaves, hands together, parallel motion.

Scales tested:

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

Arpeggios tested:

3. Play all major and minor cadences, hands together (I-IV-I-V7-I and I-IV-V7/V-I-V7-I).

Cadences tested:

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

Melodies tested:

5. From a set of prescribed songs, play one or more in any key. Be able to play the melodies in the right with various accompaniment patterns in the left hand and two-handed accompaniments (melody sung or played by the instructor).

Songs and keys tested:

6. Read at sight a 3-voice hymn accompaniment.

Hymn tested:

7. Perform a prepared 16-measure piece: a four-part hymn or a choral accompaniment.

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

**Comments:**

Adjudicator: \_\_\_\_\_

# Major 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*

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

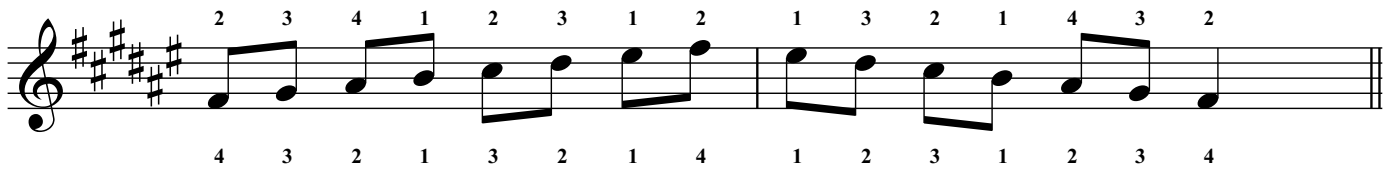
3 2 1 4 3 2 1 3 1 2 3 4 1 2 3

*D-flat*

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

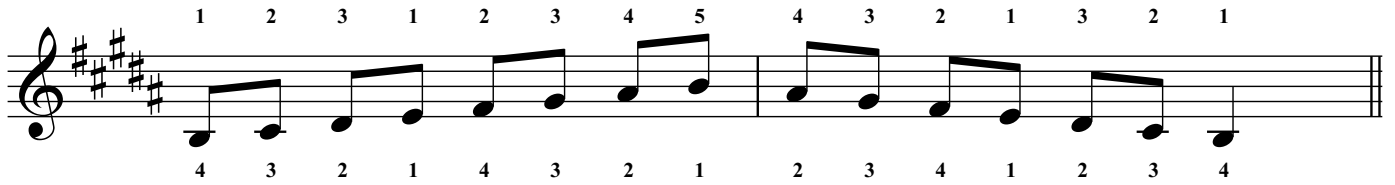
3 2 1 4 3 2 1 3 1 2 3 4 1 2 3

*F-sharp*



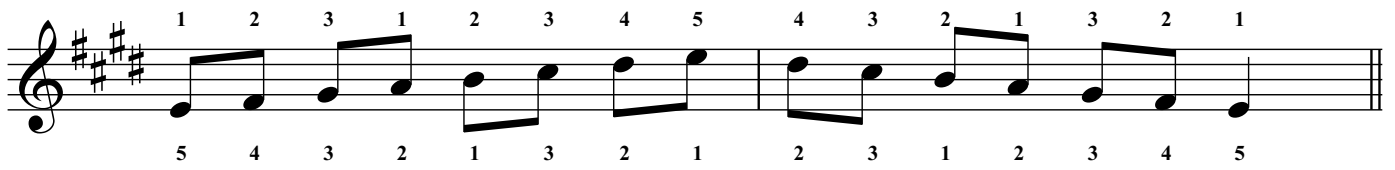
Musical notation for the F-sharp scale in treble clef. The key signature has five sharps (F#, C#, G#, D#, A#). The scale is written in two directions: ascending and descending. Fingerings are indicated by numbers 1-5 above the notes. The ascending sequence is: F# (2), G# (3), A# (4), B (1), C# (2), D# (3), E (1), F# (3), G# (2), A# (1), B (4), C# (3), D# (2). The descending sequence is: D# (4), C# (3), B (2), A# (1), G# (3), F# (2), E (1), D# (4), C# (1), B (2), A# (3), G# (1), F# (2), E (3), D# (4).

*B*



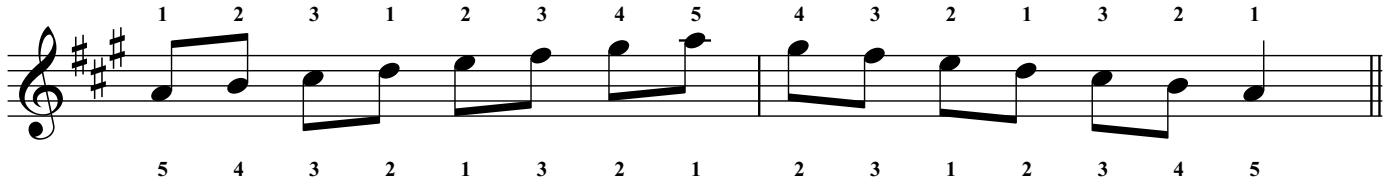
Musical notation for the B scale in treble clef. The key signature has two sharps (F#, C#). The scale is written in two directions: ascending and descending. Fingerings are indicated by numbers 1-5 above the notes. The ascending sequence is: B (1), C# (2), D# (3), E (1), F# (2), G# (3), A# (4), B (5). The descending sequence is: A# (4), G# (3), F# (2), E (1), D# (2), C# (3), B (4), A# (1), G# (2), F# (3), E (1), D# (2), C# (3), B (4).

