SCMTA Festival 1 Level Eleven

SCMTA Piano Skills Festival Level Eleven

Related Resources

Alfred's Basic Library FJH In Recital Series Snell Scale Skills Alfred's Premier Method Hal Leonard Piano Lessons

6 5

Required Keys

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

6

6

5

Technique

Scales -1) Two-octave scales in C, G, D, A, E major and c, g, d, a, e minor – ascending and descending – standard fingerings – (*natural*, *harmonic and melodic forms* of minor as listed above) - HT 2) Two-octave scales in F, Bb, Eb, Ab, Db, Gb, B Major and b, f, f# and c# minor - ascending and descending - standard fingerings - (natural, harmonic and melodic forms as listed above) - HS or HT 3) Chromatic Scale – Two octaves – starting on any key – ascending and descending - standard fingering - HT Chords -1) Chords – Play triads of the major and minor keys in C, G, D, A, E Major and c, g, d, a, e minor (harmonic form) keys followed by the Dom7 of each key – root position - blocked - HS or HT 2) Play the Dom7 (V7) chords with inversions in C, G, D, A, E Major and c, g, d, a, e minor (harmonic form) – blocked – HS 3) Build all standard qualities of 7^{th} chords (Maj7 = MM; Dom7 = Mm; min7 = mm; half-dim7 = dm; dim7 = dd) - root position - on any white key - blocked or broken - HS or HT Arpeggios – 1) Two-octave tonic chord arpeggios in C, G, D, A, E Major and c, g, d, a, e minor – root position – ascending and descending – standard fingerings – HT 2) Two-octave tonic chord arpeggios in F, Bb, Eb, Ab, Db, Gb, B Major and b, f, f# and c# minor root position - ascending and descending -standard fingerings -HS or HT Chord Progressions – 1) Tonic to Subdominant, Supertonic and Dominant in C, G, D, A, E Major and c, g, d, a, e minor (harmonic form) keys – first position (root), – blocked – HT 2) Tonic to Submediant, Subdominant and Dominant in C, G, D, A, E Major and c, g, d, a, e minor (harmonic form) keys – first position (root), - blocked - HT

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SCMTA Festival 2 Level Eleven

Harmonization

Choose two melodies to harmonize from Level Eleven Melodies for Harmonization and Transposition with the following:

A. Choose <u>one melody from Melodies #1-5</u>

- 1) RH plays melody and the LH harmonizes with I, ii, IV, V7 and vi chords *Note: Chord inversions should be observed as indicated.*
- 2) Accompaniment should include simple blocked or broken chords.
- 3) Optional: Additional accompaniment patterns from Level 10 may be used.
- 4) Transpose this item (Item A) to two required keys.
- B. Choose one melody from Melodies #6-7
 - 1) RH plays melody and the LH harmonizes with 7th chords.
 - 2) Accompaniment should include simple blocked or rolled chords.
 - 3) Optional: Additional accompaniment patterns from Level 10 may be used. Note: For each 7th chord in the accompaniment, all four of the 7th chord tones should be represented in the accompaniment to maintain the 7th chord quality.
 - 4) No transposition is required for this item (Item B).

Transposition

Transpose Item A (described above) to two required keys.

Sight Reading—Sight-reading at the GMTA Festival Level 9.

Performance

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

Level Eleven Examples

Technique Examples

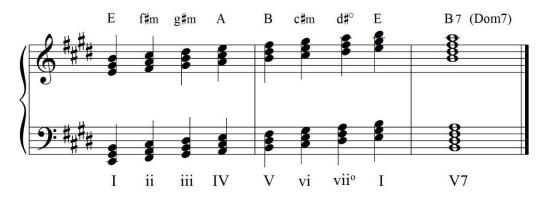
Required Keys:

