

# SCALE OLYMPICS HANDBOOK



**OHIO MUSIC TEACHERS ASSOCIATION  
CENTRAL EASTERN DISTRICT**

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Rev.2 ©2008  
Rev.3 ©2010  
Rev.4 ©2012  
Rev.5 ©2014  
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# OMTA Scale Olympics Handbook

There are nine events at Scale Olympics: Scales, Cadences and Chord Progressions, Arpeggios, Triads and Chords with Inversions, Transposition, Sight-Reading, Harmonization, Theory, and Ear Training. Each event has nine levels of difficulty, Preparatory through Level 8. A student may participate in any or all events, and may enter different levels of difficulty for each event.

Every student is a winner at Scale Olympics. Judges grade most events using the following criteria: correct notes, consistent fingering, tone quality and evenness and overall fluency (see judge information and score sheets.) Some events have speed requirements. A BLUE Ribbon means excellent (13 to 16 on a 16 point scale), RED means good (9 to 12 points) and WHITE means fair (8 or below). A student earning Blue Ribbons in all nine events will receive the top prize of a Blue Rosette. Students earning mostly Blue Ribbons with one or two Red Ribbons, no white ribbons, AND have points that total 117 or more will receive the runner-up Yellow Rosette.

## 2018 REVISIONS

**Theory** all levels have been updated for clarity.

**Ear Training** all levels have been updated for clarity

## 2016 REVISIONS

**Score Sheets** include Ear Training.

**Fingering Chart** for Triads/Inversions was added.

**Theory** levels 4-8 have been updated for clarity.

**Ear Training** has been added.

**Judging Guidelines** have been updated for the 2016 revisions.

## 2014 REVISIONS

**Score Sheets** include a separate score sheet for levels 6-8 (requiring 8 keys instead of 4).

**Traditional Harmonization** overview requires the use of closed position chords.

**Lead Sheet Harmonization:** ALL pages have been updated.

**Theory:** ALL pages have been updated. The aural portion of the test has been removed for 2014 but will be reinstated in 2016.

**Judging Guidelines** have been updated for the 2014 revisions.

## 2012 REVISIONS

### Transposition

Major pieces must be transposed to major keys, minor pieces must be transposed to minor keys.

Downloaded or computer-generated music must be accompanied by the Copyright Representation and Indemnification Agreement for Use of Downloaded/Computer-Generated Music

**Lead Sheet Harmonization** Preparatory Level has been changed to a 4-measure example

**Judging Guidelines** have been updated for the 2012 revisions

## 2010 REVISIONS

### Harmonization

A Lead Sheet option for Harmonization has been added.

### Scales, Cadences, Arpeggios & Triads

Scales, Cadences, Arpeggios & Triads are to be performed from memory.

## 2010 Revisions (continued)

### Fingering Chart - Scales and Arpeggios

The left hand fingering for the  $g^{\#}/a^b$  harmonic minor scale has been corrected.

### Score Sheets

Scales & Cadences are combined on one colored score sheet, which is blue.

Arpeggios & Triads are combined on one colored score sheet, which is pink.

Harmonization score sheet has been updated to allow for both options.

**Judging Guidelines** have been updated for the 2010 revisions.

## 2008 REVISIONS

### Fingering Chart - Scales and Arpeggios

Fingering for the following scales is being corrected:

$g^{\#}(a^b)$  - RH 3412312 34123123 • LH 3213214 32132143;

$e^b(d^{\#})$  - LH 2143213 21432132

### Score Sheets:

Scales/Cadences and Arpeggios/Triads & Inversions are now two separate colored score sheets

Delete the sample score sheet page that is partially filled in with the name John Doe

## 2006 REVISIONS

**Scales:** Level I – add key of A Major

**Cadences and Chords Progressions:**

Level I – add key of A Major

Level 6 – add minor key format of i-iv-ii<sup>o</sup>-V-i

Level 7 – add minor key format i-VI-iv-ii<sup>o</sup>-i 6/4-V-i

Level 8 – minor chord progression/format should be i-VI-III6-IV-I 6/4-V-V7-i

### Harmonization:

Level 6 Example – add asterisk “\*” above measure 7 of *Jingle Bells*

## JUDGING INFORMATION

- Regarding the technical areas of scales, arpeggios, cadences & chord progressions, and triads & chords with inversions: the judge will hear **four** keys for students entering levels P-5, and **eight** keys for students entering levels 6-8. These are all performed from memory. The student chooses the first key. The teacher and the student can choose this in advance and the teacher may write the choice key at the top of the first column. This saves the judge valuable time by being able to say “I see that your choice key is d minor.” After the first key, the judge chooses the other three from the list of required keys for that level.
- If a student has difficulty, the judge should offer a second chance (but not a third chance) and grade on the better performance. A “second chance” should not be allowed for more than two keys. Judges are aware that students may be nervous and may get confused between a cadence and a chord inversion. Judges are asked to exhibit a kind and relaxed demeanor to help put a child at ease. However, judges are also asked to remember that Blue Ribbons are reserved for students who exhibit mastery of their goal. A “mock” judging situation held by the teacher the week before Scale Olympics may help a student gain confidence.
- OMTA members volunteer their time to be judges and make every effort to be fair and friendly. They do not have any sort of “quota system”. A Blue Ribbon is awarded to each student who has achieved mastery of the event. Perfection is not a requirement for a Blue Ribbon - room is allowed for a few errors. The point scale is 13-16. A Red Ribbon is awarded to a student showing progress toward mastery, but mastery has not yet been achieved. The point scale is 9-12. White Ribbons (1-8 points) indicate that the goal chosen by the student is coming along, but needs more work.
- The score sheet will give you additional information about judging criteria. Color coded score sheets will be sent to the teachers after they have registered their students. Sample score sheets are included in The Handbook, showing how the sheet should be filled out in advance, in INK by the teacher. Please take care that you have filled out the score sheet correctly. Score sheets cannot be issued the day of Scale Olympics at the event.
- Scale Olympics is designed to be a positive, fun, motivating learning experience for each participant.

## **SCALES** **must be memorized**

**Correct notes:** A missed note or two (perhaps a slip of the finger?) or an instantly corrected note need not necessarily keep the judge from awarding the point for correct notes. However, if this were to happen on every scale, the student would not deserve credit for correct notes.

**Consistent Fingering:** Standard scale fingering is included in The Handbook. Some teachers, however, utilize nonstandard fingerings (like starting a C Major scale with L.H. finger 3 instead of 5) and a student should not be marked off for this. A teacher using nonstandard fingering should write a note to this effect to the judge and attach it to the score sheet. Judges are safe to assume that fingering will be the same descending as ascending.

**Speed/Steadiness:** Some levels require a minimum metronome speed in order to qualify for a Blue Ribbon. The student should be asked if he/she wishes to hear the metronome speed. If the answer is yes, the judge may let it click about four times before turning it off. The student is not required to play with the metronome on. Many students have prepared to play faster than the minimum speed (which is certainly allowed) and might be confused by the metronome. The point in this category is earned if the minimum speed is met (where required) and if the tempo chosen by the student is steady and fluent - without hesitations, stumbles, “glitches”, backing up and starting over, etc.

**Tone:** Tone should be generally even throughout. However, if some notes are inaudible while others come booming out, the point for tone may be withheld.

**Judge’s Comments:** This is a chance for the judge to compliment for work well done, to offer advice, and, most especially, to give information to the student (and the teacher) if a Red or White Ribbon has been awarded. Judges are asked to be as specific as possible in the short amount of time allowed.

## **CADENCES AND CHORD PROGRESSIONS** **must be memorized**

**Fingering:** There are a number of ways to teach cadence fingering. Also, the V and V7 chords are interchangeable in Scale Olympics, so students will vary in the notes they play. However, students using 1-3-5 on every chord are assumed not to have learned the fingering changes which accompany chord changes.

**Steadiness/Fluency:** There is no speed requirement at any level for cadences. The goal is to play the chord progression fluently and steadily at whatever tempo the student chooses. Cadences played in a halting, uncertain manner are not fluent.

**Tone Quality:** It can be assumed that all three notes of each chord will be audible and played with a clear tone. Students may pedal cadences but should also be prepared to play them without pedal if the judge so requests.

## **ARPEGGIOS** **must be memorized**

Standard arpeggio fingering is included in The Handbook. The same criteria used for scales apply to arpeggios regarding notes, speed/steadiness and tone. A teacher using unusual fingerings should attach a note to the score sheet so that the judge will not assume that fingerings are incorrect. Fingering must be consistent. Arpeggios should not be pedaled.

## **TRIADS & CHORDS WITH INVERSIONS** **must be memorized**

**Correct Fingering:** Students should be careful to observe standard inversion fingering which are designed to keep proper hand shape. Students using 1-3-5 on every chord are assumed not to have learned the fingering changes which accompany chord changes.

**Steadiness/Fluency:** There is no speed requirement at any level for triads and chords with inversions. The goal is to play the chord progression fluently and steadily at whatever tempo the student chooses. Inversions played in a halting, uncertain manner are not fluent.

**Tone Quality:** It can be assumed that all notes of each chord will be audible and played with a clear tone. Students may pedal inversions but should also be prepared to play them without pedal if the judge so requests.

## **SIGHT READING**

Teachers are reminded to print the student's sight-reading level directly on the score card which the student will carry the day of Scale Olympics.

The judge will allow the student time to look through the piece before beginning. Students electing to do sight-reading should be coached by their teacher to prepare mentally before playing and perhaps to play through the piece silently on the keys or on their legs.

A Blue Ribbon in sight-reading indicates mastery: accurate and steady, fluent playing, with room for a few mistakes. A Red Ribbon indicates good reading, but not mastery due to inaccuracies of notes and/or rhythms and lack of steadiness and fluency. A White Ribbon indicates that the student needs to work on accuracy and fluency.

## **HARMONIZATION**

There are two options for this event. Harmonization Option 1 (Traditional) is based on the Roman Numeral approach to teaching harmonization. Harmonization Option 2 (Lead Sheet) is based on a Lead Sheet approach with chord letters above the melody. The score sheet is the same for both. Teachers are urged to carefully read the additional instructions for each option found in the Harmonization section of The Handbook.

## **TRANSPOSITION**

Students who elect to do transposition need to bring a prepared piece with them. Teachers should take care to choose a piece that meets the length requirements as listed in The Handbook. If a student uses downloaded or computer-generated music, the teacher must submit the Copyright Representation and Indemnification Agreement for Use of Downloaded/Computer-Generated Music. This form may be downloaded from the CEOMTA website.

Students in Levels 1 through 4 will need to play the piece in the original key first (see score sheet). Students in Level 5 and above will proceed directly to transposed keys. If a piece is in a major key, it must be transposed to another major key. If a piece is in a minor key, it must be transposed to a minor key.

The goal of transposition is to play in a different key with a high degree of note accuracy and steadiness of tempo. It is not necessary for the judge to listen to each key in its entirety, although that should be done with at least one transposing key. It is also expected that a piece with musical details (such as staccatos, slurs, crescendos, ritards, etc.), will be played as directed in each key. In other words, those musical details should be incorporated into each key, not ignored. See score sheet for point distribution.

## **THEORY**

Students electing to take a Scale Olympics theory test will begin with this event, in order to allow time for the test to be graded and the score to be reported to the awards table. Students may take as long as they like to complete the test - there is no time limit. When a student is finished, he/she is individually excused. Students traveling in groups of two or three can “reconnect” by waiting in the area outside the theory room until all are finished.

