

SCMTA Piano Skills Festival Level Six

Related Resources

Alfred's Premier Method	3	Bastien Piano Basics	4
Faber's Piano Adventures	3B	Hal Leonard Piano Lessons	4
Music Tree	3	Piano Safari Advancing	1
Snell Scale Skills	2	Succeeding at the Piano	4

Required Keys

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

Technique

Scales – 1) One-octave scales in required keys – ascending and descending – standard fingerings – HS (*natural and harmonic forms of minor required*)

2) Chromatic Scale – One octave – Start on C — ascending and descending – standard fingering – HS

Chords – Tonic triads in required keys – root position, 1st inversion and 2nd inversion – standard fingerings – blocked – HS

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

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 – HT

Harmonization

Choose one melody to harmonize from **Level Six Melodies for Harmonization and Transposition**

1) RH plays melody and LH harmonizes with I, IV ^{6/4} and V ^{6/5} chords using blocked, broken, alberti bass or use a two-hand accompaniment.

2) In addition, student will sight-read a simple melody and harmonize by ear or by sight with I and V^{6/5} chords. No chord notation will be given.

Transposition

Transpose the prepared harmonization to two required keys

Sight Reading

Sight-reading at the GMTA Festival Level 4.

Performance

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

Level Six Examples

Technique Examples

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

Scales – 1) One-octave scales in required keys – ascending and descending – standard fingerings – HS (*natural and harmonic forms of minor required*)

2) Chromatic Scale – One octave – Start on C — ascending and descending – standard fingering – HS (Ex. 1:1-4)

Example 1:1-2

RH Chromatic Scale: Ascending and Descending

Example 1:3-4

LH Chromatic Scale: Ascending and Descending

Technique Examples cont.

Chords – Tonic triads in required keys – root position, 1st inversion and 2nd inversion – standard fingerings
 – blocked – HS (Ex. 2:1-3)

Examples 2:1-3

F Major

I

B Minor

i

B Minor

i

Arpeggios – One-octave tonic chord arpeggios in required keys – root position – ascending and descending – standard fingering – HS (3:1-4)

Examples 3:1-2

D Major—RH D Major—LH

Examples 3:3-4

D Minor—RH D Minor--LH

Technique Examples cont.

Chord Progression – Tonic to Subdominant to 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 – HT (Ex. 4:1-2)

Example 4:1

G Major:

G
C/G
G
D7/F#
G

I
IV^{6/4}
I
V^{6/5}
I

Example 4:2

B Minor:

Bm
Em/B
Bm
F#7/A#
Bm

i
iv^{6/4}
i
V^{6/5}
i

Harmonization and Transposition Examples

Harmonization – Prepare item 1) for the audition. Item 2) will be played at sight.

Choose one melody to harmonize from **Level Six Melodies for Harmonization and Transposition**

1) RH plays melody and LH harmonizes with I, IV⁶/₄ and V⁶/₅ chords using blocked, broken, alberti bass or two-hand accompaniment patterns. (5:1-7)

Example 5:1-6 LH accompaniment patterns: blocked and broken chords, waltz, Alberti Bass, and off-beat.

Example 5:7 Student plays two-handed accompaniment while adjudicator plays melody (8va).

Note: In Level Six Melodies for Harmonization and Transposition, Melody #1 is the BEST choice for two-handed accompaniment, but melodies #2-4 are suitable as well.

Harmonization and Transposition Examples cont.

2) In addition, student will sight-read a simple melody and harmonize by ear or by sight with I and V^{6/5} chords. No chord notation will be given. (Ex. 6:1-2)

Example 6:1 Example of the simple melody given to the student with no chord notation

The image shows two staves of musical notation in 4/4 time. The top staff contains a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bottom staff contains the same melody but with a final whole note C5 at the end, indicating the end of the phrase.

Example 6:2 Student plays melody with I and V^{6/5} chords.

The image shows two systems of musical notation in 4/4 time. The first system is labeled 'Student plays the given melody...' and shows the melody on a treble clef staff. The second system is labeled '...and adds the chords.' and shows the same melody on a treble clef staff with I and V^{6/5} chords in the bass clef staff. The chords are: C major (C-E-G), F major (F-A-C), C major (C-E-G), and F major (F-A-C).

Also, see **More Melodies for Sight-Harmonization Practice** (p. 11)

Transposition – Transpose the prepared harmonization to two required keys.