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

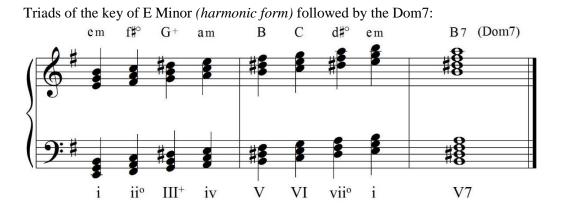
- <u>Scales</u> 1) Two-octave scales in C, G, D, A, E major and minor ascending and descending standard fingerings (*natural*, *harmonic and melodic forms of minor as listed above*) HT
 - Two-octave scales in F, Bb, Eb, Ab, Db, Gb, B Major and b, f, f# and c# minor ascending and descending standard fingerings (*natural, harmonic and melodic forms as listed above*) HS or HT
 - 3) Chromatic Scale Two octaves starting on any key ascending and descending standard fingering HT
- <u>Chords</u> 1) Play triads of the major and minor keys in C, G, D, A, E Major and c, g, d, a, e minor (*harmonic form*) keys followed by the Dom7 of each key root position blocked HS or HT (Examples 1:1-2)
 - 2) Play the Dom7 (V7) chords with inversions in C, G, D, A, E Major and c, g, d, a, e minor (*harmonic form*) blocked HS (Examples 2:1-2)
 - 3) Build all standard qualities of 7th chords (Maj7 = MM ; Dom7 = Mm; min7 = mm, half-dim7 = dm; dim7 = dd) root position on any white key blocked or broken HS or HT (Examples 3:1-2)

Example 1:1

Triads of the key of E Major followed by the Dom7:

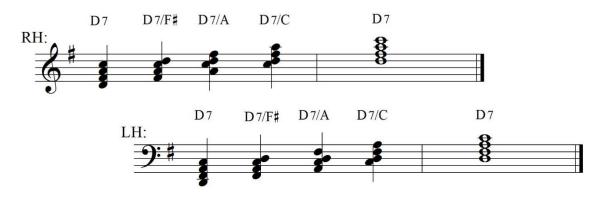


Example 1:2



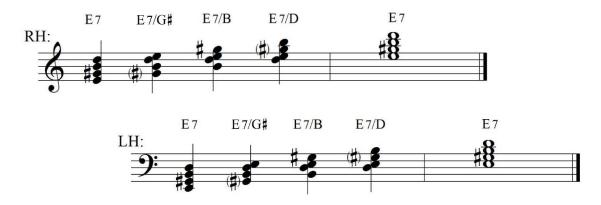


Dom7 (V7) of the key of G Major with inversions-blocked-HS



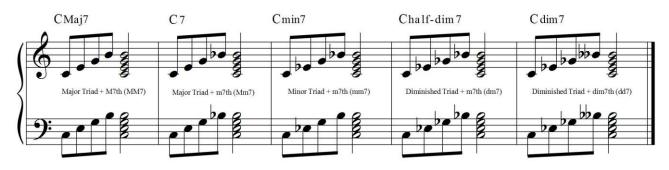
Example 2:2

Dom7 (V7) of the key of A Minor (harmonic form)-blocked-HS



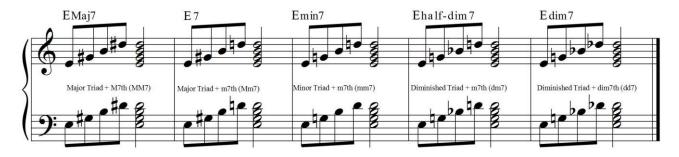
Example 3:1

Seventh chords built with C as the root



Example 3:2

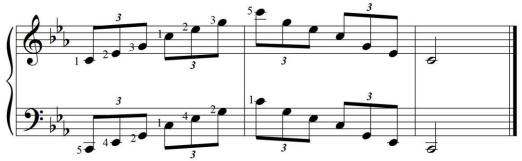
Seventh chords built with E as the root



- Arpeggios 1) Two-octave tonic chord arpeggios in C, G, D, A, E Major and c, g, d, a, e minor root position ascending and descending standard fingerings HT (Example 4:1)
 - 2) Two-octave tonic chord arpeggios in F, Bb, Eb, Ab, Db, Gb, B Major and b, f, f# and c# minor root position ascending and descending –standard fingerings HS or HT (Example 4:2)