Students are encouraged to raise a hand if help is needed in reading or understanding a question. There is a roving teacher/helper in the room at all times. (Very young children who do not yet know how to take a test or read words should probably be advised to wait until they are older to elect to take theory at Scale Olympics.) If a teacher is sending a student with a serious disability or handicap, she should notify the Scale Olympics Chair ahead of time in case special accommodations need to be made.

Teachers are reminded to write the level of theory test the student will be taking in INK on the score sheet. (It has happened in the past that students decide at the last minute to take an easier theory test in order to obtain a Rosette.) When any uncertainties arise, the student will be required to take the test level which the teacher indicated on the registration form. Any changes in theory levels made in the last weeks before the day itself must be officially registered with the Scale Olympics Chair. Tests are not allowed to leave the room with students. Completed tests are returned to the teacher at the end of the day. OMTA members are asked not to give students their tests.

## **EAR TRAINING**

All listening examples, except the pre-recorded excerpts for time signature questions, will be played by the judge. The student will be facing away from the piano, and will circle or notate answers on their tests. The judge will grade test and fill out the score card accordingly. Any changes in ear training levels made in the last weeks before the day itself must be officially registered with the Scale Olympics Chair. Tests are not allowed to leave the room with students. Completed tests are returned to the teacher at the end of the day. OMTA members are asked not to give students their tests.

# OMTA SCALE OLYMPICS SCORE SHEET

Each participant must bring this sheet to Scale Olympics, filled out in advance, in INK, by the teacher.

Student's Name John Doe

## SCALES

Level 3

Four keys heard; 16 points possible. Double the points for the Prep Level or score each hand separately.

<b>Keys</b>	a			
<b>Correct Notes</b>				
<b>Consistent Fingering</b>				
<b>Speed/Steadiness</b>				
<b>Tone</b>				

Judge's comments:

## CADENCES

Level 2

Four keys heard; 16 points possible. Double the points for the Prep Level or score each hand separately.

<b>Keys</b>	G			
<b>Correct Notes</b>				
<b>Consistent Fingering</b>				
<b>Speed/Steadiness</b>				
<b>Tone</b>				

Judge's comments:

Total points \_\_\_\_\_ Ribbon \_\_\_\_\_

Total points \_\_\_\_\_ Ribbon \_\_\_\_\_

Judge's name \_\_\_\_\_

Rev.4 2014

# OMTA SCALE OLYMPICS SCORE SHEET

Each participant must bring this sheet to Scale Olympics, filled out in advance, in INK, by the teacher.

Student's Name John Doe

## ARPEGGIOS

Level 1

Four keys heard; 16 points possible. Double the points for the Prep Level or score each hand separately.

<b>Keys</b>	F			
<b>Correct Notes</b>				
<b>Consistent Fingering</b>				
<b>Speed/Steadiness</b>				
<b>Tone</b>				

Judge's comments:

## TRIADS

Level 2

Four keys heard; 16 points possible. Double the points for the Prep Level or score each hand separately.

<b>Keys</b>	e			
<b>Correct Notes</b>				
<b>Consistent Fingering</b>				
<b>Speed/Steadiness</b>				
<b>Tone</b>				

Judge's comments:

Total points \_\_\_\_\_ Ribbon \_\_\_\_\_

Total points \_\_\_\_\_ Ribbon \_\_\_\_\_

Judge's name \_\_\_\_\_

Rev.4 2014

# OMTA SCALE OLYMPICS SCORE SHEET

Each participant must bring this sheet to Scale Olympics, filled out in advance, in INK, by the teacher.

Student's Name John Doe

## SCALES

Level <sup>4</sup> **6**    **7**    **8**    (circle one)

Eight keys heard; 16 points possible. ½ point for each box.

<b>Keys</b>	G min							
<b>Correct Notes</b>								
<b>Consistent Fingering</b>								
<b>Speed/Steadiness</b>								
<b>Tone</b>								

Judge's comments:

Total points \_\_\_\_\_ Ribbon \_\_\_\_\_

BLUE

## CADENCES

Level <sup>4</sup> **6**    **7**    **8**    (circle one)

Eight keys heard; 16 points possible. ½ point for each box.

<b>Keys</b>	Db							
<b>Correct Notes</b>								
<b>Consistent Fingering</b>								
<b>Speed/Steadiness</b>								
<b>Tone</b>								

Judge's comments:

Total points \_\_\_\_\_ Ribbon \_\_\_\_\_

Judge's Name \_\_\_\_\_

# OMTA SCALE OLYMPICS SCORE SHEET

Each participant must bring this sheet to Scale Olympics, filled out in advance, in INK, by the teacher.

Student's Name John Doe

## ARPEGGIOS

Level     6     7     8     (circle one)

Eight keys heard; 16 points possible. ½ point for each box.

<b>Keys</b>	A							
<b>Correct Notes</b>								
<b>Consistent Fingering</b>								
<b>Speed/Steadiness</b>								
<b>Tone</b>								

Judge's comments:

Total points \_\_\_\_\_ Ribbon PINK

## TRIADS

Level     6     7     8     (circle one)

Eight keys heard; 16 points possible. ½ point for each box.

<b>Keys</b>	F# min							
<b>Correct Notes</b>								
<b>Consistent Fingering</b>								
<b>Speed/Steadiness</b>								
<b>Tone</b>								

Judge's comments:

Total points \_\_\_\_\_ Ribbon \_\_\_\_\_

Judge's Name \_\_\_\_\_

# OMTA SCALE OLYMPICS SCORE SHEET

Each participant must bring this sheet to Scale Olympics, filled out in advance, IN INK, by the teacher.

Student's Name John Doe

**TRANSPOSITION** Level 2 Keys from C to G and D

Three keys heard; 16 points possible; playing should be accurate and steady in all keys.

**Key #1**  
(4 points maximum)

**Key #2**  
(4 points maximum)

**Key #3**  
(4 points maximum)

**Musical Details**  
(4 points maximum)

Note • Levels 1-4: original key. Levels 5-8: transposed key.

Judge's comments:

Judge's Name \_\_\_\_\_ Total Points \_\_\_\_\_ Ribbon \_\_\_\_\_

2004

# OMTA SCALE OLYMPICS SCORE SHEET

Each participant must bring this sheet to Scale Olympics, filled out in advance, IN INK, by the teacher.

Student's Name John Doe

**SIGHT-READING** Level 2 16 points possible.

**Correct Notes** (6 points maximum)

**Correct Rhythm** (6 points maximum)

**General Fluency** (2 points maximum)  
Overall steady playing with minimal interruption of beat.

**Musicianship** (2 points maximum)  
Observation of dynamics, marks of expression, tempo indication, etc.

Judge's comments:

Judge's Name \_\_\_\_\_ Total Points \_\_\_\_\_ Ribbon \_\_\_\_\_

2004

# OMTA SCALE OLYMPICS SCORE SHEET

Each participant must bring this sheet to Scale Olympics, filled out in advance, IN INK, by the teacher.

Student's Name John Doe

**THEORY**

Level P/1

16 points possible.

Test Score

**GREEN**

Ribbon \_\_\_\_\_

Judge's comments:

Judge's Name \_\_\_\_\_

2004

# OMTA SCALE OLYMPICS SCORE SHEET

Each participant must bring this sheet to Scale Olympics, filled out in advance, IN INK, by the teacher.

Student's Name John Doe

**HARMONIZATION**

Level 7

16 points possible, divided between two pieces.

Circle the option the student has prepared:    **Option 1 (Traditional)**    **Option 2 (Lead Sheet)**

**Prepared Piece** (8 points maximum; double the points for the Prep Level)

Judge listens for: good chord choices; fluency; accompaniment style

**At-Sight Piece** (8 points maximum)(not required at Prep Level)

Judge listens for: good chord choices; accompaniment style; ability to read melody competently enough to harmonize with good accuracy

**PURPLE**

Judge's comments:

Judge's Name \_\_\_\_\_

Total Points \_\_\_\_\_

Ribbon \_\_\_\_\_

2010

# OMTA Scale Olympics Score Sheet

Each participant must bring this score sheet to Scale Olympics, filled out in advance, IN INK, by the teacher.

Student's Name \_\_\_\_\_

EAR TRAINING

Level \_\_\_\_\_

16 points possible

Test Score

Ribbon \_\_\_\_\_

Judge's comments:

**ORANGE**

Judge's Name \_\_\_\_\_

## Fingering Chart - Scales and Arpeggios

Note: Alternate fingerings are acceptable if teacher marks the **judging sheet** with the fingering the student will use.

Major Scales - Two Octaves		Harmonic Minor Scales - Two Octaves	
Key		Key	
C	RH 1231234 12312345 LH 5432132 14321321	a	RH 1231234 12312345 LH 5432132 14321321
G	RH 1231234 12312345 LH 5432132 14321321	e	RH 1231234 12312345 LH 5432132 14321321
D	RH 1231234 12312345 LH 5432132 14321321	b	RH 1231234 12312345 LH 4321432 13214321
A	RH 1231234 12312345 LH 5432132 14321321	f#	RH 3412312 34123123 LH 4321321 43213214
E	RH 1231234 12312345 LH 5432132 14321321	c#	RH 3412312 34123123 LH 3214321 32143213
B	RH 1231234 12312345 LH 4321432 13214321	g#(ab)	RH 3412312 34123123 LH 3214321 32143213
Gb(F#)	RH 2341231 23412312 LH 4321321 43213214	eb(d#)	RH 3123412 31234123 LH 2143213 21432132
Db(C#)	RH 2312341 23123412 LH 3214321 32143213	bb(a#)	RH 4123123 41231234 LH 2132143 21321432
Ab	RH 3412312 34123123 LH 3214321 32143213	f	RH 1234123 12341234 LH 5432132 14321321
Eb	RH 3123412 31234123 LH 3214321 32143213	c	RH 1231234 12312345 LH 5432132 14321321
Bb	RH 4123123 41231234 LH 3214321 32143213	g	RH 1231234 12312345 LH 5432132 14321321
F	RH 1234123 12341234 LH 5432132 14321321	d	RH 1231234 12312345 LH 5432132 14321321

Major Arpeggios - Two Octaves		Minor Arpeggios - Two Octaves	
Key		Key	
C	RH 123 1235 LH 542 1421	a	RH 123 1235 LH 542 1421
G	RH 123 1235 LH 542 1421	e	RH 123 1235 LH 542 1421
D	RH 123 1235 LH 532 1321	b	RH 123 1235 LH 542 1421
A	RH 123 1235 LH 532 1321	f#	RH 412 4124 LH 214 2142
E	RH 123 1235 LH 532 1321	c#	RH 412 4124 LH 214 2142
B	RH 123 1235 LH 532 1321	g#(ab)	RH 412 4124 LH 214 2142
Gb(F#)	RH 123 1235 LH 532 1321	eb(d#)	RH 123 1235 LH 542 1421
Db(C#)	RH 412 4124 LH 214 2142	bb(a#)	RH 231 2312 LH 321 3213
Ab	RH 412 4124 LH 214 2142	f	RH 123 1235 LH 542 1421
Eb	RH 412 4124 LH 214 2142	c	RH 123 1235 LH 542 1421
Bb	RH 412 4124 LH 321 3213	g	RH 123 1235 LH 542 1421
F	RH 123 1235 LH 542 1421	d	RH 123 1235 LH 542 1421

## Fingering Chart – Triads and Inversions

<b>Triads</b> (Major, Minor, Diminished, and Augmented)		<b>7<sup>th</sup> Chords</b> (Major, Minor, Diminished, and Augmented)	
Root Position	RH 135 LH 531	Root Position	RH 1235 LH 5321
First Inversion	RH 125 LH 531	First Inversion	RH 1245 LH 5321
Second Inversion	RH 135 LH 521	Second Inversion	RH 1235 LH 5321
		Third Inversion	RH 1235 LH 5421

# Scales

## Abbreviations:

White Keys = C, D, E, F, G, A, B

Black Keys = Bb, Eb, Ab, Db, Gb/F#

HS = hands separately

HT = hands together

MM = metronome marking; indicate the minimum speed required for a blue ribbon. (Students will not play with metronome on; they may play at a speed faster than the minimum if they wish.)

