# SCMTA Piano Skills Festival **Level Eight**

#### **Related Resources**

Alfred's Basic Piano Library	5	Alfred's Premier Piano Course	5
Faber's Piano Adventures	5	Hal Leonard Piano Lessons	5
Music Tree	4	Piano Safari Advancing	2
Snell Scale Skills	3	Succeeding at the Piano	5

### **Required Keys**

Major – C G D A F Bb Eb

Minor – a e b d g (natural and harmonic forms)

Minor – c (natural, harmonic and melodic forms)

#### **Technique**

- 1) One octave HT or two octaves HS in required keys (minor forms as listed above) Scales – ascending and descending – standard fingerings 2) Chromatic Scale – Two octaves – starting on C – ascending and descending – standard fingering - HS or HT
- Chords All major and minor triads through circle of 5ths beginning with C root position blocked or broken – HT
- 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 – HT

#### Harmonization

Choose one melody to harmonize from Level Eight Melodies for Harmonization and Transposition RH plays melody with the following:

- 1) LH harmonizes with accompaniment pattern spanning an octave or more using I, IV, V or V7 in root or inverted positions
- 2) In addition, the student should add an introduction or ending to the harmonization

### **Transposition**

Transpose the prepared harmonization to two required keys

#### **Sight Reading**

Sight-reading at the GMTA Festival Level 6.

#### **Performance**

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

# **Level Eight Examples**

## **Technique Examples**

## **Required Keys:**

Major: C G D F Bb Eb

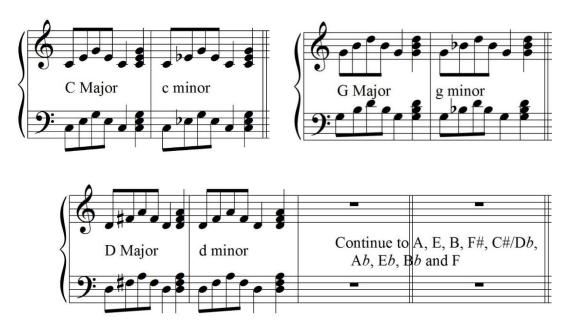
Minor: a e b d g (natural and harmonic forms) Minor: c (natural, harmonic and melodic forms)

Scales -1) One octave HT or two octaves HS in required keys (minor forms as listed above) – ascending and descending - standard fingerings

> 2) Chromatic Scale – Two octaves – starting on C – ascending and descending – standard fingering – HS or HT

<u>Chords</u> – All major and minor triads through circle of 5ths beginning with C – root position – blocked and broken – HT (Ex. 1:1)

### Example 1:1



### Technique Examples cont.

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

## Example 2:1



## Example 2:2



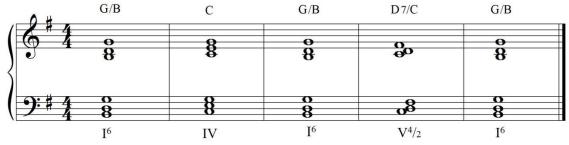
<u>Chord Progression</u> – Tonic to Subdominant and Dominant – Major and harmonic minor in required keys – first position (root) and second position (1<sup>st</sup> inversion) – blocked – HT (Ex. 3:1-2)

## Example 3:1

G Major: First Position (starting in root position)

Λц	G	C/G	G	D7/F#	G	
(6 4	8	8	8	0	8	
9: # 4	8	8	8	90	8	
1 4	I	IV <sup>6</sup> / <sub>4</sub>	Ţ	V <sup>6</sup> / <sub>5</sub>	T	

G Major: Second Position (starting in first inversion)



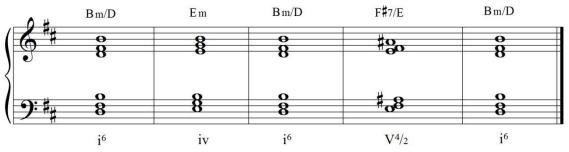
Technique Examples cont.

### Example 3:2

B Minor: First Position (starting in root position)

0 #	Bm	Em/B	Bm	F#7/A#	Bm
	8	8	8	<b>Θ</b> Ω # <del>Θ</del>	8
9:##	8	8	8	00	8
	i	iv <sup>6</sup> /4	i	$V^6/5$	i

B Minor: Second Position (starting in first inversion)



# **Harmonization and Transposition Examples**

Choose one melody to harmonize from Level Eight Melodies for Harmonization and Transposition RH plays melody with the following:

- 1) LH harmonizes with accompaniment pattern spanning an octave or more using I, IV, V or V7 in root or inverted positions (Ex. 4:1-7)
- 2) In addition, the student should add an introduction or ending to the harmonization. (Ex. 4:8)

LH accompaniment examples with LH pattern spanning an octave or more:

Example 4:1 Simple broken octave in 3/4 time



Harmonization and Transposition Examples cont.

