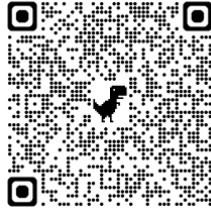




**UT Tyler** SCHOOL OF  
**PERFORMING ARTS**

## 2025 Piano Skills Festival

Technique-Harmonization-Sightreading-Repertoire



**Festival Dates: February 21 - 22, 2025**

**Outstanding Musicians Recital and Awards Ceremony**  
**Saturday, February 22**  
**6:30 p.m.**  
**Braithwaite Recital Hall**

**Registration Deadline: January 11**

**Entry Fee: \$30.00**

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## 2025 Patriot Challenge

(Free Online Version)

### Patriot Challenge Award Deadlines

**Swoop Award: February 28**  
**Talon Award: March 31**  
**Patriot Award: April 30**

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Scan QR code or contact Vicki Conway at [vconway@uttyler.edu](mailto:vconway@uttyler.edu) for complete information, division level requirements, lead sheets, worksheets & sightreading packets!

<https://www.uttyler.edu/academics/colleges-schools/arts-sciences/departments/performing-arts/festivals/piano-skills-festival.php>

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## Purpose

The UT Tyler Piano Skills Festival is a 4-part festival in which pre-college students can earn ribbons, medals and trophies for participation and excellence in the areas of functional piano skills and piano performance. It is hoped that by including technique, harmonization and sightreading in a piano festival, students and teachers will have more incentive to develop these important skills. When students gain experience and confidence in their creativity and learning abilities, they will be more likely to continue to play the piano at home, at church, and in informal social settings after lessons cease. More advanced pianists with strong functional and performance skills will also be better prepared for college scholarship auditions and employable for the many accompanying positions available in local churches and schools.

The chord voicings and rhythm patterns required for this festival are intended to serve as an introduction to harmonization skills. Students are encouraged to be more creative within any suggested playing styles.

## 2025 Festival Dates

The festival will be held February 21-22 with both functional skills and repertoire judged on the same day. Skills will include sightreading, technique, harmonization and one memorized repertoire selection. Students will receive a critique sheet and 4 ribbons immediately following their performance.

An Outstanding Musicians Recital will be held in Braithwaite Recital Hall on Saturday, February 24 at 6:30 p.m. Outstanding Musician Awards will be given at the conclusion of this recital, and a reception will follow.

## Eligibility, Entry Forms, Deadlines, & Fees

Full and partial participation in the festival is open to students of all ages, and teachers do not have to be a member of a local association. Teachers and parents should determine which events are most appropriate for each individual student. Students must provide judges with original repertoire scores and any lead sheets or other music not provided by UT Tyler. All measures should be numbered. Purchased, digital print copies are acceptable, however students may not use, or give to judges, any photocopies of copyrighted materials.

Students may register for any or all of the skill areas categories and a ribbon will be awarded for each event entered. *Only students entering all four events will be eligible for Outstanding Musician Awards.*

The fee for full participation in all four events is \$30.00. The fee for less than four events is \$15.00.

The entry deadline is January 13th. Teachers may enter students by mail or email using the format below. **Please send all entries on one 8 1/2" x 11" page. Do not send individual note cards.** Late entries will be considered as scheduling permits and will include a \$5.00 late fee.

## Entry Form

**Teachers may print this page and mail completed information to the address below or send the following information by email to Vicki Conway at [vconway@uttyler.edu](mailto:vconway@uttyler.edu).** Fees are \$30.00 for full participation and \$15.00 for partial participation. *Scheduling requests will be made on a first-come, first-serve basis.* Schedules will be emailed to teachers at least 2 weeks in advance. It is not necessary to send in lead-sheet or repertoire selections. Monitors will fill out critique sheets when the students arrive.

Teacher Name	Teacher Phone Number	Teacher Address			Teacher Email
Student Name	Functional Skills Division Level*	Events entered**	Grade	Phone	Preferred Time
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					

### \*DIVISION LEVELS

Early Elementary (EE)	Early Intermediate (EI)	Early Advanced (EA)	Jazz Division I (J1)
Elementary (E)	Intermediate (I)	Advanced (A)	Jazz Division II (J2)
Late Elementary (LE)	Late Intermediate (LI)		

\*\* Events entered: All, Technique, Harmonization, SR, or Repertoire

**Send information page and fees by January 11th to the address below.**

School of Performing Arts  
Piano Skills Festival  
University of Texas at Tyler  
3900 University Blvd  
Tyler TX 75799

## Division Levels (Functional Skills)

Early Elementary (EE)	Early Intermediate (EI)
Elementary (E)	Intermediate (I)
Late Elementary (LE)	Late Intermediate (LI)

Jazz I (J1)	Early Advanced (EA)
Jazz II (J2)	Advanced (A)

**Students should enter in the division level appropriate to their functional skill development.** The sample repertoire levels are guidelines for building a well-rounded curriculum and should be considered general suggestions. Students may perform more advanced repertoire than that suggested, however, the minimum recommended functional skills division level for students playing upper-intermediate or advanced-level repertoire is the Early Intermediate division. For students with limited background in sightreading and harmonization, this level should be manageable. Jazz division levels may use audio rhythm tracks available on the website for practice, judging, and recital performance of jazz repertoire.

**Repertoire selections will be adjudicated on both technical and musical merit regardless of the level of difficulty.**

Students may only receive Outstanding Musician Awards once within each division level. They may repeat any level in which they do not earn an award.

## Ratings & Ribbons

**Students will receive a rating and ribbon for each skill area performed.** The goal of this festival is to provide students with opportunities to experience and develop many different musical skills, and it is normal for some skill areas to be weaker than others. The following ratings have been designed to give an accurate, encouraging assessment of a student's ability level in each skill area. Any participation at all should be viewed as an accomplishment and both A & B scores indicate above average skills. See Judging Criteria on p. 8 for more specific guidelines.

### Blue

A 90% and above accuracy in notes, rhythm, and expression

### Red

B 80% - 89% accuracy in notes, rhythm, and expression

### White

C 70% - 79% or less accuracy in notes, rhythm, and expression

# Outstanding Musicians Recital and Awards

*Students must participate in all four events to be eligible for Outstanding Musician Awards. All ratings and decisions of the judges are final.*

- **Outstanding Musician Trophy:** Score of A in all four events
- **Outstanding Musician Medal:** Score of A in three events and score of B in one event
- **Outstanding Musician Recital\*:** Performers selected by judges from the above Outstanding Musician Award recipients earning a medal or trophy
- **Outstanding Musician Awards (trophies and medals) will be presented at the conclusion of the recital.** These awards are determined by ratings only. Students do not have to be selected to perform on the recital to receive an award.

*\*Teachers of students chosen to perform in the Outstanding Musicians Recital will be called after all judging is completed Saturday afternoon. If students do not wish to be considered for recital selection, they should indicate that to the monitors prior to performing for the judges on Friday or Saturday.*

## Functional Skills Workshops

Workshops or private sessions are available to help teachers in preparing students for this festival. Sessions will include suggestions and materials for teaching harmonization and sightreading skills. Individual teachers or music teacher associations may schedule a private session or a workshop in person or via zoom. Contact Vicki Conway at (903) 566-7293 or email [vconway@uttyler.edu](mailto:vconway@uttyler.edu) for more information. Online tutorials may be added as well.

## Functional Skills Guidelines

### Sightreading

1. Sightreading will be judged separately from the other skill areas and the preparation and judging will be in the same room. Students will be given three minutes to silently study each piece at the piano *prior* to performing for the judge. Students may touch keys silently during this time and mark accidentals, and *occasional* note names, counts, or fingerings on the music. Writing in every note name, finger number or counts will result in a lower rating.
2. Tempo should be slow enough to allow rhythmic continuity without hesitating at bar lines or when hands play together. Students should be encouraged to keep going without correcting errors.
3. Two attempts may be taken. **Students must ask for a second attempt if not requested by the judge.** Judges may choose to hear only a portion of the selection in order to stay on schedule and may stop a student at any time. Students may still ask for a second attempt if they are stopped early.

