THE UNIVERSITY OF TEXAS AT TYLER
College of Arts & Sciences
Department of Music
www.uttyler.edu/music

PIANO SKILLS
FESTIVAL
2020

January 24-25
Functional Skills
Technique, Harmonization, Sightreading

February 21-22
Performance Skills
2 repertoire selections
(See specific division level requirements)

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

Registration Deadline: December 6
Entry Fee: $32.00

All events will be held in the
Cowan Fine and Performing Arts Center
Braithwaite Recital Hall
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Purpose
The UT Tyler Piano Skills Festival is a two-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 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.

2020 Festival Dates
The festival will be a two-part event with functional skills isolated from repertoire performance. Part I will include the functional skills of technique, harmonization and sightreading. Part II will include a performance of two selections. Solo repertoire must be memorized and music may be used for collaborative works. Students will receive a critique sheet and ribbons immediately following their performance on each day of participation. The times suggested below are only estimates and could be extended or shortened depending upon the number of participants.

Part I Functional Skills dates are Friday, January 24 from 2:30 – 6:30 p.m. and Saturday, January 25 from 8:30 a.m. – 2:30 p.m. Students requesting Friday times for religious reasons will be given first priority. All other scheduling requests are considered on a first-come, first-served basis.

Part II Performance Skills dates are Friday, February 21 from 2:30 – 6:30 p.m. and Saturday, February 22 from 9:00 a.m. - 2:30 p.m. Students eligible for recital consideration will be asked to play on Friday and before noon on Saturday. Please do not request times later than 2:30.

An Outstanding Musicians Recital will be held in Braithwaite Recital Hall on Saturday, February 22 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. Students may not use, or give to judges, any photocopies of copyrighted materials.

Students may register for any or all of the functional skills categories (technique, harmonization, and sightreading) and for one or two repertoire or collaborative selections. A ribbon will be awarded for each event and repertoire piece entered. Only students entering all five events will be eligible for Outstanding Musician Awards.

The fee for full participation in all five events is $32.00. The fee for less than five events is $15.00.

The entry deadline is December 6. 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 information by email to Vicki Conway at vconway@uttyler.edu. Fees are $32.00 for full participation and $15.00 for partial participation. *Scheduling requests will be made on a first-come, first-serve basis.* Schedules for the Part I & Part II events 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.

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<tr>
<th>Teacher Name</th>
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<tr>
<th>Student Name</th>
<th>Functional Skills Division Level*</th>
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**DIVISION LEVELS**

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

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

*Send information page and fees postmarked by December 6th 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)  Early Advanced (EA)
Elementary (E)  Intermediate (I)  Advanced (A)
Late Elementary (LE)  Late Intermediate (LI)

Jazz and Popular I (J1)
Jazz and Popular II (J2)

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.

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

The following ratings have been designed to give an accurate, encouraging assessment of a student's skill development. The goal of this festival is to provide students with opportunities to experience and develop many different musical skills, and students, parents, and teachers should not be discouraged by red or white ribbons. Any participation at all should be viewed as an accomplishment and these ribbons simply indicate areas of excellence or areas that still have room for improvement. Students will receive a rating and ribbon for each skill area and repertoire piece entered, regardless of their ratings. The ribbons help provide a detailed picture of their overall preparation and skill development. The number of ribbons a student receives depends upon the number of events entered. For example, a student entering only the repertoire portion of the festival could earn 1 ribbon for performing one memorized repertoire selection or two ribbons for performing 2 selections. Students participating in all parts of the festival will earn 5 ribbons.

Blue
A+  Outstanding Skill—demonstrates accuracy, fluency & musicality
A   Impressive Skill—demonstrates accuracy; very well-prepared with some fluency & musicality

Red
B+  Advancing Skill—demonstrates understanding and preparation, but lacks accuracy, fluency or musicality
B   Progressing Skill—demonstrates understanding and partial preparation

White
C   Developing Skill—demonstrates early stages of skill development
Outstanding Musicians Recital and Awards

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

- **Outstanding Musician Trophy:** A or A+ rating in all five events
- **Outstanding Musician Medal:** A or A+ rating in four of the five events and a minimum rating of B+ in the other 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.

*Participants chosen to perform in the Outstanding Musicians Recital will be posted online at [http://www2.uttyler.edu/music/news.htm](http://www2.uttyler.edu/music/news.htm) and teachers of students will be called Saturday afternoon. Students chosen for the recital are expected to perform on Saturday evening. If they do not wish to be considered for the 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. Entry and division level requirements will also be discussed. Individual teachers or music teacher associations may schedule a private session or a workshop in their area or at UT Tyler. Contact Vicki Conway at (903) 566-7293 or email vconway@uttyler.edu for more information.

