

KEYBOARD PROFICIENCY EXAM FOR MUSIC MINORS

NAME: _____

DATE: _____

Requirements:

1. Perform C, D, E, F, G, A, and B-flat major and harmonic minor scales, two octaves, hands together, parallel motion.

Scales tested:

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

Arpeggios tested:

3. In above keys, play 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. From a set of prescribed songs, play one or more in the keys of C, G, F and B-flat. Be able to play the melodies 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 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

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

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

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

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
D	RH:	1 2 <u>3</u> 1 2 3 <u>4</u>	5 <u>4</u> 3 2 1 <u>3</u> 2	1
	LH:	5 4 <u>3</u> 2 1 3 <u>2</u>	1 <u>2</u> 3 1 2 <u>3</u> 4	5
E	RH:	1 <u>2</u> <u>3</u> 1 2 <u>3</u> <u>4</u>	5 <u>4</u> <u>3</u> 2 1 <u>3</u> <u>2</u>	1
	LH:	5 <u>4</u> <u>3</u> 2 1 <u>3</u> <u>2</u>	1 <u>2</u> <u>3</u> 1 2 <u>3</u> <u>4</u>	5
F	RH:	1 2 3 <u>4</u> 1 2 3	4 3 2 1 <u>4</u> 3 2	1
	LH:	5 4 3 <u>2</u> 1 3 2	1 2 3 1 <u>2</u> 3 4	5
G	RH:	1 2 3 1 2 3 <u>4</u>	5 <u>4</u> 3 2 1 3 2	1
	LH:	5 4 3 2 1 3 <u>2</u>	1 2 3 1 2 3 4	5
A	RH:	1 2 <u>3</u> 1 2 <u>3</u> <u>4</u>	5 <u>4</u> <u>3</u> 2 1 <u>3</u> 2	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
B ^b	RH:	<u>4</u> 1 2 <u>3</u> 1 2 3	<u>4</u> 3 2 1 <u>3</u> 2 1	<u>4</u>
	LH:	<u>3</u> 2 1 <u>4</u> 3 2 1	<u>3</u> 1 2 3 <u>4</u> 1 2	<u>3</u>

Harmonic Minor Scale Fingerings

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
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
e	RH:	1 <u>2</u> 3 1 2 3 <u>4</u>	5 <u>4</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

f	RH:	1 2 3 4 1 2 3	4 3 2 1 4 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 4	5 2 3 1 2 3 4	1
	LH:	5 4 3 2 1 3 2	1 2 3 1 2 3 4	5
a	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
b ^b	RH:	4 1 2 3 1 2 3	4 3 2 1 3 2 1	4
	LH:	2 1 3 2 1 4 3	2 3 4 1 2 4 1	2

Bold-face numbers indicate black keys.

Arpeggios (with c' as the root)

C (Major)

root position first inversion second inversion

The C Major arpeggios are shown in three positions. The root position starts on middle C (C4) in the bass clef. The first inversion starts on G4 in the bass clef. The second inversion starts on E4 in the bass clef. Each position is played in both the treble and bass clefs, with the bass clef part starting on the root and the treble clef part starting on the fifth. The notes are: Root position (C-E-G), First inversion (G-B-C), and Second inversion (E-G-C).

c (minor)

root position first inversion second inversion

The c minor arpeggios are shown in three positions. The root position starts on middle C (C4) in the bass clef. The first inversion starts on G4 in the bass clef. The second inversion starts on E4 in the bass clef. Each position is played in both the treble and bass clefs, with the bass clef part starting on the root and the treble clef part starting on the fifth. The notes are: Root position (C-Eb-G), First inversion (G-Bb-C), and Second inversion (Eb-G-C).

c° (diminished)

root position first inversion second inversion

The c diminished arpeggios are shown in three positions. The root position starts on middle C (C4) in the bass clef. The first inversion starts on G4 in the bass clef. The second inversion starts on E4 in the bass clef. Each position is played in both the treble and bass clefs, with the bass clef part starting on the root and the treble clef part starting on the fifth. The notes are: Root position (C-Eb-Gb), First inversion (G-Bb-Ab), and Second inversion (Eb-Gb-C).

C+ (Augmented)

root position first inversion second inversion

The C augmented arpeggios are shown in three positions. The root position starts on middle C (C4) in the bass clef. The first inversion starts on G4 in the bass clef. The second inversion starts on E4 in the bass clef. Each position is played in both the treble and bass clefs, with the bass clef part starting on the root and the treble clef part starting on the fifth. The notes are: Root position (C-E-G#), First inversion (G-B-C#), and Second inversion (E-G#-C).

C7 (dominant seventh)

root position first inversion second inversion third inversion

The C7 dominant seventh arpeggios are shown in four positions. The root position starts on middle C (C4) in the bass clef. The first inversion starts on G4 in the bass clef. The second inversion starts on E4 in the bass clef. The third inversion starts on Bb4 in the bass clef. Each position is played in both the treble and bass clefs, with the bass clef part starting on the root and the treble clef part starting on the fifth. The notes are: Root position (C-E-G-Bb), First inversion (G-Bb-A-C), Second inversion (E-G-Bb-C), and Third inversion (Bb-A-G-C).

c°7 (diminished seventh)

root position first inversion

The c°7 diminished seventh arpeggios are shown in two positions. The root position starts on middle C (C4) in the bass clef. The first inversion starts on G4 in the bass clef. Each position is played in both the treble and bass clefs, with the bass clef part starting on the root and the treble clef part starting on the fifth. The notes are: Root position (C-Eb-Fb-Gb), First inversion (Gb-Fb-Ab-Cb).

second inversion third inversion

The c°7 diminished seventh arpeggios are shown in two positions. The second inversion starts on Eb4 in the bass clef. The third inversion starts on Ab4 in the bass clef. Each position is played in both the treble and bass clefs, with the bass clef part starting on the root and the treble clef part starting on the fifth. The notes are: Second inversion (Eb-Ab-Cb-Fb), Third inversion (Ab-Cb-Fb-Eb).

Cadences in C

Block Chord Style

C: I IV I V⁵ I

Keyboard Style

C: I IV I⁶ V⁷ I

Block Chord Style

c: i iv i V⁵ i

Keyboard Style

c: i iv i⁶ V⁷ i

Block Chord Style

C: I IV V²/V I V⁵ I

Keyboard Style

C: I IV V⁷/V I⁶ V⁷ I

Block Chord Style

c: i iv V²/V i V⁵ i

Keyboard Style

c: i iv V⁷/V i⁶ V⁷ 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. It continues the melody and bass line from the first system. The upper staff melody is: D4, D4, C4, C4, B3, B3, A3, A3, G3, G3, F3, F3. The lower staff bass line is: C3, G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, G2.

Broken Chords

First system of musical notation for the 'Broken Chords' 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 eighth notes: C3, G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, G2.

Second system of musical notation for the 'Broken Chords' pattern. It continues the melody and bass line from the first system. The upper staff melody is: D4, D4, C4, C4, B3, B3, A3, A3, G3, G3, F3, F3. The lower staff bass line is: C3, G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, G2.

Two-Handed

First system of musical notation for the 'Two-Handed' 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 'Two-Handed' pattern. It continues the melody and bass line from the first system. The upper staff melody is: D4, D4, C4, C4, B3, B3, A3, A3, G3, G3, F3, F3. The lower staff bass line is: C3, G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, G2.

Example of a 3-voice hymn accompaniment

Praise God From Whom All Blessings Flow

Thomas Ken $\text{♩} = 54$ #214 Louis Bourgeois

The image shows a piano accompaniment for a hymn. It consists of two systems of music. Each system has a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 54. The first system of music covers the first four measures of the hymn. The lyrics are: 'Praise God from whom all blessings flow; Praise him, all creatures here be - low;'. The second system covers the next four measures. The lyrics are: 'Praise him a - bove, ye heaven-ly host; Praise Fa - ther, Son and Ho - ly Ghost.' The piano part features a steady accompaniment with chords and moving lines in both hands.

Praise God from whom all bless - ings flow; Praise him, all crea - tures here be - low;

Praise him a - bove, ye heaven-ly host; Praise Fa - ther, Son and Ho - ly Ghost.

Amazing Grace

Musical score for 'Amazing Grace' in 3/4 time. The score consists of two staves of music. The first staff has a treble clef and a key signature of one flat (B-flat). The melody is written on a single line. The lyrics are: 'A - maz - ing_ grace, how sweet the sound, that saved a__wretch like me._____ I'. The second staff continues the melody with the lyrics: 'once was lost, but now I'm found, was blind, but now I see.' Roman numerals are placed above the notes: I, IV, I, V7, I, I, I, V7, I.

America the Beautiful

Musical score for 'America the Beautiful' in 4/4 time. The score consists of three staves of music. The first staff has a treble clef and a key signature of one flat (B-flat). The melody is written on a single line. The second staff continues the melody. The third staff continues the melody. Roman numerals are placed above the notes: I, V7, I, V, V7/V, V, I, V7, I, IV, V7, I.

Happy Birthday

Musical score for 'Happy Birthday' in 3/4 time. The score consists of two staves of music. The first staff has a treble clef and a key signature of one flat (B-flat). The melody is written on a single line. The lyrics are: 'Hap - py birth - day to you, hap - py birth - day to you, hap - py'. The second staff continues the melody with the lyrics: 'birth - day, happy birth - day, hap - py birth - day to you.' Roman numerals are placed above the notes: I, V7, I, I, IV, I, V7, I.

Joy to the World

I *V⁷* *I* *IV* *V⁷* *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 *V⁷*
hea - ven and na - ture sing, and hea - ven and na - ture sing, and
I *V⁷* *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 *V⁷*
ya my Lord, Kum - ba - ya. Kum - ba -
I *IV* *I* *IV*
ya my Lord, Kum - ba - ya. Oh
I *V⁷* *I*
Lord, Kum - ba - ya.

Old MacDonald Had a Farm

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* *V⁷* *I*

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

Row Your Boat

I

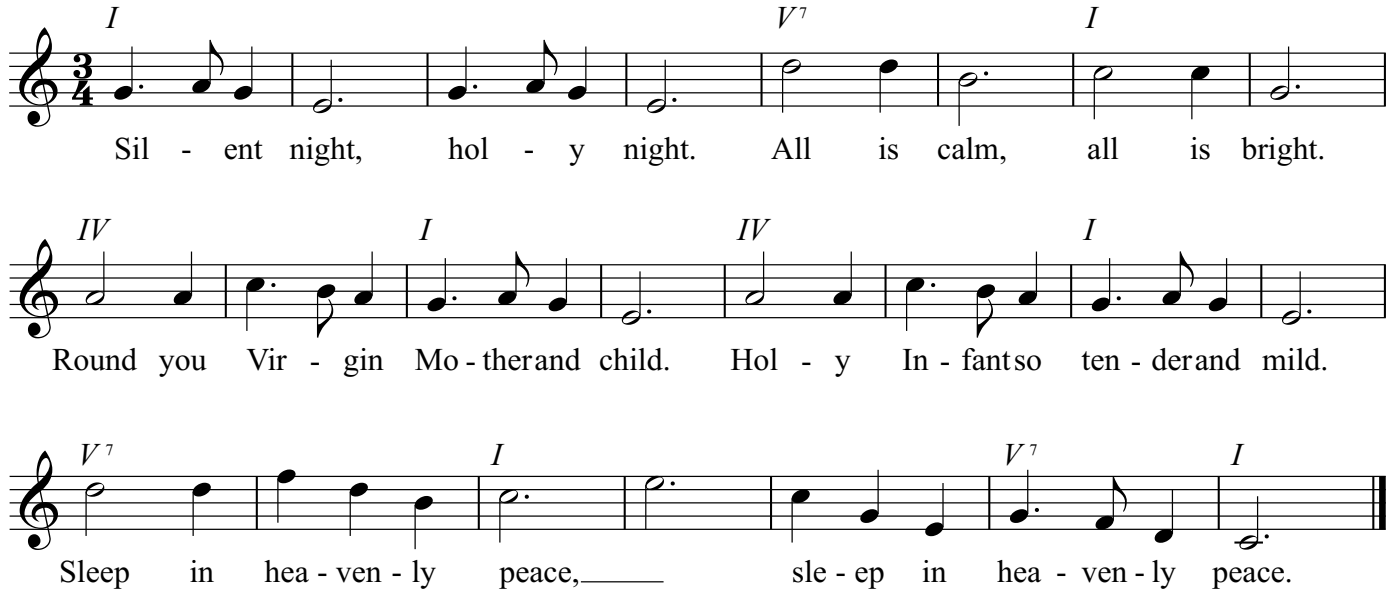
Row, row, row your boat, Gen - tly down the stream;

I *3* *3* *3* *3* *V⁷* *I*

Mer - ri - ly Life is but a dream.