### Technique

1. Students will perform each major and minor technique requirement in at least two different keys chosen randomly by the judges.
2. Natural hand positions, fingerings, tone quality, and efficiency will be considered in technique rating.
3. Technique requirements should be done exactly according to the examples or instructions given in each division level.
4. Students should be discouraged from scooting left or right on the bench during scales, arpeggios, or hand-over-hand chords.
5. No minimum tempos are required, but the following general note values should be observed. One octave scales and arpeggios - quarter notes; Two octaves - eighth notes; Three octaves – triplets; Four octaves - sixteenths. (See individual division level requirements)

## Harmonization

1. Elementary division levels are encouraged to learn and transpose folk songs by ear. Lead sheets are encouraged for intermediate and more advanced students, but they may be used for any level. One lead sheet must be used for all keys and memory is not required. *Transpositions may not be written out.*
2. Suggested melodies in each division level may be used or other melodies within the given range and use of chords may be substituted. Provide an original lead sheet for the judge if not using one provided for each division level.
3. All chord progression exercises should be played (and transposed) exactly according to the examples given.
4. Students will perform each harmonization requirement in at least two different keys chosen randomly by the judge.

## Terms and Abbreviations

**HS** Hands separate

**HT** Hands together

**PGSTPL** *The Pianist's Guide to Standard Teaching and Performance Literature* by Jane Magrath (Alfred); an excellent resource for sequencing and teaching elementary to early advanced repertoire

**Tonic triad** - triad built on the first note (degree) of the scale or key

**Primary chords** - triads built on the first (tonic), fourth (subdominant) and fifth (dominant) scale degrees; abbreviated with Roman numerals I, IV & V in a major key and i, iv & V (harmonic form) in a minor key

**Secondary chords** - triads built on the second, third and sixth scale degrees; abbreviated with Roman numerals ii, iii & vi in a major key and ii<sup>o</sup>, III & VI in a minor key

**Seventh chords** – see **Jazz Divisions for more examples**

**Major-minor (dominant) seventh chord** – the most common type of seventh chord, built on the 5<sup>th</sup> scale step, consisting of a major triad and a minor seventh

example: C<sup>7</sup> = C E (G) B<sup>b</sup> or the V<sup>7</sup> chord in the key of F. For proper resolution, the 5<sup>th</sup> of the chord should be omitted

**Minor-seventh chord (m<sup>7</sup>)** – seventh chord consisting of a minor triad and a minor seventh

example: Cm<sup>7</sup> – C E<sup>b</sup> G B<sup>b</sup>

**Major-seventh chord (maj<sup>7</sup>)** – seventh chord consisting of a major triad and a major seventh

example: Cmaj<sup>7</sup> – C E G B

**Diminished seventh chord (dim<sup>7</sup> or <sup>o7</sup>)** – seventh chord consisting of a diminished triad and a diminished 7<sup>th</sup>

example: C E<sup>b</sup> G<sup>b</sup> B<sup>bb</sup> (Each interval is a minor 3<sup>rd</sup> and any note can be the root)

# Judging Criteria

'A+' is reserved for an exceptional performance both in accuracy and musicality, and in sightreading on the first attempt.

'A' should reflect good preparation and musicality and can allow for occasional careless mistakes/memory slips, or minor technical or musical deficiencies.

'B' should reflect that the skill is developing, but there are consistent errors in pitch, rhythm, or continuity that need to be addressed. Technical and musical deficiencies such as fingerings, pedaling, articulations, dynamics, and balance between melody and accompaniment may also be considered.

'C' should reflect consistent errors in pitch, rhythm, and continuity as well as technical or musical deficiencies that need to be addressed.

The majority of students should fall evenly within the A & B range.

Students will be allowed to briefly 'warm-up' to get used to the instrument's sound and touch.

Lead Sheets do not have to be followed exactly, but any chord changes should be noted for the judge. Students may play in a style more creative than that suggested as long as the minimum requirements are met.

Regardless of the division entered, repertoire selections will be judged by technical and musical standards appropriate for each piece.

Students must furnish judges with original repertoire scores and any lead sheets or other music not provided by UT Tyler.

All measures should be numbered for quick reference by the judge.



# Early Elementary Division Level

## TECHNIQUE

1. Major five-finger pattern and tonic triad in the following rhythm pattern

Keys C G D A

Musical notation for exercise 1.1, showing a major five-finger pattern and tonic triad in 4/4 time. The right hand (RH) plays a five-finger pattern (C4, D4, E4, F4, G4) in the first two measures, followed by a tonic triad (C4, E4, G4) in the third measure. The left hand (LH) plays a five-finger pattern (C3, D3, E3, F3, G3) in the first two measures, followed by a tonic triad (C3, E3, G3) in the third measure.

2. Hand over hand tonic triad

Keys C G D A

Musical notation for exercise 1.2, showing hand over hand tonic triads in 4/4 time. The first system shows the right hand (RH) playing a tonic triad (C4, E4, G4) in the first measure, followed by the left hand (LH) playing a tonic triad (C3, E3, G3) in the second measure. The second system shows the left hand (LH) playing a tonic triad (C3, E3, G3) in the first measure, followed by the right hand (RH) playing a tonic triad (C4, E4, G4) in the second measure.

## HARMONIZATION

1. Major 5-finger pattern harmonized with the root of the I & V chords.

Keys C G D A

Musical notation for exercise 1.3, showing a major 5-finger pattern harmonized with the root of the I & V chords in 4/4 time. The right hand (RH) plays a five-finger pattern (C4, D4, E4, F4, G4) in the first two measures, followed by a tonic triad (C4, E4, G4) in the third measure. The left hand (LH) plays the root of the I chord (C3) in the first measure, the root of the V chord (G2) in the second measure, and the root of the I chord (C3) in the third measure.

# Early Elementary Division Level

## HARMONIZATION (continued)

### 2. Lead Sheet

Play a RH melody and harmonize with the root of the I or V chord in LH. Melody range should be within a five-finger pattern. Sample melodies include Mary Had a Little Lamb and Hot Cross Buns. Following is a sample of how it could be played. Students may play from the actual lead sheet or from memory.

Keys C G D A

C C G C C C G C

I I V I I I V I

## SIGHTREADING

### Key of C

- 4 measure length in middle C position
- Single line melody with notes passed from hand to hand
- Note values and rests may include quarter, half, dotted half and whole notes
- Time Signature will be  $\frac{4}{4}$

## PERFORMANCE SKILLS

- One memorized selection from any standard method or beginning level repertoire

# Lead Sheet: Early Elementary Division

Select one of the songs below and prepare in the keys of C G D A

Label chords as I & V or V<sup>7</sup>

RH plays melody

LH plays chord root only

(Students may play chord if they wish)

## Jingle Bells

C C C C G(G7) C G(G7) C

## Mary Had a Little Lamb

C C G G7 C C C G G7 C

## Hot Cross Buns

C G C C G C C G(G7) C G(G7) C

## Skip to My Lou

C C G(G7) G C(G7) C G(G7) C

# Elementary Division Level

## TECHNIQUE

1. Major and minor five-finger patterns and tonic triads in the following rhythm pattern

KEYS: C F G D A E

Musical notation for major five-finger patterns in C major. The piece is in 4/4 time. The right hand (RH) plays a sequence of five-finger patterns: C4-D4-E4-F4-G4, C4-D4-E4-F4-G4, C4-D4-E4-F4-G4, and C4-E4-G4. The left hand (LH) plays a sequence of five-finger patterns: C3-D3-E3-F3-G3, C3-D3-E3-F3-G3, C3-D3-E3-F3-G3, and C3-E3-G3.

Musical notation for minor five-finger patterns in C minor. The piece is in 4/4 time. The right hand (RH) plays a sequence of five-finger patterns: C4-D4-E4-F4-G4, C4-D4-E4-F4-G4, C4-D4-E4-F4-G4, and C4-E4-G4. The left hand (LH) plays a sequence of five-finger patterns: C3-D3-E3-F3-G3, C3-D3-E3-F3-G3, C3-D3-E3-F3-G3, and C3-E3-G3.