Note: All parallel motion scales should be played ascending and descending. Contrary motion scales should begin and end in the center. See Fingering Chart for standard fingerings. Any alternate fingerings **must** be written on the judging sheet.

Level	Scale Keys	Scale Format
Prep	Any 2 keys, Major or minor	5-finger position, up and down, HS or HT
1	C G D A Major	One octave, HS or HT, parallel or contrary MM=60, one note per tick
2	C G D A E Major	One octave, HS or HT, parallel or contrary MM=60, one note per tick
3	White key Majors a e natural OR harmonic minor	One octave, HT, parallel or contrary MM=60, one note per tick
4	White key Majors White key minors, natural OR harmonic minor	2 octaves, HS or HT, parallel or contrary MM=72, one note per tick
5	Black Key Majors Black key minors, natural AND harmonic	Parallel motion – 2 octaves, HS or HT Contrary motion – 2 octaves, 2 scales of your choice, any key, HT MM=60, 2 notes per tick
6	12 Major scales White key minors; natural AND harmonic	Parallel motion – 3 octaves, HT MM=60, 3 notes per tick Contrary motion – 2 octaves, 4 scales of your choice, any key, HT MM=72, 2 notes per tick

7	12 Major scales 5 Black key minors; natural, harmonic, AND melodic	Parallel motion – 4 octaves, HT MM=60, 4 notes per tick  Contrary motion – 2 octaves (major & harmonic minor only), HT MM=80, 2 notes per tick
8	12 Major scales 12 minor scales, natural, harmonic AND melodic	Parallel motion – 4 octaves, HT MM=72, 4 notes per tick  Contrary motion – 2 octaves (major & harmonic minor only), HT MM=92, 2 notes per tick

# Cadences and Chord Progressions

## Abbreviations:

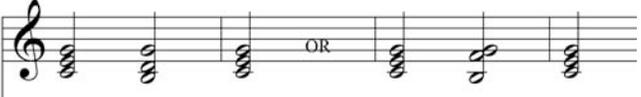
White Keys = C, D, E, F, G, A, B

Black Keys = Bb, Eb, Ab, Db, Gb/F#

HS = hands separately

HT = hands together

**Note:** Students may substitute V7 for V at Levels Prep through 7. Cadences may be pedalled.

Level	Keys	Format	Example
Prep	Any 2 keys, Major or minor	I-V-I, root position triads HS	
1	C G D A Major	I-V-I Root position triads for each chord HS or HT	See Prep Level for example
2	C G D A E Major	I-V-I Close position HS or HT	
3	White key Majors a e minor	I-IV-I-V-I or i-iv-i-V-i Close position HS or HT	
4	White Majors White key minors	I-IV-I-V-I or i-iv-i-V-i Root position and 1 <sup>st</sup> inversion in close position HS or HT	
5	Black key Majors Black key minors	I-IV-I-V-I or i-iv-i-V-i Root position, 1 <sup>st</sup> and 2 <sup>nd</sup> inversions in close position HT	

6	12 Major Keys White key minors	I-IV-ii-V-I or i-iv-ii°-V-I Root position, 1 <sup>st</sup> and 2 <sup>nd</sup> inversions in close position HT	
7	12 Major Keys Black key minors	I-vi-IV-ii-I 6/4 -V-I or i-VI-iv-ii°-i 6/4-V-i Root, 1 <sup>st</sup> and 2 <sup>nd</sup> inversions in close position HT, LH plays single-note root in bass or octave root in bass	
8	6 Major Keys of your choice 6 minor keys of your choice	Major Chord Progression – I-V-vi-IV-iii-V7/V-V-I-iii-IV-I-ii-I6/4-V-V7-I; RH soprano voice plays major scale ascending and descending; LH single note or double note in bass; see <i>example</i>  Minor chord progression – i-VI-III6-IV-I6/4-V-V7-i LH single note or double note bass; see <i>example</i>	

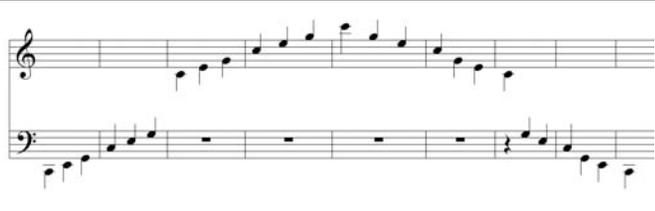
# Arpeggios

## Abbreviations:

White Keys = C, D, E, F, G, A, B  
 Black Keys = Bb, Eb, Ab, Db, Gb/F#  
 HS = hands separately  
 HT = hands together  
 MM = metronome marking; indicate the minimum speed required for a blue

ribbon. (Students will not play with metronome on; they may play at a speed faster than the minimum if they wish.)  
 NOTE: See Fingering Chart for standard fingerings. Any alternate fingerings **must** be marked on the judging sheet.

Level	Arpeggio Keys	Arpeggio Format	Example
Prep	Any 2 keys, Major or minor	Up and down See Examples	 <p>OR</p> 
1	C G F D A E Major	Cross hands, two octaves plus one note over, up and down	
2	C G F D A E Db Ab Eb Major AND minor	Cross hands, two octaves plus one note, up and down	See Level 1 for example

3	12 Major keys 12 minor keys	Cross hands, four octaves, up and down	
4	White key Majors White key minors	2 octaves, up and down, root position, HS MM=80, one note per tick	
5	Black Key Major Black Key minor	2 octaves, up and down, root position and 1 <sup>st</sup> inversion, HS or HT MM=80, 2 notes per tick	
6	12 Major keys 12 minor keys	3 octaves, up and down, root position, HS or HT 3 octaves, up and down, 1 <sup>st</sup> inversion, HS or HT MM=60, 3 notes per tick	
7	12 Major keys 12 minor keys  diminished 7 <sup>th</sup> starting on white keys Dominant 7 <sup>th</sup> starting on white keys	4 octaves, up and down, root position, 1 <sup>st</sup> inversion, HT MM=54, 4 notes per tick  Dominant/diminished 7 <sup>th</sup> , 2 or more octaves, up and down, root position, HS or HT MM=72, 2 notes per tick	
8	12 Major keys 12 minor keys 12 Dominant 7 <sup>th</sup> 12 diminished 7 <sup>th</sup>	4 octaves, up and down, root position, 1 <sup>st</sup> and 2 <sup>nd</sup> inversions, HT MM=60, 4 notes per tick  Dominant/diminished 7ths, 4 octaves, up and down, root position and 1 <sup>st</sup> inversion, HT MM=80, 2 notes per tick	

# Triads and Chords with Inversions

## Abbreviations:

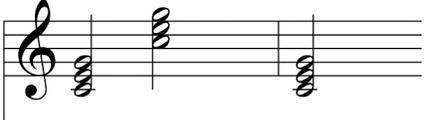
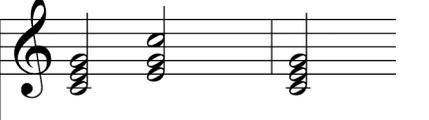
White Keys = C, D, E, F, G, A, B

Black Keys = Bb, Eb, Ab, Db, Gb/F#

HS = hands separately

HT = hands together

MM = metronome marking; indicate the minimum speed required for a blue ribbon. (Students will not play with metronome on; they may play at a speed faster than the minimum if they wish.)

Level	Keys	Chord Format	Example
Prep	Any 2 keys, Major OR minor	Solid chord or broken chord building up to solid chord, root position HS	
1	C G F D A E Major	Solid chord, Root position, 2 octaves HS, up and down	
2	C G D A E Major a e	Solid chord, root position and 1 <sup>st</sup> inversion HS or HT, up and down	
3	C G D A E B F Major a e minor	Solid chord, root position, 1 <sup>st</sup> and 2 <sup>nd</sup> inversions HS or HT, up and down	

4	White key Majors White key minors  PLUS  White key Augmented	Major/minor - Solid chord, root position and inversions HT, up and down  Augmented - root position, 1 <sup>st</sup> and 2 <sup>nd</sup> inversions, HS or HT, up and down	See Level 3 for example.
5	Black key Major Black key minor  PLUS  White key augmented and diminished	Major/minor - Solid chord, root position and 1 <sup>st</sup> and 2 <sup>nd</sup> inversions HT, up and down  Aug./Dim. – Solid chord, root position and 1 <sup>st</sup> and 2 <sup>nd</sup> inversions HS or HT, up and down	See Level 3 for example.
6	White key augmented and diminished triads  PLUS White key Dominant 7 <sup>th</sup> and diminished 7 <sup>th</sup>	Aug/dim triads, solid chord, root position and 1 <sup>st</sup> and 2 <sup>nd</sup> inversions HT, up and down  7 <sup>th</sup> chords, solid chord, root positions only HS or HT	See Level 3 for example.
7	12 Major triads 12 minor triads  PLUS 12 Augmented triads 12 diminished triads  PLUS White dominant 7 <sup>th</sup> and diminished 7 <sup>th</sup> chords	All triads, solid chord, root position and 1 <sup>st</sup> and 2 <sup>nd</sup> inversions HT  7 <sup>th</sup> chords, solid chord, root position and 1 <sup>st</sup> , 2 <sup>nd</sup> and 3 <sup>rd</sup> inversions HS or HT	See Level 3 for example.

8	<p>12 Major keys 12 minor keys</p> <p>PLUS</p> <p>All Dominant and diminished 7<sup>th</sup> chords</p>	<p>Major/minor chords - 4-note broken chord pattern, <i>see example for pattern</i> HT, up and down MM = 60, 4 notes per tick</p> <p>7<sup>th</sup> chords – broken chord pattern, <i>see example for pattern</i> HT, up and down MM = 60, 4 notes per tick</p>	
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# SIGHT-READING

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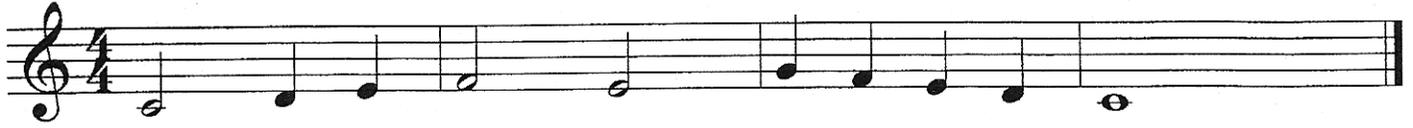
To choose which level to enter for Sight-Reading, please study the Guidelines below and then see the corresponding printed examples. Teachers may use these printed examples with students, since they are not used the day of Scale Olympics. Students will be given a short time for mental preparation and may play silently on the keys, if they wish. Students are graded on note and rhythmic accuracy, steadiness and musicality. The concepts presented at each level are cumulative, so the sight-reading example can contain any concept found in any of the previous levels.