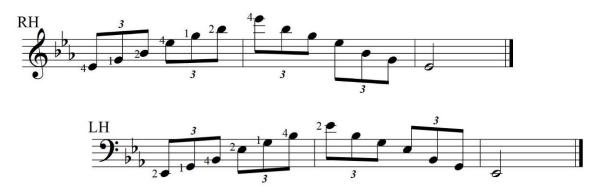
Example 4:1

C Minor-Two-octave tonic chord arpeggio-root position-HT



Example 4:2

Eb Major-Two-octave tonic chord arpeggio-root position-HS or HT

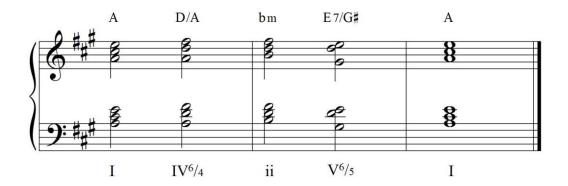


<u>Chord Progressions</u> – 1) Tonic to Subdominant, Supertonic and Dominant in C, G, D, A, E Major and c, g, d, a, e minor (*harmonic form*) keys – first position (root), – blocked – HT (Examples 5:1-2)

> Tonic to Submediant, Subdominant and Dominant in C, G, D, A, E Major and c, g, d, a, e minor (*harmonic form*) keys – first position (root), – blocked – HT (Examples 6:1-2)

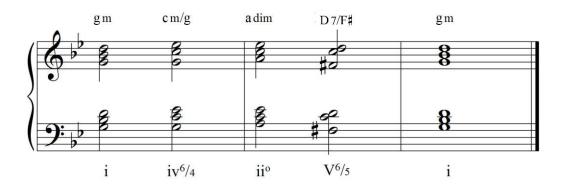
Example 5:1

A Major—Tonic(I) to Subdominant(IV), Supertonic(ii) and Dominant(V) Chord Progression—HT



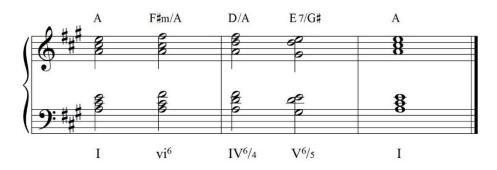
Example 5:2

G Minor-Tonic(i) to Subdominant(iv), Supertonic(iiº) and Dominant(V) Chord Progression-HT



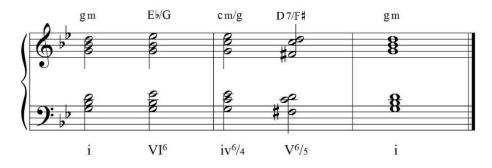
Example 6:1

A Major— Tonic(I) to Submediant(vi), Subdominant(IV) and Dominant(V) Chord Progression—HT



Example 6:2

G Minor—Tonic(i) to Submediant(VI), Subdominant(iv) and Dominant(V) Chord Progression—HT



Harmonization and Transposition Examples

Harmonization

Choose two melodies to harmonize from Level Eleven Melodies for Harmonization and Transposition with the following:

- A. Choose <u>one melody</u> from Melodies #1-5
 - 1) RH plays melody and the LH harmonizes with I, ii, IV, V7 and vi chords *Note: Chord inversions should be observed as indicated.*
 - 2) Accompaniment should include simple blocked or broken chords.
 - 3) Optional: Additional accompaniment patterns from Level 10 may be used.
 - 4) Transpose this item (Item A) to two required keys.
- B. Choose one melody from Melodies #6-7
 - 1) RH plays melody and the LH harmonizes with 7th chords.
 - 2) Accompaniment should include simple blocked or rolled chords.
 - 3) Optional: Additional accompaniment patterns from Level 10 may be used. Note: For each 7th chord in the accompaniment, all four of the 7th chord tones should be represented in the accompaniment to maintain the 7th chord quality.
 - 4) No transposition is required for this item (Item B).

