

## 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

- 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

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 (1<sup>st</sup> 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

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

Example 1:1

The image displays three examples of chord progressions in piano format (treble and bass clefs). Each example shows a sequence of chords with a melodic line in the treble clef and a bass line in the bass clef. The first example shows C Major and c minor. The second example shows G Major and g minor. The third example shows D Major and d minor, followed by a box indicating the progression continues to A, E, B, F#, C#/Db, Ab, Eb, Bb, and F.

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

Bb Major--RH

Example 2:2

G Major--LH

Chord Progression – 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*)

G
C/G
G
D7/F#
G

I
IV<sup>6/4</sup>
I
V<sup>6/5</sup>
I

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

G/B
C
G/B
D7/C
G/B

I<sup>6</sup>
IV
I<sup>6</sup>
V<sup>4/2</sup>
I<sup>6</sup>

Technique Examples cont.

Example 3:2

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

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

i      iv<sup>6/4</sup>      i      V<sup>6/5</sup>      i

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

Bm/D      Em      Bm/D      F#7/E      Bm/D

i<sup>6</sup>      iv      i<sup>6</sup>      V<sup>4/2</sup>      i<sup>6</sup>

**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

G      C      D      D7

I      IV      V      V7

Harmonization and Transposition Examples cont.

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

Example 4:2 shows a bass clef staff in 3/4 time. The melody consists of quarter notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. Chords are indicated above and below the staff: G (I), C (IV), D7 (V<sup>6/5</sup>), and D (V).

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

Example 4:3 shows a bass clef staff in 3/4 time. The melody consists of quarter notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. Chords are indicated above and below the staff: G (I), C (IV), D (V), and D/F# (V<sup>6</sup>).

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

Example 4:4 shows a bass clef staff in 4/4 time. The melody consists of quarter notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

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

Example 4:5 shows a grand staff in 4/4 time. The right hand (RH) has a melody of quarter notes: G4, A4, B4, C5, G4, A4, B4, C5. The left hand (LH) has a bass line of quarter notes: G3, A3, B3, C4, G3, A3, B3, C4, ending with a whole note chord of G3, B3, D4, E4.

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

Example 4:6 shows a grand staff in 4/4 time. The right hand (RH) has a melody of quarter notes: G4, A4, B4, C5, G4, A4, B4, C5. The left hand (LH) has a broken chord accompaniment of quarter notes: G3, B3, D4, E4, G3, B3, D4, E4, ending with a whole note chord of G3, B3, D4, E4.

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

Transposition – Transpose the prepared harmonization to two 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

Chord symbols for Melody #1:

Staff 1: F, F, B<sup>b</sup>, F, B<sup>b</sup>, F/C, C7, F

Staff 2: F, F/A, B<sup>b</sup>, F/A, B<sup>b</sup>, F, C, F

Chord positions (I, IV, V, I<sup>6</sup>/4, V7, I<sup>6</sup>, V):

Staff 1: I, I, IV, I, IV, I<sup>6</sup>/4, V7, I

Staff 2: I, I<sup>6</sup>, IV, I<sup>6</sup>, IV, I, V, I

#### Melody #2

Chord symbols for Melody #2:

Staff 1: G, D, G, G, D

Staff 2: D/F#, G, G/B, G, D/F#, G

Staff 3: C, G/D, D, G

Chord positions (I, V, I<sup>6</sup>, V<sup>6</sup>, I<sup>6</sup>/4, V):

Staff 1: I, V, I, I, V

Staff 2: V<sup>6</sup>, I, I<sup>6</sup>, I, V<sup>6</sup>, I

Staff 3: IV, I<sup>6</sup>/4, V, I

Melodies for Harmonization and Transposition cont.

Melody #3

Melody #3 is written in C major, 3/4 time. The melody consists of 15 measures across three staves. The chord symbols are as follows:

- Staff 1: C (I), C (I), F (IV), G (V), C (I)
- Staff 2: C (I), G/B (V<sup>6</sup>), C (I), G (V), G (V)
- Staff 3: G/B (V<sup>6</sup>), G (G7) (V (V7)), C (I), C (I), G7 (V7), C (I)

Melody #4

Melody #4 is written in B-flat major, 3/4 time. The melody consists of 15 measures across three staves. The chord symbols are as follows:

- Staff 1: B<sup>b</sup> (I), E<sup>b</sup> (IV), B<sup>b</sup> (I), B<sup>b</sup>/D (I<sup>6</sup>), E<sup>b</sup> (IV)
- Staff 2: E<sup>b</sup> (IV), B<sup>b</sup> (I), B<sup>b</sup>/D (I<sup>6</sup>), E<sup>b</sup> (IV), E<sup>b</sup> (IV)
- Staff 3: B<sup>b</sup> (I), B<sup>b</sup> (I), F (V), F7/C (V<sup>6</sup>/5), B<sup>b</sup> (I), B<sup>b</sup> (I)



Melodies for Harmonization and Transposition cont.

Melody #5

Chord symbols for Melody #5:

- Staff 1: F, I, F, I, B $\flat$ , IV, F, I
- Staff 2: F/A, I $^6$ , C7, V7, F, I, C7, V7, F, I

Melody #6

Chord symbols for Melody #6:

- Staff 1: C, I, C, I, F, IV, C, I
- Staff 2: C, I, C, I, F, IV, C/G, I $^6/4$ , G7, V7, C
- Staff 3: C, I, F, IV, C, I, C, I, G7, V7
- Staff 4: C, I, F, IV, C, I, C, I, G7/B, V $^6/5$ , C, I