

# SCALE OLYMPICS HANDBOOK



**OHIO MUSIC TEACHERS ASSOCIATION  
CENTRAL EASTERN DISTRICT**

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Rev.3 ©2010  
Rev.4 ©2012  
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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 take this test online prior to arriving at Scale Olympics 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, though the test must be taken in one sitting. The test is multiple choice and short answer format. Teachers will be emailed the links to the tests their students will be taking, so they can share the links with their students.

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. Because the tests are done online, completed tests are not returned to the teacher at the end of the day.

## EAR TRAINING

Students electing to take the Scale Olympics Ear Training test will take this test online prior to arriving at Scale Olympics 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 need to complete the test, though it must be taken in one sitting. The test is multiple choice and short answer format. Teachers will be emailed the links to the tests their students will be taking, so they can share the links with their students

Any changes in Ear Training levels made in the last weeks before the Scale Olympics day must be officially registered with the Scale Olympics Chair. Since the test is done online, completed tests are not able to be returned to the teacher at the end of the day."

# 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.8 2022

# 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 \_\_\_\_\_

Rev. 8 2022

# 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 \_\_\_\_\_

Rev. 8 2022

# 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



Ribbon \_\_\_\_\_

Judge's comments:

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

Rev. 8 2022

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# 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: \_\_\_\_\_ Level: \_\_\_\_\_

**HARMONIZATION**

16 points possible, divided between two pieces.

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

**Two pieces heard; 16 points possible. 8 points maximum per piece. Up to 2 points per element, per piece; double the points for Prep Level**

	PIECE 1	PIECE 2	POINTS
NOTES/ RHYTHMS (Melody)			
CHORD CHOICES			
ACCOMPANIMENT STYLE			
MUSICALITY/ FLOW/ CONTINUITY			
	TOTAL		

Purple

Judge's comments:

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

Rev. 2010; 2022, 2024

# 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:


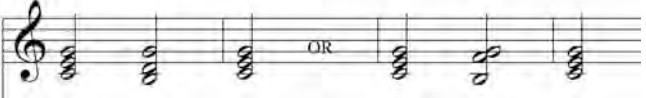



White Keys = C, D, E, F, G, A, B

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	<p>Note: May play single notes in LH</p>
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	<p>White key Majors White key minors</p> <p>PLUS</p> <p>White key Augmented</p>	<p>Major/minor - Solid chord, root position and inversions HT, up and down</p> <p>Augmented - root position, 1<sup>st</sup> and 2<sup>nd</sup> inversions, HS or HT, up and down</p>	See Level 3 for example.
5	<p>Black key Major Black key minor</p> <p>PLUS</p> <p>White key augmented and diminished</p>	<p>Major/minor - Solid chord, root position and 1<sup>st</sup> and 2<sup>nd</sup> inversions HT, up and down</p> <p>Aug./Dim. – Solid chord, root position and 1<sup>st</sup> and 2<sup>nd</sup> inversions HS or HT, up and down</p>	See Level 3 for example.
6	<p>White key augmented and diminished triads</p> <p>PLUS</p> <p>White key Dominant 7<sup>th</sup> and diminished 7<sup>th</sup></p>	<p>Aug/dim triads, solid chord, root position and 1<sup>st</sup> and 2<sup>nd</sup> inversions HT, up and down</p> <p>7<sup>th</sup> chords, solid chord, root positions only HS or HT</p>	See Level 3 for example.
7	<p>12 Major triads 12 minor triads</p> <p>PLUS</p> <p>12 Augmented triads 12 diminished triads</p> <p>PLUS</p> <p>White dominant 7<sup>th</sup> and diminished 7<sup>th</sup> chords</p>	<p>All triads, solid chord, root position and 1<sup>st</sup> and 2<sup>nd</sup> inversions HT</p> <p>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</p>	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>	 <p>The image shows four staves of musical notation. The first two staves illustrate a 4-note broken chord pattern for major and minor chords, with the treble and bass clefs respectively. The notes are played in a sequence: up, down, up, down. The last two staves illustrate a similar 4-note broken chord pattern for 7th chords, also with treble and bass clefs. The notation includes stems, beams, and note heads, demonstrating the specific fingerings and directions for each note.</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

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Preparatory:

A single melodic line on a treble clef staff in 4/4 time. The notes are: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4.

