

Festival Dates: February 23 – 24, 2024

Outstanding Musicians Recital and Awards Ceremony
Saturday, February 24
6:30 p.m.
Braithwaite Recital Hall

Registration Deadline: January 13

Entry Fee: \$30.00

Patriot Challenge Award Deadlines

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

Scan QR code or visit the website for complete information!



<https://www.utt Tyler.edu/music/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.

2024 Festival Dates

The festival will be held February 23-24 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. 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 13th* 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% accuracy in notes, rhythm, and expression

Green

D less than 70% accuracy in notes and rhythm

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 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. *Note that students will no longer choose the first key.*
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. *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 from UT Tyler.
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 judges. *Note that students will no longer choose the first key.*

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°, 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 5th scale step, consisting of a major triad and a minor seventh

example: C⁷ = C E (G) B^b or the V⁷ chord in the key of F. For proper resolution, the 5th of the chord should be omitted

Minor-seventh chord (m⁷) – seventh chord consisting of a minor triad and a minor seventh

example: Cm⁷ – C E^b G B^b

Major-seventh chord (maj⁷) – seventh chord consisting of a major triad and a major seventh

example: Cmaj⁷ – C E G B

Diminished seventh chord (dim⁷ or °7) – seventh chord consisting of a diminished triad and a diminished 7th

example: C E^b G^b B^{bb} (Each interval is a minor 3rd 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 (95-100%).

‘A’ should reflect good preparation and musicality and can allow for occasional careless mistakes/memory slips, or minor technical or musical deficiencies. (90-95%)

‘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. (80-89%)

‘C’ should reflect consistent errors in pitch, rhythm, and continuity as well as technical or musical deficiencies that need to be addressed (70-79%)

‘D’ should reflect a lack of preparation or understanding of the skill requirements.

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

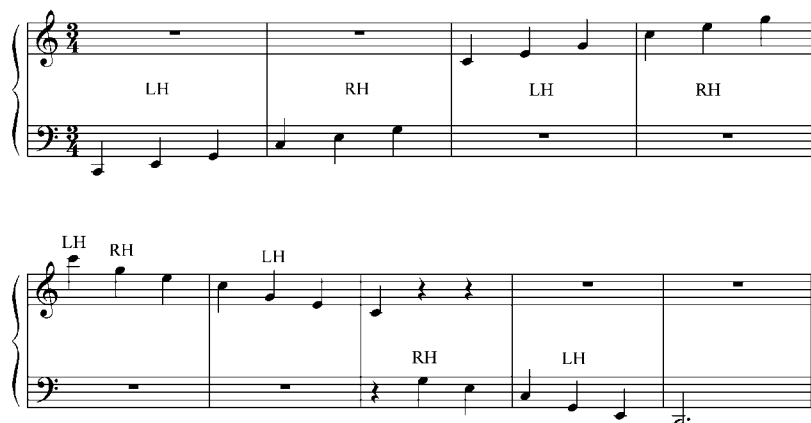
1. Major five-finger pattern and tonic triad in the following rhythm pattern

Keys C G D A



2. Hand over hand tonic triad

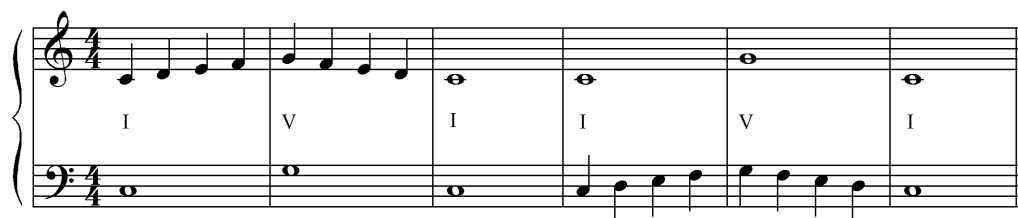
Keys C G D A



HARMONIZATION

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

Keys C G D A



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 V⁷

RH plays melody

LH plays chord root only

(Students may play chord if they wish)

