# SCMTA Piano Skills Festival Level Five

### **Method Resources**

Alfred's Premier Method	3	<b>Bastian Piano Basics</b>	4
Faber's Piano Adventures	3A, 3B	Hal Leonard Piano Lessons	4
Music Tree	3	Piano Safari	3
Snell Scale Skills	1	Succeeding at the Piano	3

### **Required Keys**

Major: C G D F

Minor: a d e (*natural and harmonic forms*)

#### Technique

Scales – One-octave scales in required keys – ascending and descending – standard fingerings – HS (*natural and harmonic forms of minor required*)

Chords – 1) I, IV and V (i, iv and V- *use harmonic form of minor*) triads in required keys – root position – blocked or broken – HS

2) All major and minor triads (white key tonics) – root position – blocked and broken – HT

Arpeggios – Tonic-chord arpeggios in required keys – root position – hand-over-hand – four octaves – ascending and descending

Chord Progression – Tonic to Subdominant and Dominant – Major: I IV  $^{6}/_{4}$  I V $^{6}/_{5}$  I (minor: i iv  $^{6}/_{4}$  i V $^{6}/_{5}$  i – *use harmonic form*) in required keys – blocked – HS

### Harmonization

Choose one melody to harmonize from Level Five Melodies for Harmonization and Transposition RH plays melody and LH harmonizes with I IV <sup>6</sup>/<sub>4</sub> and V<sup>6</sup>/<sub>5</sub> chords using a blocked, broken, waltz or alberti bass accompaniment pattern

### Transposition

Transpose the prepared harmonization to two required keys

#### Sight Reading

Sight-reading at the GMTA Festival Level 3.

## Performance

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

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# Level Five Examples

# **Technique Examples**

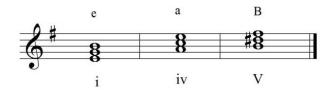
## **Required Keys:** Major: C G D F Minor: a d e (natural and harmonic forms)

<u>Scales</u> – One-octave scales in required keys – ascending and descending – standard fingerings – HS (natural and harmonic forms of minor required)

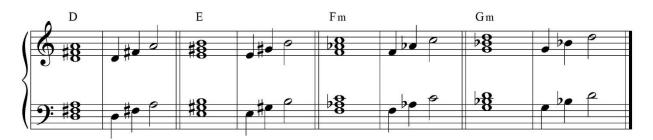
## Chords

1) I, IV and V (i, iv and V- *use harmonic form of minor*) triads in required keys – root position – blocked or broken – HS

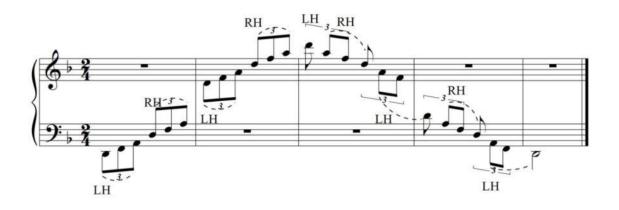
E Minor (using the harmonic form)



2) All major and minor triads (white key tonics) - root position - blocked and broken - HT



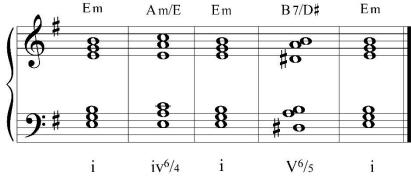
### Technique Examples cont.



<u>Arpeggios</u> – Tonic-chord arpeggios in required keys – root position – hand-over-hand – four octaves – ascending and descending

<u>Chord Progression</u> – Tonic to Subdominant and Dominant – Major: I  $IV^{6}/_{4}$  I  $V^{6}/_{5}$  I (minor: i iv  $^{6}/_{4}$  i  $V^{6}/_{5}$  i – *use harmonic minor*) in required keys – blocked – HS



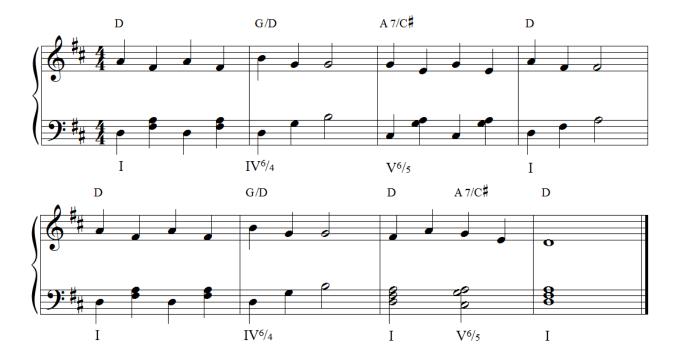


# **Harmonization and Transposition Examples**

<u>Harmonization</u> – Choose one melody to harmonize from Level Five Melodies for Harmonization and Transposition

RH plays melody and LH harmonizes with the I IV  $^{6}/_{4}$  and V $^{6}/_{5}$  chords using a blocked, broken, waltz or alberti bass accompaniment pattern.

Example 1: Blocked and broken accompaniment

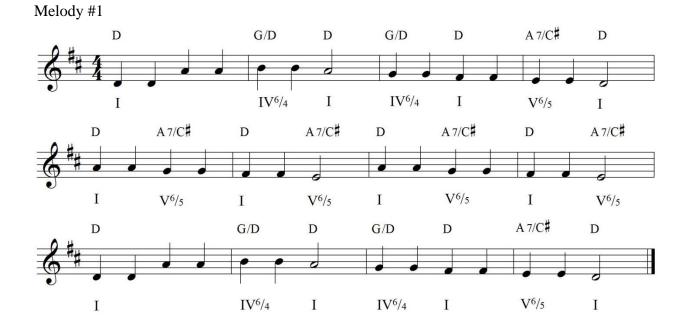


Example 2: Alberti bass and waltz accompaniment patterns



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





Melody #2



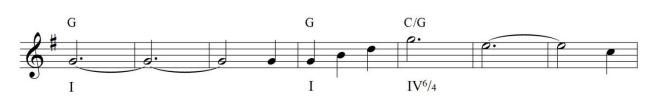
V<sup>6</sup>/5

Melodies for Harmonization and Transposition cont.

## Melody #3

I





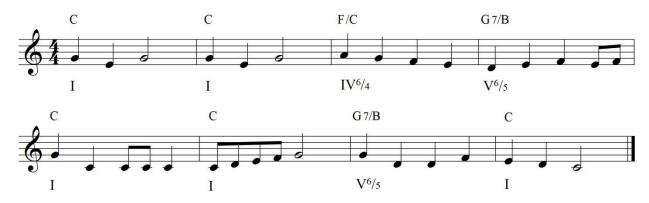
Ι

V<sup>6</sup>/5

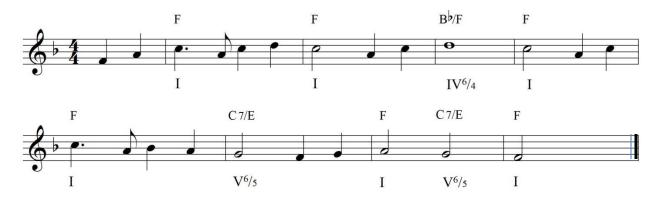




Melody #4



Melodies for Harmonization and Transposition cont.



# Melody #5