Level 1 Example #1 (Shared Middle C Position)

Musical notation in 4/4 time, shared middle C position. The treble clef staff contains a sequence of notes: quarter note G4 (fingered 5), quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. The bass clef staff contains a sequence of notes: quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2.

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

Musical notation in 4/4 time, G position in each hand. The treble clef staff contains a sequence of notes: quarter note G4 (fingered 1), quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. The bass clef staff contains a sequence of notes: quarter note G3 (fingered 5), quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3.

Level 2:

Musical notation in 4/4 time, first system. The treble clef staff contains a sequence of notes: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. The bass clef staff contains a sequence of notes: quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2. Dynamics: *f*<sup>1</sup> in the treble staff, and *f*<sup>1</sup> with fingerings 1, 3, 5 in the bass staff.

Musical notation in 4/4 time, second system. The treble clef staff contains a sequence of notes: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. The bass clef staff contains a sequence of notes: quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2. Dynamics: *p* in the treble staff, and *p* in the bass staff.

# SIGHTREADING EXAMPLES

## Level 3:

Medium

*mf* *mp*

5

*mf* *f*

## Level 4:

Moderato

*f* 1 2

5

*p*

# SIGHTREADING EXAMPLES

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Level 5:

Medium

*f*

*mp*

*f*

# SIGHTREADING EXAMPLES

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Level 6:

Moderately, with a steady beat

The musical score is written for piano and bass. It consists of three systems of music. The first system begins with a treble clef, a 4/4 time signature, and a mezzo-forte (*mf*) dynamic. The melody in the treble clef starts with a quarter rest, followed by a quarter note G4 (fingered 1), an eighth note A4 (fingered 1), a quarter note B4, and a quarter note C5. The bass clef accompaniment starts with a quarter note G3 (fingered 3), followed by quarter notes A3, B3, and C4. The second system continues the melody with a quarter note D5 (fingered 1), an eighth note E5, a quarter note F5, and a quarter note G5. The bass clef accompaniment continues with quarter notes D4, E4, F4, and G4. The third system features a forte (*f*) dynamic and includes a crescendo leading to fortissimo (*ff*). The treble clef melody includes a quarter note A5 (fingered 5), an eighth note B5 (fingered 3), a quarter note C6 (fingered 1), and a quarter note D6 (fingered 5). The bass clef accompaniment continues with quarter notes A4, B4, C5, and D5. The score 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 above 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 above 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 above 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

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

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

etc.

Vivace

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.

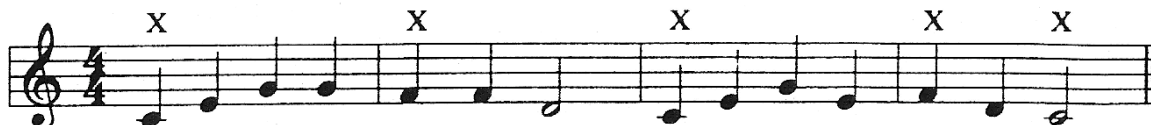
The “at-sight” piece does not have to be played flawlessly, but should show the student’s ability to add chords in that key and the ability to choose the right chord at the right time. A student may prepare first by playing the “at-sight” melody out loud and then the cadence of that key with the left 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:

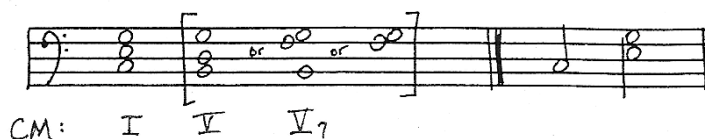
1. Harmonize **Lightly Row**, shown below, using three-note tonic chords (I) and two or three note dominant chords (V or V7).
2. Harmonize at sight a melody provided by the judge. This melody will have a 5-finger range in the key of C Major. Left hand harmonization should include I and V (or V7).

