SCMTA Piano Skills Festival Level Ten

Related Resources

Alfred's Basic Library	5
Faber Piano Adventures	5
Snell Scale Skills	4 & 5

Alfred's Premier Method5Hal Leonard5

Required Keys

Major – C G D A E B F Bb Eb Ab Db Minor – a e b d g c f (*natural*, *harmonic and melodic forms*)

Technique

Scales – 1) Two-octave scales in required keys – ascending and descending – standard fingerings – (*natural, harmonic and melodic forms of minor as listed above*) – HS or HT

2) Chromatic Scale – Two octaves – starting on C – ascending and descending – standard fingering – HT

Chords - Play triads of the required major keys - root position - blocked - HS or HT

Arpeggios – 1) Two-octave tonic chord arpeggios in required keys – root position – ascending and descending –standard fingerings – HS

 One-octave tonic chord arpeggios in required keys – root position, 1st and 2nd inversions – ascending and descending – standard fingerings – HS

Chord Progression – Tonic to Subdominant and Dominant – Major and harmonic minor in required keys – first position (root), second position (1st inversion) and third position (2nd inversion) – blocked – HT

Harmonization

Choose one melody to harmonize from **Level Ten Melodies for Harmonization and Transposition** with the following:

- RH or LH plays melody and the opposite hand harmonizes with I, IV, V and V7 chords. Accompaniments may include: blocked and broken chords, waltz bass, alberti bass, open-style spanning an octave or more, rolled chords, LH moving in single-notes, and two-hand chordal accompaniments
- 2) Student should use chord inversions as indicated.
- 3) Student must incorporate two or more different accompaniment styles.
- 4) Student must include an introduction and an ending.
- 5) Optional: Shift melody and accompaniment from hand to hand.
- 6) Optional: Include multiple-voice harmonization of melody in RH with chosen accompaniment style in the LH.

Transposition

Transpose the prepared harmonization to two required keys

Sight Reading—Sight-reading at the GMTA Festival Level 8.

Performance

One published piece equal in difficulty to the related resources listed above. All genres accepted. Memory not required.

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Level Ten Examples

<u>Technique Examples</u> Required Keys: Major: C G D A E F Bb Eb Ab Db Minor: a e b d g c f (*natural, harmonic and melodic forms*)

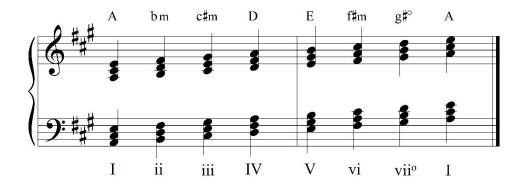
<u>Scales</u> – 1) Two-octave scales in required keys – ascending and descending – standard fingerings – (*natural, harmonic and melodic forms of minor as required*) – HS or HT

2) Chromatic Scale – Two octaves – starting on C – ascending and descending – standard fingering – HT

Chords - Play triads of the required major keys - root position - blocked - HS or HT (Ex.1:1)

Example 1:1

Triads of the key in A Major:

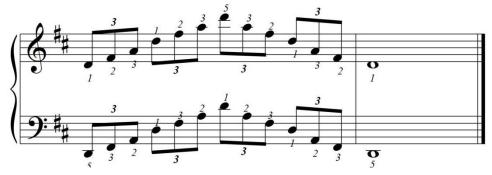


Technique Examples cont.

<u>Arpeggios</u> – 1) Two-octave tonic chord arpeggios in required keys – root position – ascending and descending – standard fingerings – HS (Ex. 2:1)
2) One-octave tonic chord arpeggios in required keys – root position, 1st and 2nd inversions – ascending and descending – standard fingerings – HS (Ex. 2:2-3)

Example 2:1

D Major - RH and LH two-octave arpeggio - root position - HS



Example 2:2

Ab Major – RH one-octave arpeggio in root position, 1st and 2nd inversions



Example 2:3

Ab Major – LH one-octave arpeggio in root position, 1st and 2nd inversions

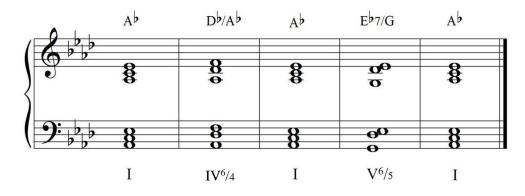


Technique Examples cont.