*E*



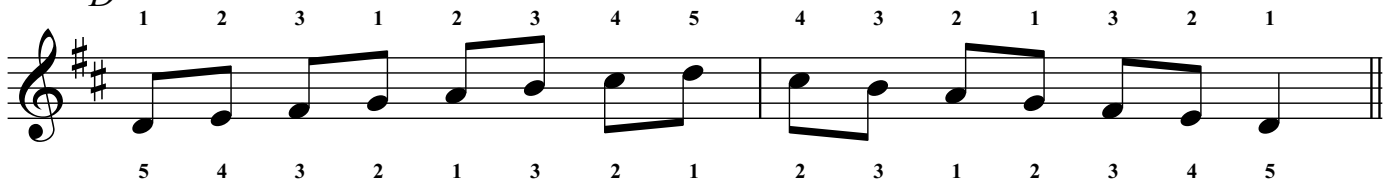
Musical notation for the E scale in treble clef. The key signature has three sharps (F#, C#, G#). The scale is written in two directions: ascending and descending. Fingerings are indicated by numbers 1-5 above the notes. The ascending sequence is: E (1), F# (2), G# (3), A# (1), B (2), C# (3), D# (4), E (5). The descending sequence is: D# (4), C# (3), B (2), A# (1), G# (2), F# (3), E (1), D# (2), C# (3), B (1), A# (2), G# (3), F# (4), E (5).

*A*



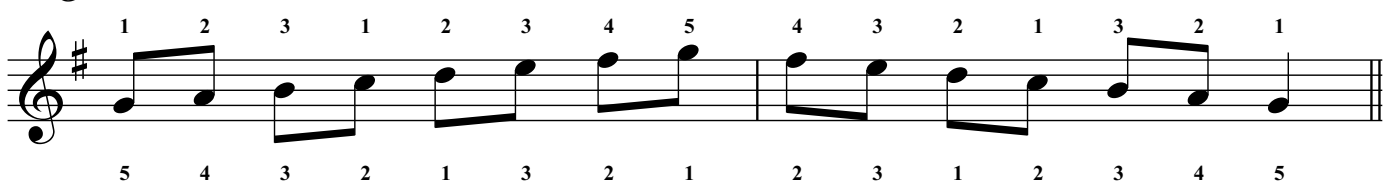
Musical notation for the A scale in treble clef. The key signature has four sharps (F#, C#, G#, D#). The scale is written in two directions: ascending and descending. Fingerings are indicated by numbers 1-5 above the notes. The ascending sequence is: A (1), B (2), C# (3), D# (1), E (2), F# (3), G# (4), A (5). The descending sequence is: G# (4), F# (3), E (2), D# (1), C# (2), B (3), A (1), G# (2), F# (3), E (1), D# (2), C# (3), B (4), A (5).

*D*



Musical notation for the D scale in treble clef. The key signature has two sharps (F#, C#). The scale is written in two directions: ascending and descending. Fingerings are indicated by numbers 1-5 above the notes. The ascending sequence is: D (1), E (2), F# (3), G# (1), A (2), B (3), C# (4), D (5). The descending sequence is: C# (4), B (3), A (2), G# (1), F# (2), E (3), D (1), C# (2), B (3), A (1), G# (2), F# (3), E (4), D (5).

*G*



Musical notation for the G scale in treble clef. The key signature has one sharp (F#). The scale is written in two directions: ascending and descending. Fingerings are indicated by numbers 1-5 above the notes. The ascending sequence is: G (1), A (2), B (3), C# (1), D (2), E (3), F# (4), G (5). The descending sequence is: F# (4), E (3), D (2), C# (1), B (2), A (3), G (1), F# (2), E (3), D (1), C# (2), B (3), A (4), G (5).

# 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*

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

Musical notation for exercise *f-sharp*. The key signature is three sharps (F#, C#, G#). The exercise consists of two measures of music on a treble clef staff. The first measure contains the notes F#4, G#4, A4, B4, and the second measure contains the notes C#5, B4, A4, G#4. Fingerings are indicated by numbers 1-5 above the notes. Below the staff, the corresponding fingering sequence is: 4 3 2 1 3 2 1 4 1 2 3 1 2 3 4.

*b*

Musical notation for exercise *b*. The key signature is three sharps (F#, C#, G#). The exercise consists of two measures of music on a treble clef staff. The first measure contains the notes F#4, G#4, A4, B4, and the second measure contains the notes C#5, B4, A4, G#4. Fingerings are indicated by numbers 1-5 above the notes. Below the staff, the corresponding fingering sequence is: 4 3 2 1 4 3 2 1 2 3 4 1 2 3 4.

