

## SCMTA Piano Skills Festival Level Nine

### Related Resources

Alfred's Basic Library	5	Alfred's Premier Method	5
Hal Leonard Piano Lessons	5	Piano Safari Advancing	2
Snell Scale Skills	4	Succeeding with the Piano	5

### Required Keys

- Major – C G D A E F Bb Eb Ab
- Minor – a e b d g (*natural and harmonic forms*)
- Minor – c & f (*natural, harmonic and melodic forms*)

### Technique

- Scales – 1) Two-octave scales in required keys – ascending and descending – standard fingerings – (*natural, harmonic and melodic forms of minor as listed above*) – HS or HT
- 2) Chromatic Scale – Two octaves – starting on any key – ascending and descending – standard fingering – HS or HT

Chords – Play the major, augmented, minor and diminished chord pattern – starting on any major triad (white and black tonics) – root position – blocked – HT

- Arpeggios – 1) Two-octave tonic chord arpeggios in required keys – root position – ascending and descending – standard fingerings – HS
- 2) One-octave tonic chord arpeggios in required keys – root position and 1<sup>st</sup> inversion – ascending and descending – standard fingerings – HS

Chord Progression – Tonic to Subdominant and Dominant – Major and harmonic minor in required keys – first position (root), second position (1<sup>st</sup> inversion) and third position (2<sup>nd</sup> inversion) – blocked – HS *or* HT

### Harmonization – Choose one melody to harmonize from **Level Nine Melodies for Harmonization and Transposition** with the following:

- 1) RH or LH plays melody and the opposite hand harmonizes with the I, IV, V and V7 chords. Accompaniments may include blocked, broken, waltz, alberti, two-hand, open-style spanning an octave or more and rolled chords.
- 2) Student must incorporate two or more different accompaniment styles.
- 3) Include an introduction and an ending.

### Transposition

Transpose the prepared harmonization to two required keys

### Sight Reading

Sight-reading at the GMTA Festival Level 7.

### Performance

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

## Level Nine Examples

### Technique Examples

**Required Keys: Major: C G D A E F Bb Eb Ab**

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

**Minor: c & f (natural, harmonic and melodic forms)**

Scales – 1) Two-octave scales in required keys – ascending and descending – standard fingerings – (*natural, harmonic and melodic forms of minor as listed above*) – HS or HT

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

Chords – Play the major-augmented-major-minor-diminished-minor-major triad pattern – starting on any major triad (white and black tonics) – root position – blocked – HT (Ex. 1:1-2)

Example 1:1

Starting on a C Major triad:

Musical notation for Example 1:1 showing a sequence of chords starting on C Major. The notation is in treble and bass clefs, showing the following chords: C Major, C<sup>+</sup> Augmented, C Major, C<sup>m</sup> Minor, C<sup>o</sup> Diminished, C<sup>m</sup> Minor, and C Major.

Example 1:2

Starting on an Eb Major triad:

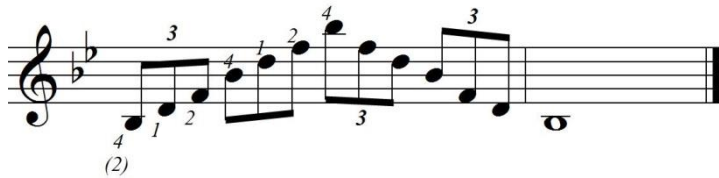
Musical notation for Example 1:2 showing a sequence of chords starting on Eb Major. The notation is in treble and bass clefs, showing the following chords: Eb Major, Eb<sup>+</sup> Augmented, Eb Major, Eb<sup>m</sup> Minor, Eb<sup>o</sup> Diminished, Eb<sup>m</sup> Minor, and Eb Major.

Technique Examples cont.

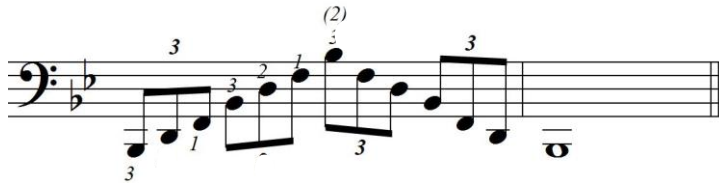
- Arpeggios – 1) Two-octave tonic chord arpeggios in required keys – root position – ascending and descending – standard fingerings – HS (Ex. 2:1-2)  
 2) One-octave tonic chord arpeggios in required keys – root position and 1<sup>st</sup> inversion – ascending and descending – standard fingerings – HS (Ex. 3:1-2)

Example 2:1

Bb Major: RH two-octave arpeggio – root position



Bb Major: LH two-octave arpeggio – root position

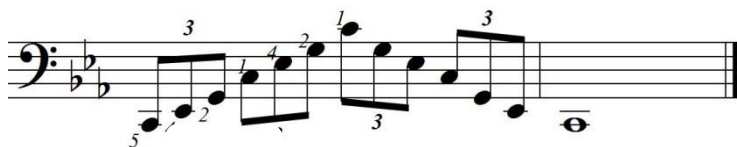


Example 2:2

C minor: RH two-octave arpeggio – root position



C minor: LH two-octave arpeggio – root position



Technique Examples cont.

Example 3:1

Bb Major: RH one-octave arpeggio in root position and 1<sup>st</sup> inversion



Example 3:2

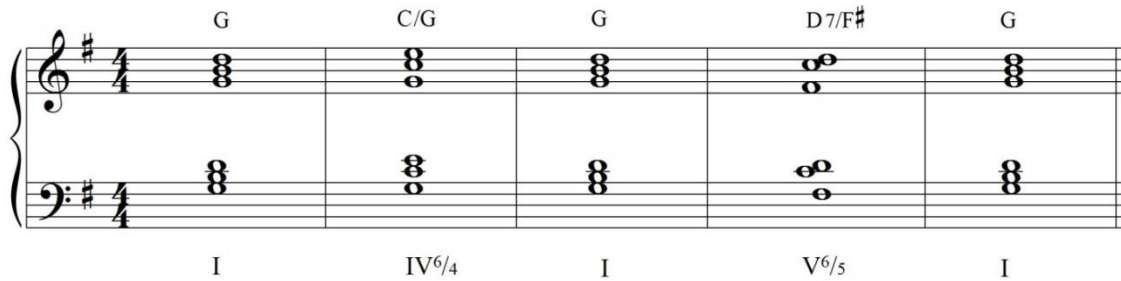
G Minor: LH one-octave arpeggio in root position and 1<sup>st</sup> inversion



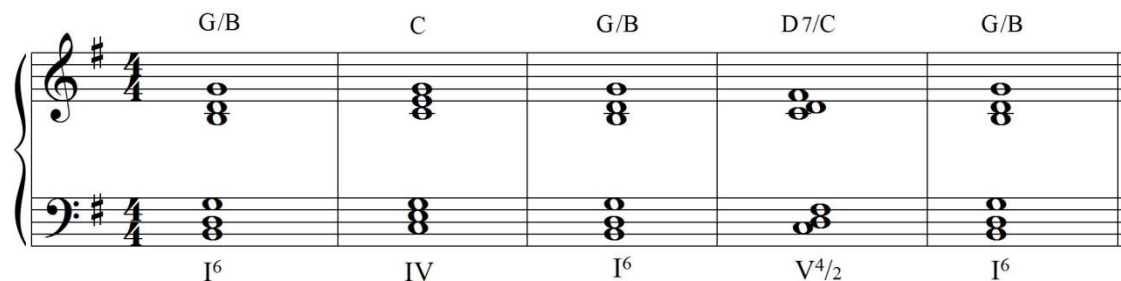
Chord Progression – Tonic to Subdominant and Dominant – Major and harmonic minor in required keys – first position (root), second position (1<sup>st</sup> inversion) and third position (2<sup>nd</sup> inversion) – blocked – HS or HT (Ex. 4:1)

Example 4:1

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



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



Technique Examples cont.

G Major: Third Position (*starting in second inversion*)

G/D
C/E
G/D
D7
G/D

I<sup>6/4</sup>
IV<sup>6</sup>
I<sup>6/4</sup>
V7
I<sup>6/4</sup>

**Harmonization and Transposition Examples**

**Harmonization** – Choose one melody to harmonize from **Level Nine Melodies for Harmonization and Transposition** with the following:

- 1) RH or LH plays melody and the opposite hand harmonizes with the I, IV, V and V7 chords. Accompaniments may include blocked, broken, waltz, alberti, two-hand, open-style spanning an octave or more and rolled chords. (Ex. 5:1-5)
- 2) Student must incorporate two or more different accompaniment styles.
- 3) Include an introduction and an ending.

Additional accompaniment pattern examples:

Example 5:1 LH accompaniment in an ‘um-pah’ style (broken chord)

C
G7

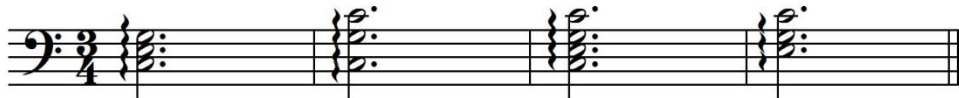
Example 5:2 Two-handed accompaniment in an ‘um-pah’ style (broken chord)

Harmonization and Transposition Examples cont.

Example 5:3 RH block chord accompaniment when LH plays the melody



Example 5:4 LH rolled chord accompaniment



Example 5:5 LH waltz bass with optional walking bass



*See also Levels Four, Five, Six and Eight for previous examples of harmonization techniques.*

Transposition – Transpose the prepared harmonization to two required keys.

## Level Nine

### Melodies for Harmonization and Transposition

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

RH plays the melody with the following:

- 1) LH harmonizes with I, IV, V and V7 chords in root or inverted positions
- 2) Accompaniments may include blocked, broken, waltz, alberti, two-hand, open-style spanning an octave or more and rolled chords
- 3) Student should include both an introduction and an ending.

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

#### Melody #1

Chord suggestions for Melody #1:

- 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> (V)
- Staff 2: E<sup>b</sup> (V), B<sup>b</sup> (I), B<sup>b</sup>/F (I<sup>6</sup>/<sub>4</sub>), 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 (V7), B<sup>b</sup> (I), B<sup>b</sup> (I)

#### Melody #2

Chord suggestions for Melody #2:

- Staff 1: E<sup>b</sup> (I), E<sup>b</sup> (I), A<sup>b</sup> (IV), E<sup>b</sup> (I)
- Staff 2: E<sup>b</sup>/G (I<sup>6</sup>), B<sup>b</sup>/F (V<sup>6</sup>/<sub>4</sub>), E<sup>b</sup> (I), B<sup>b</sup>7 (V7), E<sup>b</sup> (I)

Harmonization and Transposition Examples cont.

Melody #3

Musical score for Melody #3 in B-flat major, 4/4 time. The score consists of four staves of music. Chord symbols are placed above and below the notes.

Staff 1:  $B^b$   $B^b$   $F7/A$   $B^b$   $B^b$   $F7/A$   
 I I  $V^{6/5}$  I I  $V^{6/5}$

Staff 2:  $B^b$   $E^b/B^b$   $F7/A$   $B^b$   
 I  $IV^{6/4}$   $V^{6/5}$  I

Staff 3:  $E^b$   $B^b$   
 IV I

Staff 4:  $E^b/B^b$   $B^b$   $F7/A$   $B^b$   
 $IV^{6/4}$  I  $V^{6/5}$  I

Melody #4

Musical score for Melody #4 in G major, 3/4 time. The score consists of three staves of music. Chord symbols are placed above and below the notes.

Staff 1: G  $D7/F^\sharp$  G  $D7$  G  
 I  $V^{6/5}$  I  $V7$  I

Staff 2:  $D7/F^\sharp$  G  $D7$  G  $D7/F^\sharp$  G  
 $V^{6/5}$  I  $V7$  I  $V^{6/5}$  I

Staff 3:  $D7$  G C/G  $D7/F^\sharp$   $^1. G$   $^2. G$   
 $V7$  I  $IV^{6/4}$   $V^{6/5}$  I I



Harmonization and Transposition Examples cont.

Melody #5

The image displays four systems of musical notation for Melody #5. Each system consists of a single treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The melody is written in eighth and quarter notes. Below the staff, Roman numerals and chord symbols are provided for each measure.

**System 1:**  
 Measure 1: F (I)  
 Measure 2: F (I)  
 Measure 3: C7/E (V<sup>6/5</sup>)  
 Measure 4: C7/E (V<sup>6/5</sup>)

**System 2:**  
 Measure 1: F (I)  
 Measure 2: F (I)  
 Measure 3: C7/E (V<sup>6/5</sup>)  
 Measure 4: F (I)

**System 3:**  
 Measure 1: B<sup>b</sup>/F (IV<sup>6/4</sup>)  
 Measure 2: F (I)  
 Measure 3: C7/E (V<sup>6/5</sup>)  
 Measure 4: F (I)

**System 4:**  
 Measure 1: B<sup>b</sup>/F (IV<sup>6/4</sup>)  
 Measure 2: F (I)  
 Measure 3: C7/E (V<sup>6/5</sup>)  
 Measure 4: F (I)