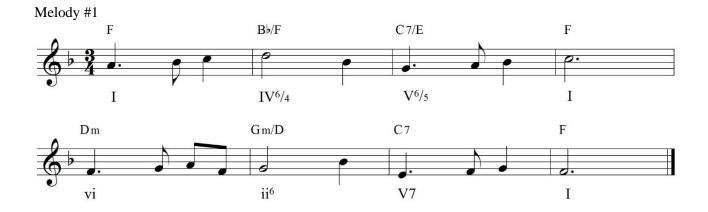
Transposition

Transpose Item A (described above) to two required keys.

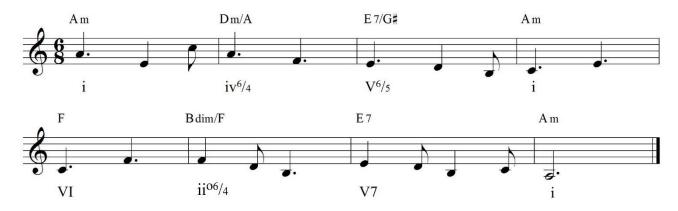
Level Eleven Melodies for Harmonization and Transposition

Choose two melodies to harmonize from Level Eleven Melodies for Harmonization and Transposition with the following:

- A. Choose one melody from Melodies #1-5
 - 1) RH plays melody and the LH harmonizes with I, ii, IV, V7 and vi chords *Note: Chord inversions should be observed as indicated.*
 - 2) Accompaniment should include simple blocked or broken chords.
 - 3) Optional: Additional accompaniment patterns from Level 10 may be used.
 - 4) Transpose this item (Item A) to two required keys.

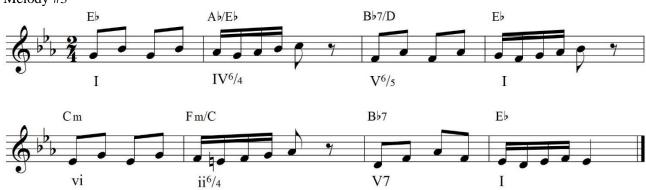


Melody #2



Harmonization and Transposition Examples cont.





Melody #4

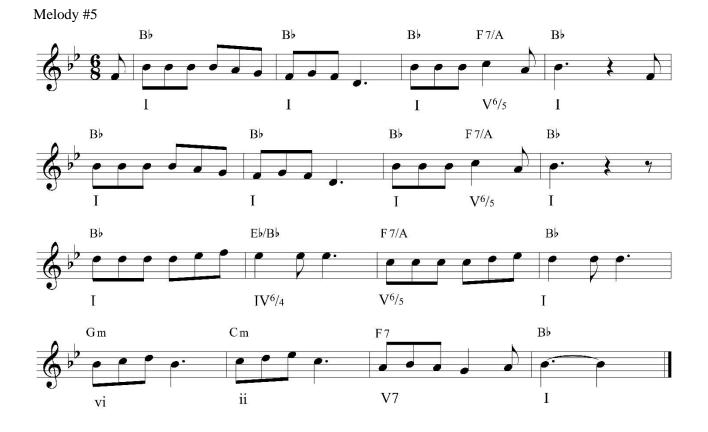






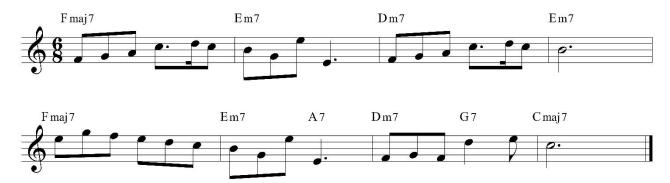


Harmonization and Transposition Examples cont.



- B. Choose one melody from Melodies #6-7
 - 1) RH plays melody and the LH harmonizes with 7th chords.
 - 2) Accompaniment should include simple blocked or rolled chords.
 - Optional: Additional accompaniment patterns from Level 10 may be used. Note: For each 7th chord in the accompaniment, all four of the 7th chord tones should be represented in the accompaniment to maintain the 7th chord quality.
 - 4) No transposition is required for this item (Item B).

Melody #6



Harmonization and Transposition Examples cont.

Melody #7