*e*

Musical notation for exercise *e*. The key signature is one sharp (F#). The exercise consists of two measures of music on a treble clef staff. The first measure contains the notes F#4, G#4, A4, B4, and the second measure contains the notes C#5, B4, A4, G#4. Fingerings are indicated by numbers 1-5 above the notes. Below the staff, the corresponding fingering sequence is: 5 4 3 2 1 3 2 1 2 3 1 2 3 4 5.

*a*

Musical notation for exercise *a*. The key signature is one sharp (F#). The exercise consists of two measures of music on a treble clef staff. The first measure contains the notes F#4, G#4, A4, B4, and the second measure contains the notes C#5, B4, A4, G#4. Fingerings are indicated by numbers 1-5 above the notes. Below the staff, the corresponding fingering sequence is: 5 4 3 2 1 3 2 1 2 3 1 2 3 4 5.

*d*

Musical notation for exercise *d*. The key signature is two flats (Bb, Eb). The exercise consists of two measures of music on a treble clef staff. The first measure contains the notes Bb4, Cb5, and the second measure contains the notes Bb4, Ab4, Gb4, Fb4. Fingerings are indicated by numbers 1-5 above the notes. Below the staff, the corresponding fingering sequence is: 5 4 3 2 1 3 2 1 2 3 1 2 3 4 5.

*g*

Musical notation for exercise *g*. The key signature is two flats (Bb, Eb). The exercise consists of two measures of music on a treble clef staff. The first measure contains the notes Bb4, Cb5, and the second measure contains the notes Bb4, Ab4, Gb4, Fb4. Fingerings are indicated by numbers 1-5 above the notes. Below the staff, the corresponding fingering sequence is: 5 4 3 2 1 3 2 1 2 3 1 2 3 4 5.

## Major Scale Fingerings

C	RH: 1 2 3 1 2 3 4    5 4 3 2 1 3 2    1	LH: 5 4 3 2 1 3 2    1 2 3 1 2 3 4    5
G	RH: 1 2 3 1 2 3 <b>4</b> 5 <b>4</b> 3 2 1 3 2    1	LH: 5 4 3 2 1 3 <b>2</b> 1 2 3 1 2 3 4    5
D	RH: 1 2 <b>3</b> 1 2 3 <b>4</b> 5 <b>4</b> 3 2 1 <b>3</b> 2    1	LH: 5 4 <b>3</b> 2 1 3 <b>2</b> 1 <b>2</b> 3 1 2 <b>3</b> 4    5
A	RH: 1 2 <b>3</b> 1 2 <b>3</b> <b>4</b> 5 <b>4</b> <b>3</b> 2 1 <b>3</b> 2    1	LH: 5 4 <b>3</b> 2 1 <b>3</b> <b>2</b> 1 <b>2</b> <b>3</b> 1 2 <b>3</b> 4    5
E	RH: 1 <b>2</b> <b>3</b> 1 2 <b>3</b> <b>4</b> 5 <b>4</b> <b>3</b> 2 1 <b>3</b> <b>2</b> 1	LH: 5 <b>4</b> <b>3</b> 2 1 <b>3</b> <b>2</b> 1 <b>2</b> <b>3</b> 1 2 <b>3</b> <b>4</b> 5
B	RH: 1 <b>2</b> <b>3</b> 1 <b>2</b> <b>3</b> <b>4</b> 5 <b>4</b> <b>3</b> <b>2</b> 1 <b>3</b> <b>2</b> 1	LH: 4 <b>3</b> <b>2</b> 1 <b>4</b> <b>3</b> <b>2</b> 1 <b>2</b> <b>3</b> <b>4</b> 1 <b>2</b> <b>3</b> 4
F <sup>#</sup> /G <sup>b</sup>	RH: <b>2</b> <b>3</b> <b>4</b> 1 <b>2</b> <b>3</b> 1 <b>2</b> 1 <b>3</b> <b>2</b> 1 <b>4</b> <b>3</b> <b>2</b>	LH: <b>4</b> <b>3</b> <b>2</b> 1 <b>3</b> <b>2</b> 1 <b>4</b> 1 <b>2</b> <b>3</b> 1 <b>2</b> <b>3</b> <b>4</b>
D <sup>b</sup>	RH: <b>2</b> <b>3</b> 1 <b>2</b> <b>3</b> <b>4</b> 1 <b>2</b> 1 <b>4</b> <b>3</b> <b>2</b> 1 <b>3</b> <b>2</b>	LH: <b>3</b> <b>2</b> 1 <b>4</b> <b>3</b> <b>2</b> 1 <b>3</b> 1 <b>2</b> <b>3</b> <b>4</b> 1 <b>2</b> <b>3</b>
A <sup>b</sup>	RH: <b>3</b> <b>4</b> 1 <b>2</b> <b>3</b> 1 2 <b>3</b> 2 1 <b>3</b> <b>2</b> 1 4 <b>3</b>	LH: <b>3</b> <b>2</b> 1 <b>4</b> <b>3</b> 2 1 <b>3</b> 1 2 <b>3</b> <b>4</b> 1 2 <b>3</b>
E <sup>b</sup>	RH: <b>3</b> 1 2 <b>3</b> <b>4</b> 1 2 <b>3</b> 2 1 <b>4</b> <b>3</b> 2 1 <b>3</b>	LH: <b>3</b> 2 1 <b>4</b> <b>3</b> 2 1 <b>3</b> 1 2 <b>3</b> <b>4</b> 1 2 <b>3</b>
B <sup>b</sup>	RH: <b>4</b> 1 2 <b>3</b> 1 2 3 <b>4</b> 3 2 1 <b>3</b> 2 1 <b>4</b>	LH: <b>3</b> 2 1 <b>4</b> 3 2 1 <b>3</b> 1 2 3 <b>4</b> 1 2 <b>3</b>
F	RH: 1 2 3 <b>4</b> 1 2 3    4 3 2 1 <b>4</b> 3 2    1	LH: 5 4 3 <b>2</b> 1 3 2    1 2 3 1 <b>2</b> 3 4    5

