

## SCMTA Piano Skills Festival Level Ten

### Related Resources

Alfred's Basic Library	5	Alfred's Premier Method	5
Faber Piano Adventures	5	Hal Leonard	5
Snell Scale Skills	4 & 5		

### Required Keys

Major – C G D A E B F B $\flat$  E $\flat$  A $\flat$  D $\flat$   
 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  
 2) One-octave tonic chord arpeggios in required keys – root position, 1<sup>st</sup> and 2<sup>nd</sup> 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 (1<sup>st</sup> inversion) and third position (2<sup>nd</sup> inversion) – blocked – HT

### Harmonization

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: 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.

# Level Ten Examples

## Technique Examples

### Required Keys:

**Major: C G D A E F B $\flat$  E $\flat$  A $\flat$  D $\flat$**

**Minor: a e b d g c f (*natural, harmonic and melodic forms*)**

Scales – 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:

A musical score showing the triads of the key of A Major. The key signature is two sharps (F# and C#). The chords are: A (I), Bm (ii), C#m (iii), D (IV), E (V), F#m (vi), G#° (vii°), and A (I). Roman numerals are written below each chord.

Technique Examples cont.

- Arpeggios – 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, 1<sup>st</sup> and 2<sup>nd</sup> 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

Musical notation for Example 2:1, showing two-octave arpeggios in D Major for the Right Hand (RH) and Left Hand (LH). The RH part starts on D4 and ends on D6, while the LH part starts on D2 and ends on D4. Both hands use standard fingerings (1-2-3 for ascending, 3-2-1 for descending) and include trills on the final notes of each octave.

Example 2:2

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

Musical notation for Example 2:2, showing one-octave arpeggios in Ab Major for the Right Hand (RH). The first measure shows the root position (Ab4-G4-F4), the second shows the first inversion (F4-G4-Ab4), and the third shows the second inversion (F4-Gb4-A4). Standard fingerings are indicated for each.

Example 2:3

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

Musical notation for Example 2:3, showing one-octave arpeggios in Ab Major for the Left Hand (LH). The first measure shows the root position (Ab2-G2-F2), the second shows the first inversion (F2-G2-Ab2), and the third shows the second inversion (F2-Gb2-A2). Standard fingerings are indicated for each.

Technique Examples cont.

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

Example 3:1—Major Key

Ab Major – First Position (*starting in root position*)

Ab Major – First Position (*starting in root position*)

Chord symbols: Ab, Db/Ab, Ab, Eb7/G, Ab

Roman numerals: I, IV<sup>6/4</sup>, I, V<sup>6/5</sup>, I

Ab Major – Second Position (*starting in first inversion*)

Ab Major – Second Position (*starting in first inversion*)

Chord symbols: Ab/C, Db, Ab/C, Eb7/Db, Ab/C

Roman numerals: I<sup>6</sup>, IV, I<sup>6</sup>, V<sup>4/2</sup>, I<sup>6</sup>

Ab Major – Third Position (*starting in second inversion*)

Ab Major – Third Position (*starting in second inversion*)

Chord symbols: Ab/Eb, Db/F, Ab/Eb, Eb7, Ab/Eb

Roman numerals: I<sup>6/4</sup>, IV<sup>6</sup>, I<sup>6/4</sup>, V<sup>7</sup>, I<sup>6/4</sup>

Technique Examples cont.

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

C Minor: First Position (*starting in root position*)

Cm      Fm/C      Cm      G7/B      Cm

i      iv<sup>6/4</sup>      i      V<sup>6/5</sup>      i

C Minor: Second Position (*starting in first inversion*)

Cm/E<sup>b</sup>      Fm      Cm/E<sup>b</sup>      G7/F      Cm/E<sup>b</sup>

i<sup>6</sup>      iv      i<sup>6</sup>      V<sup>4/2</sup>      i<sup>6</sup>

C Minor: Third Position (*starting in second inversion*)

Cm/G      Fm/A<sup>b</sup>      Cm/G      G7      Cm/G

i<sup>6/4</sup>      iv<sup>6</sup>      i<sup>6/4</sup>      V<sup>7</sup>      i<sup>6/4</sup>

## 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

F/A      F      B $\flat$       F/A      B $\flat$ /D      F/C      C7/B $\flat$       F/A

\*Continue the LH in single notes following chords as marked. Play the root of the chord, or if a slash-chord, use the designated bass note (letter on the right, after the slash).