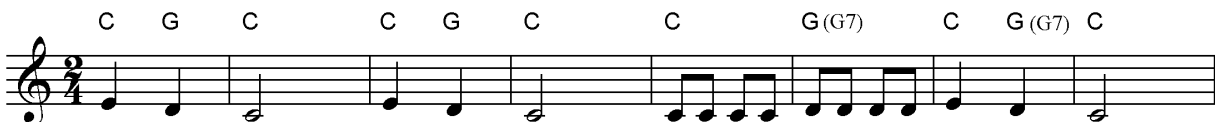
Jingle Bells



Mary Had a Little Lamb



Hot Cross Buns



Skip to My Lou

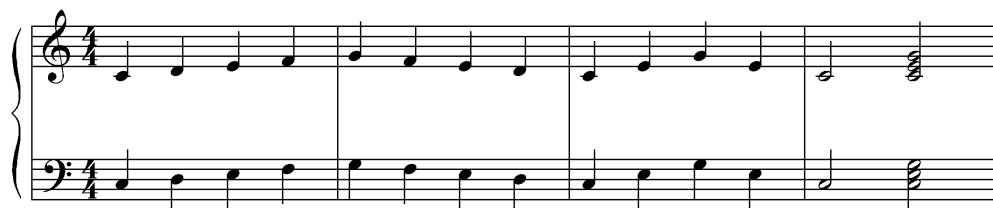


Elementary Division Level

TECHNIQUE

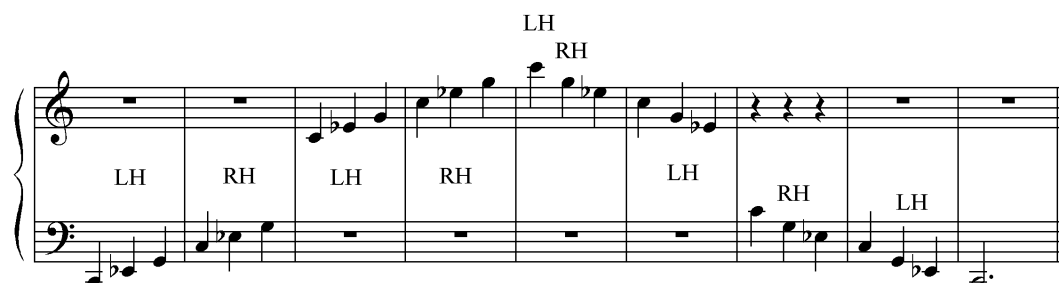
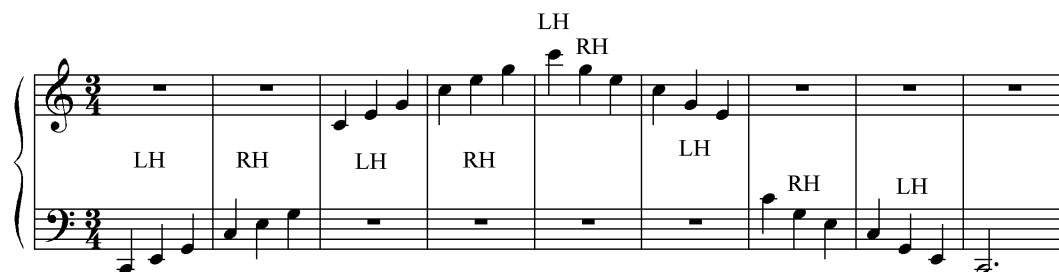
1. Major and minor five-finger patterns and tonic triads in the following rhythm pattern

KEYS: C F G D A E



2. Hand over hand major and minor tonic triads

KEYS: C F G D A E



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 V⁷) chords

KEYS: C G F

5-finger pattern harmonized with V chord

5-finger pattern harmonized with V chord

OR

5-finger pattern harmonized with V⁷ chord

5-finger pattern harmonized with V⁷ chord

2. Lead Sheet: Play a RH melody and harmonize with I and V (or V⁷) 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

Lead sheet melody harmonized with V chord

OR

Lead sheet melody harmonized with V⁷ chord

Lead sheet melody harmonized with V⁷ chord

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 $\frac{3}{4}$ $\frac{4}{4}$

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 V⁷

RH plays melody

LH plays chord

Jingle Bells



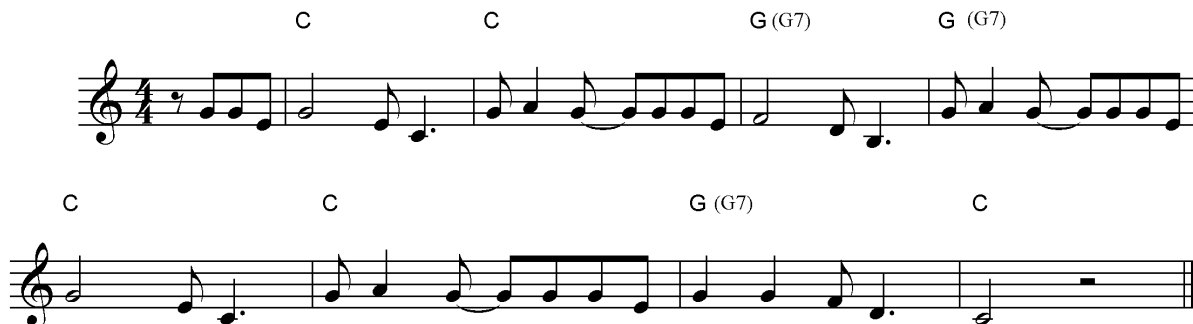
Mary Had a Little Lamb



Skip to My Lou



He's Got the Whole World



Late Elementary Division Level

TECHNIQUE

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

KEYS: All

The first staff shows five-finger patterns in C major. The right hand (RH) plays ascending and descending patterns on the treble clef, while the left hand (LH) plays similar patterns on the bass clef. The final measure shows the C major tonic triad (C-E-G) in both hands. The second staff shows the same patterns in C minor, with the final measure showing the C minor tonic triad (C-Eb-G).

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

MAJOR SCALES: C F G D B^b

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 first staff shows C Major and C minor triads. The right hand (RH) plays the triads on the treble clef, and the left hand (LH) plays them on the bass clef. The sequence is: C major (RH), C minor (LH), C major (RH), C minor (LH), C major (RH), C minor (LH), C major (RH), C minor (LH). The second staff shows D major and D minor triads. The sequence is: D major (RH), D minor (LH), D major (RH), D minor (LH), D major (RH), D minor (LH), D major (RH), D minor (LH).

Late Elementary Division Level

HARMONIZATION

1. Harmonize a RH scale using I IV & V (or V⁷) chords in the following rhythm pattern

KEYS: C F G

Scale Harmonization using V chord

Musical notation showing a right-hand (RH) scale in 3/4 time, harmonized with chords in the left hand (LH). The chords used are I, IV, V, I, IV, I, V, I.

OR

Scale Harmonization using V⁷ chord

Musical notation showing a right-hand (RH) scale in 3/4 time, harmonized with chords in the left hand (LH). The chords used are I, IV, V⁷, I, IV, I, V⁷, I.

2. Lead Sheet

Play a RH melody and harmonize with I, IV and V (or V⁷) 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 in 3/4 time, harmonized with chords in the left hand (LH). The chords used are C, F, C, G (G⁷), C, G (G⁷), C. The melody continues with the text "continue.....".