## GUIDELINES

- Preparatory: 5-finger position, CM; single line melody, treble clef, RH only. Intervals of 2nds and 3rds; 4/4 time; Whole, half and quarter notes.
- Level 1: 5-finger position, CM or GM or shared middle C position; single line melody, treble and bass clef; Intervals of 2nds, 3rds, 4ths and 5ths; 4/4; Whole, dotted half, half and quarter notes and their corresponding rests.
- Level 2: 5-finger position, melody with simple harmony (I-V), or melody divided between the hands. Keys of CM, GM, or FM. 3/4 or 4/4. Whole, dotted half, half and quarter notes and their corresponding rests; tied notes. Forte and piano markings.
- Level 3: Melody in either hand, simple harmony in either hand (I-IV-V); 6-note range in either direction; Keys of CM, GM, FM, DM, or am. 3/4 or 4/4. Whole, dotted half, half, quarter and eighth notes and their corresponding rests. Staccato marks, phrase marks, dynamics: p, mp, mf and f.
- Level 4: Hand position changes, octave range, accidentals, independent LH; Keys of CM, GM, FM, DM, am or em. 3/4, 4/4, or 6/8 time. Whole, dotted half, half, quarter and eighth notes (dotted quarter-eighth rhythm emphasized) and their corresponding rests. Dynamic markings, phrase markings.
- Level 5: Clef changes, hand position changes, accidentals, independence of hands, syncopated rhythms, sixteenth notes and rests; dotted eighth-sixteenth figure; 3/4, 4/4, 3/8 or 6/8. Keys of CM, GM, DM, AM, FM, B Flat Major, am or em. Dynamics, phrasing, ritard, a tempo and fermata.
- Level 6: Same as Level 5, but could also include ragtime patterns, 7th chords, octaves, triplets. Keys of CM, GM, DM, AM, FM, B Flat Major, am, em, dm. Dynamics, phrasing, pedal.
- Level 7: Four-part chorale-type piece, such as a hymn or four-part patriotic piece. Major keys up to three sharps and three flats. Dynamics, phrasing, voicing, pedal. Fluency expected.
- Level 8: Instrumental or vocal accompaniment. Keys up to 5 sharps and 5 flats. Command of musical terminology. Attention to musical detail.

# SIGHTREADING EXAMPLES

Preparatory:



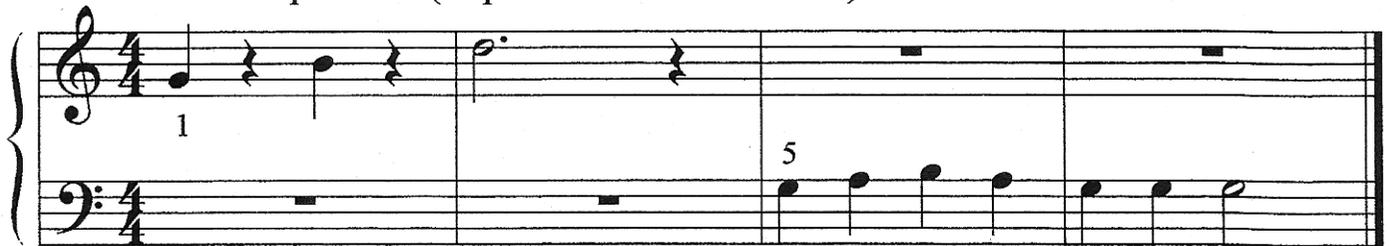
A single staff of music in 4/4 time, starting on a treble clef. The melody consists of a sequence of notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), and C4 (half).

Level 1 Example #1 (Shared Middle C Position)



Two staves of music in 4/4 time. The right hand (treble clef) starts with a 5th finger on middle C (C4), followed by D4, E4, F4, and G4. The left hand (bass clef) starts with a 4th finger on middle C (C4), followed by D4, E4, and F4. Both hands end with a G4 note.

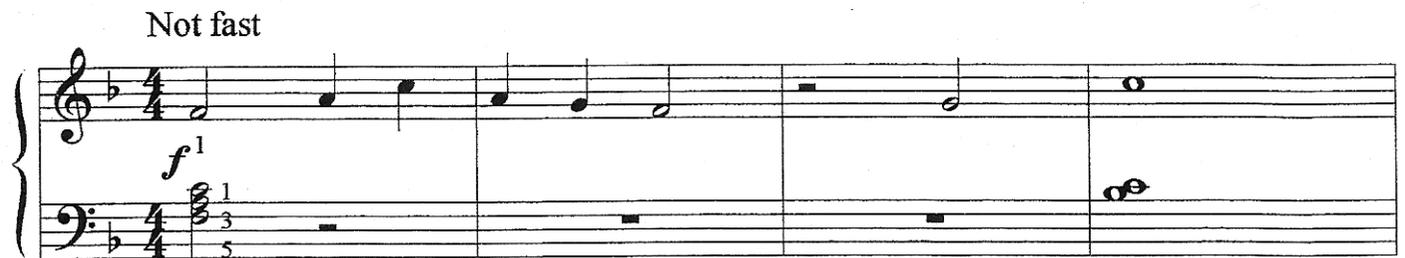
Level 1 Example #2 (G position in each hand)



Two staves of music in 4/4 time. The right hand (treble clef) starts with a 1st finger on G4, followed by F4, E4, and D4. The left hand (bass clef) starts with a 5th finger on G3, followed by F3, E3, and D3. Both hands end with a G4 note.

Level 2:

Not fast



Two staves of music in 4/4 time, marked *f* (forte). The right hand (treble clef) starts with a 1st finger on G4, followed by F4, E4, and D4. The left hand (bass clef) starts with a 1st finger on G3, followed by F3, E3, and D3. Both hands end with a G4 note.



Two staves of music in 4/4 time, marked *p* (piano). The right hand (treble clef) starts with a 5th finger on G4, followed by F4, E4, and D4. The left hand (bass clef) starts with a 5th finger on G3, followed by F3, E3, and D3. Both hands end with a G4 note.

# SIGHTREADING EXAMPLES

## Level 3:

Medium

*mf* *mp*

5

*mf* *f*

## Level 4:

Moderato

*f* 1 2

5

*p* 4

# SIGHTREADING EXAMPLES

---

Level 5:

Medium

2

*f*

1 5 4

5

5 1 4 3 4 4 5

*mp*

5 2 1 3 1

*f*

# SIGHTREADING EXAMPLES

Level 6:

Moderately, with a steady beat

The musical score consists of three systems of piano music, each with a treble and bass clef staff. The first system is marked *mf* and features a melody in the treble clef with fingerings 1 and 1, and a bass line with a triplet of eighth notes. The second system continues the melody with fingerings 5/2 and 4/1, and includes a triplet of eighth notes in the bass. The third system is marked *f* and *ff*, featuring a more complex melody with fingerings 5/3, 3/1, 1/3/5, 1/3/5, 4/1, and 5/1, and a bass line with fingerings 1 and 1. The piece concludes with a final chord in the bass clef.

# SIGHTREADING EXAMPLES

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Level 7:

Smoothly

The first system of musical notation is in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4 and B4, and then a quarter note C5. The bass line consists of a steady eighth-note accompaniment. The dynamic marking *mp* is placed below the first measure. The system concludes with a double bar line.

The second system continues the piece. The treble clef melody features a quarter note C5, followed by eighth notes B4 and A4, and then a quarter note G4. The bass line continues with eighth-note accompaniment. The system concludes with a double bar line.

The third system continues the piece. The treble clef melody features a quarter note G4, followed by eighth notes A4 and B4, and then a quarter note C5. The bass line continues with eighth-note accompaniment. The dynamic marking *mf* is placed below the first measure. The system concludes with a double bar line.

The fourth system concludes the piece. The treble clef melody features a quarter note C5, followed by eighth notes B4 and A4, and then a quarter note G4. The bass line continues with eighth-note accompaniment. The dynamic marking *dim. e rit.* is placed below the first measure of this system. The system concludes with a double bar line.

Level 8 will be a vocal or instrumental accompaniment of approximately 16 measures length. Short excerpts shown here indicate approximate level of difficulty.

Allegretto

PIANO *p*

A vio-let in a mea-dow green Its mo - dest beau - ty  
 Ein Veil-chen auf der Wie - se stand ge - bückt in sich und

*p*

half un-seen It was the sweet-est vio - let! A dain-ty mai-den  
 un - be-kannt: es war ein her - zig's Veil - chen! Da kam ein' jun - ge

*mf* *p*

etc.

Vivace

6b 6 6 6b 6

5  
6 6 7 6 4

9  
6 6b 6 8 6 6b 6

etc.

# TRANSPOSITION

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The teacher chooses the transposition piece that the student will play. If a piece is in a major key, it must be transposed to another major key. If a piece is in a minor key, it must be transposed to a minor key. The student must bring a **published** copy of the prepared transposition piece - not a photocopy - the day of Scale Olympics. (Students without a published copy will be disqualified from the transposition event.) The student's name should appear on the piece/book. If a student uses downloaded or computer-generated music, the teacher must submit the Copyright Representation and Indemnification Agreement for Use of Downloaded/Computer-Generated Music. This form may be downloaded from the CEOMTA website.

In order to enter the student at the correct level, teachers should study the Guidelines below. These guidelines are similar to the Sight-Reading Guidelines. The printed sight-reading examples may also help in clarifying the level of a piece used for transposition. Approximate method book levels are listed below as an aid, but the transposition piece does NOT have to be in a method book. Although some students may have memorized the transposition piece as a result of extended practice, the goal is not memorization. Rather, the goal is for the student to develop the ability to read a score in one key and play it in another key with note and rhythmic accuracy, a steady beat and good musicianship.

## GUIDELINES

- Preparatory: Original key and two other keys: a piece in a 5-finger position. Intervals of 2nds and 3rds or more. Minimum of four measures.
- Level 1: Original key and two other keys; treble and bass clef; Intervals within a 5-finger position; Minimum of eight measures. Method book Level 1.
- Level 2: Original key and two other keys; melody with simple harmony (I-V), or melody divided between the hands. Minimum of eight measures. Method book Level 1B or 2.
- Level 3: Original key and two other keys; Melody in either hand, simple harmony (I-IV-V); 6-note range in either direction - must go out of 5-finger range at least once; Minimum of 12 measures. Method book Level 2 or 3. Attention to dynamics and phrasing expected.
- Level 4: Original key and two other keys; Mid-elementary piece. Hand position changes and octave range are required. Eighth notes are suggested, but not required. Minimum of 16 measures. Method book Level 3 or 3B. Attention to dynamics and phrasing expected.
- Level 5: Three keys other than the original key. Mid to late elementary piece, perhaps with 16th notes. Octave range or more. Minimum of 16 measures. Method book Level 4. Attention to phrasing, articulation and dynamics expected.
- Level 6: Three keys other than the original key. Early Intermediate piece, such as Schumann's "Soldier's March" or a Mozart minuet. Minimum of 16 measures.
- Level 7: Three keys other than the original key. Four-part hymn or a mid-intermediate piece. Minimum of 16 measures.
- Level 8: Three keys other than the original key. Vocal accompaniment of at least upper intermediate degree of difficulty. Minimum of 16 measures.

# HARMONIZATION OPTION 1 (Traditional)

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The purpose of Harmonization is to help a student learn to add harmony to an existing melody. At first, this can consist of whole-note block chords (triads) on the first beat of each measure in the left hand, while the right hand plays the melody. Students should learn about chord tones, non-chord tones and passing tones. Beginning harmonizers should learn when to use the tonic (I) triad and when to use the dominant chord (V or V7 - they are interchangeable at any level.) As the student progresses in ability and level, left hand chordal styles may include broken chord accompaniment, off-beat chords, Alberti bass style, stride, and even chording with the right hand (under the melody notes) while the left hand plays the root of the chords.

Level One students and above will demonstrate their skill at harmonization by playing a “required” tune (see below) **as well as** an “at-sight” tune provided by the judge. The required piece is expected to be well-prepared and played fluently, with correct harmonies throughout. Chords are to be played in closed position. Levels 4 through 8 must prepare an accompaniment style other than whole-note block chords for the required piece.