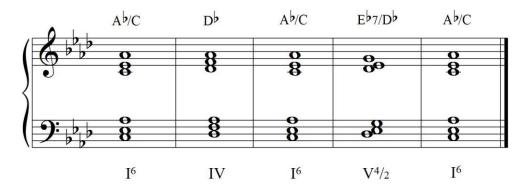
<u>Chord Progression</u> – Tonic to Subdominant and Dominant – Major and harmonic minor in required keys – first position (root), second position (1st inversion) and third position (2nd inversion) – HT (Ex. 3:1-2)

Example 3:1—Major Key

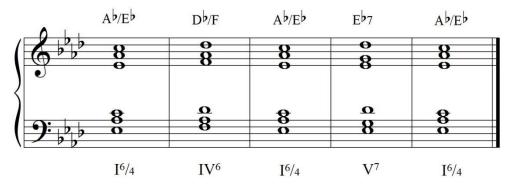
Ab Major – First Position (starting in root position)



Ab Major – Second Position (starting in first inversion)



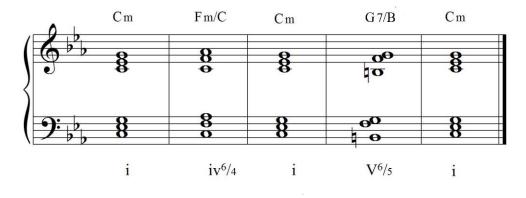
Ab Major – Third Position (starting in second inversion)



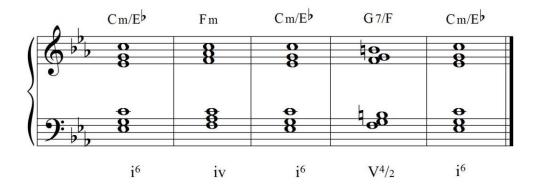
Technique Examples cont.

Example 3:2—Minor Key (use harmonic minor)

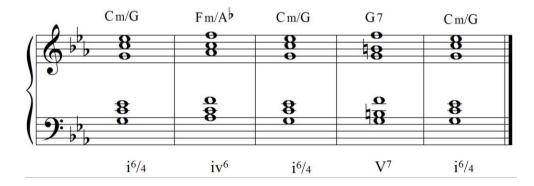
C Minor: First Position (starting in root position)



C Minor: Second Position (starting in first inversion)



C Minor: Third Position (starting in second inversion)



Harmonization and Transposition Examples

Choose one melody to harmonize from Level Ten Melodies for Harmonization and Transposition with the following:

- 1) RH or LH plays melody and the opposite hand harmonizes with I, IV, V and V7 chords. Accompaniments may include:
 - a. Blocked chords, including on the offbeat (Ex. 4:1)
 - b. Broken chords (Ex. 4:1)
 - c. Waltz bass (Ex. 4:1)
 - d. Alberti bass (Ex.4:2)
 - e. Open-style spanning an octave or more (Ex. 4:3)
 - f. Rolled chords (Ex. 4:3)
 - g. LH moving in single notes (Ex. 4:4 and 4:5)
 - h. Two-hand chordal accompaniments (Ex. 4:6)
- 2) Student should use chord inversions as indicated.
- 3) Student must incorporate two or more different accompaniment styles.
- 4) Student must include an introduction and an ending.
- 5) Optional: Shift melody and accompaniment from hand to hand.
- 6) Optional: Include multiple-voice harmonization of melody in RH with chosen accompaniment style in the LH.

Accompaniment pattern examples a-h and Option 1 and 2:

Example 4:1: Blocked chords including on the off-beat (a), broken chords (b) and waltz bass (c)

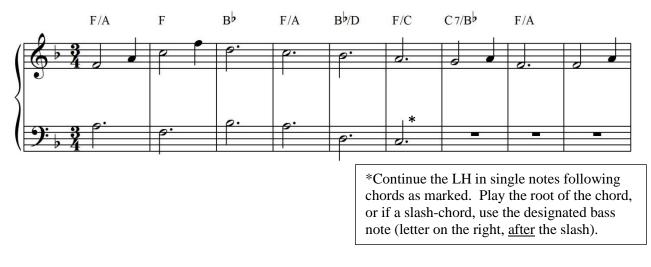


Example 4:2: Alberti bass accompaniment (d)



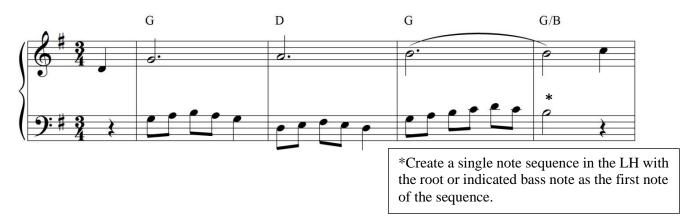
Example 4:3: LH open style accompaniment (e) with rolled chord (f) ending

Harmonization and Transposition Examples cont.