2. Hand over hand major and minor tonic triads

KEYS: C F G D A E

Musical notation for hand over hand major tonic triads in C major. The piece is in 3/4 time. The right hand (RH) plays a sequence of major tonic triads: C4-E4-G4, C4-E4-G4, C4-E4-G4, and C4-E4-G4. The left hand (LH) plays a sequence of major tonic triads: C3-E3-G3, C3-E3-G3, C3-E3-G3, and C3-E3-G3. The notation includes fingerings: LH I, RH I, LH I, RH I, LH I, RH I, LH I.

Musical notation for hand over hand minor tonic triads in C minor. The piece is in 3/4 time. The right hand (RH) plays a sequence of minor tonic triads: C4-E4-G4, C4-E4-G4, C4-E4-G4, and C4-E4-G4. The left hand (LH) plays a sequence of minor tonic triads: C3-E3-G3, C3-E3-G3, C3-E3-G3, and C3-E3-G3. The notation includes fingerings: LH I, RH I, LH I, RH I, LH I, RH I, LH I.

3. Major scales ascending and descending, one octave

May be played hands separately (HS) or hands together (HT)

Note: Use standard fingerings with thumb crossings (no tetrachords)

KEYS: C G F

# Elementary Division Level

## HARMONIZATION

### 1. Major 5-finger pattern harmonized with I & V (or V<sup>7</sup>) chords

KEYS: C G F

5-finger pattern harmonized with V chord

A musical score for piano in 4/4 time, showing a 5-finger pattern in the right hand (treble clef) and chords in the left hand (bass clef). The right hand plays a sequence of notes: C4-D4-E4-F4-G4, G4-A4-B4-C5, C5-B4-A4-G4, and G4-F4-E4-D4. The left hand plays chords: C major (I), G7 (V), C major (I), C major (I), G7 (V), and C major (I).

**OR**

5-finger pattern harmonized with V<sup>7</sup> chord

A musical score for piano in 4/4 time, showing a 5-finger pattern in the right hand (treble clef) and chords in the left hand (bass clef). The right hand plays a sequence of notes: C4-D4-E4-F4-G4, G4-A4-B4-C5, C5-B4-A4-G4, and G4-F4-E4-D4. The left hand plays chords: C major (I), G7 (V7), C major (I), C major (I), G7 (V7), and C major (I).

2. **Lead Sheet:** Play a RH melody and harmonize with I and V (or V<sup>7</sup>) chords in LH as in the following excerpts. Students may play from an actual lead sheet or from memory.

KEYS: C G F

Lead sheet melody harmonized with V chord

A musical score for piano in 4/4 time, showing a lead sheet melody in the right hand (treble clef) and chords in the left hand (bass clef). The right hand plays a sequence of notes: C4-D4-E4-F4-G4, G4-A4-B4-C5, C5-B4-A4-G4, and G4-F4-E4-D4. The left hand plays chords: C major (I), C major (I), G7 (V), and C major (I).

**OR**

Lead sheet melody harmonized with V<sup>7</sup> chord

A musical score for piano in 4/4 time, showing a lead sheet melody in the right hand (treble clef) and chords in the left hand (bass clef). The right hand plays a sequence of notes: C4-D4-E4-F4-G4, G4-A4-B4-C5, C5-B4-A4-G4, and G4-F4-E4-D4. The left hand plays chords: C major (I), C major (I), G7 (V7), and C major (I).

# Elementary Division Level

## SIGHTREADING

### KEY OF C

- 8 measure length in C five-finger pattern position
- Simple 5-finger pattern melody 'harmonized' with slower moving single notes within the 5 finger pattern
- May include dynamics, and simple articulations
- Note values and rests may include quarter, half, dotted half and whole notes
- Time Signatures include  $\frac{3}{4}$   $\frac{4}{4}$   
 $\frac{4}{4}$   $\frac{4}{4}$

## PERFORMANCE

- One memorized selection at least 16 measures in length
- Selections may be from any standard method series or elementary level repertoire
- Comparable to a level 1 – 2 in PGSTPL by Jane Magrath or Suzuki Book 1
- Sample pieces: Kabalevsky Op. 39 #1 – 16 & Op.89; Schumann Melody and Soldier's March; and Turk Pieces for Beginners

# Lead Sheet: Elementary Division

Select one of the songs below and prepare in the keys of C G F

Label chords as I & V or V<sup>7</sup>

RH plays melody

LH plays chord

## Jingle Bells

C C C C G(G7) C G(G7) C

## Mary Had a Little Lamb

C C G G7 C C C G G7 C

## Skip to My Lou

C C G(G7) G C(G7) C G(G7) C

## He's Got the Whole World

C C G(G7) G(G7)

C C G(G7) C

# Late Elementary Division Level

## TECHNIQUE

1. Major and minor five-finger patterns and tonic triads HT in the following rhythm pattern

KEYS: All

The exercise consists of two systems of musical notation in 4/4 time. The first system shows a major five-finger pattern in the right hand (C4-D4-E4-F4-G4) and a minor five-finger pattern in the left hand (C3-B2-A2-G2-F2). The second system shows a minor five-finger pattern in the right hand (C4-B3-A3-G3-F3) and a major five-finger pattern in the left hand (C3-D3-E3-F3-G3). Both systems conclude with a tonic triad in each hand.

2. Major and harmonic minor scales ascending and descending, one octave HT

MAJOR SCALES: C F G D B<sup>b</sup>

MINOR SCALES: a d e g

3. Hand over hand major and minor tonic triads, blocked in the following pattern

ALL MAJOR AND MINOR TRIADS

C Major and C minor Triads

The exercise consists of two systems of musical notation in 3/4 time. The first system shows a sequence of triads: C Major (LH), C Major (RH), C minor (LH), C minor (RH), C Major (LH), C Major (RH), C minor (LH), and C minor (RH). The second system shows a sequence of triads: C Major (LH), C Major (RH), C minor (LH), C minor (RH), C Major (LH), C Major (RH), C minor (LH), C minor (RH), and C Major (LH).



# Late Elementary Division Level

## HARMONIZATION

1. Harmonize a RH scale using I IV & V (or V<sup>7</sup>) chords in the following rhythm pattern

KEYS: C F G

Scale Harmonization using V chord

Musical notation showing a right-hand (RH) scale in C major (C4-D4-E4-F4-G4-A4-B4-C5) and its harmonization using I, IV, and V chords in the left hand (LH). The chords are: I (C), IV (F), V (G), I (C), IV (F), I (C), V (G), I (C).

OR

Scale Harmonization using V<sup>7</sup> chord

Musical notation showing a right-hand (RH) scale in C major (C4-D4-E4-F4-G4-A4-B4-C5) and its harmonization using I, IV, and V<sup>7</sup> chords in the left hand (LH). The chords are: I (C), IV (F), V<sup>7</sup> (G7), I (C), IV (F), I (C), V<sup>7</sup> (G7), I (C).

## 2. Lead Sheet

Play a RH melody and harmonize with I, IV and V (or V<sup>7</sup>) chords in LH. The example below is an excerpt only.

KEYS C F G

Lead sheet melody harmonized with I IV & V chords)

Musical notation showing a right-hand (RH) melody (C4-D4-E4-F4-G4-A4-B4-C5) and its harmonization with I, IV, and V chords in the left hand (LH). The chords are: C, F, C, G(G<sup>7</sup>), C, G(G<sup>7</sup>), C. The notation includes a "continue....." label in a dashed box.