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 6th, 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

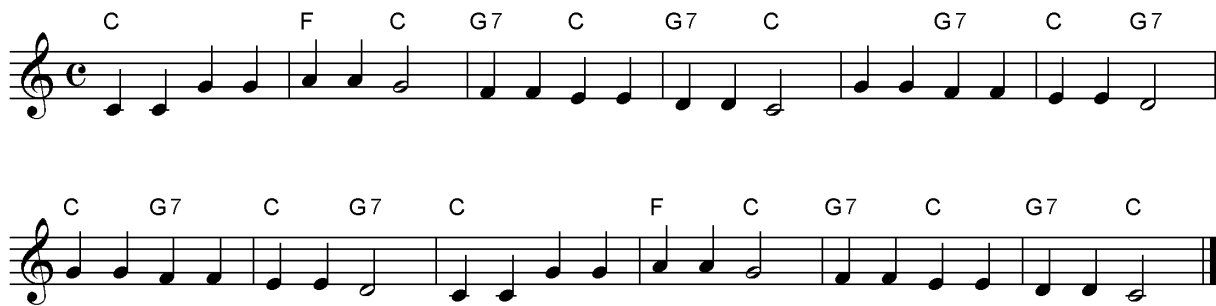
Select one of the songs below and prepare in the keys of C F G
Label chords as I & V or V⁷

RH plays melody and LH plays chord

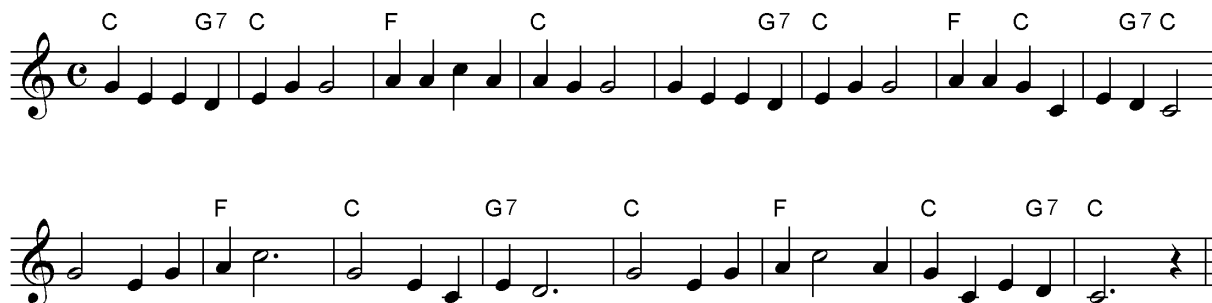
Oh When the Saints



Twinkle, Twinkle Little Star



Jesus Loves Me



Happy Birthday



Early Intermediate Division Level

TECHNIQUE

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

MAJOR SCALES: C F G D B^b

MINOR SCALES: a d e g

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

MAJOR SCALES: A E E^b

MINOR SCALES: c

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

MAJOR TRIADS: C F G D A E

MINOR TRIADS: a d e c f g

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 V⁷) I

KEYS: a d c g i iv i V (or V⁷) i (Use harmonic form for major V chord)

Major key using V chord

Musical notation for the Major key using V chord progression: I IV I V I. The notation is in 4/4 time, showing chords in both treble and bass staves. The chords are: I (C major), IV (F major), I (C major), V (G major), and I (C major).

Minor key using V chord

Musical notation for the Minor key using V chord progression: i iv i V i. The notation is in 4/4 time, showing chords in both treble and bass staves. The chords are: i (A minor), iv (D minor), i (A minor), V (G major), and i (A minor).

OR

Major key using V⁷ chord

Musical notation for the Major key using V⁷ chord progression: I IV I V⁷ I. The notation is in 4/4 time, showing chords in both treble and bass staves. The chords are: I (C major), IV (F major), I (C major), V⁷ (G7), and I (C major).

Minor key using V⁷ chord

Musical notation for the Minor key using V⁷ chord progression: i iv i V⁷ i. The notation is in 4/4 time, showing chords in both treble and bass staves. The chords are: i (A minor), iv (D minor), i (A minor), V⁷ (G7), and i (A minor).

Early Intermediate Division Level

HARMONIZATION (Continued)

2. Lead Sheet:

Play a RH melody and harmonize with I, IV and V or (V₇) chords in LH using a simple broken chord accompaniment pattern. Two examples of accompaniment styles are given below, but any style may be used. Sample melodies include Oh When the Saints, Twinkle Twinkle Little Star, Happy Birthday and Jesus Loves Me

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

Sample accompaniment styles – these are suggestions only – be creative!

C G

OR

C G

SIGHTREADING

Key possibilities: C F G D a

- 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 eighths, quarter, half, dotted half and whole notes
- Accidentals, ties, dynamic markings and articulation markings may be included
- Time Signatures include

2	3	4
4	4	4

PERFORMANCE

- One memorized selection from standard repertoire or early intermediate method series
- Comparable to a level 4 in PGSTPL by Jane Magrath
- Sample pieces: easier from Anna Magdalena Bach Notebook; Clementi Sonatina Op. 36 #1; Burgmuller Ballade; Gurlitt In the Garden; Schumann Sicilienne; Ellmenreich Spinning Song; Gretchaninoff op. 123; Streabbog By the Seaside; Khatchaturian Ivan is Sick

Lead Sheet: Early Intermediate Division

Label chords as I (i), IV (iv) & V or V⁷

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

Chord symbols: Dm, A7, Dm, Gm, Dm, A7, Dm

The first system contains two staves of music. The first staff has a treble clef, a key signature of one flat (Bb), and a common time signature (C). It contains 12 measures of music. The second staff also has a treble clef, a key signature of one flat, and a common time signature. It contains 12 measures of music, ending with a double bar line. Chord symbols are placed above the staves: Dm above the first measure, A7 above the fifth measure, Dm above the ninth measure, Gm above the tenth measure, Dm above the eleventh measure, A7 above the twelfth measure, and Dm above the thirteenth measure.