Example 4:2 More rhythmic movement in 3/4 time



Example 4:3 Extended beyond the octave in 3/4 time



Example 4:4 Extended beyond the octave in 4/4 time



Example 4:5 Ending with quarter note chord tones in LH in 4/4 time

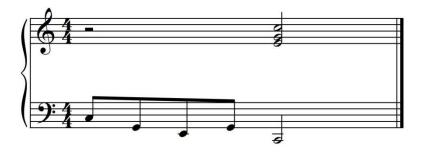


Example 4:6 Simple broken chord accompaniment (melody shown)



Harmonization and Transposition Examples cont.

Example 4:7 Ending with arpeggio in LH in 4/4 time



Example 4:8 Melody with a combination of LH patterns with added Introduction and Ending



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

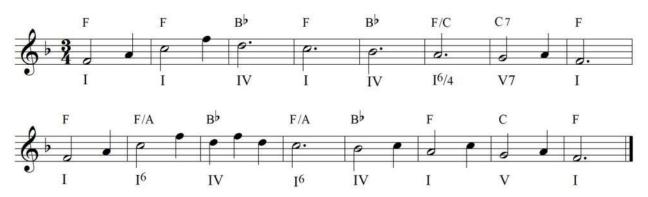
# **Level Eight Melodies for Harmonization and Transposition**

Choose one melody to harmonize from Level Eight Melodies for Harmonization and Transposition RH plays melody with the following:

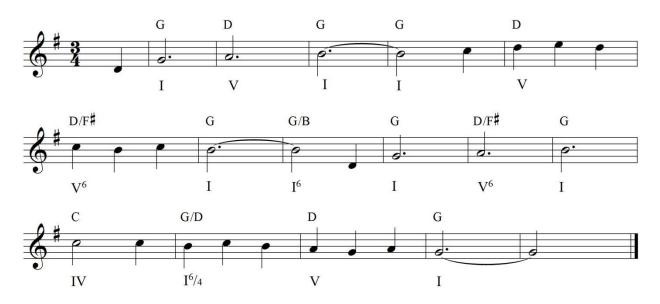
- 1) LH harmonizes with accompaniment pattern spanning an octave or more using I, IV, V or V7 in root or inverted positions
- 2) In addition, the student should add an introduction or ending to the harmonization

Note: Chord inversions are suggestions only. The teacher and student should decide on appropriate chord positions for the chosen accompaniment pattern.

#### Melody #1

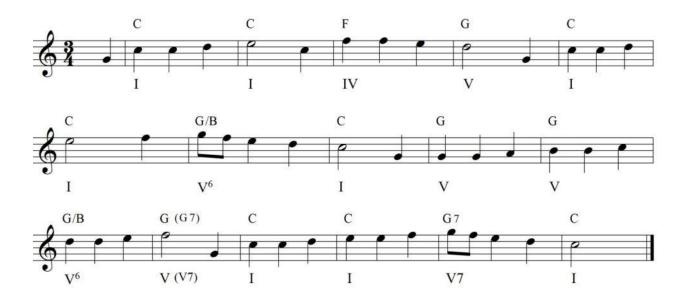


#### Melody #2

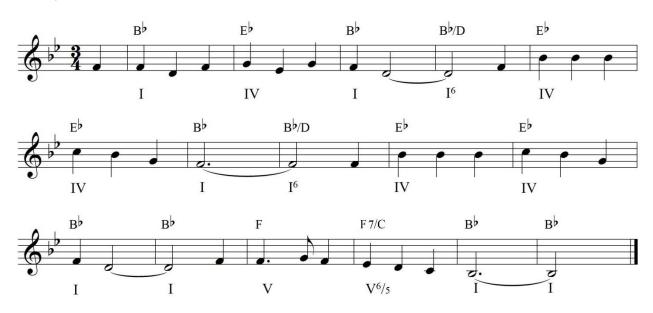


Melodies for Harmonization and Transposition cont.

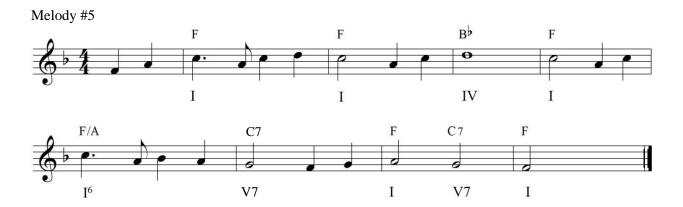
# Melody #3



## Melody #4



Melodies for Harmonization and Transposition cont.



# Melody #6

