

SCMTA Piano Skills Festival Level Eleven

Related Resources

Alfred's Basic Library	6	Alfred's Premier Method	6
FJH In Recital Series	6	Hal Leonard Piano Lessons	5
Snell Scale Skills	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*)

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 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
- 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

Harmonization

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.
- 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 B \flat E \flat A \flat D \flat G \flat

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

Minor – f \sharp c \sharp (natural and harmonic forms)

- Scales –
- 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
 - 2) Two-octave scales in F, B \flat , E \flat , A \flat , D \flat , G \flat , B Major and b, f, f \sharp and c \sharp 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) 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:

The musical notation shows a piano accompaniment for the key of E major. The key signature has three sharps (F#, C#, G#). The notes are arranged in two staves (treble and bass clef). Above the notes, the chord names are labeled: E, f#m, g#m, A, B, c#m, d#°, E, and B7 (Dom7). Below the notes, the Roman numerals are labeled: I, ii, iii, IV, V, vi, vii°, I, and V7. The chords are played in root position, with the bass line starting on the E note.

Technique Examples cont.

Example 1:2

Triads of the key of E Minor (*harmonic form*) followed by the Dom7:

em f#° G+ am B C d#° em B7 (Dom7)

i ii° III+ iv V VI vii° i V7

Example 2:1

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

RH: D7 D7/F# D7/A D7/C D7

LH: D7 D7/F# D7/A D7/C D7

Example 2:2

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

RH: E7 E7/G# E7/B E7/D E7

LH: E7 E7/G# E7/B E7/D E7

Technique Examples cont.

Example 3:1

Seventh chords built with C as the root

CMaj7 C7 Cmin7 Chalf-dim7 Cdim7

Major Triad + M7th (MM7) Major Triad + m7th (Mm7) Minor Triad + m7th (mm7) Diminished Triad + m7th (dm7) Diminished Triad + dim7th (dd7)

Example 3:2

Seventh chords built with E as the root

EMaj7 E7 Emin7 Ehalf-dim7 Edim7

Major Triad + M7th (MM7) Major Triad + m7th (Mm7) Minor Triad + m7th (mm7) Diminished Triad + m7th (dm7) Diminished Triad + dim7th (dd7)

Technique Examples cont.

- 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

Technique Examples cont.

- 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 (Examples 5:1-2)
 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

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

Chords: A, D/A, bm, E7/G#, A

Roman Numerals: I, IV^{6/4}, ii, V^{6/5}, I

Example 5:2

G Minor—Tonic(i) to Subdominant(iv), Supertonic(ii^o) and Dominant(V) Chord Progression—HT

G Minor—Tonic(i) to Subdominant(iv), Supertonic(ii^o) and Dominant(V) Chord Progression—HT

Chords: gm, cm/g, a dim, D7/F#, gm

Roman Numerals: i, iv^{6/4}, ii^o, V^{6/5}, i

Technique Examples cont.

Example 6:1

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

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

Chord progression: A, F#m/A, D/A, E7/G#, A

Functional labels: I, vi⁶, IV^{6/4}, V^{6/5}, I

Example 6:2

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

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

Chord progression: g m, Eb/G, c m/g, D7/F#, g m

Functional labels: i, VI⁶, iv^{6/4}, V^{6/5}, i

Harmonization and Transposition Examples

Harmonization

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.

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 #1

Chord progressions for Melody #1:

Staff 1: F (I), Bb/F (IV^{6/4}), C7/E (V^{6/5}), F (I)

Staff 2: Dm (vi), Gm/D (ii⁶), C7 (V7), F (I)

Melody #2

Chord progressions for Melody #2:

Staff 1: Am (i), Dm/A (iv^{6/4}), E7/G# (V^{6/5}), Am (i)

Staff 2: F (VI), Bdim/F (ii^{06/4}), E7 (V7), Am (i)

Harmonization and Transposition Examples cont.

Melody #3

Chord progression for Melody #3:

- Measure 1: $E\flat$ (I)
- Measure 2: $A\flat/E\flat$ ($IV^{6/4}$)
- Measure 3: $B\flat 7/D$ ($V^{6/5}$)
- Measure 4: $E\flat$ (I)
- Measure 5: Cm (vi)
- Measure 6: Fm/C ($ii^{6/4}$)
- Measure 7: $B\flat 7$ ($V7$)
- Measure 8: $E\flat$ (I)

Melody #4

Chord progression for Melody #4:

- Measure 1: D (I)
- Measure 2: $A7/C\sharp$ ($V^{6/5}$)
- Measure 3: $A7/C\sharp$ ($V^{6/5}$)
- Measure 4: D (I)
- Measure 5: D (I)
- Measure 6: Em (ii)
- Measure 7: $A7/C\sharp$ ($V^{6/5}$)
- Measure 8: D (I)
- Measure 9: D (I)
- Measure 10: G/D ($IV^{6/4}$)
- Measure 11: $A7/C\sharp$ ($V^{6/5}$)
- Measure 12: D (I)
- Measure 13: D (I)
- Measure 14: Em (ii)
- Measure 15: $A7/C\sharp$ ($V^{6/5}$)
- Measure 16: D (I)

Harmonization and Transposition Examples cont.

Melody #5

Chord progressions for Melody #5:

- Staff 1: B \flat (I), B \flat (I), B \flat (I), F7/A (V $^6/5$), B \flat (I)
- Staff 2: B \flat (I), B \flat (I), B \flat (I), F7/A (V $^6/5$), B \flat (I)
- Staff 3: B \flat (I), E \flat /B \flat (IV $^6/4$), F7/A (V $^6/5$), B \flat (I)
- Staff 4: Gm (vi), Cm (ii), F7 (V7), B \flat (I)

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).

Melody #6

Chord progressions for Melody #6:

- Staff 1: Fmaj7, E m 7, D m 7, E m 7
- Staff 2: Fmaj7, E m 7, A7, D m 7, G7, Cmaj7

Harmonization and Transposition Examples cont.

Melody #7

The musical score for Melody #7 consists of two staves of music in 3/4 time, written in a key signature of two flats (B-flat major or D-flat minor). The melody is as follows:

Staff 1: *B♭maj7* | *B♭maj7* | *Cm7* | *F7*

Staff 2: *Dm7* | *Gm7* | *Cm7* | *F/C* | *B♭*

The melody begins with a quarter note B-flat, followed by a quarter note D-flat, a quarter note E-flat, and a quarter note F. The second staff continues with a quarter note G, a quarter note A-flat, a quarter note B-flat, and a quarter note C. The final note is a half note B-flat. A *rit.* marking is placed below the final measure of the second staff.