Twinkle, Twinkle Little Star

Chord symbols: C, F, C, G7, C, G7, C, G7, C, G7

The first system contains two staves of music. The first staff has a treble clef, a key signature of one flat (Bb), and a common time signature (C). It contains 12 measures of music. The second staff also has a treble clef, a key signature of one flat, and a common time signature. It contains 12 measures of music, ending with a double bar line. Chord symbols are placed above the staves: C above the first measure, F above the second measure, C above the third measure, G7 above the fourth measure, C above the fifth measure, G7 above the sixth measure, C above the seventh measure, G7 above the eighth measure, C above the ninth measure, G7 above the tenth measure, C above the eleventh measure, and G7 above the twelfth measure.

Pat-A-Pan

Chord symbols: Dm, A7, Dm, Gm, A7, Dm

The first system contains two staves of music. The first staff has a treble clef, a key signature of one flat (Bb), and a common time signature (C). It contains 12 measures of music. The second staff also has a treble clef, a key signature of one flat, and a common time signature. It contains 12 measures of music, ending with a double bar line. Chord symbols are placed above the staves: Dm above the first measure, A7 above the fifth measure, Dm above the ninth measure, Gm above the tenth measure, A7 above the eleventh measure, and Dm above the twelfth measure.

Oh When the Saints

Chord symbols: C, G7, C, F, C, G7, C

The first system contains two staves of music. The first staff has a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. It contains 12 measures of music. The second staff also has a treble clef, a key signature of one flat, and a 2/4 time signature. It contains 12 measures of music, ending with a double bar line. Chord symbols are placed above the staves: C above the first measure, G7 above the second measure, C above the third measure, F above the fourth measure, C above the fifth measure, G7 above the sixth measure, and C above the seventh measure.

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^b E^b

MINOR SCALES: a d e g c

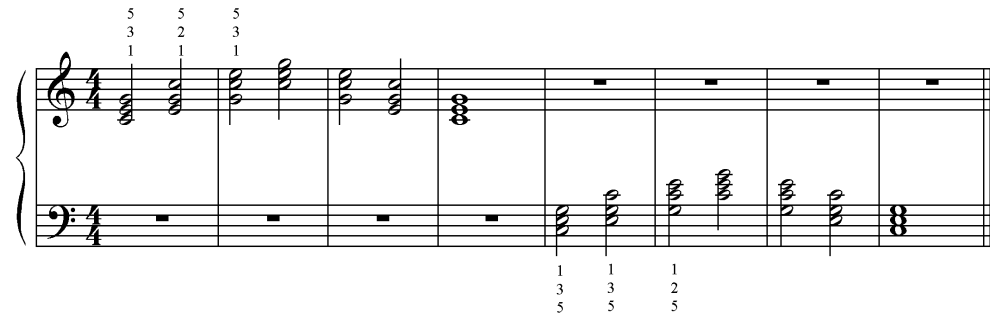
2. Major and Harmonic Minor scales ascending and descending, one octave HT

MAJOR SCALES: B A^b D^b G^b

MINOR SCALES: b f

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

MAJOR TRIADS: C F G D A E D^b E^b A^b MINOR TRIADS: a d e c f g b

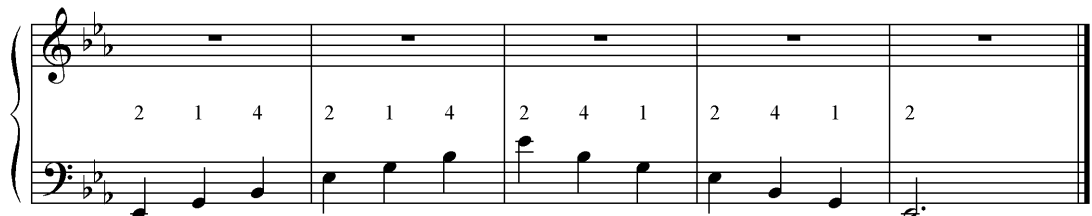
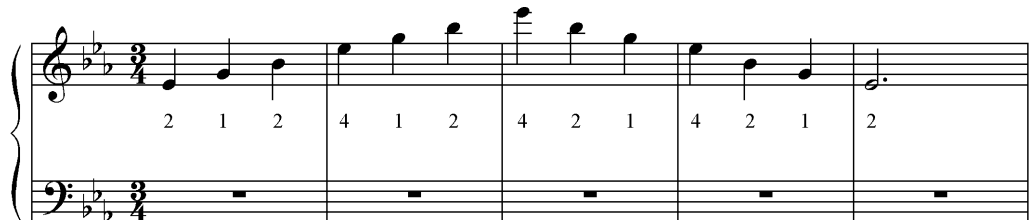


4. Arpeggios ascending and descending, 2 octaves HS

MAJOR TRIADS: F C G D A E B E^b A^b D^b

MINOR TRIADS: a d e c f g b

Arpeggio Fingering for Eb, Ab, Db



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 ^b A ^b D ^b	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 ^b A ^b D ^b	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 V⁷ I IV V⁷ I

MINOR KEYS: a d g c i iv i V⁷ i iv V⁷ 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 V⁷ chords. Play an incomplete V⁷ chord, leaving out the 5th.