The judge will have the required prepared piece in a notebook on the piano for the student - the exact one shown in this handbook. Teachers who wish to do so may copy this exact piece and the student may play from that copy the day of Scale Olympics, as long as there are no added marks of any sort - no chord symbols, no letter symbols and no marks indicating where chords should be played.

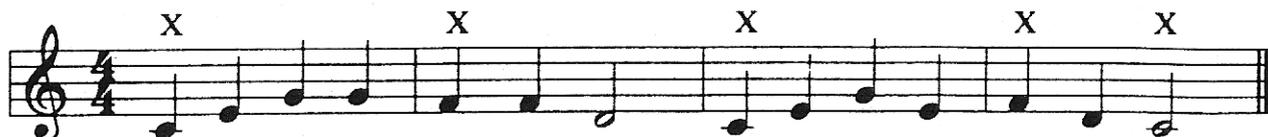
Teachers **MAY NOT** choose a different prepared piece from the one in this handbook. A Level 3 student, for example, must play “This Old Man.” **Please note:** a student who brings a prepared piece other than the one required for his/her level from this handbook will be disqualified from the harmonization event.

The “at-sight” piece does not have to be played flawlessly, but should show the student’s ability to add chords in that key and the ability to choose the right chord at the right time. A student may prepare first by playing the “at-sight” melody out loud and then the cadence of that key with the left hand. The student will then be graded on playing the melody with harmony. A student who immediately corrects a chord choice, showing good auditory understanding of harmonization, will not be marked off. Insignificant sight-reading errors will not necessarily lower the score if the harmonization itself is competent. Of course, good sight-reading skills will aid in harmonizing a piece at sight.

All students are urged to practice adding harmonies to existing melodies during the weeks leading up to Scale Olympics. Blue ribbons are awarded to those students who have **mastered** the art of harmonization at their designated level.

### Preparatory Level:

1. Harmonize the four-measure melody shown below, using a three-note tonic chord (I) and a two or three note dominant chord (V or V7) at the places marked with an X.
2. There is no "at-sight" piece required for Preparatory Level.



### Level 1:

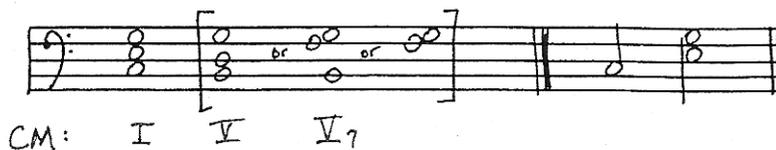
1. Harmonize **Lightly Row**, shown below, using three-note tonic chords (I) and two or three note dominant chords (V or V7).
2. Harmonize at sight a melody provided by the judge. This melody will have a 5-finger range in the key of C Major. Left hand harmonization should include I and V (or V7).

#### Lightly Row



Standard:

Also possible:

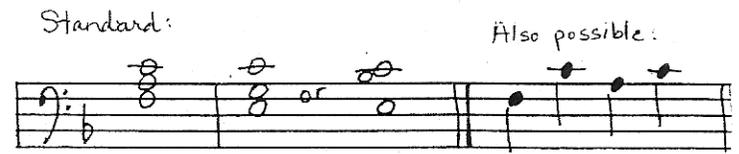


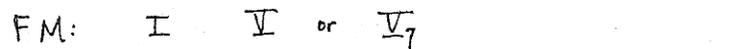
## Level 2:

1. Harmonize **Skip to My Lou**, shown below, using three-note I and V chords.
2. Harmonize at sight a melody provided by the judge. This melody will be of a similar degree of difficulty to Skip to My Lou and will be in the key of CM or GM.

### Skip to My Lou



Standard: 

Also possible: 

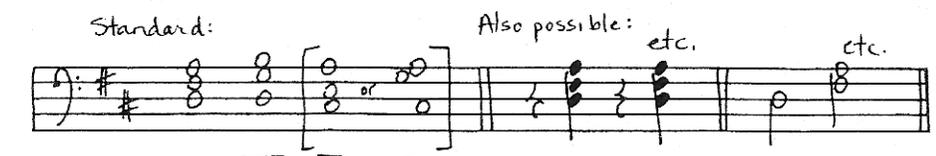
FM: I V or V<sub>7</sub>

## Level 3:

1. Harmonize **This Old Man**, shown below, using I, IV and V chords.
2. Harmonize at sight a melody provided by the judge. This melody will be of a similar degree of difficulty to This Old Man and will be in the key of CM, GM or FM. Harmonization must include I, IV and V chords.

### This Old Man



Standard: 

Also possible: etc. etc.

DM: I IV V or V<sub>7</sub>

## Level 4:

1. Harmonize **Camptown Races**, shown below, using I, IV and V chords. Use a more advanced accompaniment style, such as an off-beat bass or a stride bass. See sample accompaniments. Simple block chord accompaniment is not acceptable for Camptown Races.
2. Harmonize at sight a melody provided by the judge. This melody will be of a similar degree of difficulty to **Camptown Races** and will be in the key of CM, GM, FM or DM. Harmonization must include I, IV and V chords. Simple block chord accompaniment is acceptable for the "at-sight" piece.

### Camptown Races

The image shows the melody for "Camptown Races" in 4/4 time, key of C major. The melody is written on a single treble clef staff and consists of 16 measures. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3. The piece ends with a double bar line.

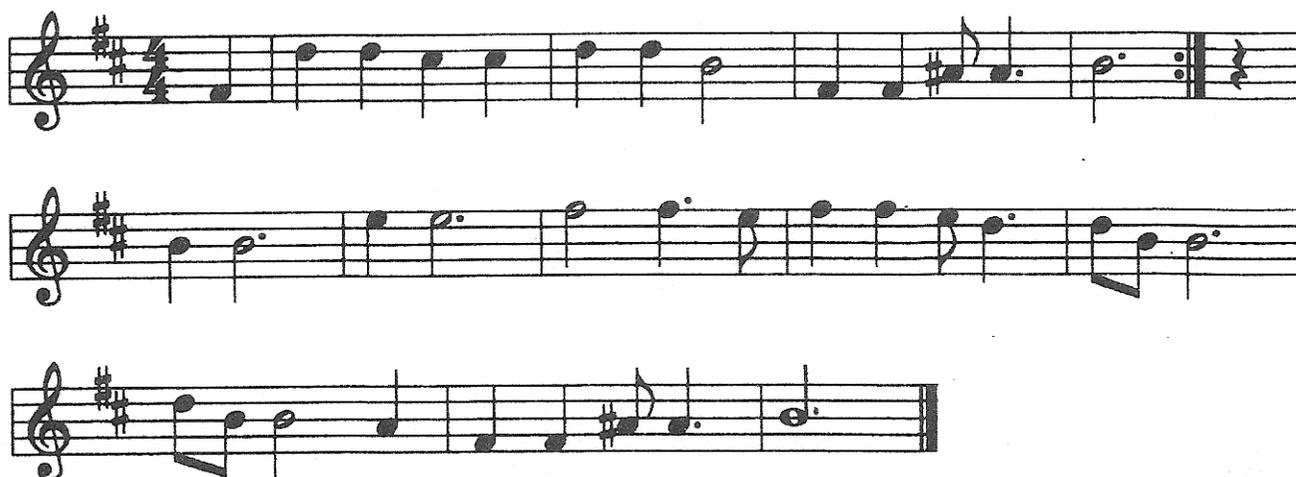
Three possible harmonization styles:

The image shows three different piano accompaniment styles for the melody of "Camptown Races". Each style is shown in a grand staff (treble and bass clefs) in 4/4 time, key of C major. The first style (1.) uses a simple block chord accompaniment. The second style (2.) uses a more advanced accompaniment style with an off-beat bass line. The third style (3.) uses a stride bass accompaniment style with a strong, rhythmic bass line. Each style is labeled with a number and includes a double bar line at the end.

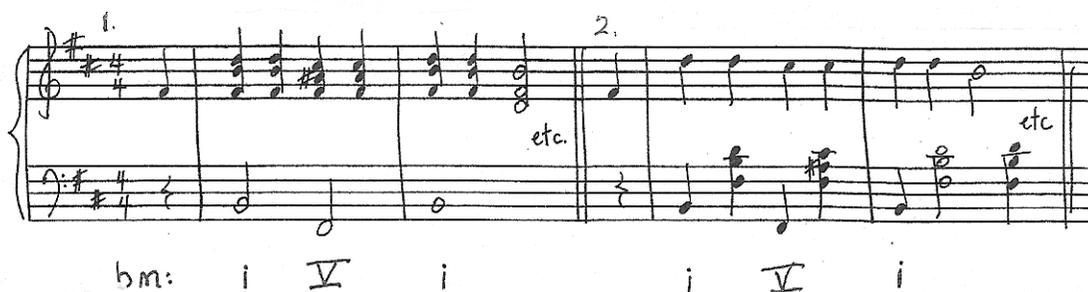
## Level 5:

1. Harmonize **Go Down Moses**, shown below, using i, iv and V chords. Use a more advanced accompaniment style, such as a broken-chord bass or stride (jump) bass. See sample accompaniments. Simple block chord accompaniment is not acceptable for **Go Down Moses**.
2. Harmonize at sight a melody provided by the judge. This melody will be of a similar degree of difficulty to **Go Down Moses** and will be in the key of am, em or dm. Harmonization must include i, iv and V chords. Simple block accompaniment is acceptable for the Level 5 at-sight piece.

### Go Down Moses



Two possible harmonization styles:



1. etc.

2. etc.

bm: i V i i V i

## Level 6:

1. Harmonize **Jingle Bells**, shown below, using I, IV, V and also the secondary dominant chord - the V of the V. (The secondary dominant occurs at the \* - on the words "one-horse open.") Use a more advanced accompaniment style, such as an off-beat bass. See sample accompaniments. Simple block chord accompaniment is not acceptable at Level 6.
2. Harmonize at sight a melody provided by the judge. This melody will be of a similar degree of difficulty to Jingle Bells and will be in the key of CM, GM, DM, or FM. Harmonization must include I, IV, V and the secondary dominant chord (V of V). The student will be given two or three minutes to pencil-in chord choices and plan an accompaniment other than simple block chords.

### Jingle Bells

Musical score for Jingle Bells in G major, 4/4 time. The score consists of three staves of music. The first staff starts at measure 1. The second staff starts at measure 6 and has an asterisk (\*) above the eighth measure. The third staff starts at measure 11 and ends with a double bar line.

Four possible harmonization styles:

Four examples of harmonization styles for Jingle Bells, numbered 1 through 4. Each example shows a different accompaniment style for the melody.

- 1. Treble clef with chords, bass clef with single notes.
- 2. Treble clef with chords, bass clef with eighth notes.
- 3. Treble clef with chords, bass clef with chords.
- 4. Treble clef with chords, bass clef with chords.

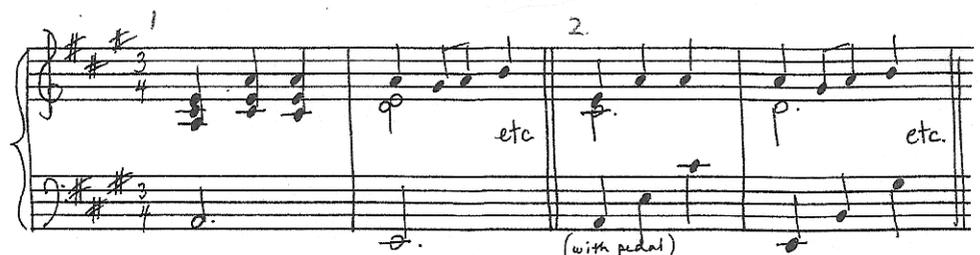
## Level 7:

1. Harmonize **When Love is Kind**, shown below, using I, ii, IV and V chords. Use a more advanced accompaniment style, such as a waltz bass or chording in the right hand under the melody. (Three-beat block chord harmonization is not acceptable at Level 7.)
2. Harmonize at sight a melody provided by the judge. This melody will be of a similar degree of difficulty to **When Love is Kind** and will be in the key of CM, GM, FM, DM, or B Flat Major. Harmonization must include I, ii, IV and V chords. An advanced accompaniment style is required. The student will be given two or three minutes to pencil-in chord choices and plan an accompaniment, which must be something other than simple block chords.