# Late Elementary Division Level

## SIGHTREADING

### Key possibilities C F or G

- 8 measure length
- Simple 5-finger pattern melody 'harmonized' with slower moving single notes, intervals up to a 6<sup>th</sup>, or tonic triads
- May include accidentals, dynamics, and simple articulations
- Note values and rests may include eighths, quarter, half, dotted half and whole notes
- Time Signatures include 

3	4
4	4

## PERFORMANCE SKILLS

- One memorized selection at least 16 measures in length
- Selections may be from any standard method series or late elementary level repertoire
- Comparable to a level 2 – 3 in PGSTPL by Jane Magrath
- Sample pieces: Sonatinas by Latour and Lynes; Beethoven: Sonatina in G; Burgmuller: Arabesque, Gurlitt: Morning Prayer, By the Spring, and The Music Box; Schumann: Wild Rider and Happy Farmer; Streabbog: A Pleasant Morning and Distant Bells, Gretchaninoff: A Tiresome Tale, Horse and Rider, and Lingering Song; Kabalevsky: op. 39 #17 – 20 and easier from op. 27

# Lead Sheet: Late Elementary Division

Select one of the songs below and prepare in the keys of C F G  
Label chords as I & V or V<sup>7</sup>

RH plays melody and LH plays chord

## Oh When the Saints

Musical notation for the song "Oh When the Saints". The first staff shows the melody in 2/4 time with a C chord above the first measure. The second staff continues the melody with chords G7, C, F, C, G7, and C above the measures.

## Twinkle, Twinkle Little Star

Musical notation for the song "Twinkle, Twinkle Little Star". The first staff shows the melody in C major with chords C, F, C, G7, C, G7, C, G7, C, G7 above the measures. The second staff continues the melody with chords C, G7, C, G7, C, F, C, G7, C, G7, C above the measures.

## Jesus Loves Me

Musical notation for the song "Jesus Loves Me". The first staff shows the melody in C major with chords C, G7, C, F, C, G7, C, F, C, G7, C above the measures. The second staff continues the melody with chords F, C, G7, C, F, C, G7, C above the measures.

## Happy Birthday

Musical notation for the song "Happy Birthday". The first staff shows the melody in F major with a 3/4 time signature and chords F, C7, F, B<sup>b</sup>, F, C7, F above the measures.

# Early Intermediate Division Level

## TECHNIQUE

1. Major and Harmonic Minor Scales ascending and descending, 2 octaves HT

MAJOR SCALES: C F G D B<sup>b</sup>

MINOR SCALES: a d e g

2. Major and Harmonic Minor scales ascending and descending, one octave HT

MAJOR SCALES: A E E<sup>b</sup>

MINOR SCALES: c

3. Chord Positions (Root, 1<sup>st</sup> Inversion & 2<sup>nd</sup> inversion) ascending and descending HS

MAJOR TRIADS: C F G D A E

MINOR TRIADS: a d e c f g

5 5 5  
3 2 3  
1 1 1

1 1 1  
3 3 2  
5 5 5

4. Arpeggios ascending and descending, 2 octaves HS

MAJOR TRIADS: C F G D A E

MINOR TRIADS: a d e c f g

Suggested arpeggio fingerings

RH: all 1 2 3 1 2 3 5

LH: F C G a d e c f g 5 4 2 1 4 2 1 (All white keys)

LH: D A E 5 3 2 1 3 2 1 (White-Black-White)

# Early Intermediate Division Level

## HARMONIZATION

### 1. Harmonic Progressions HT (Major and minor keys)

KEYS: C F G D A      I IV I V (or V<sup>7</sup>) I

KEYS: a d c g      i iv i V (or V<sup>7</sup>) i (Use harmonic form for major V chord)

#### Major key using V chord

Musical notation for a harmonic progression in a major key using the V chord. The progression is I - IV - I - V - I. The notation is in 4/4 time, with a grand staff (treble and bass clefs). The chords are represented by their letter symbols (I, IV, I, V, I) and their corresponding chord symbols (C, F, C, G, C).

#### Minor key using V chord

Musical notation for a harmonic progression in a minor key using the V chord. The progression is i - iv - i - V - i. The notation is in 4/4 time, with a grand staff (treble and bass clefs). The chords are represented by their letter symbols (i, iv, i, V, i) and their corresponding chord symbols (C, F, C, G, C).

OR

#### Major key using V<sup>7</sup> chord

Musical notation for a harmonic progression in a major key using the V<sup>7</sup> chord. The progression is I - IV - I - V<sup>7</sup> - I. The notation is in 4/4 time, with a grand staff (treble and bass clefs). The chords are represented by their letter symbols (I, IV, I, V<sup>7</sup>, I) and their corresponding chord symbols (C, F, C, G7, C).

#### Minor key using V<sup>7</sup> chord

Musical notation for a harmonic progression in a minor key using the V<sup>7</sup> chord. The progression is i - iv - i - V<sup>7</sup> - i. The notation is in 4/4 time, with a grand staff (treble and bass clefs). The chords are represented by their letter symbols (i, iv, i, V<sup>7</sup>, i) and their corresponding chord symbols (C, F, C, G7, C).



# Lead Sheet: Early Intermediate Division

Label chords as I (i), IV (iv) & V or V<sup>7</sup>

Select one of the songs below and prepare in the keys of C F G D or a d c g

Play melody in RH and harmonize with some type of broken chord accompaniment in the LH. Measures without a chord symbol should repeat the previous chord

## Joshua Fought the Battle of Jericho

Musical notation for "Joshua Fought the Battle of Jericho" in D minor, 4/4 time. The melody is written on a single staff. Chord symbols are placed above the staff: Dm (measures 1-2), A7 (measures 3-4), Dm (measures 5-6), Dm (measures 7-8), Gm Dm A7 Dm (measures 9-12).

## Twinkle, Twinkle Little Star

Musical notation for "Twinkle, Twinkle Little Star" in C major, 4/4 time. The melody is written on a single staff. Chord symbols are placed above the staff: C (measures 1-2), F C G7 C G7 C (measures 3-6), G7 C G7 (measures 7-8), C G7 C (measures 9-10), F C G7 C G7 C (measures 11-14).

## Pat-A-Pan

Musical notation for "Pat-A-Pan" in D minor, 4/4 time. The melody is written on a single staff. Chord symbols are placed above the staff: Dm (measures 1-2), A7 (measures 3-4), Dm Gm A7 Dm (measures 5-8).

## Oh When the Saints

Musical notation for "Oh When the Saints" in C major, 3/4 time. The melody is written on a single staff. Chord symbols are placed above the staff: C (measures 1-2), G7 C F C G7 C (measures 3-6).

# Intermediate Division Level

## TECHNIQUE

1. Major and Harmonic Minor Scales ascending and descending, 2 octaves HT

MAJOR SCALES: C F G D A E B<sup>b</sup> E<sup>b</sup>

MINOR SCALES: a d e g c

2. Major and Harmonic Minor scales ascending and descending, one octave HT

MAJOR SCALES: B A<sup>b</sup> D<sup>b</sup> G<sup>b</sup>

MINOR SCALES: b f

3. Chord Positions (Root, 1<sup>st</sup> Inversion & 2<sup>nd</sup> inversion) ascending and descending HS

MAJOR TRIADS: C F G D A E D<sup>b</sup> E<sup>b</sup> A<sup>b</sup> MINOR TRIADS: a d e c f g b

5 5 5  
3 2 3  
1 1 1

1 1 1  
3 3 2  
5 5 5

4. Arpeggios ascending and descending, 2 octaves HS

MAJOR TRIADS: F C G D A E B E<sup>b</sup> A<sup>b</sup> D<sup>b</sup>

MINOR TRIADS: a d e c f g b

Arpeggio Fingering for Eb, Ab, Db

2 1 2 4 1 2 4 2 1 4 2 1 2

2 1 4 2 1 4 2 4 1 2 4 1 2



# Intermediate Division Level

## TECHNIQUE (Continued)

### Suggested arpeggio fingerings

RH: C F G D A E B c f g d a e b	1 2 3 1 2 3 5
RH: E <sup>b</sup> A <sup>b</sup> D <sup>b</sup>	2 1 2 4 1 2 4
LH: C F G c f g d a e b	5 4 2 1 4 2 1
LH: D A E B	5 3 2 1 3 2 1
LH: E <sup>b</sup> A <sup>b</sup> D <sup>b</sup>	2 1 4 2 1 4 2

## HARMONIZATION

### 1. Primary Chord Progression in Basic Accompaniment Style

MAJOR KEYS C F G D A I IV I V<sup>7</sup> I IV V<sup>7</sup> I

MINOR KEYS: a d g c i iv i V<sup>7</sup> i iv V<sup>7</sup> i

LH plays only triad root

RH begins with a first inversion triad. This places the tonic as the highest note for the strongest sense of key. Hold common tones to find the closest positions of the IV and V<sup>7</sup> chords. Play an incomplete V<sup>7</sup> chord, leaving out the 5<sup>th</sup>.

