

**Requirements for Keyboard Skills II (MUCC 112)- Freshman year, Spring semester**

Students attempting to place out of Keyboard Skills II must prepare and master all skills listed below.

**1. Chord Progression Exercise**

- Play all 12 major keys from C major up through B major without pausing
- Play all 12 minor keys from C minor up through B minor without pausing
- Memorization and proper fingering are required
- Quarter note=60

Chord Progression Exercise (Major)

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

1 3 5 4 1      1 3 5 4 1  
I vi IV V<sup>7</sup> I      i VI iv V<sup>7</sup> i

Chord Progression Exercise (Minor)

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

1 3 5 4 1      1 3 5 4 1  
i VI iv V<sup>7</sup> i      i VI iv V<sup>7</sup> i

**2. Left Hand Chord Exercise**

- Play all 24 major and minor keys
- Memorization and proper fingering are required
- Quarter note=100

LH Chord Exercise (Major)

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

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

LH Chord Exercise (Minor)

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

i — iv — V<sup>7</sup> — i      i — iv — V<sup>7</sup> — i

### 3. Solo

- Students prepare a solo of their choice. Perform 30-60 seconds of an excerpt from a solo that showcases your technical and artistic skills.

### 4. Scales

- Prepare in all 7 white-key-tonic major keys and all 7 white-key-tonic minor keys
- Traditional scale fingering (see below) and memorization are required
- Play ascending and descending, two octaves, hands separate
- Quarter note= 116, play scales in quarter notes

#### Major Scales

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

#### Harmonic Minor Scales

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

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

### 5. Blocked Chord Inversion Exercise

- Prepare in all 7 white-key-tonic major keys and all 7 white-key-tonic minor keys (only majors are shown below)
- Memorization and proper fingering are required
- Play ascending and descending, right hand and then left hand, as notated below
- Quarter note= 60

Blocked Chord Inversion Exercise (Major)

The exercise is written in 3/4 time. The right hand (RH) plays four ascending chords: C major (C-E-G), C major (E-G-C), C major (G-C-E), and C major (C-E-G). The left hand (LH) plays four descending chords: C major (C-E-G), C major (E-G-C), C major (G-C-E), and C major (C-E-G). Fingerings are indicated above and below the notes.

Students will also test on the following sightreading skills.

### 6. Solo Sightreading

- Students will play a solo with hand expansion and contraction.

## **7. Harmonization Sightreading**

- Students will be given a right hand melody with left hand chord symbols using Roman numerals and letter symbols.
- Left hand chords will consist of diatonic chords, and may be in root position or inversions.
- Sightreading example(s) may be in major or minor key(s).
- Students will play the given RH melody with LH blocked chords.

## **8. Sightreading with overlapping pedal**

- Students will be asked to demonstrate proper damper pedal use.

## **9. Open Score Sightreading—Two voice combinations**

- Students will read from an SATB choral score and play combinations of two voice parts simultaneously.