### When Love is Kind



Two possible harmonization styles:





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## HARMONIZATION OPTION 2 (LEAD SHEET)

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### **General Overview**

This Harmonization option is designed to help students learn to read and harmonize from lead sheets. It also gives students the opportunity to learn accompaniment styles that are used in jazz or praise bands. By design, this option progresses more quickly than other Scale Olympic events. Teachers should take care to assign students to the appropriate level.

Students demonstrate their skills by playing a “Prepared” piece as well as an “At Sight” piece. Both pieces show chord letters above the melody. Each letter is placed above the right hand note when it is to be played. These are the chords the student is to use for harmonization. You change to another chord only when you see the letter change above the right hand notes. If a new measure has no chord symbol, you should repeat the previous chord.

The required keys, chords and accompaniment styles for each level are detailed in the General Overview. This is supplemented with a chart showing Chord Names, Symbols, Construction and Examples. The Prepared pieces give further instructions for successfully preparing your students. Please read all of these documents carefully. Harmonization should be a creative process. While students are expected to follow the general guidelines for each level, we encourage them to be creative within those guidelines.

Levels Preparatory through 5 are given a required accompaniment style, which is used for both the Prepared and At Sight pieces. The Preparatory Level has no At Sight. Levels 6-7 are given a choice of accompaniment styles, and must show their ability to accompany a melody, which will be played by the judge. Students choose and prepare only one piece, in one style, for the Prepared piece. They may choose either style for the At Sight piece.

### **The Prepared Piece**

The Prepared piece is to be played fluently: with a steady beat and correct notes, chords and accompaniment style. Where given, tempo indications must be observed. A student may play fuller chords or more complex rhythms while still following the required accompaniment style. Teachers **MAY NOT** choose a different Prepared piece from the one in this handbook. Students who bring a different Prepared piece will be disqualified from this event.

### **The At Sight Piece**

The judge provides the At Sight piece. It will be at the same level of difficulty as the Prepared piece. The student will be given a short amount of time for preparation. They may play through the melody and chord choices (hands separately) before playing hands together.

Students are not expected to play the At Sight piece with the same level of mastery as the Prepared piece. The At Sight piece does not have to be played flawlessly. Students may use fewer notes in the accompaniment pattern, and slight rhythmic variations in the pattern are acceptable. A student that immediately corrects a chord choice, showing good auditory understanding, will not be marked off. Insignificant sight-reading errors will also not lower the score if, overall, the chord choices and accompaniment demonstrate competence.



Central East District of the  
**OHIO MUSIC TEACHERS ASSOCIATION**

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Music Teachers National Association  
Incorporated • Founded 1897

## **Lead Sheet Harmonization Option for Scale Olympics**

This option was instituted in 2010 by Cynthia Adams:

For several years, I have heard many teachers express their concern that the traditional Roman Numeral approach to teaching harmonization no longer meets the needs of their students. Although it may be pedagogically sound, it doesn't help the student who downloads a popular song from the internet - a melody with chord names above it. It is time for a new approach. I am thrilled to present to you a Lead Sheet Harmonization option for Scale Olympics 2010. The word "option" is very important to notice. We have not replaced the traditional Roman Numeral harmonization that is in our handbook. You may still use it. But you now have a choice between Harmonization Option 1 (Traditional) and Harmonization Option 2 (Lead Sheet).

Assisting me in this huge effort, which has taken almost a year to complete, has been the driving force of Bradley Sowash. Bradley arranged all of the Prepared and At Sight pieces used in this new option; and shared his incredible knowledge of chords, styles, improvisation and fun teaching techniques. I can't thank him enough. I also was fortunate to have input from three dedicated colleagues who have incredible knowledge and expertise: Janice Cook, Bruce Piper and Sharon Walton. Thank you, thank you, and thank you!

I am very excited about this. My students are going to love it, and I am looking forward to sharpening my teaching skills while preparing them. With any new venture, mistakes will be discovered and questions will be asked. Please don't hesitate to contact me with your courteous and constructive comments. ☺

Sincerely,  
Cynthia Adams  
Scale Olympics Chairman 2010  
(614) 327-1395 • AdamsPiano@sbcglobal.net

### ***About Bradley Sowash***

Acclaimed jazz pianist, composer, author and educator Bradley Sowash has delighted listeners of all ages in concert halls and churches throughout the United States and Europe for over two decades. His emotional style and formidable technique have prompted favorable reviews in national publications including *The Village Voice* and *Billboard Magazine* among others. His broadcast credits include national radio airplay on NPR's *Morning Edition* and he has been a regular guest on the PBS-TV series, *The Piano Guy*, hosted by Scott Houston. His publications include educational jazz piano books published by the Neil A. Kjos Music Company and Houston Enterprises and jazz hymn arrangements published by Augsburg Fortress Press.

## Harmonization Option 2 (Lead Sheet) - General Overview

Chord Names, Symbols, Construction and Examples are shown on separate sheet.

**Note:** V7 may be substituted for V up to Level 7. All Levels may be pedaled.

Level	Keys	Accompaniment Chords • Prepared & At Sight <i>Roman numerals are for reference only and are used to direct you to the chords you will need for each key.</i>	Accompaniment Styles <i>Samples of accompaniment styles are shown on next pages.</i>
P	C Major	Prepared: I V NO AT SIGHT	Block
1	C G F Major	I IV V	Rhythmic Block
2	C G F Major	I ii iii IV V	Simple Stride with Alternating or Non-Alternating Bass
3	G F D Major	All chords from previous levels plus: slash chords vi	Broken Waltz Chords or Basic Waltz, Alternating or Non-Alternating Bass
4	a e d minor	i iidim III iv V VI slash chords	Lyrical
5	F D B <sup>b</sup> Major	I <b>16</b> ii iii IV V vi slash chords	Syncopated Broken Chords

6	A E Major c# f# minor	All chords from previous levels plus: (add2) sus4	Left Hand Rock with Right Hand Chord Accompaniment <b>or</b> Rock Ballad  <b>Judge will play melody</b>
7	B <sup>b</sup> E <sup>b</sup> Major g c minor	All chords from previous levels plus: Maj7 chords min7 chords min7(b5) chords V7 chords (4 note)	Easy Walking Bass with Right Hand Chord Accompaniment <b>or</b> Latin Style  <b>Judge will play melody</b>
8	Eb A <sup>b</sup> Major c f minor	All chords from previous levels.	Open Voicing, Advanced Chords <b>or</b> Full Stride

## Harmonization Option 2 (Lead Sheet)

### Chord Names, Symbols, Construction and Examples

All chords are “C-Root” chords. Any note can be substituted for the root.

Chord Name	Symbol	Construction	Example
Major	C	1 - 3 - 5	
Minor	Cm	1 - <sup>b</sup> 3 - 5	
Diminished	Cdim	1 - <sup>b</sup> 3 - <sup>b</sup> 5	
Added second	C(add2)	1 - 2 - 3 - 5	
Six	C6	1 - 3 - 5 - 6	
Suspended	Csus4	1 - 4 - 5	
Major Seven	Cmaj7	1 - 3 - 5 - 7	
Seven	C7	1 - 3 - 5 - <sup>b</sup> 7	
Minor seven	Cmin7	1 - <sup>b</sup> 3 - 5 - <sup>b</sup> 7	
Minor seven flat five	Cmin7( <sup>b</sup> 5)	1 - <sup>b</sup> 3 - <sup>b</sup> 5 - <sup>b</sup> 7	
Diminished seven	Cdim7	1 - <sup>b</sup> 3 - <sup>b</sup> 5 - <sup>bb</sup> 7 (or 1 - <sup>b</sup> 3 - <sup>b</sup> 5 - 6)	
Slash chord	C/G	Note below slash is bass note	

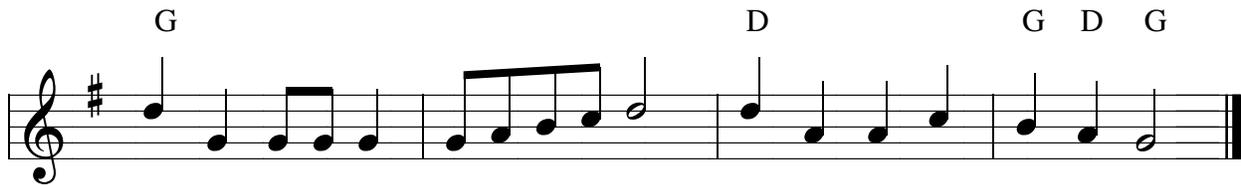
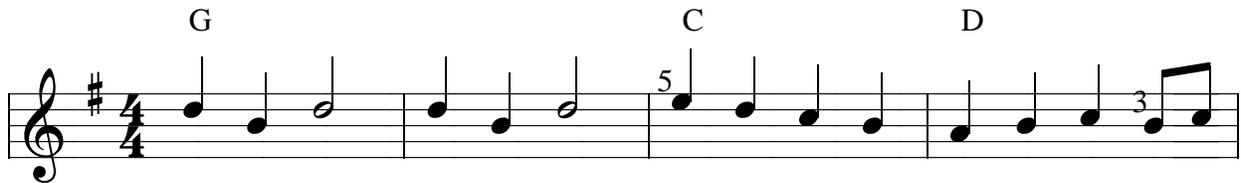
There are many options for Chord Symbols used with lead sheets. For example, diminished chords are often seen as C<sup>o</sup>. Utilizing all of the options for this event was not practical. Teachers are encouraged to make their students aware of the different symbols they might encounter.



# Level 1 - Prepared

## This Old Man

Traditional



**Required Accompaniment Style: Rhythmic Block, closed position**



Phrase endings and last measure can be exception to pattern.

For the At Sight piece, Block accompaniment is also acceptable.  
The At Sight piece will be in C, G or F Major.



# Level 3 - Prepared

## This Old Man

**Traditional**

*Melody may be played one octave higher.*

**Required Accompaniment Style:**  
**Broken Waltz Chords or Basic Waltz with Alternating or Non-Alternating Bass**

*Broken Waltz Chords*

*Basic Waltz*

*For Alternating Bass, if the chord changes, the bass note could stay the same.*

Phrase endings and last measure can be exception to pattern.  
 Last chord must include all indicated chord tones.

The At Sight piece will be in the key of G, F or D Major.

# Level 4 - Prepared

## This Old Man

♩ = c. 92

Traditional

Two staves of musical notation in 4/4 time, key of D minor. The first staff contains four measures with chords Dm, F/C, Gm/B♭, and A. The second staff contains six measures with chords Dm, B♭/D, F, Edim, A, and a final measure with Dm, A, and Dm.

**Required Accompaniment Style: Lyrical**

Also acceptable:

A single staff of musical notation in bass clef, 4/4 time, key of D minor. It shows a rhythmic pattern of eighth notes with slurs. Chords Dm and F are indicated above the staff.

Both root position and closed position chords are acceptable.

Phrase endings and last measure can be exception to pattern.  
Last chord must include all indicated chord tones.

The At Sight piece will be in the key of a, e or d minor.