**Bold-face** numbers indicate black keys.

## Harmonic Minor Scale Fingerings

a	RH: 1 2 3 1 2 3 <u>4</u> 5 <u>4</u> 3 2 1 3 <u>2</u> 1	LH: 5 4 3 2 1 3 <u>2</u> 1 <u>2</u> 3 1 2 3 4 5
e	RH: 1 <u>2</u> 3 1 2 3 <u>4</u> 5 <u>2</u> 3 1 2 3 <u>4</u> 1	LH: 5 <u>4</u> 3 2 1 3 <u>2</u> 1 <u>2</u> 3 1 2 3 <u>4</u> 5
b	RH: 1 <u>2</u> 3 1 <u>2</u> 3 <u>4</u> 5 <u>4</u> 3 <u>2</u> 1 3 <u>2</u> 1	LH: 4 <u>3</u> 2 1 <u>4</u> 3 <u>2</u> 1 <u>2</u> 3 <u>4</u> 1 2 <u>3</u> 4
f <sup>#</sup>	RH: <u>3</u> <u>4</u> 1 2 <u>3</u> 1 2 <u>3</u> 2 1 <u>3</u> 2 1 <u>4</u> <u>3</u>	LH: <u>4</u> <u>3</u> 2 1 <u>3</u> 2 1 <u>4</u> 1 2 <u>3</u> 1 2 <u>3</u> <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> 2 1 <u>3</u> <u>2</u> 1 <u>4</u> <u>3</u>	LH: <u>3</u> <u>2</u> 1 <u>4</u> <u>3</u> 2 1 <u>3</u> 1 2 <u>3</u> <u>4</u> 1 <u>2</u> <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> 2 1 <u>3</u> <u>2</u> 1 <u>4</u> <u>3</u>	LH: <u>3</u> <u>2</u> 1 <u>4</u> <u>3</u> 2 1 <u>3</u> 1 2 <u>3</u> <u>4</u> 1 <u>2</u> <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> 2 1 <u>4</u> <u>3</u> <u>2</u> 1 <u>3</u>	LH: <u>2</u> 1 <u>4</u> <u>3</u> <u>2</u> 1 3 <u>2</u> 3 1 <u>2</u> <u>3</u> <u>4</u> 1 <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> 3 <u>2</u> 1 <u>3</u> <u>2</u> 1 <u>4</u>	LH: <u>2</u> 1 <u>3</u> <u>2</u> 1 <u>4</u> 3 <u>2</u> 3 <u>4</u> 1 <u>2</u> <u>4</u> 1 <u>2</u>
f	RH: 1 2 <u>3</u> <u>4</u> 1 <u>2</u> 3 4 3 <u>2</u> 1 <u>4</u> <u>3</u> 2 1	LH: 5 4 <u>3</u> <u>2</u> 1 <u>3</u> 2 1 2 <u>3</u> 1 <u>2</u> <u>3</u> 4 5
c	RH: 1 2 <u>3</u> 1 2 <u>3</u> 4 5 4 <u>3</u> 2 1 <u>3</u> 2 1	LH: 5 4 <u>3</u> 2 1 <u>3</u> 2 1 4 <u>3</u> 2 1 <u>3</u> 2 5
g	RH: 1 2 <u>3</u> 1 2 <u>3</u> <u>4</u> 5 2 <u>3</u> 1 2 <u>3</u> <u>4</u> 1	LH: 5 4 <u>3</u> 2 1 <u>3</u> <u>2</u> 1 <u>2</u> <u>3</u> 1 2 <u>3</u> 4 5
d	RH: 1 2 3 1 2 <u>3</u> <u>4</u> 5 <u>4</u> <u>3</u> 2 1 3 2 1	LH: 5 4 3 2 1 <u>3</u> <u>2</u> 1 <u>2</u> <u>3</u> 1 2 3 4 5

**Bold-face** numbers indicate black keys.

# Arpeggios (with c' as the root)

## C (Major)

root position                      first inversion                      second inversion

The diagram shows three measures of C Major arpeggios. The first measure is in root position, with the right hand playing C4, E4, G4, C5 and the left hand playing C3, E3, G3, C4. The second measure is in first inversion, with the right hand playing E4, G4, C5, E5 and the left hand playing C3, E3, G3, C4. The third measure is in second inversion, with the right hand playing G4, C5, E5, G5 and the left hand playing C3, E3, G3, C4. Fingerings are indicated with '4' above the notes in the right hand and '4' below the notes in the left hand.

## c (minor)

root position                      first inversion                      second inversion

The diagram shows three measures of c minor arpeggios. The first measure is in root position, with the right hand playing C4, E4, G4, C5 and the left hand playing C3, E3, G3, C4. The second measure is in first inversion, with the right hand playing E4, G4, C5, E5 and the left hand playing C3, E3, G3, C4. The third measure is in second inversion, with the right hand playing G4, C5, E5, G5 and the left hand playing C3, E3, G3, C4. Fingerings are indicated with '4' above the notes in the right hand and '4' below the notes in the left hand.

## c° (diminished)

root position                      first inversion                      second inversion

The diagram shows three measures of c diminished arpeggios. The first measure is in root position, with the right hand playing C4, E4, G4, C5 and the left hand playing C3, E3, G3, C4. The second measure is in first inversion, with the right hand playing E4, G4, C5, E5 and the left hand playing C3, E3, G3, C4. The third measure is in second inversion, with the right hand playing G4, C5, E5, G5 and the left hand playing C3, E3, G3, C4. Fingerings are indicated with '4' above the notes in the right hand and '4' below the notes in the left hand.

## C+ (Augmented)

root position                      first inversion                      second inversion

The diagram shows three measures of C augmented arpeggios. The first measure is in root position, with the right hand playing C4, E4, G4, C5 and the left hand playing C3, E3, G3, C4. The second measure is in first inversion, with the right hand playing E4, G4, C5, E5 and the left hand playing C3, E3, G3, C4. The third measure is in second inversion, with the right hand playing G4, C5, E5, G5 and the left hand playing C3, E3, G3, C4. Fingerings are indicated with '4' above the notes in the right hand and '4' below the notes in the left hand.

## C7 (dominant seventh)

root position                      first inversion                      second inversion                      third inversion

The diagram shows four measures of C7 dominant seventh arpeggios. The first measure is in root position, with the right hand playing C4, E4, G4, C5 and the left hand playing C3, E3, G3, C4. The second measure is in first inversion, with the right hand playing E4, G4, C5, E5 and the left hand playing C3, E3, G3, C4. The third measure is in second inversion, with the right hand playing G4, C5, E5, G5 and the left hand playing C3, E3, G3, C4. The fourth measure is in third inversion, with the right hand playing C5, E5, G5, C6 and the left hand playing C3, E3, G3, C4. Fingerings are indicated with '4' above the notes in the right hand and '4' below the notes in the left hand.

## c°7 (diminished seventh)

root position                      first inversion

The diagram shows two measures of c diminished seventh arpeggios. The first measure is in root position, with the right hand playing C4, E4, G4, C5 and the left hand playing C3, E3, G3, C4. The second measure is in first inversion, with the right hand playing E4, G4, C5, E5 and the left hand playing C3, E3, G3, C4. Fingerings are indicated with '4' above the notes in the right hand and '4' below the notes in the left hand.

second inversion                      third inversion

The diagram shows two measures of c diminished seventh arpeggios. The first measure is in second inversion, with the right hand playing G4, C5, E5, G5 and the left hand playing C3, E3, G3, C4. The second measure is in third inversion, with the right hand playing C5, E5, G5, C6 and the left hand playing C3, E3, G3, C4. Fingerings are indicated with '4' above the notes in the right hand and '4' below the notes in the left hand.



# 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 are block chords: C major (I), F major (IV), C major (I), and G7 (V<sup>5</sup>). The fifth measure is a C major chord (I) with a half note G in the bass line.

C: I IV I V<sup>5</sup> I

*Keyboard Style*

Musical notation for Keyboard Style in C major. The piece consists of five measures. The first four measures are block chords: C major (I), F major (IV), C6 (I<sup>6</sup>), and G7 (V<sup>7</sup>). The fifth measure is a C major chord (I) with a half note G in the bass line.

C: I IV I<sup>6</sup> V<sup>7</sup> I

*Block Chord Style*

Musical notation for Block Chord Style in C minor. The piece consists of five measures. The first four measures are block chords: C minor (i), F minor (iv), C minor (i), and G7b9 (V<sup>6</sup>). The fifth measure is a C minor chord (i) with a half note G in the bass line.

c: i iv i V<sup>6</sup> i

*Keyboard Style*

Musical notation for Keyboard Style in C minor. The piece consists of five measures. The first four measures are block chords: C minor (i), F minor (iv), C6b9 (i<sup>6</sup>), and G7b9 (V<sup>7</sup>). The fifth measure is a C minor chord (i) with a half note G in the bass line.

c: i iv i<sup>6</sup> V<sup>7</sup> i

*Block Chord Style*

Musical notation for Block Chord Style in C major with a secondary dominant. The piece consists of five measures. The first four measures are block chords: C major (I), F major (IV), G7 (V<sup>2</sup>/V), C major (I), and G7 (V<sup>5</sup>). The fifth measure is a C major chord (I) with a half note G in the bass line.