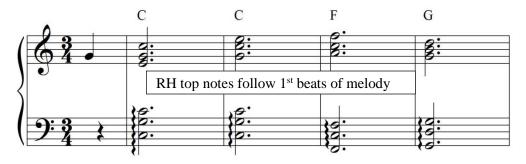


Example 4:4 LH single-note bass accompaniment (g) following the chord indications

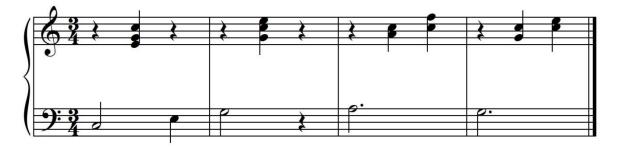
Example 4:5 LH moving notes accompaniment (g)



Example 4:6 Two-hand chordal accompaniment (h) with inverted chords in RH and rolled chord in the bass.

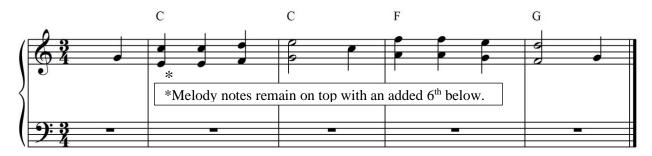


Harmonization and Transposition Examples cont.

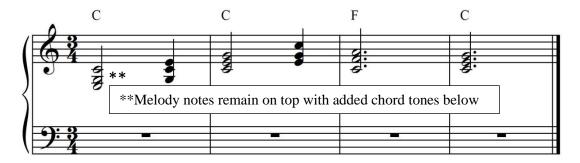


Example 4:7 LH melody with blocked chord accompaniment in the RH (Optional 1)

Example 4:8 RH melody harmonized in parallel 6ths (Optional 2)



Example 4:9 RH melody harmonized with three-note chords in inversion (Optional 3)



See also Levels Four, Five, Six, Eight and Nine for previous examples of harmonization techniques.

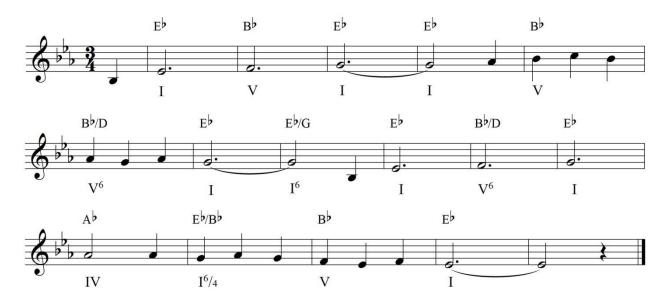
<u>Transposition</u> – Transpose the prepared harmonization to <u>two</u> required keys.

Level Ten Melodies for Harmonization and Transposition

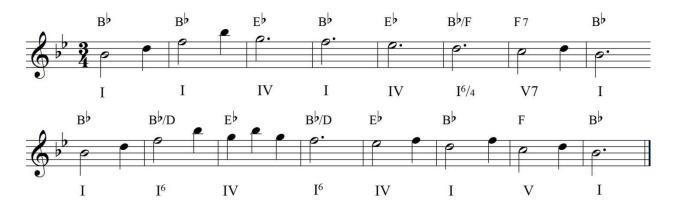
Choose one melody to harmonize from **Level Ten Melodies** for Harmonization and Transposition Accompaniments should feature change and variety with an introduction and an ending.

Note: Students should use chord inversions as indicated ...making sure the indicated bass note is kept.

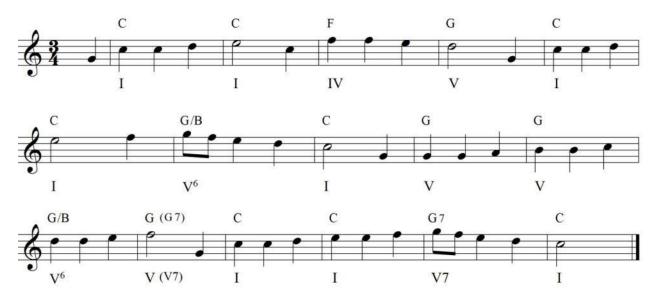
Melody #1



Melody #2



Melody #3



Melody #4