#### Primary Chord Progression – Basic Accompaniment Style

### 2. LEAD SHEET

KEYS: C F G D or a d g c (Use minor keys only if original key is minor)

Play chords in Basic Accompaniment Style for any melody requiring only primary chords. Be sure to start with the RH tonic triad in 1<sup>st</sup> inversion for the strongest sense of key. Do not play the melody!

#### Happy Birthday in Basic Accompaniment Style

# Intermediate Division Level

## SIGHTREADING

### Key possibilities F G D a d g

- 8-12 measure length
- Sightread a selection comparable to Elementary repertoire level (see p. 14)
- Hand positions extended with simple extensions and crossings
- May include primary triads in blocked or broken textures
- Note values and rests may include triplets and dotted quarter-eighths along with those of previous levels
- Time Signatures include  $\begin{matrix} 2 & 3 & 4 & 6 \\ 4 & 4 & 4 & 8 \end{matrix}$
- Accidentals, ties, dynamic markings and articulation markings may be included

## PERFORMANCE

- One memorized selection from standard, original piano repertoire
- Comparable to a level 5 in PGSTPL by Jane Magrath
- Sample pieces: more difficult from Anna Magdalena Bach Notebook or easier Bach Short Preludes; Clementi Sonatina in G, Op. 36/1; Diabelli Sonatina in G, op. 151/1; Burgmuller Op. 100: Harmony of the Angels, Gracefulness, Inquietude; Grieg Watchman's Song; Gurlitt Waltz op. 101/11 and Storm and Stress op. 140/20; Bartok Evening in the Country; Khatchaturian Ivan Sings

# Lead Sheet: Intermediate Division

Label chords as I (i), IV (iv) & V or V<sup>7</sup>

Select one of the songs below and prepare in the keys of C F G D or a d c g

Play chords only in Basic Accompaniment Style. Do not play the melody.

## Happy Birthday

Musical notation for "Happy Birthday" in F major, 3/4 time. The melody is written on a single staff. Chords are indicated above the staff: F, C7, F, Bb, F, C7, F.

## Good King Wenceslaus

Musical notation for "Good King Wenceslaus" in F major, 2/4 time. The melody is written on a single staff. Chords are indicated above the staff: F, Bb, F, Bb, F, Bb, F, C7, F, Bb, F.

## Joshua Fought the Battle of Jericho

Musical notation for "Joshua Fought the Battle of Jericho" in F major, common time. The melody is written on a single staff. Chords are indicated above the staff: Dm, A7, Dm, Dm, Gm, Dm, A7, Dm.

## Pat-A-Pan

Musical notation for "Pat-A-Pan" in F major, common time. The melody is written on a single staff. Chords are indicated above the staff: Dm, A7, Dm, Gm, A7, Dm.

# Late Intermediate Division Level

## TECHNIQUE

1. All Major Scales ascending and descending, 2 octaves HT
2. All Harmonic Minor Scales ascending and descending, 2 octaves HT
3. Arpeggios – all major and minor triads 2 octaves HT
4. Chord Positions (Root, 1<sup>st</sup> Inversion, 2<sup>nd</sup> Inversion) – all major and minor triads HT

## HARMONIZATION

1. Accompaniment Styles – Primary Chord Progression in Key of C only

I IV I V<sup>7</sup> I IV V<sup>7</sup> I (See Intermediate Division Level for complete progression)

- Oompah – student may choose either 4/4 or 3/4 time (Pedal optional)
- Pop – student may choose either 4/4 or 3/4 time (Pedal once per measure)
- Broken Chord (Pedal once per measure)
- Walk Up Bass (Pedal once per measure)

Oompah Accompaniment Style Samples - Pedal optional

Pop Accompaniment Style Samples - Pedal once per measure

# Late Intermediate Division Level

## HARMONIZATION (continued)

Broken Chord Style Sample - Pedal once per measure  
L.H crosses over to the next chord tone when there is a gap between hands

Walk Up Bass Accompaniment Style - Pedal once per measure

## 2. Secondary Chord Progression in Basic Accompaniment Style

I iii vi IV ii V<sup>7</sup> I

KEYS: C F G B<sup>b</sup>

## 3. Lead Sheet

KEYS: C F G B<sup>b</sup> or a e g b

Play chords only for any melody requiring one or more secondary chords using the Basic Accompaniment Style. Be sure to start with the RH tonic triad in 1<sup>st</sup> inversion for the strongest sense of key. Do not play the melody!

Michael Row the Boat Ashore in Basic Accompaniment Style

# Late Intermediate Division Level

## SIGHTREADING

### Key possibilities C F G D B<sup>b</sup> a d c

- Sightread a selection comparable to Late Elementary repertoire level. (See p. 18) Note values may include sixteenth notes along with those of previous sightreading levels
- Sightread a slow, 4-part chorale in C, F or G as written. Harmonic rhythm is slow with no more than two chords per measure

## PERFORMANCE

- One memorized selection from standard, original piano repertoire
- Comparable to a level 6 in PGSTPL by Jane Magrath. Sample pieces by period include:

BAROQUE: Bach: Polonaise in g, March in G, Prelude in C, Little Prelude in c

CLASSICAL: CPE Bach: Solfegietto; Clementi Sonatinas in F op. 36/4, and D op.36/6; Diabelli Sonatina in C op. 168/3; Hook Sonatinas in B<sup>b</sup> and G; Kuhlau Sonatinas in C op. 55/1, G op. 55/2, and C op. 55/3

ROMANTIC: Burgmuller Op. 100: Tender Flower, Young Shepherdess, Consolation, Sorrow, Chatterbox, Tarantella, The Swallow; Grieg Arietta op. 12/1 and Waltz op. 12/2; Gurlitt The Little Wandere op. 101/12

CONTEMPORARY: Kabalevsky Op. 27: Etude in a, Cradle Song, Scherzo, March, Lyric Piece, Meadow Dance, The Chase; Khatchurian: Adventures of Ivan #4 The Birthday, #5 Etude, #7 Invention, and #8 Fugue

# Lead Sheet: Late Intermediate Division

Label chords as I, IV, V<sup>7</sup>, ii, iii, or vi

Select one of the songs below and prepare in the keys of C F G B<sup>b</sup>

Play chords only in Basic Accompaniment Style. Do not play the melody.

## Michael Row the Boat Ashore

Musical notation for "Michael Row the Boat Ashore" in 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: C, F, C, Em, Dm, G7, C.

## God is So Good

Musical notation for "God is So Good" in 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: C, Dm, G7, C, F, G7, C.

## Over in the Meadow

Musical notation for "Over in the Meadow" in 3/4 time. The melody is written on a single staff. Chords are indicated above the staff: C, G7, C, G7, C.

Musical notation for "Over in the Meadow" (continued) in 3/4 time. The melody is written on a single staff. Chords are indicated above the staff: F, C, Am, G7, C.

## Still, Still, Still

Musical notation for "Still, Still, Still" in 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: C, Am, Dm, G7, C, G7, C.

Musical notation for "Still, Still, Still" (continued) in 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: G7, C, Am, Dm, G7, C.