C: I IV V<sup>2</sup>/V I V<sup>5</sup> I

*Keyboard Style*

Musical notation for Keyboard Style in C major with a secondary dominant. The piece consists of five measures. The first four measures are block chords: C major (I), F major (IV), G7b9 (V<sup>7</sup>/V), C6 (I<sup>6</sup>), and G7 (V<sup>7</sup>). The fifth measure is a C major chord (I) with a half note G in the bass line.

C: I IV V<sup>7</sup>/V I<sup>6</sup> V<sup>7</sup> I

*Block Chord Style*

Musical notation for Block Chord Style in C minor with a secondary dominant. The piece consists of five measures. The first four measures are block chords: C minor (i), F minor (iv), G7b9 (V<sup>2</sup>/V), C minor (i), and G7b9 (V<sup>5</sup>). The fifth measure is a C minor chord (i) with a half note G in the bass line.

c: i iv V<sup>2</sup>/V i V<sup>5</sup> i

*Keyboard Style*

Musical notation for Keyboard Style in C minor with a secondary dominant. The piece consists of five measures. The first four measures are block chords: C minor (i), F minor (iv), G7b9 (V<sup>7</sup>/V), C6b9 (i<sup>6</sup>), and G7b9 (V<sup>7</sup>). The fifth measure is a C minor chord (i) with a half note G in the bass line.

c: i iv V<sup>7</sup>/V i<sup>6</sup> V<sup>7</sup> i

# Accompaniment Patterns

## *Oom-Pa*

First system of musical notation for the 'Oom-Pa' pattern. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 4/4. The upper staff contains a melody of quarter notes: C4, C4, G4, G4, A4, A4, F4, F4, E4, E4, D4, D4. The lower staff contains a bass line of quarter notes: C3, G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, G2.

Second system of musical notation for the 'Oom-Pa' pattern. The upper staff continues the melody: D4, D4, C4, C4, B3, B3, A3, A3, G3, G3, F3, F3. The lower staff continues the bass line: A2, F2, A2, F2, A2, F2, A2, F2, A2, F2, A2, F2.

## *Broken Chords*

First system of musical notation for the 'Broken Chords' pattern. The upper staff is identical to the first system of the 'Oom-Pa' pattern. The lower staff features a broken chord pattern of eighth notes: C3, G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, G2.

Second system of musical notation for the 'Broken Chords' pattern. The upper staff continues the melody. The lower staff continues the broken chord pattern: A2, F2, A2, F2, A2, F2, A2, F2, A2, F2, A2, F2.

## *Two-Handed*

First system of musical notation for the 'Two-Handed' pattern. The upper staff is identical to the first system of the 'Oom-Pa' pattern. The lower staff contains a bass line of quarter notes: C3, G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, G2.

Second system of musical notation for the 'Two-Handed' pattern. The upper staff continues the melody. The lower staff continues the bass line: A2, F2, A2, F2, A2, F2, A2, F2, A2, F2, A2, F2.

## Example of a 3-voice hymn accompaniment

### We Love Thy House, O God

William Bullock

#203

Leroy J. Robertson

*Reverently* ♩ = 76

First system of musical notation for the piano accompaniment. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in common time (C). The lyrics are: "We love thy house, O God, Where - in thine hon - or dwells, The".

Second system of musical notation for the piano accompaniment. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in common time (C). The lyrics are: "joy of thine a - bode All earth - ly joy ex - cels.". The system ends with a double bar line.

# Amazing Grace

*I* *IV* *I* *V7*

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

*I* *IV* *I* *V7* *I*

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

# America the Beautiful

*I* *V7* *I*

*V* *V7/V* *V* *I* *V7*

*I* *IV* *I* *IV* *V7* *I*

# Happy Birthday

*I* *V7* *I*

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

*I* *IV* *I* *V7* *I*

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



# Joy to the World

*I* *V<sup>7</sup>* *I* *IV* *V<sup>7</sup>* *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<sup>7</sup>*  
hea - ven and na - ture sing, and hea - ven and na - ture sing, and  
*I* *V<sup>7</sup>* *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<sup>7</sup>*  
ya my Lord, Kum - ba - ya. Kum - ba -  
*I* *IV* *I* *IV*  
ya my Lord, Kum - ba - ya. Oh  
*I* *V<sup>7</sup>* *I*  
Lord, Kum - ba - ya.

# Old MacDonald Had a Farm

Musical score for "Old MacDonald Had a Farm" in 4/4 time. The score consists of four staves of music with lyrics underneath. Chord symbols *I*, *IV*, *V<sup>7</sup>*, and *I* are placed above the notes. The lyrics are: "Old Mac - Don - ald had a farm, EE - I - EE - I - O. And on his farm he had a cow, EE - I - EE - I - O. With a Moo - Moo here, and a Moo - Moo there, here a Moo, there a Moo, ev' - ry - where a Moo - Moo. Old Mac - Don - ald had a farm, EE - I - EE - I - O."