#### 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>

Traditional

Level 4:

1. Harmonize **The Marines' Hymn**, 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 possible harmonization styles below. Simple block chord accompaniment is not acceptable for **The Marines' Hymn**.
2. Harmonize an at-sight melody provided by the judge. This melody will be of a similar degree of difficulty to **The Marines' Hymn** 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.

Musical notation for the melody of "The Marines' Hymn" in 4/4 time, key of B-flat major. The melody is written on four staves of treble clef. The first staff starts with a whole rest. The melody consists of quarter and eighth notes, ending with a whole note.

Three possible harmonization styles:

Three different harmonization styles for the melody of "The Marines' Hymn".

1. Simple block chord accompaniment.

2. More active bass line.

3. More complex, rhythmic accompaniment.

## 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

The image shows the melody for 'Go Down Moses' in treble clef, 4/4 time, and the key of D major (two sharps). The melody is written across three staves. The first staff contains the first 10 measures, the second staff contains the next 10 measures, and the third staff contains the final 4 measures, ending with a double bar line and repeat dots.

Two possible harmonization styles:

The image shows two possible harmonization styles for the first 10 measures of the melody. The notation is handwritten and includes a bass clef, a key signature of two sharps, and a 4/4 time signature. The first style (labeled '1.') uses block chords in the right hand and a simple bass line in the left hand. The second style (labeled '2.') uses a broken-chord bass style in the left hand and a melody in the right hand. The word 'etc.' is written under the first style's bass line and the second style's right hand.

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 piano accompaniment with a treble and bass clef. Style 1 shows a simple block chord accompaniment. Style 2 shows a more complex accompaniment with off-beat bass. Style 3 shows a simple block chord accompaniment. Style 4 shows a more complex accompaniment with off-beat bass.



## 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:

## Level 8:

1. Harmonize **Johnny is My Darling**, shown below, using i, III, iv, V and VI chords. Use an advanced accompaniment style.
2. Harmonize at sight a melody provided by the judge. This melody will be of a similar degree of difficulty to **Johnny is My Darling** and will be in the key of am, em, dm, cm or gm. Harmonization must include i, III, iv, V and VI chords. An advanced accompaniment style is required. The student will be given time to pencil-in chord choices and plan an accompaniment style.

### Johnny Is My Darling

*Fine*

*D.C.*

Be creative!

## HARMONIZATION OPTION 2 (LEAD SHEET)

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This Harmonization option is designed to help students learn to read and harmonize from lead sheets. You should choose this option if you have students who want to learn how to play with a pop/jazz/church combo or band; or want the ability to play solo (or with a group) from a fake book.

In 2022, the Executive Board voted to eliminate the Lead Sheet “At Sight” part of this option. By design, Lead Sheet Harmonization advances more rapidly than the Traditional Harmonization option. Eliminating the Lead Sheet “At Sight” will encourage students to enter the harder levels.

Students in Levels 1-8 demonstrate their skills by playing **TWO** prepared pieces. (The Preparatory Level prepares only one piece.) Both pieces show chord letters above the melody. Each letter is placed above the right hand note when it is to be played. You change to another chord only when you see the letter change above the right hand notes. These are the chords the student will use for harmonization.

Levels 1-5 will use the same accompaniment style for both pieces. Levels 6-8 will prepare two pieces, each with a different accompaniment style. Levels 6-7 will show their ability to accompany a melody, which will be played by the judge.

The pieces are to be played fluently: with a steady beat and correct notes, chords and accompaniment style. Where given, tempo indications must be observed. Teachers **MAY NOT** choose different pieces from the ones in the 2022 handbook. Students who bring different pieces will be disqualified from the Harmonization event.

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 pieces give further instructions for successfully preparing your students. Please read all of these documents carefully.

The required accompaniment styles are intended to be flexible so as not to limit creativity. A student may play fuller chords or more complex rhythms while still essentially following the required style.