# Early Advanced Division Level

## TECHNIQUE

1. All major and harmonic minor scales 3 or 4 octaves HT
2. Melodic minor scales on c g d a e c# 3 or 4 octaves HT
3. Arpeggios: All major and minor triads 3 or 4 octaves, HT
4. Arpeggios: fully diminished 7<sup>th</sup> chord on c#, f#, & g# 2 octaves HT

Note: All other fully diminished 7<sup>th</sup> chords are simply inversions of these three chords. The same fingering may be used for all inversions – just start from any of the first four notes. (Students will only play the following positions on c#, f#, & g#)

2 1 2 3 4 1 2 3 4 3 2 1 4 3 2 1 2

3 2 1 4 3 2 1 4 3 4 1 2 3 4 1 2 3

(3) (2) (3)

2 1 2 3 4 1 2 3 4 3 2 1 4 3 2 1 2

3 2 1 4 3 2 1 4 3 4 1 2 3 4 1 2 3

2 1 2 3 4 1 2 3 4 3 2 1 4 3 2 1 2

4 3 2 1 4 3 2 1 2 1 2 3 4 1 2 3 4



# Early Advanced Division Level

## TECHNIQUE (Continued)

### 5. 4-Note Chord Positions (Root, 1<sup>st</sup> inversion & 2<sup>nd</sup> inversion) 1 octaves HS

#### All major triads ascending and descending

May be played blocked *or* broken. Students who cannot reach the blocked chords without stretching are encouraged to play broken chords.

Blocked Chords

5 5 5  
3 4 4(3)  
2 2 2  
1 1 1

1 1 1  
2 2 2  
4(3) 4 3  
5 5 5

OR

Broken Chords

1 2 3    2 4    2 4

5 4 2    4 2    3 2

#### Suggested 4-note chord fingerings for major chords

RH All Major triads	1 2 3 5 1 2 4 5 1 2 4 5
LH C F G	5 4 2 1 5 4 2 1 5 3 2 1
LH All other Major triads	5 3 2 1 5 4 2 1 5 3 2 1

# HARMONIZATION

## 1. Accompaniment Styles with Secondary Chord Progression

- Oompah – student may choose either 4/4 or 3/4 time (Pedal optional)
- Pop – student may choose either 4/4 or 3/4 time (Pedal once per measure)
- Broken Chord (Pedal once per measure)
- Walk Up Bass (Pedal once per measure)

KEYS: C G B<sup>b</sup>

Secondary Chord Progression in Oompah Accompaniment Style

Musical notation for Oompah accompaniment style. The piece is in 4/4 time. The right hand plays chords in a block style, while the left hand plays a simple bass line. The chord progression is: I, iii, vi, IV, ii, V7, I.

Secondary Chord Progression in Pop Accompaniment Style

Musical notation for Pop accompaniment style. The piece is in 3/4 time. The right hand plays chords in a block style, while the left hand plays a simple bass line. The chord progression is: I, iii, vi, IV, ii, V7, I.

Secondary Chord Progression in Broken Chord Style  
LH should cross over to the next chord tone when there is a gap between hands

Musical notation for Broken Chord style. The piece is in 6/8 time. Both hands play broken chords. The left hand crosses over to the next chord tone when there is a gap between hands. The chord progression is: I, iii, vi, IV, ii, V7, I.

Secondary Chord Progression with Walk-Up Bass  
LH Passing tone should be a whole step higher than tonic

Musical notation for Walk-Up Bass style. The piece is in 4/4 time. The right hand plays chords in a block style, while the left hand plays a walk-up bass line. The chord progression is: I, iii, vi, IV, ii, V7, I.

# Early Advanced Division Level

## HARMONIZATION (Continued)

### 2. Lead Sheet

Choose an accompaniment style appropriate for any melody requiring two or more secondary chords. Style may be Oompah, Pop, Broken Chord, Walk-Up Bass or anything more creative.

**KEYS: C F G B<sup>b</sup>**

### 3. Hymn or Chorale - *Performed in the original key only.*

Enhance the texture or provide a more interesting accompaniment for any 4 part hymn or chorale. Options include taking the tenor in the RH and playing the bass line as an octave, adding LH chords, or any redistribution of notes within the harmonic structure. Students are encouraged to be creative.

## SIGHTREADING

### Key Options: Any major or minor key up to 3 sharps or 3 flats

- Sightread a Baroque or Classical selection comparable to Early Intermediate repertoire levels (see p. 22)
- Sightread a moderately simple 4-part hymn as written. Harmonic rhythm will vary from two to four chords per measure
- Sightread 2 voices from a 4-part Open Score – Play tenor and any other voice part asked for (student will only play 2 parts – but one will be the tenor line)

## PERFORMANCE (may include one collaborative work)

- One memorized selection from standard, original piano repertoire
- Comparable to a level 7 – 8 in PGSTPL by Jane Magrath Sample pieces by period include:

BAROQUE: Bach 2-pt Inventions, easier movements from French Suites; easiest Scarlatti sonatas; Telemann Fantasies

CLASSICAL: Mozart Viennese Sonatinas, Sonata K. 545; easiest Haydn sonatas; Diabelli and Kuhlau sonatinas; Beethoven Sonatas Op. 49

ROMANTIC: Gurlitt Op. 107; Burgmuller Op. 109; easier of Chopin mazurkas and waltzes; easier of Mendelssohn Songs Without Words, Schumann Scenes of Childhood and Brahms Waltzes Op. 39; more difficult of Heller Etudes Op. 45; Liszt Consolation #1 in E, 5 Hungarian Folk Songs;

20<sup>TH</sup> CENTURY: Bartok Sonatina, easier of Op. 6; Copland The Cat and the Mouse; Debussy Children's Corner, Arabesque #1; Dello Joio Lyric Pieces for the Young; Gliere Op. 31, 43 & 47; Khatchaturian Sonatina; Rachmaninoff 4 Improvisations; easiest of Scriabin Preludes; Turina Miniaturas Op. 52

# Lead Sheet: Early Advanced Division

Label chords as I, IV, V<sup>7</sup>, ii, iii, or vi

Select one of the songs below and prepare in the keys of C F G B<sup>b</sup>

Play chords only in an accompaniment style appropriate to the melody and text  
Do not play the melody

## Oh Shenandoah

Musical notation for 'Oh Shenandoah' in G major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: D, G, D, Bm, G, D, F#m, Em, A7, D.

## Lullaby

Musical notation for 'Lullaby' in C major, 6/8 time. The melody is written on a single staff. Chords are indicated above the staff: C, G, Dm, G7, C, G, Dm, G7, C, G, C, G7, C, Am, Dm, G7, C.

## I Love the Mountains

Musical notation for 'I Love the Mountains' in F major, 6/8 time. The melody is written on a single staff. Chords are indicated above the staff: F, Dm, Gm, C7, F, Dm, Gm, C7, F, Dm, Gm, C7, F, C7, F.

# Advanced Division Level

## TECHNIQUE

1. All major, harmonic minor, and melodic minor scales 4 octaves HT
2. Arpeggios: All major, minor, and o7 triads 4 octaves HT
3. 4-Note Chord Positions (Root, 1<sup>st</sup> inversion & 2<sup>nd</sup> inversion) 1 octaves HT

All major, minor, and o7\* chords ascending and descending

May be played blocked or broken. Students who cannot reach the blocked chords without stretching are encouraged to play broken chords. See Early Advanced Technique requirements for an example of blocked or broken chord options.

\*Example of 4-Note o7 chord  
4th finger may be substituted for 3 if more comfortable

### Suggested 4-note chord fingerings for major chords

RH All Major triads	1 2 3 5 1 2 4 5 1 2 4 5
LH C F G	5 4 2 1 5 4 2 1 5 3 2 1
LH All other Major triads	5 3 2 1 5 4 2 1 5 3 2 1

### Suggested 4-note chord fingerings for minor chords

RH a d e	1 2 3 5 1 2 4 5 1 2 4 5
RH all other Minor triads	1 2 3 5 1 2 4 5 1 2 3 5
LH Minor triads	5 4 2 1 5 4 2 1 5 3 2 1

## HARMONIZATION

1. Secondary Dominant Progression in Basic Accompaniment Style

KEYS: C F G

# Advanced Division Level

## HARMONIZATION (Continued)

### 2. Lead Sheet

Play any accompaniment style for a melody that includes at least one secondary dominant. Do not play the melody. (Option: students may include melody as long as chords are played in the RH underneath the melody note and the LH provides an appropriate accompaniment style.)