Functional Skills Guidelines

**Sightreading**

1. Students will be given three minutes to silently study each piece at a piano prior to going into the judging room. They may mark accidentals, and occasional note names, counts, or fingerings on the music and touch keys silently during this time. Once in the judging room, they will sightread first.
2. 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.
3. Tempo should be slow enough to allow rhythmic continuity without stopping and starting. Students should be encouraged to keep going without correcting errors.

**Technique**

1. Natural hand positions, tone quality and efficiency will be considered in technique rating.
2. Technique requirements must be done exactly according to the examples or instructions given in each division level.
3. Students should be discouraged from scooting left or right on the bench during hand-over-hand chords, scales and arpeggios.
4. 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)
5. **Students will perform each major and minor technique requirement in at least two different keys chosen randomly by the judges.**
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 and workshop handouts 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. Students will perform each harmonization requirement in at least two different keys chosen randomly by the judges. All chord progression exercises should be played (and transposed) exactly according to the examples given.

Terms and Abbreviations

<table>
<thead>
<tr>
<th>Abbr</th>
<th>Description</th>
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<tbody>
<tr>
<td>HS</td>
<td>Hands separate</td>
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<tr>
<td>HT</td>
<td>Hands together</td>
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<tr>
<td>PGSTPL</td>
<td><em>The Pianist’s Guide to Standard Teaching and Performance Literature</em> by Jane Magrath (Alfred); an excellent resource for sequencing and teaching elementary to early advanced repertoire</td>
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**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**

- **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) Bb 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♭ G 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♭ G♭ B♭♭ (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 on the first attempt.

‘A’ should reflect good preparation and musicality and can allow for minimal, careless mistakes or minor, technical deficiencies.

‘B+’ should reflect that the skill is adequately prepared, but errors are more common, technical deficiencies are more serious or musicality is limited.

‘B’ should indicate consistent errors or technical problems or a lack of musicality.

‘C’ is reserved for a skill that cannot be demonstrated successfully after a couple of attempts.

The majority of students should fall within the A, B+ & 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

![Lead Sheet Diagram]

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

- 2 memorized selections 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

\[
\begin{align*}
&\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{G(G7)} \quad \text{C} \quad \text{G(G7)} \quad \text{C} \\
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Mary Had a Little Lamb

\[
\begin{align*}
&\text{C} \quad \text{C} \quad \text{G(G7)} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{G(G7)} \quad \text{C} \quad \text{C} \\
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Hot Cross Buns

\[
\begin{align*}
&\text{C} \quad \text{G} \quad \text{C} \quad \text{C} \quad \text{G} \quad \text{C} \quad \text{C} \quad \text{G(G7)} \quad \text{C} \quad \text{G(G7)} \quad \text{C} \\
&\left.\right) \quad \left.\right) \quad \left.\right) \quad \left.\right) \quad \left.\right) \quad \left.\right) \quad \left.\right) \quad \left.\right) \quad \left.\right) \quad \left.\right)
\end{align*}
\]

Skip to My Lou

\[
\begin{align*}
&\text{C} \quad \text{C} \quad \text{G(G7)} \quad \text{G} \quad \text{C(G7)} \quad \text{C} \quad \text{G(G7)} \quad \text{C} \\
&\left.\right) \quad \left.\right) \quad \left.\right) \quad \left.\right) \quad \left.\right) \quad \left.\right) \quad \left.\right) \quad \left.\right) \quad \left.\right)
\end{align*}
\]
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

OR

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

OR

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

• 2 memorized selections, each 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

![](image1.png)

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

MAJOR SCALES: C F G D B⁰ 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

![](image2.png)
Late Elementary Division Level

HARMONIZATION

1. Harmonize a RH scale using I IV & V (or V\(^7\)) chords in the following rhythm pattern

KEYS: C F G

Scale Harmonization using V chord

```
\[\text{I IV V I IV I V I}\]
```

OR

Scale Harmonization using V7 chord

```
\[\text{I IV V7 I IV I V7 I}\]
```

2. Lead Sheet

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

KEYS C F G

```
\[\text{C F C G (G7) C G (G7) C}\]
```

Lead sheet melody harmonized with I IV & V chords

```
\[\text{continue........}\]
```

17
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 \( \frac{3}{4} \) \( \frac{4}{4} \)

PERFORMANCE SKILLS

- 2 memorized selections, each at least 16 measures in length
- Selections should be by different composers and in contrasting styles
- 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; Streabog: 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♭
MINOR SCALES: a d e g

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

MAJOR SCALES: A E E♭
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 V')  I

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

Major key using V chord

Minor key using V chord

OR

Major key using V7 chord

Minor key using V7 chord
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!

OR

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

PERFORMANCE

- One selection must be from either the Baroque or Classical period
- Second selection should be by a different composer and in a contrasting style
- 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

Twinkle, Twinkle Little Star

Pat-A-Pan

Oh When the Saints
Intermediate Division Level

TECHNIQUE

1. Major and Harmonic Minor Scales ascending and descending, 2 octaves HT
   MAJOR SCALES: C F G D A E Bb Eb  
   MINOR SCALES: a d e g c

2. Major and Harmonic Minor scales ascending and descending, one octave HT
   MAJOR SCALES: B Ab Db Gb  
   MINOR SCALES: b f

3. Chord Positions (Root, 1st Inversion & 2nd inversion) ascending and descending HS
   MAJOR TRIADS: C F G D A E Db Eb A Ab 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 Bb Ab Db
   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♭ A♭ D♭  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♭ A♭ D♭  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  VⅦ I  IV  V  I

MINOR KEYS: a d g c  i  iv  i  VⅦ i  iv  VⅦ 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 VⅦ chords. Play an incomplete VⅦ 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

25
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 selection must be from either the Baroque or Classical period
- Second selection should be by a different composer and in a contrasting style
- 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**

```
F  C7
F  Bb  F  C7  F
```

**Good King Wenceslaus**

```
F  Bb  F  Bb  F
Bb  F  C7  F  Bb  F
```

**Joshua Fought the Battle of Jericho**

```
Dm  A7  Dm
Dm  Gm  Dm  A7  Dm
```

**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)
Late Intermediate Division Level

HARMONIZATION (continued)

2. Secondary Chord Progression in Basic Accompaniment Style

I iii vi IV ii V7 I

KEYS: C F G Bb

3. Lead Sheet

KEYS: C F G Bb 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!
Late Intermediate Division Level

SIGHTREADING

Key possibilities C F G D 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 (may include one collaborative work)

- One selection must be from either the Baroque or Classical period.
- Second selection should be by a different composer and in a contrasting style.
- Music may be used with a collaborative work.
- 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: Burgmüller 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\(^7\), 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#)
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.

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♭

Secondary Chord Progression in Oompah Accompaniment Style

Secondary Chord Progression in Pop Accompaniment Style

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

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

3. Hymn or Chorale

Play any 4 part hymn or chorale, taking the tenor in the RH and playing the bass line as an octave. Students are encouraged to be more creative if they wish.

Performed in the original key only.

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 selection from either the Baroque or Classical period
- One selection from either the Romantic or Contemporary period
- Music may be used with a collaborative work

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


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, V\(^7\), 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

Lullaby

I Love the Mountains

36
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.

Suggested 4-note chord fingerings for major chords
RH All Major triads
1 2 3 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
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 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 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.

![Example of Lead Sheet]

3. Enhance the accompaniment for either a hymn or a popular song 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 (may include one collaborative work)
- One selection from either the Baroque or Classical period
- One selection from either the Romantic or Contemporary period
- Music may be used with a collaborative work