Silent Night

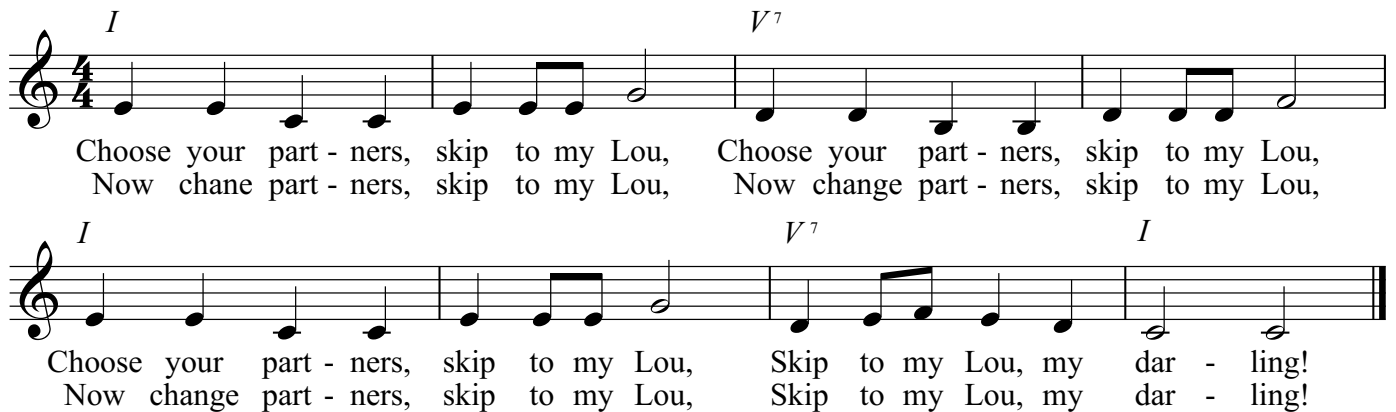
5



Musical notation for the song "Silent Night" in 3/4 time. The melody is written on a single treble clef staff. 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.

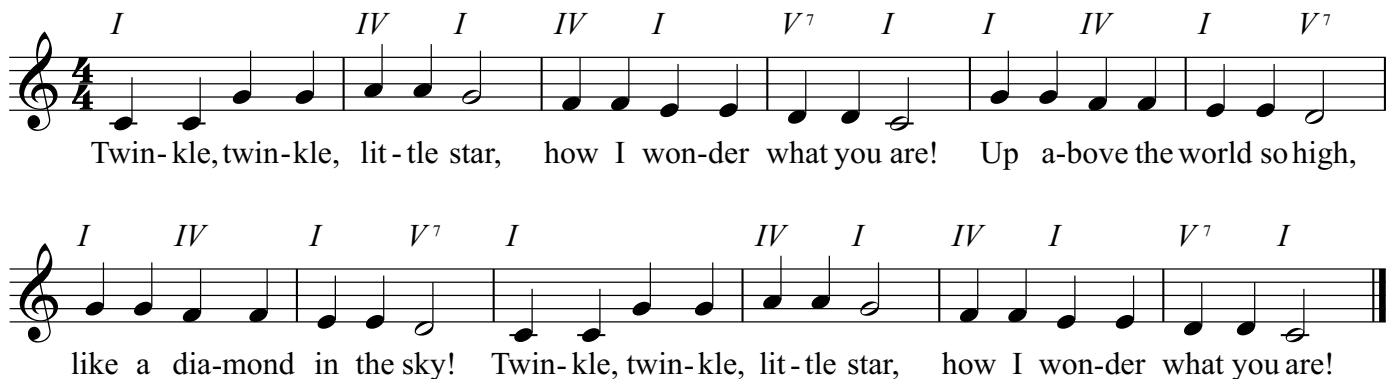
Skip to My Lou



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