# Level 5 - Prepared

## This Old Man

♩ = 60-70

Traditional

**Required Accompaniment Styles: Syncopated Broken Chords**

Also acceptable:

Phrase endings and last measure can be exception to pattern  
Last chord must include root, third, fifth and sixth.

The At Sight piece will be in the key of F, D or Bb Major.

## Level 6 - Prepared Choices 1 and 2 Accompaniment Styles

There are three pages for Level 6. This page shows the two choices of accompaniment style. The next two pages have the actual melodies to be accompanied.

**The student chooses and prepares only one piece, in one style.**

Phrase endings and last measure can be exception to pattern.

The B Section can be a different accompaniment style.

Last chord must include all indicated chord tones.

Students may choose either accompaniment style for their At Sight piece. The At Sight piece will be in the key of A Major, E Major, c# minor or f# minor.

### Required Accompaniment Style for *Wayfaring Stranger*: Rock Ballad

Musical score for "Wayfaring Stranger" in the key of F# minor (three sharps). The score is divided into two parts: Judge and Student. The Judge part is written in a single treble clef staff. The Student part is written in a grand staff (treble and bass clefs). The score is divided into three measures. Chord indications are placed between the Judge and Student staves. The chords are: C#m(add2) F#m/C# in the first measure; C#m(add2) C#m C#m/A in the second measure; and F#m(add2) F#m in the third measure.

### Required Accompaniment Style for *This Little Light Of Mine*: Left Hand Rock with Right Hand Chord Accompaniment

Musical score for "This Little Light Of Mine" in the key of A Major (three sharps). The score is divided into two parts: Judge and Student. The Judge part is written in a single treble clef staff. The Student part is written in a grand staff (treble and bass clefs). The score is divided into four measures. Chord indications are placed between the Judge and Student staves. The chords are: A(add2) D in the first measure; A(add2) in the second measure; D# in the third measure; and A(add2) in the fourth measure.

# Level 6 - Prepared Choice 2

## This Little Light Of Mine

Traditional

Straight 8ths (♩ = c.120)

Judge

5

9

13

# Level 6 - Prepared Choice 1

## Wayfaring Stranger

Folk Hymn

Slowly (♩ = c. 80)

Judge

C#m(add2) F#m/C# C#m(add2) C#m C#m/A

3

F#m(add2) F#m G#sus4 G# G#/E C#m(add2) F#m/C#

6

C#m(add2) C#m C#m/A F#m F#m/E F#m/D# G#

8

C#m Bm A(add2) A/B E(add2) E/C# E/B

11

A(add2) A/B A G#sus4 G# G#/E C#m(add2) F#m/C#

14

C#m(add2) C#m C#m/A F#m F#m/E F#m/D# G#

16

F#m/C# A/C# A B C#

# Level 7 - Prepared Choice 1

## Motherless Child

Traditional

Latin (♩ = c. 120)

Judge

5

9

13

17

# Level 7 - Prepared Choice 1

There are four pages for Level 7.

**The student chooses and prepares only one piece, on one style.**

Students may choose either accompaniment style for their At Sight piece.  
The At Sight piece will be in the key of Bb Major, Eb Major, g minor or c minor.

**Required Accompaniment Style for *Motherless Child*:  
Latin Style**

Judge

Student

Cm7 Anticipate chord changes F7

Also acceptable

Cm7 F7

Bass variations

Cm7 Cm7



## Level 7 - Prepared Choice 2

Students may choose either accompaniment style for their At Sight piece.  
The At Sight Piece will be in the key of B $\flat$  Major, E $\flat$  Major, g minor or c minor.

### Required Accompaniment Style for *This Old Man*: Easy Walking Bass with Right Hand Chord Accompaniment

The musical score for 'This Old Man' is presented in two systems. The first system is labeled 'Judge' and 'Student'. The Judge part is in the treble clef, key of B $\flat$  major, and consists of two measures. The Student part consists of two staves: a treble clef staff with chords and a bass clef staff with a walking bass line. The key signature is B $\flat$  major. The score is divided into two measures.

### Potential Left Hand Patterns

The potential left hand patterns are shown in a bass clef staff with a key signature of two flats. The patterns are:

- Chord tones for E $\flat$ 6: E $\flat$ , G $\flat$ , B $\flat$ , D $\flat$
- 1235 pattern for A $\flat$ : A $\flat$ , C $\flat$ , D $\flat$ , E $\flat$
- Scale for E $\flat$ 6: E $\flat$ , F $\flat$ , G $\flat$ , A $\flat$ , B $\flat$ , C $\flat$
- Leading tones for A $\flat$ : G $\flat$ , F $\flat$
- Leading tones for B $\flat$ : A $\flat$ , G $\flat$
- Stock turnaround for E $\flat$ : E $\flat$ , G $\flat$ , B $\flat$ , D $\flat$

- Right hand must include offbeat rhythms.
- Left hand must play root or slash note on beat one.
- Avoid playing roots of next chord ahead of time.
- Smooth connections are desirable.
- Chord must contain all chord tones between the hands.

# Level 8 - Prepared Choice 2

## Saint James Infirmary

Joe Primrose (arranged)

Medium slow swing (♩ = c. 108)

Chords for the first five staves:

- Staff 1: Fm7, Gm7(b5), Fm7/A♭, Gm7(b5), Fm7, Gm7(b5)
- Staff 2: C7, Fm7, Gm7(b5), Fm7/A♭, Gm7(b5)/B♭
- Staff 3: Fm7/C, C7, Fm7, B♭m7, E♭7
- Staff 4: A♭maj7, D♭maj7, Gm7(b5), C7, Fm7
- Staff 5: D♭7, C7, Fm7, D♭7, C7, Fm

**Required Accompaniment Style: Full Stride**

Chords for the last three staves:

- Staff 6: Fm7, G♭m7(b5), Fm7/A♭, Gm7(b5), F♭m7

*Vary the pattern with passing octave quarter notes.*

Students may choose either accompaniment style for their At Sight piece.  
The At Sight piece will be in the key of Eb Major, Ab Major, c minor or f minor

# Level 8 - Prepared Choice 1

## Twinkle, Twinkle

There are two pages for Level 8.

The student chooses and prepares only one piece, in one style.

**Traditional**

**Ballad** (♩ = c. 72)

**Required Accompaniment Style: Open Voicing, Advanced Chords**

Left hand chords most typically contain either root/3rd or root/7th.  
All chord tones must be present except 5ths, which are optional.

Students may choose either accompaniment style for their At Sight piece.  
The At Sight piece will be in the key of Eb Major, Ab Major, c minor or f minor.

## 2018 SCALE OLYMPICS THEORY TEST GUIDE - Page 1 of 6

The tests are progressive in difficulty. Each level assumes knowledge of previous levels. Young children will receive help, if necessary, from the teachers staffing the theory room. Parents are not allowed to help their children take the test. Test answer response types include: multiple choice, matching, filling in the blank, and circling the correct answer.

### PREPARATORY LEVEL

#### Written:

1. Be able to match alphabetic note name with notes shown on the staff: 



2. Match rest name with rest symbol: — — }

3. Know names for  and 

4. Know the names of quarter, half and whole notes and their corresponding values:   

5. Be able to add bar lines to a few measures of a written 4/4 rhythm using     — —

6. Know definitions of piano ( p ) and forte ( f )

7. Know names of sharps ( # ) and flats ( b ) and how they change the written notes

8. Know what the repeat sign looks like and what it means

## 2018 SCALE OLYMPICS THEORY TEST GUIDE - Page 2 of 6

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### LEVEL 1

#### Written:

1. Know what the clefs are:  and 

2. Be able to match alphabetic note name with notes shown on the staff: 



3. Match rest name with rest symbol:   

4. Know the names of quarter, half, dotted half, and whole notes and their corresponding values:



5. Be able to add bar lines to a few measures of a written 4/4 rhythm using     

6. Know definitions of piano ( p ) and forte ( f )

7. Know names of sharps ( # ) and flats ( b ) and what they do

8. Know what repeat sign and *D.C. al Fine* look like and their function in musical pieces

9. Identify C, F, and G root position triads on the staff, written in either clef

10. Know what the key signatures for C, F, and G look like on the staff

## 2018 SCALE OLYMPICS THEORY TEST GUIDE - Page 3 of 6

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### LEVEL 2

#### Written:

1. Be able to match alphabetic note name with notes shown on the staff: 



2. Match rest name with symbol — — } 7

3. Recognize steps (2nds) and skips (3rds) on the staff, written going up, down, or harmonically

4. Know the names of eighth, quarter, half, dotted half, and whole notes and their corresponding

values: 

5 Be able to add bar lines to a few measures of a written 2/4, 3/4, or 4/4 rhythm using 



6. Know what these major triads (root position) and major key signatures look like on the staff:

C, F, G, D, A, E

7. Know the definitions of sharp, flat, and natural, and what their symbols look like

8. Know definitions of *allegro*, *andante*, *8va*, *crescendo*, *diminuendo*, *D.C. al Fine*, *ritardando*, *piano*, *forte*

9. Recognize the first five notes of a major scale in the keys of: C, G, F, D, A, E in treble or bass clef

## 2018 SCALE OLYMPICS THEORY TEST GUIDE - Page 4 of 6

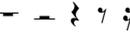
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### LEVEL 3

#### Written:

1. Be able to recognize and name all the notes of the grand staff including up to 2 ledger lines
2. Know the names of sixteenth, eighth, quarter, dotted quarter, half, dotted half, and whole notes

and their corresponding values: 

3. Know the names of these rests and know their corresponding values: 
4. Be able to add bar lines to a few measures of a written rhythm in 4/4, 3/4, 2/4, 6/8, and 3/8 time
5. Recognize major scales and key signatures of these keys on the staff: C, G, D, A, E, B, F, Bb, Eb
6. Define *accelerando*, *staccato*, *legato*, *fermata*, *simile*, and all other terms from previous levels
7. Recognize major triads of C, G, D, A, E, B, F, Bb Eb in root position on the staff
8. Recognize intervals of M2, M3, P4, P5, and P8 on the staff, written going up, down, or harmonically within the keys listed above

### LEVEL 4

#### Written:

1. Recognize intervals of M2, M3, P4, P5, M6 M7, P8, and m3 on the staff, in bass or treble clef
2. Know the names of these notes and their values: 
3. Be able to add bar lines to a few measures of a written rhythm in 4/4, 3/4, 2/4, 6/8, 3/8, 9/8, and 2/2 time
4. Recognize/be able to **write** major scales, triads and key signatures of keys up to and including five sharps and five flats on the staff
5. Recognize/be able to **write** key signatures, minor chords and harmonic minor scales in the keys of a, e, b, d and g minor on the staff
6. Recognize/be able to **write** I and V chords of all keys listed in Level 4 (#4 & #5 above) in root position or any inversion
7. Match the relative minor key to its major in any key up to and including two sharps and two flats
8. Define *D.S. al Fine*, *sforzando*, *vivace*, *giocoso*, *lento*, *cantabile* and terms from all previous levels

## 2018 SCALE OLYMPICS THEORY TEST GUIDE - Page 5 of 6

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### LEVEL 5

#### Written:

1. Recognize/be able to write all major, harmonic minor and natural (pure) minor scales
2. Recognize/be able to write all major and minor key signatures
3. Recognize/be able to write all major and minor triads in root position or inversions
4. Recognize/be able to write I - V - V<sub>7</sub> chords of any major or minor key, in root position or any inversion
5. Match relative major and minor keys up to and including three sharps and three flats
6. Define *coda*, *meno mosso*, *piu mosso*, *dolce*, *presto*, *espressivo*, *scherzando* and all terms from previous levels
7. Recognize Ionian and Aeolian scales in keys of no sharps or flats
8. Be able to add bar lines to a few measures of a written rhythm in 4/4, 3/4, 2/4, 6/8, 3/8, 9/8, and 2/2 meters

### LEVEL 6

#### Written:

1. Recognize/be able to write any major, minor, perfect, diminished, and augmented interval within an octave
2. Recognize/be able to write all major, minor, diminished, and augmented triads in root position or in any inversion
3. Recognize/be able to write I - IV - V - V<sub>7</sub> of any major or minor key, in root position or any inversion
4. Recognize/be able to write all major and minor key signatures
5. Identify ionian, aeolian, mixolydian scales in keys with one or no sharps or flats
6. Recognize/be able to write any scale - major or minor (natural, melodic, and harmonic)
7. Define *subito*, *ad libitum*, *adagio*, *alla marcia*, *animato*, *rallentando*, *sostenuto* and all terms from previous levels
8. Know approximate dates of Baroque (1600-1750), Classical (1750-1825), Romantic (1825-1900) and Contemporary (after 1900) periods.\*\*
9. Know the musical periods of the following composers: *J.S. Bach*, *Scarlatti*, *Clementi*, *Handel*, *Haydn*, *W.A. Mozart*, *Beethoven*, *R.Schumann*, *Chopin*, *Brahms*, *Debussy*, *Prokofiev*, *Bartok*, *Rameau*, and *Kabalevsky*.