*I* *IV* *I* *V<sup>7</sup>* *I*

Old Mac - Don - ald had a farm, EE - I - EE - I - O. And

*I* *IV* *I* *V<sup>7</sup>* *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<sup>7</sup>* *I*

Old Mac - Don - ald had a farm, EE - I - EE - I - O.

# Row Your Boat

Musical score for "Row Your Boat" in 2/4 time. The score consists of two staves of music with lyrics underneath. Chord symbols *I*, *V<sup>7</sup>*, and *I* are placed above the notes. The lyrics are: "Row, row, row your boat, Gen - tly down the stream; Mer - ri - ly Life is but a dream."

*I*

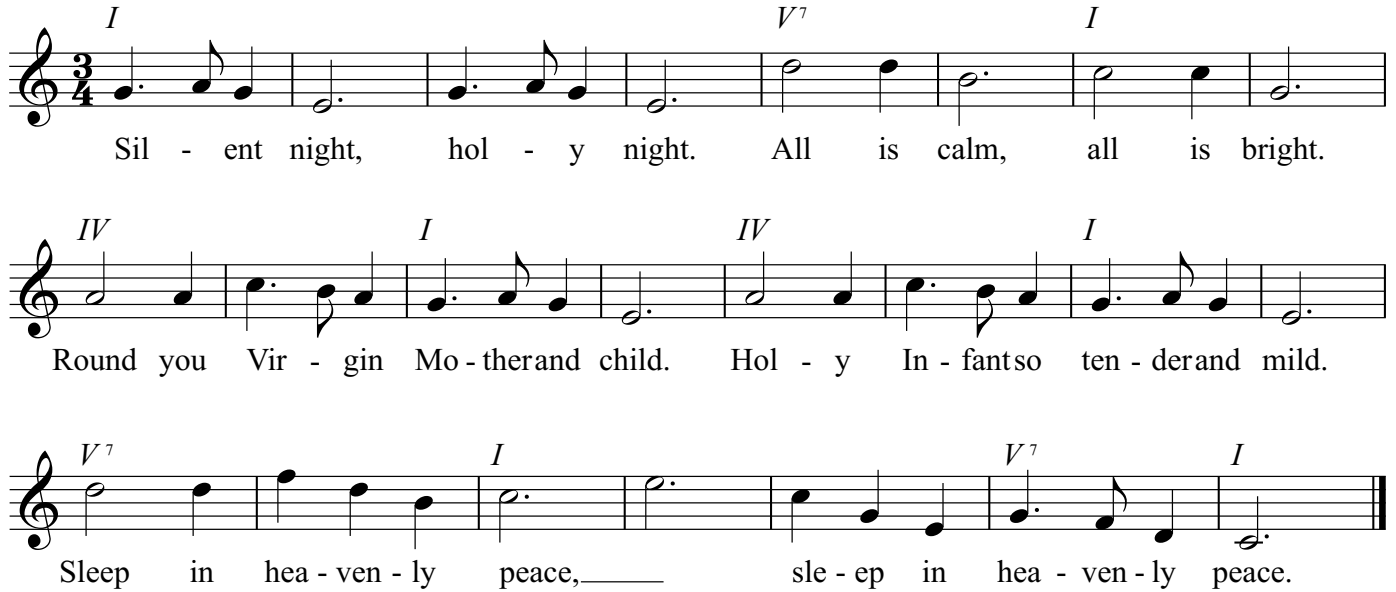
Row, row, row your boat, Gen - tly down the stream;

*I* *3* *3* *3* *3* *V<sup>7</sup>* *I*

Mer - ri - ly Life is but a dream.

