Keyboard Skills Proficiency Exam

Music Theory Area, MSU (revised 4/11)

1. Figured-Bass Realization (prepared)

Realize the following figured bass, honoring the provided soprano. Play in four-voice keyboard style (i.e., bass in left hand, three voices in right hand).



2. Figured-Bass Realization (at sight)

You will be asked to realize a figured bass at sight, which may include the following figures: 5/3, 6, 6/4, 7, 6/5, 4/2, 4/3, 4-3, 7-6, 9-8, 2 (bass suspensions). An excellent resource for practice is David Ledbetter's edition of *Continuo Playing According to Handel* (Oxford, 1990), exercises 1-19.

3. Playing Idiomatic Progressions

Prepare to play each of the cadences, tonic prolongations, and sequences below in the following keys:

- Just the outer-voice duet (i.e., soprano and bass) in all 24 major and minor keys
- All four voices in **your choice** of four major and four minor keys

Provide a list of your chosen keys at the exam. You may not write out the transpositions, but you may use a generic shorthand such as the following (corresponding to the first cadence below):

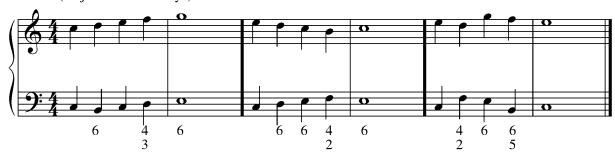
(Soprano Scale Degrees)	3	2	2	1
(Bass Scale Degrees)	1	4	5	1
(Roman Numerals)	1	ii6/5	V	- 1

Cadences

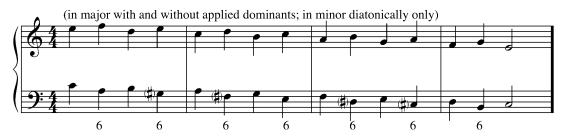


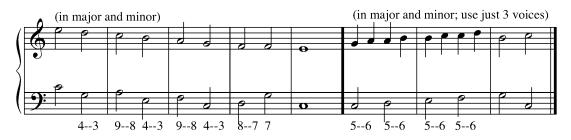
Prolongations

(major and minor keys)



Sequences





4. Melody Harmonization

Harmonize the following melody in four-voice keyboard style. Use a secondary dominant at the asterisk (*) and an augmented-sixth chord at the double asterisk (**).



5. Score and Clef Reading (prepared)

Play both parts on keyboard. You will need to transpose the B-flat Clarinet part to concert pitch by reading it in tenor clef.

79. Beethoven, Duo for Clarinet and Bassoon



Play one voice of the duet while singing the other.

22. Marcello, Sonata in A Minor



Play the following passage as written.





6. Score Reading (at sight)

You will be asked to sight-read a passage in two voices. It may include alto and tenor clefs as well as treble and bass. An excellent practice resource is the Morris and Ferguson text, *Preparatory Exercises in Score Reading* (Oxford, 1931), particularly Chapters A through C.

7. Improvisation

Improvise a single upper voice above each of the given basses, creating a motivically coherent first reprise to a minuet. Your upper voice should consist mostly of eighth notes. You must read from the provided bass.