## 2018 SCALE OLYMPICS THEORY TEST GUIDE - Page 6 of 6

The tests are progressive in difficulty. Each level assumes knowledge of previous levels. Young children will receive help, if necessary, from the teachers staffing the theory room. Parents are not allowed to help their children take the test. Test answer response types include: multiple choice, matching, filling in the blank, and circling the correct answer.

**\*Eighth notes and sixteenth notes may be shown either individually or beamed together\***

**\*\*Dates listed for the purposes of these tests are based on definitions in the New Harvard Dictionary of Music, 1986 edition**

### LEVEL 7

#### Written:

1. Recognize on the staff /be able to write any interval on the staff
2. Recognize on the staff /be able to write major, minor, diminished, and augmented chords in any position
3. Recognize on the staff /be able to write major, natural, harmonic, and melodic minor scales
4. Recognize on the staff /be able to write all major and minor key signatures
5. Recognize on the staff phrygian, lydian, mixolydian and locrian scales in keys of no sharps or flats as well as ionian and aeolian scales in keys of one or no sharps or flats.
6. Define *fugue, polonaise, rondo, minuet, tarantella, opus, poco a poco, portato, trill, turn* and all terms from previous levels
7. Recognize on the staff /be able to write root position of dominant 7th or diminished 7th chords and triads from previous levels
8. Be able to add bar lines to a few measures of a written rhythm in 4/4, 3/4, 2/4, 6/8, 3/8, 9/8, and 2/2 time
9. Know dates of the Baroque, Classical, Romantic, Impressionist (1875-1910), and Contemporary periods.\*\*
10. Know the musical periods of the following composers: *J.S. Bach, Scarlatti, Clementi, Handel, Haydn, W.A. Mozart, Beethoven, R.Schumann, Chopin, Brahms, Debussy, Prokofiev, Bartok, Rameau, and Kabalevsky.*

### LEVEL 8

#### Written:

1. Recognize any major 7th, minor 7th, dominant 7th, or diminished 7th chord in any position on the staff
2. Define *berceuse, barcarolle, rondo, scherzo, sonata-allegro form* and terms from all previous levels
3. Recognize/be able to write notes in C clef
4. Recognize/be able to write I, ii, iii, IV, V, vi, vii chords in all major keys
5. Recognize modes (ionian, dorian, phrygian, lydian, mixolydian, aeolian, locrian) in keys of up to two sharps or flats on the staff
6. Be able to add bar lines to a few measures of a written rhythm in bar lines for 4/4, 3/4, 2/4, 6/8, 3/8, 9/8, and 2/2 time
7. Know approximate dates of Medieval (500-1450), Renaissance (1450-1600), Rococo (1690-1760) Baroque, Classical, Romantic, Impressionist (1875-1910), and Contemporary periods.\*\*
8. Know the musical periods of the following composers: *J.S. Bach, Scarlatti, Clementi, Handel, Haydn, W.A. Mozart, Beethoven, R.Schumann, Chopin, Brahms, Debussy, Prokofiev, Bartok,*

*Rameau, and Kabalevsky.*

## 2016 SCALE OLYMPICS EAR TRAINING TEST GUIDE – Page 1 of 5

Ear training focuses on the following elements:

Recognition of:

- Intervals (Abbreviations: M = Major, m = minor, P = Perfect, T = Tritone, A = Augmented)
- Scales
- Chords
- Chord inversions
- Cadences
- Rhythms
- Time signatures

Questions on these elements will be multiple choice. Intervals, chords, and chord inversions will be played both melodically and harmonically. Intervals in Levels P-2 will be played either ascending or descending; intervals in Levels 3-8 will be played ascending. Chords and chord inversions will be played ascending. Cadences will be played in closed position. Scales will be played ascending and descending. Each musical example will be played TWICE, with one measure rest between each playing.

Dictation:

- Rhythmic
- Melodic

Questions on these elements will be notated by the student. Each musical example will be played THREE times, with three measures rest between each playing.

Rhythmic dictation example: 

Melodic dictation will consist of the student filling in the missing notes of a melody played by the judge. For example, the student would provide the following notes in gray:



### **PREPARATORY LEVEL**

1. Identify a series of four quarter notes as: going up or down, high or low, forte or piano, staccato or legato. Identify a quarter rest in place of one of the notes.
2. Identify an interval as step (M2) or skip (M3), going up or down, high or low, forte or piano.

### **LEVEL 1**

1. Identify an interval as step (M2) or skip (M3), going up or down.
2. Identify a series of four quarter notes as: going up or down, moving by steps or skips, forte or piano.
3. Identify a two-bar rhythm example in 4/4. Possible rhythms include:



**LEVEL 2**

Recognition of:

- Intervals: M2, M3, P5 (ascending or descending)
- Scales: none
- Chords: Identify chords as Major or minor. Identify whether the chord was played high (treble clef) or low (bass clef).
- Chord inversions: none
- Cadences: none
- Rhythms: Identify a two-bar rhythm example in 4/4. Possible rhythms include:



- Time signatures: none

Dictation:

- Rhythmic: none
- Melodic: Fill in the missing note of an ascending four-note pattern. Notes will move by 2nds or 3rds.

**LEVEL 3**

Recognition of:

- Intervals: M2, M3, P4, P5, P8 (ascending)
- Scales: Major, harmonic minor.
- Chords: none
- Chord inversions: Identify a Major triad as root position or first inversion.
- Cadences: Identify the final chord of a chord progression as I or V7.
- Rhythms: Identify a two-bar rhythm example in 4/4 or 3/4. Possible rhythms include:



- Time signatures: none

Dictation:

- Rhythmic: none
- Melodic: Fill in the missing notes of a two bar melody. 4/4; key of C; note range: 6<sup>th</sup>; intervals: M2, m2, M3,

m3; rhythm: 

**LEVEL 4**

Recognition of:

- Intervals: M2, M3, P4, P5, M6, M7, P8 (ascending)
- Scales: none
- Chords: Major, minor, augmented, or diminished.
- Chord inversions: Identify a Major triad as root position, first inversion, or second inversion.
- Cadences: Identify the final chord of a chord progression as I, IV, or V7.
- Rhythms: Identify a two-bar rhythm example in 4/4, 3/4, or 6/8. Possible rhythms include:



- Time signatures: none

Dictation:

- Rhythmic: One bar of 4/4. Possible rhythms include: 
- Melodic: Fill in the missing notes of a two bar melody. 4/4; Major key up to two sharps; note range: 9<sup>th</sup>;  
intervals: M2, m2, M3, m3, P4; rhythm: 

**LEVEL 5**

Recognition of:

- Intervals: M2, m2, M3, m3, P4, T, P5, M6, m6, M7, m7, P8 (ascending)
- Scales: Major, natural minor, harmonic minor
- Chords: Major, minor, augmented, diminished
- Chord inversions: none
- Cadences: Identify a cadence that uses I, IV, ii, and V7.
- Rhythms: Identify a two-bar rhythm example in 4/4, 3/4, or 6/8. Possible rhythms include:



- Time signatures: Listen to a short musical excerpt and identify the time signature as 4/4, 3/4, or 6/8.

Dictation:

- Rhythmic: One bar, 4/4 or 3/4. Possible rhythms include: 
- Melodic: Fill in the missing notes of a two bar melody. 4/4; Major key up to three sharps; note range: 8<sup>th</sup>;  
intervals: M2, m2, M3, m3, P5, T; rhythms: 

**LEVEL 6**

Recognition of:

- Intervals: M2, m2, M3, m3, P4, T, P5, M6, m6, M7, m7, P8 (ascending)
- Scales: Natural minor, harmonic minor, or melodic minor.
- Chords: Major, minor, augmented, or diminished
- Chord inversions: none
- Cadences: Identify a cadence using I, vi, IV, ii, and V. Identify a cadence using i, VI, iv, ii (dim), and V.
- Rhythms: Identify a two-bar rhythm example in 4/4, 3/4, or 6/8. Possible rhythms include:



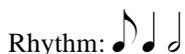
- Time signatures: Listen to a short musical excerpt and identify the time signature as 4/4, 3/4, or 6/8.

Dictation:

Rhythmic: One bar, 4/4, 3/4, or 6/8. Possible rhythms include:



- Melodic: Two bars; 4/4; minor key up to one flat; note range: 8<sup>th</sup>; intervals: M2, m2, A2, M3, m3, P4, P5.



**LEVEL 7**

Recognition of:

- Intervals: none
- Scales: Major, natural minor, melodic minor, harmonic minor, whole tone.
- Chords: Major 7<sup>th</sup>, minor 7<sup>th</sup>, dominant 7<sup>th</sup>, diminished 7<sup>th</sup>
- Chord inversions: none
- Cadences: Identify a cadence using I, vi, IV, ii, and V. Identify a cadence using i, VI, iv, ii (dim), and V.
- Rhythms: Identify a two-bar rhythm example in 4/4, 3/4, or 6/8. Will include syncopated rhythms. Possible rhythms include:



- Time signatures: Listen to a short musical excerpt and identify the time signature as 2/4, 4/4, 3/8, or 6/8.

Dictation:

- Rhythmic: Two bars of 4/4, 3/4, or 6/8. Possible rhythms include:



- Melodic: Two bars; 4/4; minor key up to three flats; note range: 10<sup>th</sup>; intervals: M2, m2, A2, m3, P4, M7.



**LEVEL 8**

Recognition of:

- Intervals: none
- Scales: Major, natural minor, harmonic minor, melodic minor, whole tone, chromatic.
- Chords: Major 7<sup>th</sup>, minor 7<sup>th</sup>, dominant 7<sup>th</sup>, diminished 7<sup>th</sup>
- Chord inversions: none
- Cadences: none
- Rhythms: Identify a two-bar rhythm example in 4/4, 3/4, 6/8, or 9/8. Possible rhythms include:



- Time signatures: Listen to a short musical excerpt and identify the time signature as 2/4, 4/4, 3/4, 6/8, or 9/8.

Dictation:

- Rhythmic: Complete a two-bar rhythmic dictation in 4/4, 3/4, or 6/8. Will include syncopated rhythms. Possible rhythms include:



- Melodic: Three bars, 6/8; minor key up to four sharps; note range: 12<sup>th</sup>; intervals: M2, m2, m3, T, P4, M7.

Rhythm: