

**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).

The musical score is divided into three systems, each with a measure number (1, 4, 8) at the beginning of the first staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The soprano part is written in the treble clef, and the figured bass is in the bass clef. The figures are: System 1: 6 8 7 8 7 6 5 6 6 6 / 3 4 5; System 2: 9 8 6 6 8 7 5 6 6 6 5 6 6 6 4 3 4 / 3 4 5 5 2; System 3: 6 8 7 6 5 9 8 5 6 8 7 6 6 6 8 7 4 3 / 4 5.

**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)	I	ii6/5	V	I

#### Cadences

(major and minor keys) (minor keys only)

Fingerings: 6 5, 6 6--5 4--3, 6 7 7, 6, 6 #

#### Prolongations

(major and minor keys)

Fingerings: 6 4 6, 6 6 4 6, 4 6 6, 3, 2, 2 6 5

#### Sequences

(in major with and without applied dominants; in minor diatonically only)

Fingerings: 6 6, 6 6, 6 6, 6 6, 6 6, 6 6

(in major and minor) (in major and minor; use just 3 voices)

Fingerings: 4--3 9--8 4--3 9--8 4--3 8--7 7, 5--6 5--6 5--6 5--6

#### 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

*Andantino con moto*

Play one voice of the duet while singing the other.

22. Marcello, Sonata in A Minor

**Largo**

Viola

Cembalo

*p*

*p*

5

10

15

Play the following passage as written.

32. Mozart, Symphony in G Minor, K. 550

**Allegro assai**

Violin I

Violin II

Viola

*p*

*p*

*p*

*mp*

*mp*

*mp*

36

5

10

15

## 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.

6 (5) 6 6 5--6 6 4---3 6 (5) 6 6 6 6---5 4---3

4 2 6 7 6 6 4---# 6 4 2 6 6 7