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 1st 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

2	3	4	6
4	4	4	8
- 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 V⁷

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

Chord progression for Happy Birthday:

F C7

F B^b F C7 F

Good King Wenceslaus

Chord progression for Good King Wenceslaus:

F B^b F B^b F

B^b F C7 F B^b F

Joshua Fought the Battle of Jericho

Chord progression for Joshua Fought the Battle of Jericho:

Dm A7 Dm

Dm Gm Dm A7 Dm

Pat-A-Pan

Chord progression for Pat-A-Pan:

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, 1st Inversion, 2nd Inversion) – all major and minor triads HS



HARMONIZATION

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

I IV I V⁷ I IV V⁷ 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)

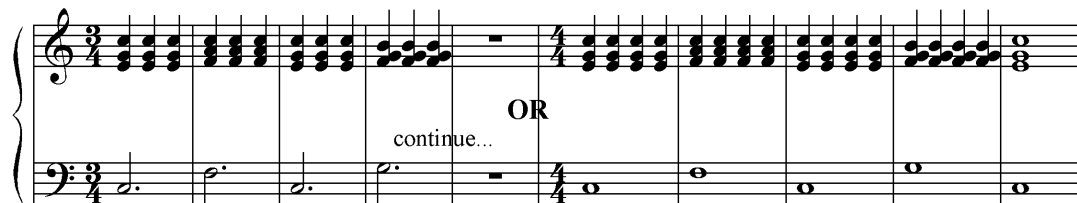
Broken Chord (Pedal once per measure)

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
LH crosses over to the next chord tone when there is a gap between hands

A musical score for the song 'The Rose Tree'. It is written for piano in 6/8 time. The score consists of five measures. The right hand (treble clef) plays a melody of eighth notes, often beamed in pairs, with a final measure containing a whole note chord. The left hand (bass clef) provides a bass line with eighth notes and dotted half notes, also beamed in pairs, and a final measure with a whole note chord. The key signature has one flat (B-flat).

Walk Up Bass Accompaniment Style - Pedal once per measure

2. Secondary Chord Progression in Basic Accompaniment Style

I iii vi IV ii v⁷ I

KEYS: C F G B^b

3. Lead Sheet

KEYS: C F G B^b 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 1st inversion for the strongest sense of key. Do not play the melody!

Michael Row the Boat Ashore in Basic Accompaniment Style

The first system of the musical score for 'The Christmas Song' is shown. It consists of a grand staff with a treble and bass clef, a 4/4 time signature, and a key signature of one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The first measure of the melody is a half note G4, and the first measure of the bass line is a half note B-flat3. The system ends with a double bar line. Above the staff, the chords for each measure are indicated: C, C, F, C, Em, Dm, G7, and C.

Late Intermediate Division Level

SIGHTREADING

Key possibilities C F G D B^b 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 Bb 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

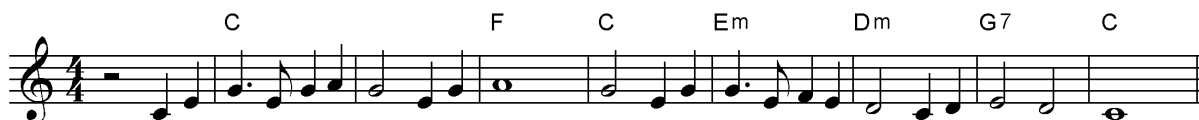
Lead Sheet: Late Intermediate Division

Label chords as I, IV, V⁷, ii, iii, or vi

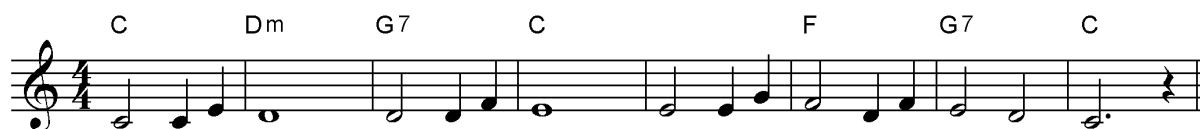
Select one of the songs below and prepare in the keys of C F G B^b

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

Michael Row the Boat Ashore



God is So Good



Over in the Meadow



Still, Still, Still



Early Advanced Division Level

TECHNIQUE

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

Note: All other fully diminished 7th 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) 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

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, 1st inversion & 2nd 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

OR

Broken Chords

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^b

Secondary Chord Progression in Oompah Accompaniment Style

Musical notation for the Oompah Accompaniment Style. The piece is in 4/4 time. The right hand (RH) plays chords in a block style, while the left hand (LH) plays a steady eighth-note bass line. The chord progression is: I, iii, vi, IV, ii, V7, I. The RH chords are: C4-E4-G4 (I), E4-G4-Bb4 (iii), Ab4-Bb4-C5 (vi), F4-A4-C5 (IV), D4-F4-A4 (ii), G4-Bb4-D5 (V7), and C4-E4-G4 (I). The LH bass line consists of eighth notes: C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8.

Secondary Chord Progression in Pop Accompaniment Style

Musical notation for the Pop Accompaniment Style. The piece is in 3/4 time. The right hand (RH) plays chords in a block style, while the left hand (LH) plays a steady eighth-note bass line. The chord progression is: I, iii, vi, IV, ii, V7, I. The RH chords are: C4-E4-G4 (I), E4-G4-Bb4 (iii), Ab4-Bb4-C5 (vi), F4-A4-C5 (IV), D4-F4-A4 (ii), G4-Bb4-D5 (V7), and C4-E4-G4 (I). The LH bass line consists of eighth notes: C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8.

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 the Broken Chord Style. The piece is in 6/8 time. The right hand (RH) plays chords in a broken style, while the left hand (LH) plays a steady eighth-note bass line. The chord progression is: I, iii, vi, IV, ii, V7, I. The RH chords are: C4-E4-G4 (I), E4-G4-Bb4 (iii), Ab4-Bb4-C5 (vi), F4-A4-C5 (IV), D4-F4-A4 (ii), G4-Bb4-D5 (V7), and C4-E4-G4 (I). The LH bass line consists of eighth notes: C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8.