# Silent Night

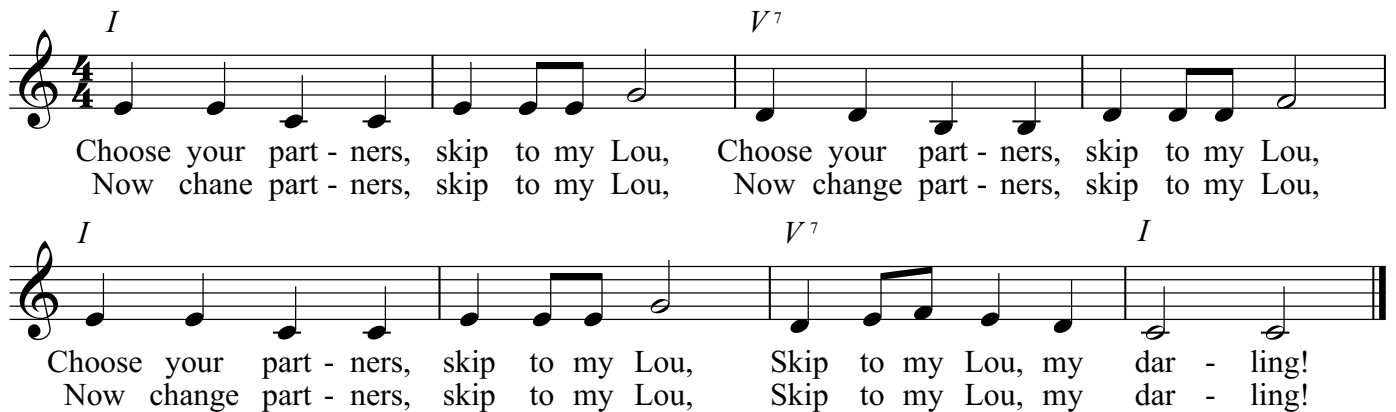
5



Musical notation for the song "Silent Night" in 3/4 time. The melody is written on a single staff with treble clef. The lyrics are: "Sil - ent night, hol - y night. All is calm, all is bright. Round you Vir - gin Mo - ther and child. Hol - y In - fant so ten - der and mild. Sleep in hea - ven - ly peace, — sle - ep in hea - ven - ly peace." Chord symbols are placed above the staff: I, V7, I, IV, I, IV, I, V7, I.

Sil - ent night, hol - y night. All is calm, all is bright.  
Round you Vir - gin Mo - ther and child. Hol - y In - fant so ten - der and mild.  
Sleep in hea - ven - ly peace, — sle - ep in hea - ven - ly peace.

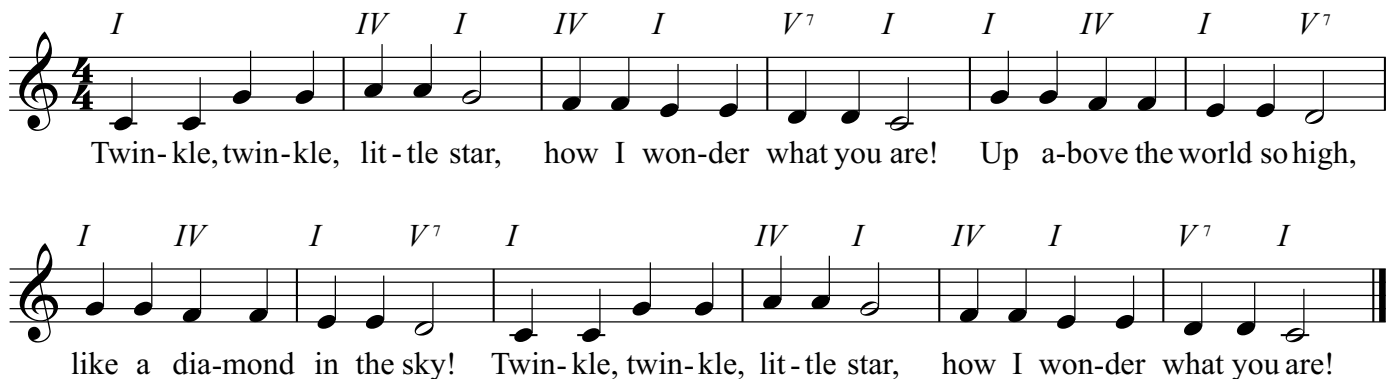
# Skip to My Lou



Musical notation for the song "Skip to My Lou" in 4/4 time. The melody is written on a single staff with treble clef. The lyrics are: "Choose your part - ners, skip to my Lou, Choose your part - ners, skip to my Lou, Now chane part - ners, skip to my Lou, Now change part - ners, skip to my Lou, Choose your part - ners, skip to my Lou, Skip to my Lou, my dar - ling! Now change part - ners, skip to my Lou, Skip to my Lou, my dar - ling!" Chord symbols are placed above the staff: I, V7, I, V7, I.

Choose your part - ners, skip to my Lou, Choose your part - ners, skip to my Lou,  
Now chane part - ners, skip to my Lou, Now change part - ners, skip to my Lou,  
Choose your part - ners, skip to my Lou, Skip to my Lou, my dar - ling!  
Now change part - ners, skip to my Lou, Skip to my Lou, my dar - ling!

# Twinkle, Twinkle, Little Star



Musical notation for the song "Twinkle, Twinkle, Little Star" in 4/4 time. The melody is written on a single staff with treble clef. The lyrics are: "Twin - kle, twin - kle, lit - tle star, how I won - der what you are! Up a - bove the world so high, like a dia - mond in the sky! Twin - kle, twin - kle, lit - tle star, how I won - der what you are!" Chord symbols are placed above the staff: I, IV, I, IV, I, V7, I, I, IV, I, V7, I.

Twin - kle, twin - kle, lit - tle star, how I won - der what you are! Up a - bove the world so high,  
like a dia - mond in the sky! Twin - kle, twin - kle, lit - tle star, how I won - der what you are!



## 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.

*I* *V<sup>7</sup>*  
*I* *IV* *I* *V<sup>7</sup>* *I*

## 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.

*I* *V<sup>7</sup>* *I* *V<sup>7</sup>*  
*I* *IV* *V<sup>7</sup>* *I*  
*IV* *I*  
*IV* *I* *V<sup>7</sup>* *I*