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 ½ 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
```
Jazz and Popular Division I
(Appropriate for Late Intermediate through Advanced levels)

TECHNIQUE

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

2. Blues scale on C, F & G in either RH OR LH, one octave ascending and descending

   Scale steps: Do me fa fi sol te do (1 b3 4 #4 5 b7 1)

3. All Major and Minor arpeggios ascending and descending, 2 octaves, HT

4. Build any of the following chords from any note.

   Chord voicings suggested are similar to the Broken Chord Accompaniment Style, but any voicings may be used. Basic 6 note and Close position voicings are from The Professional Chord System by David Higginson.

   • Major or Minor chord in Basic 6 note position
   • Dominant 7th chord (major-minor) – Indicated by letter name plus ‘7’ (C7, B7, Eb7, etc)
   • Minor 7th chord (minor-minor) – Indicated by letter name plus ‘m7’ (Cm7, Bm7, Em7, etc)
   • Major 7th chord (major-major) – Indicated by letter name plus ‘maj7’ (Cmaj7, Emaj7)
Basic 6-note position: Root of chord is lowest and highest note
LH plays octave root and 5th; RH plays a 1st inversion triad (root on top)
Thumbs are a 3rd apart

Jazz and Popular Division I

TECHNIQUE (Continued)
Dominant seventh chord (major triad + minor 7th)

C7

Basic 6-note position:
Find Basic 6-note major chord, then move left thumb down a whole step (2 keys)
LH plays root-5th-7th; RH plays 1st inversion triad (root on top)

Piano

Close Position:
LH plays root-5th-7th
RH plays root position triad
Thumbs are a whole step apart

Minor seventh chord (minor triad + minor 7th)

Cm7

Basic 6-note position:
Find Basic 6-note minor chord, then move the top note in each hand down a whole step
LH plays root-5th-7th; RH plays 3rd-5th-7th

Close position:
LH plays root-5th-7th
RH plays root position minor triad
Thumbs are a whole step apart

Major seventh chord (major triad + major 7th)

Cmaj7

Basic 6-note position:
Find Basic 6-note major chord, then move the top note in each hand down a half step
LH plays root-5th-7th; RH plays 3rd-5th-7th

Major seventh chord is not usually played in close position

Jazz and Popular Division I

Harmonization
1. \textit{ii-V\textsuperscript{7}-I} Progression

Play as written from memory – It starts in the key of C and then moves down by whole steps until it reaches D major; Stop and restart in Eb and move down by whole steps for the rest of the keys. It’s a simple pattern of \textit{ii-V\textsuperscript{7}-I} for each measure. Simply change each major I chord to minor and it becomes the ii chord for the next key. It helps to say the name of each key aloud before playing each new ii chord.

2. Improvisation on C blues scale

Sample improvisation – Students are encouraged to be more creative with harmonic intervals and a more varied bass line. Length should be about 16 measures.
3. Lead sheet

Play entire praise or pop song with or without melody in original key only. Chords may be played in LH or RH.

SIGHTREADING

Key possibilities C F G D 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 lead sheet with a variety of seventh chords. May be played with or without melody and chords may be played in LH or RH

PERFORMANCE (may include one or two collaborative works)

- May include arrangements of jazz or popular tunes as well as classical composers
- Solo works should be played from memory
- Music may be used with collaborative works

Jazz and Popular Division II
(Appropriate for Early Advanced through Advanced levels)

TECHNIQUE
1. All Major, Harmonic Minor, & Melodic Minor scales, 2 octaves HT

2. Blues scale on any key in either RH OR LH, one octave ascending and descending
   Scale steps: Do me fa fi sol te do (1 b3 4 #4 5 b7 1)

3. All Major, Minor, & diminished 7th arpeggios ascending and descending, 2 octaves, HT
   (See Early Advanced and Advanced Technique requirements)

4. Build any type chord including 9th, 11th, and 13th chords from any note. Start with the appropriate 7th chord (see p. 41-42), then change one or more RH notes to alter the chord as follows.
   - 9th: move root up a whole step (or a half step for flat 9 [-9])
   - 11th: move root up a whole step + move major 3rd up a half step or move minor 3rd up a whole step;
   - 13th: move root up a whole step + move 3rd up a half or whole step + move 5th up a whole step (or a half step for flat 13 [-13])

HARMONIZATION

1. ii7-V7-I7 Progression (see page 47)
   Play as written from memory – It starts in the key of C and then moves down by whole steps until you reach D major; Stop and restart in the key of Db and move down by whole steps for the rest of the keys.
   It’s a simple pattern of ii7-V7-I7 for each measure. Simply change each major I7 chord to a minor 7th chord and it becomes the ii7 chord for the next key. It helps to say the name of the next key aloud before playing the new ii7 chord.

2. Improvisation on ii-V7-I progression
   Choose either the first or second set of keys (C - D or Db – Eb) for your improvisation.
   Play chords in the LH and improvise in the RH

3. Lead sheet
   Play an entire praise or pop song with or without melody in original key, then modulate up either ½ step or a whole step and repeat in the new key.

SIGHTREADING

Key Options: Any major or minor key up to 3 sharps or 3 flats
- Sightread a selection comparable to Early Intermediate repertoire level. (See p.22) Note values may include sixteenth notes along with those of previous sightreading levels

- Sightread a lead sheet with a variety of seventh chords. May be played with or without melody and chords may be played in LH or RH

**PERFORMANCE**

- May include arrangements of jazz or popular tunes as well as classical composers
- Solo works should be played from memory
- Music may be used with collaborative works
ii7-V7-I7

top 2 notes go down in key
lower 3rd & 7th 1/2 step each for ii7 of next key

bottom 2 notes go down in key