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

Musical notation for the Walk-Up Bass style. The piece is in 4/4 time. The right hand (RH) plays chords in a block style, while the left hand (LH) plays a steady eighth-note bass line. The chord progression is: I, iii, vi, IV, ii, V7, I. The RH chords are: C4-E4-G4 (I), E4-G4-Bb4 (iii), Ab4-Bb4-C5 (vi), F4-A4-C5 (IV), D4-F4-A4 (ii), G4-Bb4-D5 (V7), and C4-E4-G4 (I). The LH bass line consists of eighth notes: C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8.

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^b

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;

20TH 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, V⁷, ii, iii, or vi

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

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

Oh Shenandoah

Two staves of musical notation for the song 'Oh Shenandoah'. The first staff is in treble clef, key of D major (two sharps), and common time (C). It contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords D, G, and D are indicated above the staff. The second staff continues the melody with notes C4, B3, A3, G3, F#3, E3, D3, C3. Chords Bm, G, D, F#m, Em, A7, and D are indicated above the staff.

Lullaby

Two staves of musical notation for the song 'Lullaby'. The first staff is in treble clef, key of C major (no sharps or flats), and 6/8 time. It contains a melody with notes C4, E4, G4, F4, E4, D4, C4. Chords C, G, Dm, G7, C, G, Dm, and G7 are indicated above the staff. The second staff continues the melody with notes B3, A3, G3, F3, E3, D3, C3. Chords C, G, C, G7, C, Am, Dm, G7, and C are indicated above the staff.

I Love the Mountains

Three staves of musical notation for the song 'I Love the Mountains'. The first staff is in treble clef, key of F major (one flat), and 6/8 time. It contains a melody with notes F4, A4, C5, B4, A4, G4, F4. Chords F, Dm, Gm, C7, F, and Dm are indicated above the staff. The second staff continues the melody with notes E4, D4, C4, B3, A3, G3, F3. Chords Gm, C7, F, Dm, Gm, and C7 are indicated above the staff. The third staff continues the melody with notes E3, D3, C3, B2, A2, G2, F2. Chords F, Dm, Gm, C7, F, C7, and F are indicated above the staff.

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, 1st inversion & 2nd 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 $\frac{1}{2}$ step and repeat in that key (see example below).

Note: Chord symbols are independent of the key signature – major triads or 7th 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 VI⁷ 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 V⁷/ii and played as an incomplete V⁷ chord, leaving out the 5th for proper resolution to the Em chord.

Nobody Knows the Trouble I've Seen

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

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

20TH 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

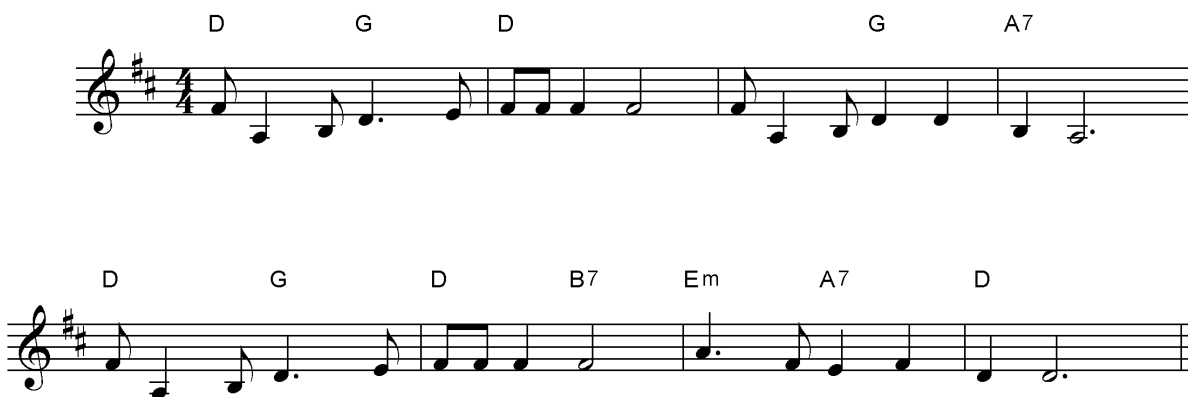
Play in original key, then modulate up $\frac{1}{2}$ step and play again in the new key

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

Chord progression for "Nobody Knows the Trouble I've Seen":

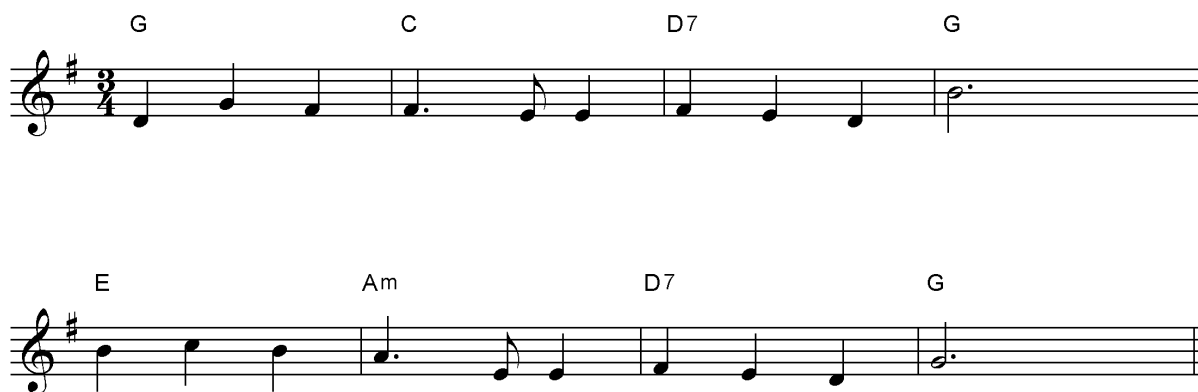
Chords: D, G, D, G, A7



Wind Through the Olive Trees

Chord progression for "Wind Through the Olive Trees":