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

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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	Required Accompaniment Chords <i>Roman numerals are for reference only and are used to direct you to the chords you will need for each key.</i>	Required Accompaniment Styles <i>Shown on next pages.</i>
P	C Major	Prepared: I V	Block
1	C G Major	I IV V	Rhythmic Block
2	G F Major	I ii iii IV V	Simple Stride with Alternating or Non-Alternating Bass
3	F D Major	All chords from previous levels plus: slash chords vi	Broken Waltz Chords <b>or</b> Basic Waltz, Alternating or Non-Alternating Bass
4	a d minor	i iidim III iv V VI slash chords	Lyrical
5	D B <sup>b</sup> Major	I <b>16</b> ii iii IV V vi slash chords	Syncopated Broken Chords

6	A Major c# minor	All chords from previous levels plus: (add2) sus4	Left Hand Rock with Right Hand Chord Accompaniment <b>AND</b> Rock Ballad  <b>Judge will play melody</b>
7	E <sup>b</sup> Major 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>AND</b> Latin Style  <b>Judge will play melody</b>
8	E <sup>b</sup> Major f minor	All chords from previous levels.	Open Voicing, Advanced Chords <b>AND</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.

# Preparatory Level – Prepared

## Choose One

### Option One

### Option Two - Go Tell Aunt Rhody

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

There is no At Sight piece for the Preparatory Level.

# Level 1 - Prepared Piece #1

## This Old Man

Traditional

Musical notation for 'This Old Man' in treble clef, 4/4 time, key of G major. The melody consists of two lines of music. The first line has four measures with chords G, C, D, and G. The second line has four measures with chords G, D, G, and D. Fingerings are indicated: 5 for the first note of the second measure in the first line, and 3 for the last note of the fourth measure in the first line.

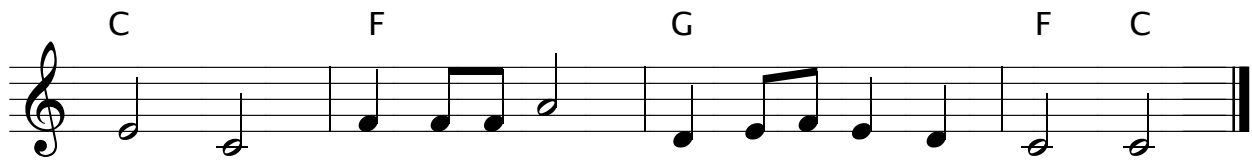
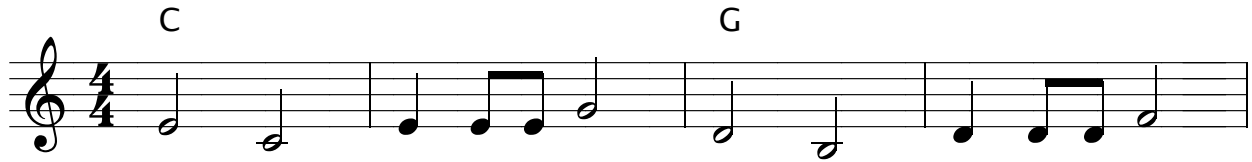
Required Accompaniment Style: Rhythmic Block, closed position

Also acceptable

Bass clef accompaniment for 'This Old Man' showing rhythmic blocks for chords G, C, G, and D. Each chord is represented by a vertical line of notes, indicating a rhythmic block pattern.

Phrase endings and last measure can be exception to pattern.

**Level 1 - Prepared Piece #2**  
**Skip To My Lou**  
**Rhythmic Block**



# Level 2 - Prepared Piece #1

## This Old Man

Traditional

The melody is written on a single treble clef staff in 4/4 time. The key signature has one flat (Bb). The notes are: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Chords are indicated above the staff: F (measures 1-2), Am (measures 3-4), Bb (measures 5-6), Gm (measures 7-8), C (measures 9-10), Bb (measures 11-12), Am (measures 13-14), Gm (measures 15-16), C (measures 17-18), F (measures 19-20), C (measures 21-22), F (measures 23-24). A '5' is written above the fifth note (Bb4) and a '3' above the eighth note (G4) to indicate fingering. The piece ends with a double bar line.