**KEYS: Original key, then modulate up ½ step and repeat in that key (see example below).**

Note: Chord symbols are independent of the key signature – major triads or 7<sup>th</sup> chords outside the key are often secondary dominants. In the example below, the B7 chord would be spelled B D# F# A and a major VI<sup>7</sup> chord would not be in the key of G major. Since the root B is V of the following Em chord, it should be labeled as V<sup>7</sup>/ii and played as an incomplete V<sup>7</sup> chord, leaving out the 5<sup>th</sup> for proper resolution to the Em chord.

Nobody Knows the Trouble I've Seen

Chord symbols for the first two staves: D G D G A7

Chord symbols for the second staff: D G D B7 Em A7 D

Pop Style realization of measures 5 - 8 and modulation up one/half step

Chord symbols for the pop style realization: D G D B7 Em A7 D Bb7 Eb Eb Ab

Functional symbols: I IV I V7/ii ii V7 I Eb:V7 I I IV .....

modulation using V7 of Eb continue in key of Eb

### 3. Enhance the accompaniment for either a hymn or a simple popular song arrangement by applying fuller chords and/or accompaniment styles.

Chord symbols may be present. Students should include the melody in their arrangement. They are encouraged to be creative and provide an accompaniment which is reflective of the text. *The arrangement is performed in the original key only.*

# Advanced Division Level

## SIGHTREADING

### Key Possibilities: Any major or minor key

- Sightread a Romantic or Contemporary selection with varied texture comparable to easier Late Intermediate repertoire levels (see p. 30)
- Sightread a moderately difficult 4-part hymn as written. Harmonic rhythm will be quick and will include passing tones
- Sightread a simple 4-part Open Score

## Performance

- One memorized selection from standard, original piano repertoire
- Comparable to a level 9 – 10 in PGSTPL by Jane Magrath Sample pieces by period include:  
  
BAROQUE: Bach 3-Part Inventions, Small Preludes & Fugues, harder movements from French Suites; Scarlatti Sonatas  
  
CLASSICAL: Beethoven Bagatelles Op. 33 & 119, easier sonatas; easier Haydn Sonatas; Mozart Fantasy in d K 397, Rondo in D K485, German Dances, easier Sonatas;  
  
ROMANTIC: Brahms easier Intermezzi, harder waltzes Op. 39; Chopin Preludes, Waltzes, Mazurkas, easier of Nocturnes and Polonaises; Liszt Consolations, Au Lac de Wallenstadt; Mendelssohn harder Songs Without Words, Scherzo in e Op. 16 #2; Moszkowski Spanish Dances Op. 12; Schubert easier Impromptus; Schumann easier of Op. 12 and Op. 82  
  
20<sup>TH</sup> CENTURY: Barber Nocturne; Bartok Allegro Barbaro, Rumanian Folk Tunes; Copland 4 Piano Blues; Debussy Preludes Vol. 1, Pour le Piano, Reverie, Arabesque #2; de Falla Andaluza; Gershwin Preludes; Griffes The Lake at Evening, Clouds; Ibert Histoires; Khatchaturian Toccata; Muczynski Preludes Op. 6, Sonatina; Poulenc Mouvements Perpetuels, Suite in C; 3 Novelettes

# Lead Sheet: Advanced Division

Label chords and notice those outside the key

Play in original key, then modulate up 1/2 step and play again in the new key

Play chords only in an accompaniment style appropriate for the melody and text

Do not play the melody

## Nobody Knows the Trouble I've Seen

D G D G A7

D G D B7 Em A7 D

## Wind Through the Olive Trees

G C D7 G

E Am D7 G

## Now the Day is Over

G D7 G Em B7 Em

A7 D G D7 G



# Jazz Division I

## TECHNIQUE

1. All Major Pentatonic and Minor Pentatonic scales ascending and descending, 1 octave in either RH or LH.

Let go to move across the 3rds when repositioning the hand for each group (non legato)  
May be played in a swing-style rhythm (long-short)

Suggested fingerings (all keys)

RH major: 123 1245421 321      RH minor: 123 1235321 321

LH major: 5431 42124 1345      LH minor: 5321 32123 1235

### MAJOR PENTATONIC



### MINOR PENTATONIC



2. Major, dorian, and mixolydian in the keys of C, F, Bb, and Eb scales in either RH OR LH, one octave ascending and descending

### C MAJ<sup>7</sup> C MAJOR (IONIAN MODE)



### D MIN<sup>7</sup> D MINOR (DORIAN MODE)

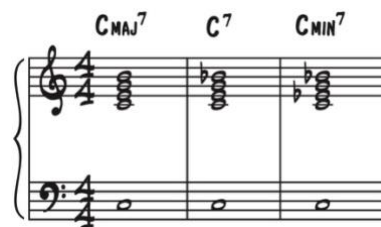


### G<sup>7</sup> G DOMINANT (MIXOLYDIAN MODE)



3. Build the following 7<sup>th</sup> chords utilizing block position (root in the LH and 1, 3, 5, 7 in RH)

- Major 7<sup>th</sup> chord (major-major) – Indicated by letter name plus ‘maj7’ or  $\Delta^7$  (Cmaj<sup>7</sup>, E<sup>b</sup> $\Delta^7$ )
- Dominant 7<sup>th</sup> chord (major-minor) – Indicated by letter name plus ‘7’ (C<sup>7</sup>, B<sup>7</sup>, E<sup>b7</sup>)
- Minor 7<sup>th</sup> chord (minor-minor) – Indicated by letter name plus ‘min7’ (Cmin<sup>7</sup>, E<sup>b</sup>min<sup>7</sup>)



# Progressions

## 1. ii<sup>7</sup>-V<sup>7</sup>-I<sup>7</sup> Progression - LH plays chord root; RH plays 3<sup>rd</sup> & 7<sup>th</sup>

Learn the pattern of movement for each hand.

RH: all linear movement is by half steps – lower note, upper note, or both notes

LH: down a 5<sup>th</sup>, up a 4<sup>th</sup>, same OR up a 4<sup>th</sup>, down a 5<sup>th</sup>, same – pattern changes to prevent getting into lower registers with less clarity

Progression starts in the key of C, then moves down by whole steps at each double bar arriving in the key of D in measure 12. Measure 13 changes the LH instead of the RH to transition to the key of Db and moves down by whole steps to proceed through the rest of the keys.

D<sup>MIN7</sup> G<sup>7</sup> C<sup>MAJ7</sup>      C<sup>MIN7</sup> F<sup>7</sup> B<sup>bMAJ7</sup>      B<sup>bMIN</sup> E<sup>b7</sup> A<sup>bMAJ7</sup>

A<sup>bMIN7</sup> D<sup>b7</sup> G<sup>bMAJ7</sup>      F<sup>#MIN7</sup> B<sup>7</sup> E<sup>MAJ7</sup>      E<sup>MIN7</sup> A<sup>7</sup> D<sup>MAJ7</sup>

E<sup>bMIN7</sup> A<sup>b7</sup> D<sup>bMAJ7</sup>      C<sup>#MIN7</sup> F<sup>#7</sup> B<sup>MAJ7</sup>      B<sup>MIN7</sup> E<sup>7</sup> A<sup>MAJ7</sup>

A<sup>MIN7</sup> D<sup>7</sup> G<sup>MAJ7</sup>      G<sup>MIN7</sup> C<sup>7</sup> F<sup>MAJ7</sup>      F<sup>MIN7</sup> B<sup>b7</sup> E<sup>bMAJ7</sup>

## 2. Applying chord voicings

- Play the above  $ii^7-V^7-I^7$  progression utilizing a variety of rhythms suggested below.

The image displays seven rhythmic patterns for a  $ii^7-V^7-I^7$  progression in 4/4 time, arranged in two rows. The first row contains patterns 1 through 4, and the second row contains patterns 5 through 7. Each pattern is shown on a single staff with a treble clef and a 4/4 time signature. Pattern 1: Quarter note, quarter note, quarter note, quarter note. Pattern 2: Quarter note, quarter note, quarter note, quarter note. Pattern 3: Quarter note, quarter note, quarter note, quarter note. Pattern 4: Quarter note, quarter note, quarter note, quarter note. Pattern 5: Quarter note, quarter note, quarter note, quarter note. Pattern 6: Quarter note, quarter note, quarter note, quarter note. Pattern 7: Quarter note, quarter note, quarter note, quarter note.

## SIGHTREADING

- From a lead sheet of the same difficulty as the jazz standards listed below, students will comp the chords in the style of the  $ii^7-V^7-I^7$  progression, utilizing any of the above rhythms.

## PERFORMANCE

- Select a jazz standard from the following list. Lead sheets and backing tracks can be found [here](#).
  - St. Thomas by Sonny Rollins
  - Summertime by George Gershwin
  - Fly Me To The Moon by Bart Howard
  - My Little Suede Shoes by Charlie Parker
  - There Will Never Be Another You by Harry Warren
- Perform the tune following this format and using a backing track
  - Chorus 1: Melody (can be interpreted rhythmically)
  - Chorus 2: Comp chords
  - Chorus 3: Improvise utilizing any combination of scales and chords
  - Chorus 4: Melody w/LH chords
- Student may perform from the lead sheet. Memory is not required.

# Jazz and Division II

## TECHNIQUE

1. All Major Pentatonic and Minor Pentatonic scales ascending and descending, 2 octaves in either RH or LH. Any fingerings may be used, but do not connect across the 3rds when repositioning hand. May be played using a swing rhythm.

**MAJOR PENTATONIC**

**MINOR PENTATONIC**

2. Major, dorian, and mixolydian in all keys in either RH OR LH, one octave ascending and descending. (see p. 41 for examples)

3. Major Bebop and Dominant Bebop Scales in all keys, 1 octave

**MAJOR BEBOP: CMAJ7**  
1/2 STEP BETWEEN SCALE DEGREES 5 AND 6

**DOMINANT BEBOP: C7**  
1/2 STEP BETWEEN SCALE DEGREES 7 AND 8 (ADD THE MAJOR 7 BACK IN)

4. Build the following 7<sup>th</sup> chords utilizing block position (root in the LH and 1, 3, 5, 7 in RH)

- Major 7<sup>th</sup> chord – Indicated by letter name plus 'maj7' or  $\Delta^7$  (Cmaj<sup>7</sup>, E<sup>b</sup> $\Delta^7$ )
- Minor 7<sup>th</sup> chord – Indicated by letter name plus 'min7' (Cmin<sup>7</sup>, Bmin<sup>7</sup>, E<sup>b</sup>min<sup>7</sup>, etc)
- Dominant 7<sup>th</sup> chord – Indicated by letter name plus '7' (C<sup>7</sup>, B<sup>7</sup>, E<sup>b7</sup>, etc)
- Half Diminished 7<sup>th</sup> – Indicated by letter name plus  $\circ$
- Diminished 7<sup>th</sup> – Indicated by letter name plus  $\ominus$

**CMAJ<sup>7</sup>**      **CMIN<sup>7</sup>**      **C<sup>7</sup>**      **C<sup>ø7</sup>**      **C<sup>◊7</sup>**

# HARMONIZATION

## 1. ii<sup>7</sup>-V<sup>7</sup>-I<sup>7</sup> progression with RH pattern and LH 3rds/7ths

D<sup>MIN7</sup> G<sup>7</sup> C<sup>MAJ7</sup> C<sup>MIN7</sup> F<sup>7</sup> B<sup>b</sup>MAJ<sup>7</sup> B<sup>b</sup>MIN E<sup>b7</sup> A<sup>b</sup>MAJ<sup>7</sup>

A<sup>b</sup>MIN<sup>7</sup> D<sup>b7</sup> G<sup>b</sup>MAJ<sup>7</sup> F<sup>#</sup>MIN<sup>7</sup> B<sup>7</sup> E<sup>MAJ7</sup> E<sup>MIN7</sup> A<sup>7</sup> D<sup>MAJ7</sup>

E<sup>b</sup>MIN<sup>7</sup> A<sup>b7</sup> D<sup>b</sup>MAJ<sup>7</sup> C<sup>#</sup>MIN<sup>7</sup> F<sup>#7</sup> B<sup>MAJ7</sup> B<sup>MIN7</sup> E<sup>7</sup> A<sup>MAJ7</sup>

A<sup>MIN7</sup> D<sup>7</sup> G<sup>MAJ7</sup> G<sup>MIN7</sup> C<sup>7</sup> F<sup>MAJ7</sup> F<sup>MIN7</sup> B<sup>b7</sup> E<sup>b</sup>MAJ<sup>7</sup>

## 2. Applying ii<sup>7</sup>-V<sup>7</sup>-I<sup>7</sup> pattern

Play one chorus of chords (in time) of one of the jazz standards listed below that is not your performance piece. Utilize the above format (3rds/7ths in the LH; pattern in RH) and scales (major, minor, dominant, major bebop, dominant bebop).

## SIGHTREADING

- From a lead sheet of the same difficulty as the jazz standards listed below, students will sightread the melody in the RH and comp the chords in the LH (chord voicing consisting of the 3<sup>rd</sup> and 7<sup>th</sup>) utilizing any of the above rhythms

## PERFORMANCE

- Select a jazz standard from the following list. Lead sheets and backing tracks can be found [here](#).
  - What Is This Thing Called Love by Cole Porter
  - Autumn Leaves by Joseph Kosma & Johnny Mercer
  - Bag's Groove by Milt Jackson
  - Mr. P.C. by John Coltrane
  - Blue Bossa by Kenny Dorham
- Perform the tune following this format and using a backing track
  - Chorus 1: Melody (can be interpreted rhythmically)
  - Chorus 2: Comp chords
  - Chorus 3: Improvise utilizing any combination of scales and chords
  - Chorus 4: Melody w/LH chords
- Student may perform from the lead sheet. Memory is not required.

# SUPPLEMENTAL RESOURCES

For further study on common jazz chord voicings, *Jazz Piano Voicing Skills* by Dan Hearle is a great resource.

## Scale/Chord Syllabus

Chord Symbol	Scale Name	Scale Choices/Notes
CMaj7	Major	<ul style="list-style-type: none"> <li>Major Scale (do not emphasize the 4<sup>th</sup>)</li> <li>Major Pentatonic</li> <li>Major Bebop</li> </ul>
C7	Dominant	<ul style="list-style-type: none"> <li>Dominant 7<sup>th</sup> (major scale with lowered 7th)</li> <li>Major Pentatonic</li> <li>Dominant Bebop</li> </ul>
Cmin7	Minor	<ul style="list-style-type: none"> <li>Minor (Dorian mode)</li> <li>Minor pentatonic</li> </ul>

For a more detailed description of chord/scale choices please utilize [Jamey Aebersold's Scale Syllabus](#)

## Notes on Improvisation

Students just beginning to improvise can be extremely apprehensive, therefore, it is important to improvise utilizing the components the students know.

1. Improvise utilizing the melody first.
  - a. The melody is a great place to start because ultimately we want the improvisation to sound melodic.
  - b. Encourage the student to utilize all of the same notes in the melody but augment and shorten the rhythms of the melody.
  - c. As the student feels comfortable they can add to or take away from the melody.
2. Improvise using the arpeggios of the chords.
  - a. Have the student improvise only utilizing the roots of the chords
  - b. Next improvise utilizing the roots and 3rds
  - c. Next improvise utilizing the roots, 3rds, and 5ths.
  - d. Finally improvise utilizing the roots, 3rds, 5ths, and 7ths
3. Improvise using the scales corresponding to the chords.
  - a. Start first with cells of notes instead of the entire scale. For example have the student improvise with scale degrees 1, 2, 3.
  - b. Next add scale degree 4 (improvise with 1, 2, 3, 4)
  - c. Now add a skip – scale degrees 1, 2, 3, 5
  - d. Just like in various pattern books, you can have the student improvise diatonically continuing the pattern (i.e. 1, 2, 3; 2, 3, 4; 3, 4, 5; 4, 5, 6; etc.)
4. Put it all together!