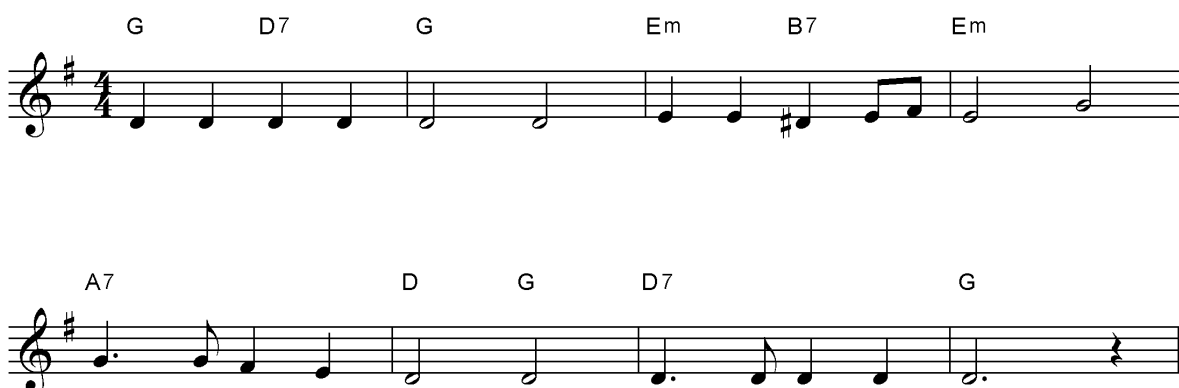
Chords: G, C, D7, G



Now the Day is Over

Chord progression for "Now the Day is Over":

Chords: G, D7, G, Em, B7, Em



Jazz Division I

<https://www.uttler.edu/music/festivals/piano-skills-festival.php>

(Tutorials may be posted here)

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

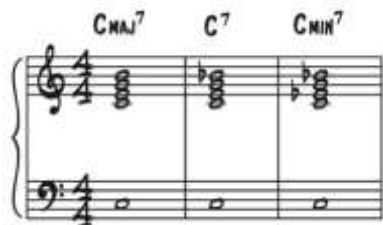


2. Major, dorian, and mixolydian in the keys of C, F, Bb, and Eb scales in either RH OR LH, one octave ascending and descending



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

- Major 7th chord (major-major) – Indicated by letter name plus 'maj7' or Δ^7 (Cmaj⁷, E^b Δ^7)
- Dominant 7th chord (major-minor) – Indicated by letter name plus '7' (C⁷, B⁷, E^{b7})
- Minor 7th chord (minor-minor) – Indicated by letter name plus 'min7' (Cmin⁷, E^bmin⁷)



Progressions

1. ii⁷-V⁷-I⁷ Progression - LH plays chord root; RH plays 3rd & 7th

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 5th, up a 4th, same OR up a 4th, down a 5th, 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.

The musical score is written in 4/4 time and consists of 19 measures, divided into four systems of six measures each, with the final system containing only five measures. The key signature changes at measure 12 to D major and at measure 13 to D-flat major. The right hand (RH) plays triads (3rd and 7th) of the chords, while the left hand (LH) plays the root notes.

System 1 (Measures 1-6):

- Measure 1: D^{MIN}⁷ (RH: F, C; LH: D)
- Measure 2: G⁷ (RH: B, F; LH: G)
- Measure 3: C^{MAJ}⁷ (RH: E, B; LH: C)
- Measure 4: C^{MIN}⁷ (RH: Bb, F; LH: C)
- Measure 5: F⁷ (RH: Eb, C; LH: F)
- Measure 6: B^bMAJ⁷ (RH: Ab, D; LH: Bb)

System 2 (Measures 7-12):

- Measure 7: B^bMIN (RH: Ab, D; LH: Bb)
- Measure 8: E^b7 (RH: Db, A; LH: Eb)
- Measure 9: A^bMAJ⁷ (RH: Gb, D; LH: Ab)
- Measure 10: A^bMIN⁷ (RH: Gb, D; LH: Ab)
- Measure 11: D^b7 (RH: Cb, A; LH: Db)
- Measure 12: G^bMAJ⁷ (RH: Fb, D; LH: Gb)

System 3 (Measures 13-18):

- Measure 13: F[#]MIN⁷ (RH: E, C#; LH: F#)
- Measure 14: B⁷ (RH: A, F; LH: B)
- Measure 15: E^{MAJ}⁷ (RH: D, B; LH: E)
- Measure 16: E^{MIN}⁷ (RH: D, B; LH: E)
- Measure 17: A⁷ (RH: G, E; LH: A)
- Measure 18: D^{MAJ}⁷ (RH: C, A; LH: D)

System 4 (Measures 19-23):

- Measure 19: E^bMIN⁷ (RH: Db, A; LH: Eb)
- Measure 20: A^b7 (RH: Gb, D; LH: Ab)
- Measure 21: D^bMAJ⁷ (RH: Cb, A; LH: Db)
- Measure 22: C[#]MIN⁷ (RH: B, G#; LH: C#)
- Measure 23: F[#]7 (RH: E, C#; LH: F#)
- Measure 24: B^{MAJ}⁷ (RH: A, F; LH: B)

System 5 (Measures 25-29):

- Measure 25: B^{MIN}⁷ (RH: A, F; LH: B)
- Measure 26: E⁷ (RH: D, B; LH: E)
- Measure 27: A^{MAJ}⁷ (RH: G, E; LH: A)
- Measure 28: A^{MIN}⁷ (RH: G, E; LH: A)
- Measure 29: D⁷ (RH: C, A; LH: D)
- Measure 30: G^{MAJ}⁷ (RH: F, D; LH: G)

System 6 (Measures 31-35):

- Measure 31: G^{MIN}⁷ (RH: F, D; LH: G)
- Measure 32: C⁷ (RH: Bb, G; LH: C)
- Measure 33: F^{MAJ}⁷ (RH: Eb, C; LH: F)
- Measure 34: F^{MIN}⁷ (RH: Eb, C; LH: F)
- Measure 35: B^b7 (RH: Ab, D; LH: Bb)
- Measure 36: E^bMAJ⁷ (RH: Db, A; LH: Eb)

2. Applying chord voicings

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



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

<https://www.uttler.edu/music/festivals/piano-skills-festival.php>

(Tutorials may be posted here)

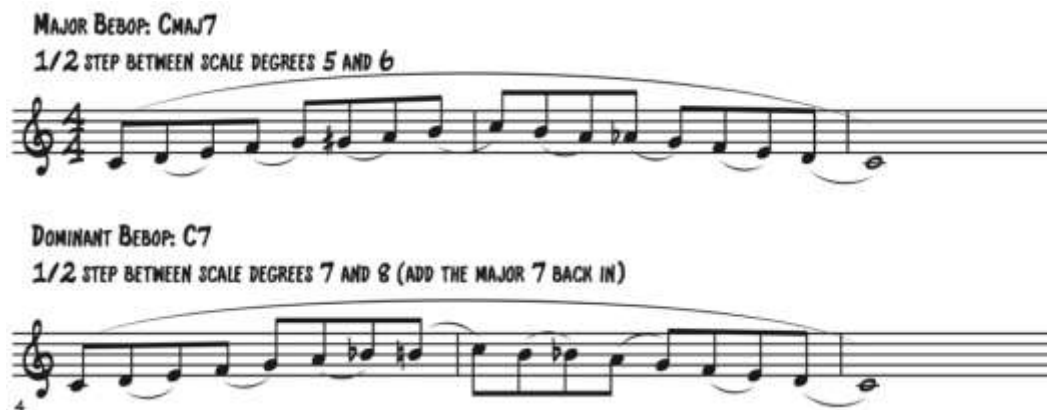
TECHNIQUE

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.



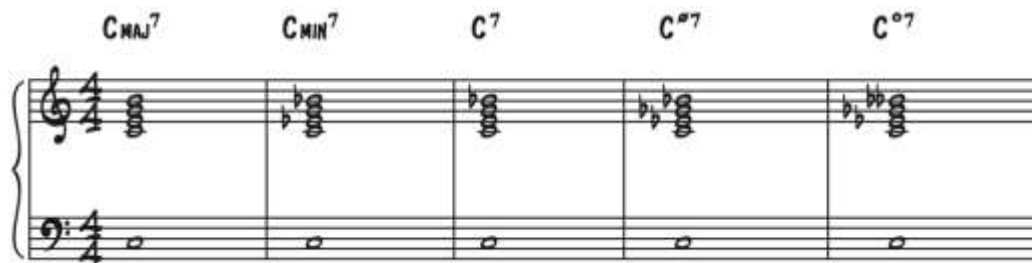
2. Major, dorian, and mixolydian in all keys in either RH OR LH, one octave ascending and descending. (see p. 41 for examples)

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



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

- Major 7th chord – Indicated by letter name plus 'maj7' or Δ^7 (Cmaj7, E Δ^7)
- Minor 7th chord – Indicated by letter name plus 'min7' (Cmin7, Bmin7, E \flat min7, etc)
- Dominant 7th chord – Indicated by letter name plus '7' (C7, B7, E \flat 7, etc)
- Half Diminished 7th – Indicated by letter name plus \circ
- Diminished 7th – Indicated by letter name plus \circ



HARMONIZATION

1. ii⁷-V⁷-I⁷ progression with RH pattern and LH 3rds/7ths

The image displays four systems of musical notation, each representing a 12-measure ii⁷-V⁷-I⁷ progression in 4/4 time. Each system consists of a treble staff with a melodic pattern and a bass staff with triads. Chord symbols are written above the treble staff.

System 1: D^{MIN}7 G⁷ C^{MAJ}7 C^{MIN}7 F⁷ B^bMAJ⁷ B^bMIN E^b7 A^bMAJ⁷

System 2: A^bMIN⁷ D^b7 G^bMAJ⁷ F[#]MIN⁷ B⁷ E^{MAJ}7 E^{MIN}7 A⁷ D^{MAJ}7

System 3: E^bMIN⁷ A^b7 D^bMAJ⁷ C[#]MIN⁷ F[#]7 B^{MAJ}7 B^{MIN}7 E⁷ A^{MAJ}7

System 4: A^{MIN}7 D⁷ G^{MAJ}7 G^{MIN}7 C⁷ F^{MAJ}7 F^{MIN}7 B^b7 E^bMAJ⁷

2. Applying ii⁷-V⁷-I⁷ 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 3rd and 7th) 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">• Major Scale (do not emphasize the 4th)• Major Pentatonic• Major Bebop
C7	Dominant	<ul style="list-style-type: none">• Dominant 7th (major scale with lowered 7th)• Major Pentatonic• Dominant Bebop
Cmin7	Minor	<ul style="list-style-type: none">• Minor (Dorian mode)• Minor pentatonic

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!