Example 4:5 LH moving notes accompaniment (g)

G                  D                  G                  G/B

\*Create a single note sequence in the LH with the root or indicated bass note as the first note of the sequence.

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

C                  C                  F                  G

RH top notes follow 1<sup>st</sup> beats of melody

Harmonization and Transposition Examples cont.

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

Musical notation for Example 4:7. The piece is in 3/4 time. The left hand (LH) plays a simple melody: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The right hand (RH) provides accompaniment with blocked chords: C4-E4-G4 (quarter), F4-A4-C5 (quarter), G4-B4-D5 (quarter), and C5-E5-G5 (quarter). The RH chords are placed on the downbeats, and the LH melody notes are placed on the upbeats, creating a blocked accompaniment effect.

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

Musical notation for Example 4:8. The piece is in 3/4 time. The right hand (RH) melody is: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The RH is harmonized in parallel 6ths. Above the staff, the chords are labeled: C, C, F, G. A callout box with an asterisk (\*) contains the text: "\*Melody notes remain on top with an added 6<sup>th</sup> below." The bass line (LH) is empty, indicated by dashes.

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

Musical notation for Example 4:9. The piece is in 3/4 time. The right hand (RH) melody is: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The RH is harmonized with three-note chords in inversion. Above the staff, the chords are labeled: C, C, F, C. A callout box with two asterisks (\*\*) contains the text: "\*\*Melody notes remain on top with added chord tones below". The bass line (LH) is empty, indicated by dashes.

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

Transposition – Transpose the prepared harmonization to two 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

Chord symbols for Melody #1:

Measure 1:  $E^b$  (I)

Measure 2:  $B^b$  (V)

Measure 3:  $E^b$  (I)

Measure 4:  $E^b$  (I)

Measure 5:  $B^b$  (V)

Measure 6:  $B^b/D$  ( $V^6$ )

Measure 7:  $E^b$  (I)

Measure 8:  $E^b/G$  ( $I^6$ )

Measure 9:  $E^b$  (I)

Measure 10:  $B^b/D$  ( $V^6$ )

Measure 11:  $E^b$  (I)

Measure 12:  $A^b$  (IV)

Measure 13:  $E^b/B^b$  ( $I^{6/4}$ )

Measure 14:  $B^b$  (V)

Measure 15:  $E^b$  (I)

#### Melody #2

Chord symbols for Melody #2:

Measure 1:  $B^b$  (I)

Measure 2:  $B^b$  (I)

Measure 3:  $E^b$  (IV)

Measure 4:  $B^b$  (I)

Measure 5:  $E^b$  (IV)

Measure 6:  $B^b/F$  ( $I^{6/4}$ )

Measure 7:  $F7$  ( $V7$ )

Measure 8:  $B^b$  (I)

Measure 9:  $B^b$  (I)

Measure 10:  $B^b/D$  ( $I^6$ )

Measure 11:  $E^b$  (IV)

Measure 12:  $B^b/D$  ( $I^6$ )

Measure 13:  $E^b$  (IV)

Measure 14:  $B^b$  (I)

Measure 15:  $F$  (V)

Measure 16:  $B^b$  (I)

Melody #3

Chord symbols: C, C, F, G, C, C, G/B, C, G, G, G/B, G (G7), C, C, G7, C.

Roman numeral symbols: I, I, IV, V, I, I, V<sup>6</sup>, I, V, V, V<sup>6</sup>, V (V7), I, I, V7, I.

Melody #4

Chord symbols: D, D/A, G/B, D, D/A, A7/G, D/F#, D, D/F#, G, D, D/A, A7, D.

Roman numeral symbols: I, I<sup>6/4</sup>, IV<sup>6</sup>, I, I<sup>6/4</sup>, V<sup>4/2</sup>, I<sup>6</sup>, I, I<sup>6</sup>, IV, I, I<sup>6/4</sup>, V7, I.