

SCMTA Piano Skills Festival Level Seven

Related Resources

Alfred's Premier Method	4	Bastien Piano Basics	4
Faber's Piano Adventures	4	Hal Leonard Piano Lessons	4 & 5
Music Tree	4	Piano Safari Advancing	1
Snell Scale Skills	3	Succeeding at the Piano	4

Required Keys

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

Technique

Scales – 1) One octave HT or two octaves HS in required keys – ascending and descending – standard fingerings (*natural and harmonic forms of minor required*)

2) Chromatic Scale – one octave – start on any key – ascending and descending – standard fingering – HS

3) Optional Blues Scale in C, F, G – fingering at discretion – RH only

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

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

Chord Progression – Tonic to Subdominant and Dominant – Major and harmonic minor in required keys – first position (root) and second position (1st inversion) – blocked – HS or HT

Harmonization

Prepare two items from the following options:

1) Play and harmonize by ear a traditional melody (e.g. folk, hymn, holiday melody) using primary chords – any style

2) Use blues scales for C, F and G to improvise sequential melodic patterns in the RH while LH plays following a 12-Bar Blues chord pattern in block open-fifths

Transposition

Transpose one of the prepared harmonizations to two required keys.

Sight Reading

Sight-reading at the GMTA Festival Level 5.

Performance

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

Level 7

Explanations and Examples

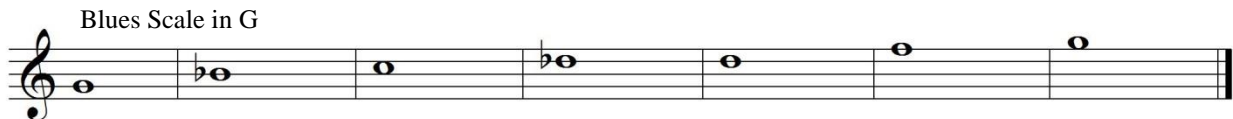
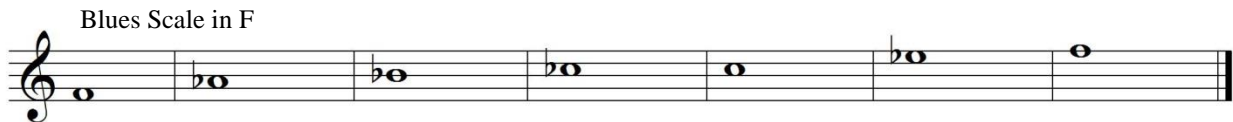
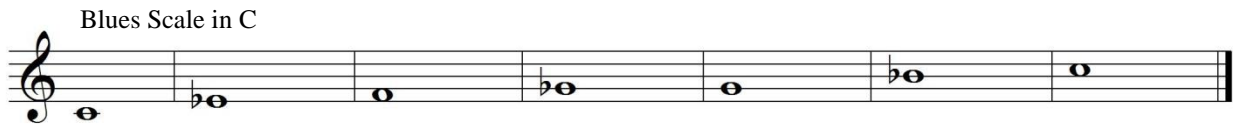
Technique Examples

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

- Scales –
- 1) One octave HT or two octaves HS in required keys – ascending and descending – standard fingerings (*natural and harmonic forms of minor required*)
 - 2) Chromatic Scale – one octave – start on any key – ascending and descending – standard fingering – HS
 - 3) Optional Blues Scale in C, F, G – fingering at discretion – RH only (Ex. 1:1-3)

Example 1:1-3

Blues Scale Examples:



Technique Examples cont.

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

Examples 2:1-3

F Major

I

B Minor

i

G Minor

i

Arpeggios– Two-octave tonic chord arpeggios in required keys – root position – ascending and descending – standard fingerings – HS (Ex. 3:1-2)

Example 3:1

B \flat Major--RH

Example 3:2

G Major--LH

Technique Examples cont.

Chord Progression – Tonic to Subdominant and Dominant – Major and harmonic minor in required keys
 – first position (root) and second position (1st inversion) – blocked – HS or HT (Ex. 4:1-4)

Example 4:1-2

G Major: First Position (*starting in root position*)

G Major: First Position (*starting in root position*)

Chords: G, C/G, G, D7/F#, G

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

G Major: Second Position (*starting in first inversion*)

G Major: Second Position (*starting in first inversion*)

Chords: G/B, C, G/B, D7/C, G/B

Roman Numerals: I⁶, IV, I⁶, V^{4/2}, I⁶

Example 4:3-4

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

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

Chords: Bm, Em/B, Bm, F#7/A#, Bm

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

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

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

Chords: Bm/D, Em, Bm/D, F#7/E, Bm/D

Roman Numerals: i⁶, iv, i⁶, V^{4/2}, i⁶

Harmonization and Transposition Examples

Harmonization – Prepare **two** items from the following options:

- 1) Play and harmonize by ear one or two traditional melodies (e.g. folk, hymn, holiday melody) using primary chords – any style (Ex. 5:1)

The number following the song title indicates the scale degree on which the melody begins.

- America-3
- Camptown Races-5
- For He’s a Jolly Good Fellow-1 upbeat
- God is So Good-1
- Good Night Ladies-3
- Jesus Loves Me-5
- Jingle Bells-3
- Marine’s Hymn-1 upbeat
- Oh Susanna-1 & 2 upbeat
- Silent Night-5
- Sweet Hour of Prayer-1 upbeat
- What a Friend We Have in Jesus-5

Example 5:1 This Old Man-5 (*In C Major, starts on G*)

The example does not include letter or Roman numeral designations. Students should find the chords by ear.

The first system of musical notation for 'This Old Man' is in 4/4 time. The treble clef staff contains a melody starting on G4. The bass clef staff contains a harmonic accompaniment with four measures of chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, and C4-E4-G4.

The second system of musical notation for 'This Old Man' is in 4/4 time. The treble clef staff contains a melody starting on G4. The bass clef staff contains a harmonic accompaniment with four measures of chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, and C4-E4-G4.

Harmonization and Transposition Examples cont.

- 2) Use blues scales for C, F and G to improvise sequential melodic patterns in the RH while LH plays the following 12-Bar Blues chord pattern in block open-fifths (Ex. 6:1-2)

Example 6:1 12-Bar Blues Chord Progression

Example 6:1 shows a 12-bar blues chord progression in bass clef. The first row contains measures 1-4 with C chords, and the second row contains measures 5-8 with F, G, and C chords. The chords are represented as block open-fifths.

Example 6:2 12-Bar Blues Improvisation/Harmonization Example

Example 6:2 shows a 12-bar blues improvisation/harmonization example in 4/4 time. It features a treble clef with a melodic line and a bass clef with block open-fifths. The progression follows the 12-bar blues pattern with C, F, and G chords.

Transposition – Transpose one of the prepared harmonizations to two required keys.