**Required Accompaniment Style:**  
**Simple Stride with Alternating or Non-Alternating Bass**

The bass line is written on a single bass clef staff in 4/4 time. It shows two patterns for chords F and Bb. The first pattern, labeled 'Alternating Bass', shows the bass note changing from F3 to Bb2 when the chord changes. The second pattern, labeled 'Non-Alternating Bass', shows the bass note staying on F3 even when the chord changes to Bb. The notation consists of quarter notes and chords (represented by two dots) in a simple stride pattern.

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

*Non-Alternating Bass*

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.

**Level 2 - Prepared Piece #2**  
**London Bridge**  
**Simple Stride**

The musical score is written in G major (one sharp) and 4/4 time. It consists of two staves of music. The first staff contains five measures of music with the following chord markings above the notes: G, Bm, Am, G, D, G. The second staff contains five measures of music with the following chord markings above the notes: G, C, G, D, G<sup>7</sup>. The final measure of the second staff includes fingering numbers '2' and '1' above the notes. The piece concludes with a double bar line.



# Level 3 - Prepared Piece #1

## This Old Man

**Traditional**

*Melody may be played one octave higher.*

Chords: D, F#m, Em/G, A, D/A, G, F#m, Em, A/E, D, Bm, Em, A/E, D, A, D

**Required Accompaniment Style:**

**Broken Waltz Chords or Basic Waltz with Alternating or Non-Alternating Bass**

*Broken Waltz Chords*

*Basic Waltz*

D

Alternating Bass      Non-Alternating Bass      Alternating Bass      Non-Alternating Bass

*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.

# Level 3 - Prepared Piece #2

## A Tisket, A Tasket

### Waltz

Musical staff 1: Treble clef, 3/4 time signature, key signature of one flat. Chords: F, Am/E, Dm, F/C, F.

Musical staff 2: Treble clef, 3/4 time signature, key signature of one flat. Chords: Am/E, Dm, F/C, Gm/D.

Musical staff 3: Treble clef, 3/4 time signature, key signature of one flat. Chords: B $\flat$ /D, C/E, F.

# Level 4 - Prepared Piece #1

## This Old Man

Traditional

♩ = c. 92

Chord symbols for the first staff: Dm, F/C, Gm/B<sup>b</sup>, A

Chord symbols for the second staff: Dm, B<sup>b</sup>/D, F, Edim, A, Dm A Dm

**Required Accompaniment Style: Lyrical**

Also acceptable:

Chord symbols for the first option: Dm, F

Chord symbols for the second option: Dm, F

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.

# Level 4 - Prepared Piece #2

## House of the Rising Sun

### Lyrical

Musical staff 1: Treble clef, 4/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Chords: Am, C/G, Dm/F, F.

Musical staff 2: Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Chords: Am, C/G, E7.

Musical staff 3: Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Chords: Am, C/G, Dm/F, F.

Musical staff 4: Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Chords: Am, Bdim, Am.

# Level 5 - Prepared Piece #1

## This Old Man

♩ = 60-70

Traditional

Chord progression for the first system:

- Staff 1: B $\flat$ , Dm
- Staff 2: E $\flat$ , F
- Staff 3: Gm, B $\flat$ /F, E $\flat$ , Dm
- Staff 4: Cm, B $\flat$ /F, F, B $\flat$ 6

**Required Accompaniment Styles: Syncopated Broken Chords**

Also acceptable:

Alternative accompaniment style:

- Staff 1: B $\flat$ , Dm
- Staff 2: B $\flat$ , Dm

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

**Level 5 - Prepared Piece #2**  
**Swanee River**  
**Syncopated Broken Chords**

D F#m/C# Bm G

4 D/F# D Em A

8 D F#m/C# Bm G

12 D/F# A D D<sup>6</sup>

# Level 6 - Prepared Pieces # 1 and #2

There are three pages for Level 6.

This page shows the two required accompaniment styles.  
The next two pages have the melodies to be accompanied.

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.

## Prepared Piece #1

Required Accompaniment Style for *Wayfaring Stranger*:  
Rock Ballad

Judge

Student

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

## Prepared Piece #2

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

Judge

Student

A(add2) D | A(add2) | D# | A(add2)

# Level 6 - Prepared Piece #1

## Wayfaring Stranger

### Rock Ballad

Slowly (♩ = c. 80)

Judge

3

6

8

11

14

16

Chord symbols: C#m(add2), F#m/C#, C#m, C#m/A, F#m, F#m/E, F#m/D#, G#, Bm, A(add2), A/B, E(add2), E/C#, E/B, A, G#sus4, G#, G#/E, C#m, F#m/C#, C#m, C#m/A, F#m, F#m/E, F#m/D#, G#, F#m/C#, A/C#, A, B, C#



# Level 6 - Prepared Piece #2

## This Little Light Of Mine

### Left hand Rock with Right Hand Chord Accompaniment

**Straight 8ths** (♩ = c.120)

Judge

5

9

13

# Level 7 - Prepared Piece #1 - Page 1 of 2

## Motherless Child

### Latin Style

This page shows the required accompaniment style.

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

Judge

Student

Cm7 F7

Anticipate chord changes

#### Also acceptable

Cm7 F7

#### Bass variations

Cm7 Cm7

# Level 7 - Prepared Piece #1 - Page 2 of 2

## Motherless Child

### Latin Style

Latin (♩ = c. 120)

Judge

5

9

13

17

# Level 7 - Prepared Piece #2 - Page 1 of 2

## This Old Man

This page shows the required accompaniment style.

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

**Potential Left Hand Patterns**

$E\flat 6$ 
 $A\flat$ 
 $E\flat 6$ 
 $A\flat$ 
 $B\flat$ 
 $E\flat$

chord tones
1235
scale
leading tones
stock turnaround

- 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 7 - Prepared Piece #2 - Page 2 of 2

## This Old Man

Swing the 8ths

Judge

Chords: Eb6, Ab6, Bb7, Eb, Eb7/Db, Ab/C, Abm/Cb, Bb7, Eb, Bb7, Eb6

# Level 8 - Prepared Piece #1

## Twinkle, Twinkle

Ballad (♩ = c. 72)

Chord symbols for the first system:

1 Eb Bbm Eb7 Abmaj7 Adim7 Bb6 C7

Chord symbols for the second system:

3 Fm7 Bb7 Ebmaj7 Abmaj7 Dm7(b5) G7 Cm7

Chord symbols for the third system:

5 Bbm7 Eb7 Ab7 Db7 Gm7 Cm7 Fm7 Bb7

Chord symbols for the fourth system:

7 Gm7 C7 Fm7 Bb7 Ebmaj7 Abmaj7 Dm7(b5) Db7

Chord symbols for the fifth system:

9 Am7(b5) Ab7 Gm7 C7 Fm7 Bb(add2) Ebmaj7

Chord symbols for the sixth system:

11 Dm7(b5) Db7 Cm7 C7 Fm7 Bb7 Eb6

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

Chord symbols for the accompaniment style:

13 Eb Bbm Eb7 Abmaj7 Adim7 Bb6 C7

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

# Level 8 - Prepared Piece #2

## Saint James Infirmary

Medium slow swing (♩ = c. 108)

Joe Primrose (arranged)


### Required Accompaniment Style: Full Stride

## 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





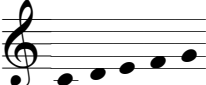
## 2018 SCALE OLYMPICS THEORY TEST GUIDE - Page 2 of 6

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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

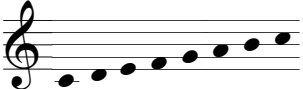
10. Know what the key signatures for C, F, and G look like on the staff

## 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**

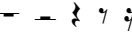
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### **LEVEL 3**

#### **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*, *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.

Rhythm: quarter note, quarter note, quarter note.

**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.

Rhythm: quarter note, quarter note, quarter note, quarter note.

**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: