



West Virginia Music Teachers Association

affiliated with Music Teachers National Association

Complete Technic Syllabus

3rd Edition

Revised 2023

Technic Committee:

Yevgeniya J. Anderson, NCTM

DeNeil Hartley

Rayme Pullen

Notes from the committee:

- Technical examples do not include fingerings if there is an accompanying fingering chart.
- For chromatic scales, the general pattern is finger 3 on black keys, and finger 1 (or 2) on white keys.
- In the Intermediate levels, LH technical examples are written an octave lower to avoid excessive ledger lines. In general, hands start an octave apart for all scales and arpeggios.
- The fingerings included in the Arpeggios and Broken Tonic Chords Fingering Charts (at the end of the Intermediate technical examples) reflect standard fingerings found in most methods and materials. Teachers may choose to alter fingerings where appropriate for individual students.
- Evaluation rubrics are included in an effort to streamline the assessment process for all districts statewide; there are a limited number of keys included on each evaluation rubric. These assessments are intentionally open-ended, as district chairs/adjudicators should choose the keys to be tested each year.
- The Advanced levels do not have accompanying evaluation rubrics. The level requirements rubric may also be used as the evaluation rubric.



WEST VIRGINIA MUSIC TEACHERS ASSOCIATION

Piano Technic Syllabus

PREPARATORY LEVELS

PREPARATORY 1		Major	Minor
Pentascals, HS	Ascending & descending	C, G	c, g
Arpeggios, HS	Broken tonic triads	C, G	c, g

PREPARATORY 2		Major	Minor
Pentascals, HS legato & staccato	Ascending & descending	C, G, D, A	c, g, d, a
Arpeggios, HS legato & staccato	Broken tonic triads	C, G, D, A	c, g, d, a
Chords, HS	Solid tonic triads	C, G, D, A	c, g, d, a

PREPARATORY 3		Major	Minor
Pentascals, HS	Ascending & descending	F, C, G, D, A, E	f, c, g, d, a, e
Chords, HS	Solid tonic triads	F, C, G, D, A, E	f, c, g, d, a, e
Arpeggios	Broken tonic triads, 2 octaves, hand-over-hand, root position	F, C, G, D, A, E	f, c, g, d, a, e

PREPARATORY 4		Major	Minor
Pentascals, HS 2-note slurs	Ascending & descending	Bb, Eb, Ab, Db/C#, F#/Gb	c#, f#, bb, ab, eb
Chords, HS	Solid tonic triads	Bb, Eb, Ab, Db/C#, F#/Gb	c#, f#, bb, ab, eb
Arpeggios	Broken tonic triads, 2 octaves, hand-over-hand, root position	Bb, Eb, Ab, Db/C#, F#/Gb	c#, f#, bb, ab, eb

Preparatory 1
Pentascals and Arpeggios

Preparatory 2
Pentascals, Arpeggios, and Chords

Preparatory 3
Pentascals and Chords

Preparatory 3-4
Arpeggios

Preparatory 4
Pentascals and Chords

Preparatory Pentascales Chart, Levels 1-4

KEYS	Major						Minor				
F	F	G	A	Bb	C		F	G	Ab	Bb	C
C	C	D	E	F	G		C	D	Eb	F	G
G	G	A	B	C	D		G	A	Bb	C	D
D	D	E	F#	G	A		D	E	F	G	A
A	A	B	C#	D	E		A	B	C	D	E
E	E	F#	G#	A	B		E	F#	G	A	B
B	B	C#	D#	E	F#		B	C#	D	E	F#
Bb	Bb	C	D	Eb	F		Bb	C	Db	Eb	F
Eb	Eb	F	G	Ab	Bb		Eb	F	Gb	Ab	Bb
Ab	Ab	Bb	C	Db	Eb		Ab	Bb	Cb	Db	Eb
Db/C#	Db	Eb	F	Gb	Ab		Db	Eb	Fb	Gb	Ab
F#/Gb	F#	G#	A#	B	C#		F#	G#	A	B	C#



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ELEMENTARY LEVELS

ELEMENTARY 1		Major
Scales, HS	1 octave	C, G, D, A, E
Cadences, HS	I - IV - I - V or V7 - I	C, G, D, A, E
Arpeggios	Broken tonic triads, 2 octaves, hand-over-hand, root position	C, G, D, A, E

ELEMENTARY 2		Major	Natural & Harmonic Minor
Scales, HS	1 octave	F, C, G, D, A, E, B	d, a, e
Cadences, HS	I - IV - I - V or V7 - I i - iv - i - V or V7 - i	F, C, G, D, A, E, B	d, a, e
Arpeggios	Broken tonic triad, 4 octaves, hand-over-hand, root position	F, C, G, D, A, E, B	d, a, e

ELEMENTARY 3		Major	Natural & Harmonic Minor
Scales, HT	1 octave, parallel	F, C, G, D, A, E, B	c, g, d, a, e
Cadences, HT	I - IV - I - V or V7 - I i - iv - i - V or V7 - i	F, C, G, D, A, E, B	c, g, d, a, e
Arpeggios	Broken tonic triads, 4 octaves, hand-over-hand, root position	F, C, G, D, A, E, B	c, g, d, a, e
Solid Tonic Chords, HS	3-note tonic triads, 1 octave, in root position, 1st inv., & 2nd inv.	F, C, G, D, A, E, B	c, g, d, a, e

ELEMENTARY 4		Major	Natural & Harmonic Minor
Scales, HT	1 octave, parallel & contrary	F, C, G, D, A, E, B	f, c, g, d, a, e, b
Cadences, HT	I - IV - I - V or V7 - I i - iv - i - V or V7 - i	F, C, G, D, A, E, B	f, c, g, d, a, e, b
Chromatic Scale, HS	1 octave	Student chooses starting note	
Arpeggios	4 octaves, hand-over-hand in root position, 1st inv., & 2nd inv.	F, C, G, D, A, E, B	f, c, g, d, a, e, b