Level Six Melodies for Harmonization and Transposition

Melody #1: Best melody for two-handed accompaniment. See Example 5:7 on p. 5

Chord symbols and Roman numeral figures for Melody #1:

- Staff 1: C, C, F/C, C
- Staff 2: I, I, IV⁶/₄, I, G⁷/B, C
- Staff 3: I, IV⁶/₄, I, V⁶/₅
- Staff 4: I, IV⁶/₄, I, V⁶/₅, I

Melody #2

Chord symbols and Roman numeral figures for Melody #2:

- Staff 1: D, D, A⁷/C[#], D, D, A⁷/C[#]
- Staff 2: I, I, V⁶/₅, I, I, V⁶/₅
- Staff 3: I, IV⁶/₄, V⁶/₅, I
- Staff 4: IV⁶/₄, IV⁶/₄, I, V⁶/₅, I

Melodies for Harmonization and Transposition cont.

Melody #3

Chord symbols: G, D7/F#, G, G, D7/F#, G, G, D7/F#, G, C/G, G, C/G, G, G, D7/F#, G, G, D7/F#, G.

Roman numerals: I, V^{6/5}, I, I, V^{6/5}, I, IV^{6/4}, I, IV^{6/4}, I, I, V^{6/5}, I, I, V^{6/5}, I.

Melody #4

Chord symbols: F, F, C7/E, C7/E, F, F, C7/E, F, B^b/F, F, C7/E, F, B^b/F, F, C7/E, F.

Roman numerals: I, I, V^{6/5}, V^{6/5}, I, I, V^{6/5}, I, IV^{6/4}, I, V^{6/5}, I, IV^{6/4}, I, V^{6/5}, I.

Melodies for Harmonization and Transposition cont.

Melody #5: Suggested to use blocked chord accompaniment on the offbeat. *See Example 5:6 on p. 5.*

D D D A7/C#
 I I I V^{6/5}

D D D A7/C# D
 I I I V^{6/5} I

G/D G/D D A7/C#
 IV^{6/4} IV^{6/4} I V^{6/5}

D D D A7/C# D
 I I I V^{6/5} I

Level Six

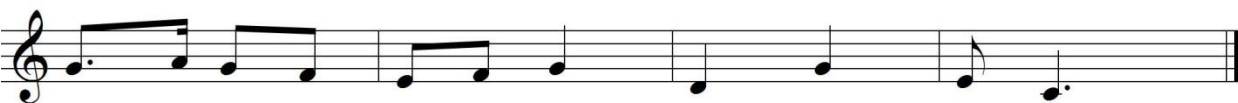
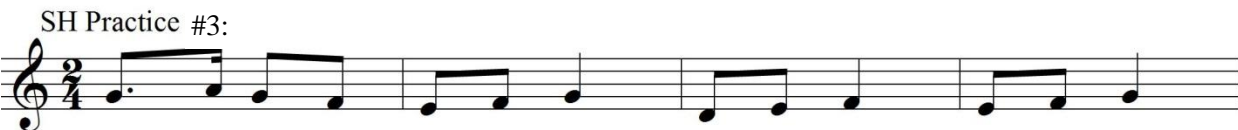
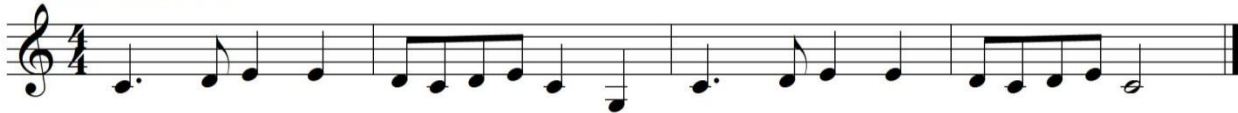
More Melodies for Sight-Harmonization Practice

(See examples 2.1 & 2.2 pp. 6-7)

SH Practice #1:



SH Practice #2:



Additional Melodies to Play by Ear and Harmonize

The number following the song title indicates the scale degree on which the melody begins. The number 5 below indicates the 5th scale degree below tonic.

Hot Cross Buns-3

Can Can-1

Clementine-1

Did You Ever See a Lassie-1

Down at the Station-1

Down in the Valley-5 below

Eensy, Weensy Spider-5 below

Farmer in the Dell-5 below

He's Got the Whole World-5

Marianne-3

Mary Had a Little Lamb-3

Row, Row, Row your Boat-1

Sur Le Pont d'Avignon-1

Three Blind Mice-3