ELEMENTARY 5		Major	Harmonic Minor
Scales, HT	1 octave, parallel & contrary	F, C, G, D, A, E, B	f, c, g, d, a, e, b
Scales, HT	1 octave, parallel	Bb, Eb, Ab, Db/C#, F#/Gb	
Cadences, HT	I - IV - I - V or V7 - I i - iv - i - V or V7 - i	F, C, G, D, A, E, B Bb, Eb, Ab, Db/C#, F#/Gb	f, c, g, d, a, e, b
Chromatic Scale, HT	1 octave, parallel	student chooses starting note	
Arpeggios	4 octaves, hand-over-hand in root position, 1st inv., & 2nd inv.	F, C, G, D, A, E, B Bb, Eb, Ab, Db/C#, F#/Gb	f, c, g, d, a, e, b
Solid Tonic Chords, HS	3-note tonic triads, 1 octave, in root position, 1st inv., & 2nd inv.	F, C, G, D, A, E, B Bb, Eb, Ab, Db/C#, F#/Gb	f, c, g, d, a, e, b

ELEMENTARY 6		Major	Natural & Harmonic Minor
Scales, HT	1 octave, parallel & contrary	F, C, G, D, A, E, B Bb, Eb, Ab, Db/C#, F#/Gb	f, c, g, d, a, e, b f#, c#, bb, eb, ab
Cadences, HT	I - IV - I - V or V7 - I i - iv - i - V or V7 - i	F, C, G, D, A, E, B Bb, Eb, Ab, Db/C#, F#/Gb	f, c, g, d, a, e, b f#, c#, bb, eb, ab
Chromatic Scale, HT	1 octave, contrary	Student chooses starting note	
Arpeggios	2 octaves, hand-over-hand in root, 1st, & 2nd inv.	F, C, G, D, A, E, B Bb, Eb, Ab, Db/C#, F#/Gb	f, c, g, d, a, e, b f#, c#, bb, eb, ab
Solid Tonic Chords, HT	3-note tonic triads, 1 octave, in root, 1st, & 2nd inv.	F, C, G, D, A, E, B Bb, Eb, Ab, Db/C#, F#/Gb	f, c, g, d, a, e, b f#, c#, bb, eb, ab

Elementary 1-2
Scales, HS

Elementary 3-6
Scales, HT parallel

Elementary 4-6
Scales, HT contrary

Elementary 1-2
Cadences, HS

Major

I IV I V or V7 I

Minor

i iv i V or V7 i

Elementary 3-6
Cadences, HT

Major

I IV I V or V7 I

Minor

i iv i V or V7 i

Fingering Rule: always finger 3 on black keys

Elementary 4

Chromatic Scale, HS

Handwritten musical notation for Elementary 4, Chromatic Scale, HS. The piece is in 4/4 time. The treble clef staff contains a chromatic scale starting on a note chosen by the student, indicated by the text "(Student chooses starting note)". The scale ascends and then descends. The bass clef staff contains whole rests for the first three measures and a whole note in the fourth measure.

Continuation of the handwritten musical notation for Elementary 4, Chromatic Scale, HS. The treble clef staff contains whole rests for the first three measures and a whole note in the fourth measure. The bass clef staff contains a chromatic scale starting on a note chosen by the student, indicated by the text "(Student chooses starting note)". The scale ascends and then descends.

Elementary 5

Chromatic Scale, HT parallel

Handwritten musical notation for Elementary 5, Chromatic Scale, HT parallel. The piece is in 4/4 time. Both the treble and bass clef staves contain a chromatic scale starting on a note chosen by the student, indicated by the text "(Student chooses starting note)". The scales ascend and then descend in parallel motion.

Elementary 6

Chromatic Scale, HT contrary

Handwritten musical notation for Elementary 6, Chromatic Scale, HT contrary. The piece is in 4/4 time. Both the treble and bass clef staves contain a chromatic scale starting on a note chosen by the student, indicated by the text "(Student chooses starting note)". The scales ascend and then descend in contrary motion.

Elementary 1
Arpeggios

Elementary 1 Arpeggios. This exercise is in 3/4 time. The right hand (RH) plays a descending arpeggio (5, 3, 1) in the first measure, followed by an ascending arpeggio (1, 3, 5) in the second measure, and then a descending arpeggio (5, 3, 1) in the third measure. The left hand (LH) plays a descending arpeggio (5, 3, 1) in the first measure, followed by an ascending arpeggio (1, 3, 5) in the second measure, and then a descending arpeggio (5, 3, 1) in the third measure. The exercise is marked with 'RH' and 'LH' and includes fingerings (1, 3, 5).

Elementary 2-3
Arpeggios

Elementary 2-3 Arpeggios. This exercise is in 3/4 time. The right hand (RH) plays a descending arpeggio (5, 3, 1) in the first measure, followed by an ascending arpeggio (1, 3, 5) in the second measure, and then a descending arpeggio (5, 3, 1) in the third measure. The left hand (LH) plays a descending arpeggio (5, 3, 1) in the first measure, followed by an ascending arpeggio (1, 3, 5) in the second measure, and then a descending arpeggio (5, 3, 1) in the third measure. The exercise is marked with 'RH' and 'LH' and includes fingerings (1, 3, 5).

Elementary 4-5
Arpeggios

Elementary 4-5 Arpeggios Root Position. This exercise is in 3/4 time. The right hand (RH) plays a descending arpeggio (5, 3, 1) in the first measure, followed by an ascending arpeggio (1, 3, 5) in the second measure, and then a descending arpeggio (5, 3, 1) in the third measure. The left hand (LH) plays a descending arpeggio (5, 3, 1) in the first measure, followed by an ascending arpeggio (1, 3, 5) in the second measure, and then a descending arpeggio (5, 3, 1) in the third measure. The exercise is marked with 'RH' and 'LH' and includes fingerings (1, 3, 5).

Elementary 4-5 Arpeggios 1st Inversion. This exercise is in 3/4 time. The right hand (RH) plays a descending arpeggio (5, 3, 1) in the first measure, followed by an ascending arpeggio (1, 3, 5) in the second measure, and then a descending arpeggio (5, 3, 1) in the third measure. The left hand (LH) plays a descending arpeggio (5, 3, 1) in the first measure, followed by an ascending arpeggio (1, 3, 5) in the second measure, and then a descending arpeggio (5, 3, 1) in the third measure. The exercise is marked with 'RH' and 'LH' and includes fingerings (1, 3, 5).

Elementary 4-5 Arpeggios 2nd Inversion. This exercise is in 3/4 time. The right hand (RH) plays a descending arpeggio (5, 3, 1) in the first measure, followed by an ascending arpeggio (1, 3, 5) in the second measure, and then a descending arpeggio (5, 3, 1) in the third measure. The left hand (LH) plays a descending arpeggio (5, 3, 1) in the first measure, followed by an ascending arpeggio (1, 3, 5) in the second measure, and then a descending arpeggio (5, 3, 1) in the third measure. The exercise is marked with 'RH' and 'LH' and includes fingerings (1, 3, 5).

Elementary 6

Arpeggios

Root Position

(same fingering as levels 4-5)

RH

LH

LH over

1st Inversion

(same fingering as levels 4-5)

RH

LH

LH over

2nd Inversion

(same fingering as levels 4-5)

RH

LH

LH over

Elementary 3, 5 Solid Tonic Chords, HS

5 3 1

5 3 1

5 3 1

5 3 1

5 3 1

5 3 1

5 3 1

1 3 5

1 3 5

1 3 5

1 3 5

1 3 5

1 3 5

1 3 5

Elementary 6 Solid Tonic Chords, HT

(same fingering as HS)

WHITE KEYS HT Parallel Scale Fingering Chart	One octave														
	Ascending							Descending							
Major: C, G, D, A, E Minor: c, g, d, a, e (Natural & Harmonic)															
RH	1	2	3	1	2	3	4	5	4	3	2	1	3	2	1
LH	5	4	3	2	1	3	2	1	2	3	1	2	3	4	5
Major: F Minor: f (Natural & Harmonic)															
RH	1	2	3	4	1	2	3	4	3	2	1	4	3	2	1
LH	5	4	3	2	1	3	2	1	2	3	1	2	3	4	5
Major: B Minor: b (Natural & Harmonic)															
RH	1	2	3	1	2	3	4	5	4	3	2	1	3	2	1
LH	4	3	2	1	4	3	2	1	2	3	4	1	2	3	4

BLACK KEYS HT Parallel Scale Fingering Chart	One octave														
	Ascending							Descending							
Bb Major															
RH	4	1	2	3	1	2	3	4	3	2	1	3	2	1	4
LH	3	2	1	4	3	2	1	3	1	2	3	4	1	2	3
Eb Major															
RH	3	1	2	3	4	1	2	3	2	1	4	3	2	1	3
LH	3	2	1	4	3	2	1	3	1	2	3	4	1	2	3
Ab Major															
RH	3	4	1	2	3	1	2	3	2	1	3	2	1	4	3
LH	3	2	1	4	3	2	1	3	1	2	3	4	1	2	3
Db/C# Major															
RH	2	3	1	2	3	4	1	2	1	4	3	2	1	3	2
LH	3	2	1	4	3	2	1	3	1	2	3	4	1	2	3
F#/Gb Major															
RH	2	3	4	1	2	3	1	2	1	3	2	1	4	3	2
LH	4	3	2	1	3	2	1	4	1	2	3	1	2	3	4
f# Minor Natural & Harmonic															
RH	3	4	1	2	3	1	2	3	2	1	3	2	1	4	3
LH	4	3	2	1	3	2	1	4	1	2	3	1	2	3	4
c# Minor Natural & Harmonic															
RH	3	4	1	2	3	1	2	3	2	1	3	2	1	4	3
LH	3	2	1	4	3	2	1	3	1	2	3	4	1	2	3
bb Minor Natural & Harmonic															
RH	4	1	2	3	1	2	3	4	3	2	1	3	2	1	4
LH	2	1	3	2	1	4	3	2	3	4	1	2	3	1	2
eb Minor Natural & Harmonic															
RH	3	1	2	3	4	1	2	3	2	1	4	3	2	1	3
LH	2	1	4	3	2	1	3	2	3	1	2	3	4	1	2
ab Minor															
Natural & Harmonic RH	3	4	1	2	3	1	2	3	2	1	3	2	1	4	3
Natural Minor LH	3	2	1	3	2	1	4	3	4	1	2	3	1	2	3
Harmonic Minor LH	3	2	1	4	3	2	1	3	1	2	3	4	1	2	3

WHITE KEYS													
HT Contrary Scale		One Octave											
Major: C, G, D, A, E													
Minor: c, g, d, a, e													
(Natural & Harmonic)													
RH		1	2	3	1	2	3	4	5	4	3	2	1
LH		1	2	3	1	2	3	4	5	4	3	2	1
Major: F													
Minor: f													
(Natural & Harmonic)													
RH		1	2	3	4	1	2	3	4	3	2	1	4
LH		1	2	3	1	2	3	4	5	4	3	2	1
Major: B													
Minor: b													
(Natural & Harmonic)													
RH		1	2	3	1	2	3	4	5	4	3	2	1
LH		1	2	3	4	1	2	3	4	3	2	1	4

BLACK KEYS													
HT Contrary Scale		One Octave											
Fingering Chart													
Bb Major													
RH		4	1	2	3	1	2	3	4	3	2	1	3
LH		3	1	2	3	4	1	2	3	2	1	4	3
Eb Major													
RH		3	1	2	3	4	1	2	3	2	1	4	3
LH		3	1	2	3	4	1	2	3	2	1	4	3
Ab Major													
RH		3	4	1	2	3	1	2	3	2	1	3	2
LH		3	1	2	3	4	1	2	3	2	1	4	3
Db/C# Major													
RH		2	3	1	2	3	4	1	2	1	4	3	2
LH		3	1	2	3	4	1	2	3	2	1	4	3
F#/Gb Major													
RH		2	3	4	1	2	3	1	2	1	3	2	1
LH		4	1	2	3	1	2	3	4	3	2	1	3
f# Minor		Natural & Harmonic											
RH		3	4	1	2	3	1	2	3	2	1	3	2
LH		4	1	2	3	1	2	3	4	3	2	1	3
c# Minor		Natural & Harmonic											
RH		3	4	1	2	3	1	2	3	2	1	3	2
LH		3	1	2	3	4	1	2	3	2	1	4	3
bb Minor		Natural & Harmonic											
RH		4	1	2	3	1	2	3	4	3	2	1	3
LH		2	3	4	1	2	3	1	2	1	3	2	1
eb Minor		Natural & Harmonic											
RH		3	1	2	3	4	1	2	3	2	1	4	3
LH		2	3	1	2	3	4	1	2	1	4	3	2
ab Minor													
Natural & Harmonic		RH	3	4	1	2	3	1	2	3	2	1	3
Natural Minor		LH	3	4	1	2	3	1	2	3	2	1	3
Harmonic Minor		LH	3	1	2	3	4	1	2	3	2	1	3



WEST VIRGINIA MUSIC TEACHERS ASSOCIATION

Piano Technic Syllabus

INTERMEDIATE LEVELS

INTERMEDIATE 1		Major	Natural & Harmonic Minor
Scales, HT	2 octaves, parallel & contrary	C, G, D, A, E	c, g, d, a, e
Cadences, HT	I - IV - I - V or V7 - I i - iv - i - V or V7 - i	C, G, D, A, E	c, g, d, a, e
Chromatic Scale, HS	2 octaves	Student chooses starting note	
Arpeggios, HS	Broken tonic triads, 2 octaves, root position	C, G, D, A, E	c, g, d, a, e
Broken Tonic Chords, HS	Broken tonic 4-note chords in root, 1st, & 2nd inv., 2 octaves	C, G, D, A, E	c, g, d, a, e

INTERMEDIATE 2		Major	Natural & Harmonic Minor
Scales, HT	2 octaves, parallel & contrary	F, B, Bb, Eb, Ab, Db/C#, F#/Gb	f, b
Cadences, HT	I - IV - I - V or V7 - I i - iv - i - V or V7 - i	F, B, Bb, Eb, Ab, Db/C#, F#/Gb	f, b
Chromatic Scale, HT	2 octaves, parallel	Student chooses starting note	f, b
Arpeggios, HS	Broken tonic triads, 2 octaves, root position	F, B, Bb, Eb, Ab, Db/C#, F#/Gb	f, b
Broken Tonic Chords, HS	Broken tonic 4-note chords in root, 1st, & 2nd inv., 2 octaves	F, B, Bb, Eb, Ab, Db/C#, F#/Gb	f, b
Solid Tonic Chords, HS	3-note tonic triads in root, 1st, & 2nd inv., 1 octave	F, B, Bb, Eb, Ab, Db/C#, F#/Gb	f, b

INTERMEDIATE 3		Major	Natural & Harmonic Minor
Scales, HT	2 octaves, parallel & contrary	F, B, Bb, Eb, Ab, Db/C#, F#/Gb	f, b f#, c#, bb, eb, ab
Cadences, HT	I - IV - I - V or V7 - I i - iv - i - V or V7 - i	F, B, Bb, Eb, Ab, Db/C#, F#/Gb	f, b f#, c#, bb, eb, ab
Chromatic Scale, HT	2 octaves, parallel & contrary	Student chooses starting note	
Arpeggios, HS	Broken tonic triads, 2 octaves, root position	F, B, Bb, Eb, Ab, Db/C#, F#/Gb	f, b f#, c#, bb, eb, ab
Broken Tonic Chords, HS	Broken tonic 4-note chords in root, 1st, & 2nd inv., 2 octaves	F, B, Bb, Eb, Ab, Db/C#, F#/Gb	f, b f#, c#, bb, eb, ab
Solid Tonic Chords, HS	3-note tonic triads in root, 1st, & 2nd inv., 1 octave	F, B, Bb, Eb, Ab, Db/C#, F#/Gb	f, b f#, c#, bb, eb, ab

INTERMEDIATE 4		Major	Harmonic Minor	Melodic Minor, HS
Scales, HT	2 octaves, parallel, staccato	F, C, G, D, A, E, B Bb, Eb, Ab, Db/C#, F#/Gb	f, c, g, d, a, e, b	f, c, g, d, a, e, b legato
Cadences, HT	I - IV - I - V or V7 - I i - iv - i - V or V7 - i i - IV - i - V or V7 - i (melodic minor)	F, C, G, D, A, E, B Bb, Eb, Ab, Db/C#, F#/Gb	f, c, g, d, a, e, b	f, c, g, d, a, e, b
Chromatic Scale, HT	2 octaves, parallel & contrary	Student chooses starting note	f, c, g, d, a, e, b	
Arpeggios, HT	Broken tonic triads, 2 octaves, root position	F, C, G, D, A, E, B Bb, Eb, Ab, Db/C#, F#/Gb	f, c, g, d, a, e, b	
Solid Tonic Chords, HT	3-note tonic triads in root, 1st, & 2nd inv., 2 octaves	F, C, G, D, A, E, B Bb, Eb, Ab, Db/C#, F#/Gb	f, c, g, d, a, e, b	

INTERMEDIATE 5		Major	Harmonic Minor	Melodic Minor
Scales, HT	2 octaves, parallel, 2-note slurs	F, C, G, D, A, E, B	f, c, g, d, a, e, b c#, f#, bb, ab, eb	f, c, g, d, a, e, b f#, c#, bb, eb, ab legato
Cadences, HT	I - IV - I - V or V7 - I i - iv - i - V or V7 - i i - IV - i - V or V7 - i (melodic minor)	F, C, G, D, A, E, B	f, c, g, d, a, e, b c#, f#, bb, ab, eb	f, c, g, d, a, e, b f#, c#, bb, eb, ab
Chromatic Scale, HT	2 octaves, parallel & contrary	Student chooses starting note		
Arpeggios, HT	Broken tonic triad, 2 octaves, root position	F, C, G, D, A, E, B	f, c, g, d, a, e, b c#, f#, bb, ab, eb	
Broken Tonic Chords, HT	Broken tonic 4-note chords in root, 1st, & 2nd inv., 2 octaves	F, C, G, D, A, E, B	f, c, g, d, a, e, b c#, f#, bb, ab, eb	
Solid Tonic Chords, HT	3-note tonic triads in root, 1st, & 2nd inv., 2 octaves	F, C, G, D, A, E, B	f, c, g, d, a, e, b c#, f#, bb, ab, eb	

INTERMEDIATE 6		Major	Natural, Harmonic & Melodic Minor
Scales, HT	3 octaves, parallel, triplets	F, C, G, D, A, E, B Bb, Eb, Ab, Db/C#, F#/Gb	f, c, g, d, a, e, b f#, c#, bb, eb, ab
Cadences, HT	I - IV - I - V or V7 - I i - iv - i - V or V7 - i i - IV - i - V or V7 - i (melodic minor)	F, C, G, D, A, E, B Bb, Eb, Ab, Db/C#, F#/Gb	f, c, g, d, a, e, b f#, c#, bb, eb, ab
Chromatic Scale, HT	4 octaves, parallel	Student chooses starting note	
Arpeggios, HT	Broken tonic triads, 3 octaves, root position, triplets	F, C, G, D, A, E, B Bb, Eb, Ab, Db/C#, F#/Gb	f, c, g, d, a, e, b f#, c#, bb, eb, ab
Broken Tonic Chords, HT	Broken tonic 4-note chords in root, 1st, & 2nd inv., 2 octaves	F, C, G, D, A, E, B Bb, Eb, Ab, Db/C#, F#/Gb	f, c, g, d, a, e, b f#, c#, bb, eb, ab
Solid Tonic Chords, HT	3-note tonic triads in root, 1st, & 2nd inv., 2 octaves	F, C, G, D, A, E, B Bb, Eb, Ab, Db/C#, F#/Gb	f, c, g, d, a, e, b f#, c#, bb, eb, ab

Intermediate 1-3 (Use same fingerings as noted in Elementary level HT parallel scale charts)

Scales, HT parallel

LH: start 8va higher

Scales, HT contrary (Use same fingerings as noted in Elementary level HT contrary scale charts)

Intermediate 4

Scales, HT parallel, staccato

LH: start 8va higher

Intermediate 5

Scales, HT parallel, 2-note slurs

LH: start 8va higher

Intermediate 6

Scales, HT parallel, triplets

LH: start 8va higher

Both Hands 8va higher- loco

Intermediate 1-6

Cadences, HT (Use same fingering as noted in Elementary levels)

Major

Minor

I IV I V or V7 I i IV i V or V7 i

Intermediate 4-6

Cadences, HT (Use same fingering as noted in Elementary levels)

Melodic Minor

i IV i V or V7 i

Intermediate 1

Chromatic Scale, HS

(Student chooses starting note)

(Student chooses starting note)

LH: start 8va
higher

Start on on near C3 (if C is not the chosen starting note)

Intermediate 2
Chromatic Scale, HT parallel

(Student chooses starting note)

LH: start 8va higher

The musical score for Intermediate 2 Chromatic Scale, HT parallel is written in 4/4 time. It consists of two systems. The first system contains four measures. In each measure, the right hand (RH) plays a whole note followed by eighth notes, while the left hand (LH) plays a whole note followed by eighth notes. The second system contains two measures, each with a whole note in both hands, followed by a final whole note in both hands. The RH starts on a whole note and then plays eighth notes. The LH starts on a whole note and then plays eighth notes. The LH is marked 'LH: start 8va higher'.

Intermediate 3-5
Chromatic Scale, HT parallel

(Student chooses starting note)

LH: start 8va higher

The musical score for Intermediate 3-5 Chromatic Scale, HT parallel is written in 4/4 time. It consists of two systems. The first system contains four measures. In each measure, the right hand (RH) plays a whole note followed by eighth notes, while the left hand (LH) plays a whole note followed by eighth notes. The second system contains two measures, each with a whole note in both hands, followed by a final whole note in both hands. The RH starts on a whole note and then plays eighth notes. The LH starts on a whole note and then plays eighth notes. The LH is marked 'LH: start 8va higher'.

Chromatic Scale, HT contrary

(Student chooses starting note)

The musical score for Chromatic Scale, HT contrary is written in 4/4 time. It consists of two systems. The first system contains four measures. In each measure, the right hand (RH) plays a whole note followed by eighth notes, while the left hand (LH) plays a whole note followed by eighth notes. The second system contains two measures, each with a whole note in both hands, followed by a final whole note in both hands. The RH starts on a whole note and then plays eighth notes. The LH starts on a whole note and then plays eighth notes.

Intermediate 6
Chromatic Scale, HT parallel

(Student chooses starting note)

loco

RH 8va lower-----

8va-----

15ma-----

loco

8va-----

RH 8va lower-----

Intermediate 1-3
Arpeggios, HS

LH: start 8va higher

Intermediate 4-5
Arpeggios, HT

LH: start 8va higher

Intermediate 6
Arpeggios, HT 3 octaves

LH: start 8va higher

Intermediate 1-3
Broken Tonic Chords, HS

LH: start 8va higher

Intermediate 5-6
Broken Tonic Chords, HT

Intermediate 2-3
Solid Tonic Chords, HS (Use same fingering as noted in Elementary levels)

Intermediate 4-6
Solid Tonic Chords, HT

Arpeggios Fingering Chart		Ascending					Descending				
Major: F, C, G, F#/Gb											
Minor: f, c, g, d, a, e, b, eb											
	RH	1	2	3	1	2	3	5	3	2	1
	LH	5	4	2	1	4	2	1	2	4	5
Major: D, A, E, B											
	RH	1	2	3	1	2	3	5	3	2	1
	LH	5	3	2	1	3	2	1	2	3	5
Major: Eb, Ab, Db/C#											
Minor: f#, c#, ab											
	RH	2	1	2	4	1	2	4	2	1	2
	LH	2	1	4	2	1	4	2	4	1	2
Major: Bb											
	RH	4	1	2	4	1	2	4	2	1	4
	LH	4	2	1	4	2	1	4	1	2	4
Minor: bb											
	RH	2	3	1	2	3	1	2	1	3	2
	LH	3	2	1	3	2	1	3	1	2	3

Broken Tonic Chords Fingering Chart	Root Position ascending	1st Inversion ascending	2nd Inversion ascending	Root Position ascending	Root Position descending	2nd Inversion descending	1st Inversion descending	Root Position descending
Major: F, C, G, D, A, E, B, Bb								
Minor: f, c, g, d, a, e, b, eb								
RH	1 2 3 5	1 2 4 5	1 2 3 5	1 2 3 5	5 3 2 1	5 3 2 1	5 4 2 1	5 3 2 1
LH	5 4 2 1	5 4 2 1	5 3 2 1	5 4 2 1	1 2 4 5	1 2 3 5	1 2 4 5	1 2 4 5
Major: Eb, Ab, Db/C#, F#/Gb								
RH	1 2 3 5	1 2 3 5	1 2 4 5	1 2 3 5	5 3 2 1	5 4 2 1	5 3 2 1	5 3 2 1
LH	5 3 2 1	5 4 2 1	5 3 2 1	5 3 2 1	1 2 3 5	1 2 3 5	1 2 4 5	1 2 3 5
Minor: f#, c#, bb, ab								
RH	1 2 3 5	1 2 4 5	1 2 3 5	1 2 3 5	5 3 2 1	5 3 2 1	5 4 2 1	5 3 2 1
LH	5 4 2 1	5 4 2 1	5 3 2 1	5 4 2 1	1 2 4 5	1 2 3 5	1 2 4 5	1 2 4 5

The fingerings stated here offer a guide for teachers and students.

Fingering substitutions are permissible where a change of fingering is appropriate and logical (in reference to LH 5321 vs 5421, and RH 1235 vs 1245).



WEST VIRGINIA MUSIC TEACHERS ASSOCIATION

Piano Technic Syllabus, Preparatory 1 Evaluation

STUDENT NAME: _____ DATE: _____

TEACHER: _____ DISTRICT: _____

	Major		Minor	
PREPARATORY 1				
Pentascals, HS				
Arpeggios, HS				

S = Satisfactory

U = Unsatisfactory

COMMENTS:

ADJUDICATOR SIGNATURE: _____



WEST VIRGINIA MUSIC TEACHERS ASSOCIATION

Piano Technic Syllabus, Preparatory 2 Evaluation

STUDENT NAME: _____ DATE: _____

TEACHER: _____ DISTRICT: _____

	Major			Minor		
PREPARATORY 2						
Pentascals, HS legato & staccato						
Arpeggios, HS legato & staccato						
Chords, HS						

S = Satisfactory

U = Unsatisfactory

COMMENTS:

ADJUDICATOR SIGNATURE: _____



WEST VIRGINIA MUSIC TEACHERS ASSOCIATION

Piano Technic Syllabus, Preparatory 3 Evaluation

STUDENT NAME: _____ DATE: _____

TEACHER: _____ DISTRICT: _____

	Major			Minor		
PREPARATORY 3						
Pentascals, HS						
Chords, HS						
Arpeggios						

S = Satisfactory

U = Unsatisfactory

COMMENTS:

ADJUDICATOR SIGNATURE: _____



WEST VIRGINIA MUSIC TEACHERS ASSOCIATION

Piano Technic Syllabus, Preparatory 4 Evaluation

STUDENT NAME: _____ DATE: _____

TEACHER: _____ DISTRICT: _____

	Major			Minor		
PREPARATORY 4						
Pentascals, HS 2-note slurs						
Chords, HS						
Arpeggios						

S = Satisfactory

U = Unsatisfactory

COMMENTS:

ADJUDICATOR SIGNATURE: _____



WEST VIRGINIA MUSIC TEACHERS ASSOCIATION

Piano Technic Syllabus, Elementary 1 Evaluation

STUDENT NAME: _____ DATE: _____

TEACHER: _____ DISTRICT: _____

Major

ELEMENTARY 1					
Scales, HS					
Cadences, HS					
Arpeggios					

S = Satisfactory

U = Unsatisfactory

COMMENTS:

ADJUDICATOR SIGNATURE: _____



WEST VIRGINIA MUSIC TEACHERS ASSOCIATION

Piano Technic Syllabus, Elementary 2 Evaluation

STUDENT NAME: _____ DATE: _____

TEACHER: _____ DISTRICT: _____

	Major			Minor (natural & harmonic)		
ELEMENTARY 2						
Scales, HS						
Cadences, HS						
Arpeggios						

S = Satisfactory

U = Unsatisfactory

COMMENTS:

ADJUDICATOR SIGNATURE: _____



WEST VIRGINIA MUSIC TEACHERS ASSOCIATION

Piano Technic Syllabus, Elementary 3 Evaluation

STUDENT NAME: _____ DATE: _____

TEACHER: _____ DISTRICT: _____

	Major			Minor (natural & harmonic)		
ELEMENTARY 3						
Scales, HT						
Cadences, HT						
Arpeggios						
Solid Tonic Chords, HS						

S = Satisfactory

U = Unsatisfactory

COMMENTS:

ADJUDICATOR SIGNATURE: _____



WEST VIRGINIA MUSIC TEACHERS ASSOCIATION

Piano Technic Syllabus, Elementary 4 Evaluation

STUDENT NAME: _____ DATE: _____

TEACHER: _____ DISTRICT: _____

	Major			Minor (natural & harmonic)		
ELEMENTARY 4						
Scales, HT						
Cadences, HT						
Chromatic Scale, HS						
Arpeggios						

S = Satisfactory

U = Unsatisfactory

COMMENTS:

ADJUDICATOR SIGNATURE: _____



WEST VIRGINIA MUSIC TEACHERS ASSOCIATION

Piano Technic Syllabus, Elementary 5 Evaluation

STUDENT NAME: _____ DATE: _____

TEACHER: _____ DISTRICT: _____

	White Key Majors			Black Key Majors			White Key Minors (harmonic)		
ELEMENTARY 5									
Scales, HT, parallel									
Scales, HT, contrary									
Cadences, HT									
Chromatic Scale, HT, parallel									
Arpeggios									
Solid Tonic Chords, HS									

S = Satisfactory

U = Unsatisfactory

COMMENTS:

ADJUDICATOR SIGNATURE: _____



WEST VIRGINIA MUSIC TEACHERS ASSOCIATION

Piano Technic Syllabus, Elementary 6 Evaluation

STUDENT NAME: _____ DATE: _____

TEACHER: _____ DISTRICT: _____

White Key Majors

Black Key Majors

White Key Minors
(natural & harmonic)

Black Key Minors
(natural & harmonic)

ELEMENTARY 6												
Scales, HT, parallel												
Scales, HT, contrary												
Cadences, HT												
Chromatic Scale, HT, contrary												
Arpeggios												
Solid Tonic Chords, HT												

S = Satisfactory

U = Unsatisfactory

COMMENTS:

ADJUDICATOR SIGNATURE: _____



WEST VIRGINIA MUSIC TEACHERS ASSOCIATION

Piano Technic Syllabus, Intermediate 1 Evaluation

STUDENT NAME: _____ DATE: _____

TEACHER: _____ DISTRICT: _____

	Major				Minor (natural & harmonic)			
INTERMEDIATE 1								
Scales, HT, parallel								
Scales, HT, contrary								
Cadences, HT								
Chromatic Scale, HS								
Arpeggios								
Broken Tonic Chords, HS								

S = Satisfactory

U = Unsatisfactory

COMMENTS:

ADJUDICATOR SIGNATURE: _____



WEST VIRGINIA MUSIC TEACHERS ASSOCIATION

Piano Technic Syllabus, Intermediate 2 Evaluation

STUDENT NAME: _____ DATE: _____

TEACHER: _____ DISTRICT: _____

	White Key Majors		Black Key Majors				White Key Minors (nat. & harm.)	
INTERMEDIATE 2								
Scales, HT, parallel								
Scales, HT, contrary								
Cadences, HT								
Chromatic Scale, HT, parallel								
Arpeggios, HS								
Broken Tonic Chords, HS								
Solid Tonic Chords, HS								

S = Satisfactory

U = Unsatisfactory

COMMENTS:

ADJUDICATOR SIGNATURE: _____



WEST VIRGINIA MUSIC TEACHERS ASSOCIATION

Piano Technic Syllabus, Intermediate 3 Evaluation

STUDENT NAME: _____ DATE: _____

TEACHER: _____ DISTRICT: _____

White Key
Majors

Black Key Majors

White Key Minors
(nat. & harm.)

Black Key Minors (nat. & harm.)

INTERMEDIATE 3												
Scales, HT, parallel												
Scales, HT, contrary												
Cadences, HT												
Chromatic Scale, HT, parallel & contrary												
Arpeggios, HS												
Broken Tonic Chords, HS												
Solid Tonic Chords, HS												

S = Satisfactory

U = Unsatisfactory

COMMENTS:

ADJUDICATOR SIGNATURE: _____



WEST VIRGINIA MUSIC TEACHERS ASSOCIATION

Piano Technic Syllabus, Intermediate 4 Evaluation

STUDENT NAME: _____ DATE: _____

TEACHER: _____ DISTRICT: _____

	White Key Majors				Black Key Majors				White Key Minors (nat. & harm.)				Melodic Minor			
INTERMEDIATE 4																
Scales, HT, parallel, staccato																
Scales, HS, parallel, legato																
Cadences, HT																
Chromatic Scale, HT, parallel & contrary																
Arpeggios, HT																
Solid Tonic Chords, HT																

S = Satisfactory

U = Unsatisfactory

COMMENTS:

ADJUDICATOR SIGNATURE: _____



WEST VIRGINIA MUSIC TEACHERS ASSOCIATION

Piano Technic Syllabus, Intermediate 5 Evaluation

STUDENT NAME: _____ DATE: _____

TEACHER: _____ DISTRICT: _____

	White Key Majors			Black Key Minors (harm.)			White Key Minors (harm.)			White Keys Melodic Minor			Black Keys Melodic Minor		
INTERMEDIATE 5															
Scales, HT, parallel, 2-note slurs															
Scales, HT, parallel, legato															
Cadences, HT															
Chromatic Scale, HT, parallel & contrary															
Arpeggios, HT															
Broken Tonic Chords, HT															
Solid Tonic Chords, HT															

S = Satisfactory

U = Unsatisfactory

COMMENTS:

ADJUDICATOR SIGNATURE: _____



WEST VIRGINIA MUSIC TEACHERS ASSOCIATION

Piano Technic Syllabus, Intermediate 6 Evaluation

STUDENT NAME: _____ DATE: _____

TEACHER: _____ DISTRICT: _____

	White Key Majors			Black Key Majors			White Key Minors (nat. & harm.)			Black Key Minors (nat. & harm.)			White Keys Melodic Minor			Black Keys Melodic Minor		
INTERMEDIATE 6																		
Scales, HT, parallel, triplets																		
Cadences, HT																		
Chromatic Scale, HT, parallel																		
Arpeggios, HT																		
Broken Tonic Chords, HT																		
Solid Tonic Chords, HT																		

S = Satisfactory

U = Unsatisfactory

COMMENTS:

ADJUDICATOR SIGNATURE: _____



WEST VIRGINIA MUSIC TEACHERS ASSOCIATION

Piano Technic Syllabus

ADVANCED LEVELS

ADVANCED 1 (taken from RCM Level 8)

CONTENTS

LEVEL

Level 8

Technical Tests

Students must play all patterns from memory.

	Keys	Played	Tempo	Note Values
Scales				
Four-octave	C, D, E, B♭, E♭, G♭ major C, D, E, B♭, E♭, F♯ minor (harmonic and melodic)	HT 4 octaves	♩ = 88	
Formula Pattern	E♭ major E♭ minor (harmonic)	HT 4 octaves	♩ = 88	
Chromatic	Starting on E♭, E	HT 2 octaves	♩ = 88	
Chords				
Tonic Four-note • broken only	C, D, E, B♭, E♭, G♭ major C, D, E, B♭, E♭, F♯ minor	HT 2 octaves (root position and inversions) ending with I–IV–V ^{6–5} _{4–3} –I progression	♩ = 80	
Dominant 7th Chords • broken	C, D, E, B♭, E♭, G♭ major	HT 2 octaves (root position and inversions)	♩ = 80	
• solid/blocked			♩ = 100	
Leading-tone Diminished 7th Chords • broken	C, D, E, B♭, E♭, F♯ minor		♩ = 80	
• solid/blocked			♩ = 100	
Arpeggios				
Tonic	C, D, E, B♭, E♭, G♭ major C, D, E, B♭, E♭, F♯ minor	HT 4 octaves (root position and inversions)	♩ = 69	
Dominant 7th	C, D, E, B♭, E♭, G♭ major	HT 4 octaves (root position only)	♩ = 69	
Leading-tone Diminished 7th	C, D, E, B♭, E♭, F♯ minor			

ADVANCED 2

(taken from RCM Level 9)

CONTENTS

LEVEL

Level 9

Technical Tests

Students must play all patterns from memory.

	Keys	Played	Tempo	Note Values
Scales				
Four-octave	C, D $\flat$, D, E $\flat$, E, F major C, C $\sharp$, D, E $\flat$, E, F minor (harmonic and melodic)	HT 4 octaves	$\text{♩} = 104$	
Formula Pattern	F, D $\flat$ major F, C $\sharp$ minor (harmonic)	HT 4 octaves	$\text{♩} = 104$	
Chromatic	starting on any note from C–F	HT 4 octaves	$\text{♩} = 104$	
In Octaves • solid/blocked <i>staccato</i> <i>or</i>	F, D $\flat$ major F, C $\sharp$ minor (harmonic and melodic)	HT 2 octaves	$\text{♩} = 60$	
• broken <i>legato</i> *			$\text{♩} = 72$	
Chords				
Tonic Four-note • broken	C, D $\flat$, D, E $\flat$, E, F major C, C $\sharp$, D, E $\flat$, E, F minor	HT 2 octaves (root position and inversions) ending with I–VI–IV–V $_4^6$ –V $^{8-7}$ –I progression	$\text{♩} = 104$	
• solid/blocked <i>or</i>			$\text{♩} = 80$	
• broken alternate-note pattern**			$\text{♩} = 80$	
Dominant 7th • broken	C, D $\flat$, D, E $\flat$, E, F major	HT 2 octaves (root position and inversions)	$\text{♩} = 104$	
• solid/blocked			$\text{♩} = 104$	
Leading-tone Diminished 7th • broken	C, C $\sharp$, D, E $\flat$, E, F minor	HT 2 octaves (root position and inversions)	$\text{♩} = 104$	
• solid/blocked			$\text{♩} = 104$	
Arpeggios				
Tonic	C, D $\flat$, D, E $\flat$, E, F major C, C $\sharp$, D, E $\flat$, E, F minor	HT 4 octaves (root position and inversions)	$\text{♩} = 84$	
Dominant 7th	C, D $\flat$, D, E $\flat$, E, F major			
Leading-tone Diminished 7th	C, C $\sharp$, D, E $\flat$, E, F minor			

* Broken *legato* octaves may be substituted for solid/blocked octaves for candidates with small hands.

** Broken alternate-note pattern may be substituted for solid/blocked chords for candidates with small hands.

ADVANCED 3

(taken from RCM Level 10)

CONTENTS

LEVEL

Level 10

Technical Tests

Students must play all patterns from memory.

	Keys	Played	Tempo	Note Values
Scales				
Four-octave	G $\flat$, G, A $\flat$, A, B $\flat$, B major F $\sharp$, G, G $\sharp$, A, B $\flat$, B minor (harmonic and melodic)	HT 4 octaves	$\text{♩} = 120$	
Separated by a 3rd	G $\flat$, G, A $\flat$ major	HT 4 octaves	$\text{♩} = 104$	
Separated by a 6th	A, B $\flat$, B major	HT 4 octaves	$\text{♩} = 104$	
In Octaves • solid/blocked <i>staccato</i> <i>or</i>	B $\flat$, B major B $\flat$, B minor (harmonic and melodic)	HT 2 octaves	$\text{♩} = 80$	
• broken <i>legato</i> *			$\text{♩} = 92$	
Chromatic in Octaves	starting on any note from F $\sharp$ to B	HT 2 octaves	$\text{♩} = 80$	
Chords				
Tonic Four-note • broken alternate-note pattern	G $\flat$, G, A $\flat$, A, B $\flat$, B major F $\sharp$, G, A $\flat$, A, B $\flat$, B minor	HT 2 octaves (root position and inversions) ending with I–VI–IV–V $_4^6$ –V $^{8-7}$ –I progression	$\text{♩} = 96$	
• solid/blocked			$\text{♩} = 120$	
Dominant 7th • broken alternate-note pattern	G $\flat$, G, A $\flat$, A, B $\flat$, B major	HT 2 octaves (root position and inversions)	$\text{♩} = 96$	
• solid/blocked			$\text{♩} = 120$	
Leading-tone Diminished 7th • broken alternate-note pattern	F $\sharp$, G, A $\flat$, A, B $\flat$, B minor		$\text{♩} = 96$	
• solid/blocked			$\text{♩} = 120$	
Arpeggios				
Tonic	G $\flat$, G, A $\flat$, A, B $\flat$, B major F $\sharp$, G, A $\flat$, A, B $\flat$, B minor	HT 4 octaves (root position and inversions, either individually or in sequence starting with root position or any inversion)	$\text{♩} = 92$	
Dominant 7th	G $\flat$, G, A $\flat$, A, B $\flat$, B major			
Leading-tone Diminished 7th	F $\sharp$, G, A $\flat$, A, B $\flat$, B minor			

* Broken *legato* octaves may be substituted for solid/blocked octaves for students with small hands.

Reference

Technical Tests Examples

All scale, chord, and arpeggio patterns required for Preparatory to Level 8 are provided in *Technical Requirements for Piano* (RCM Publishing). All patterns must be performed by memory, ascending and descending, with good tone and logical fingering, at a steady tempo. All scales are to be played *legato* unless otherwise indicated.

Scales

Pentascals



Two-octave formula pattern



Four-octave formula pattern



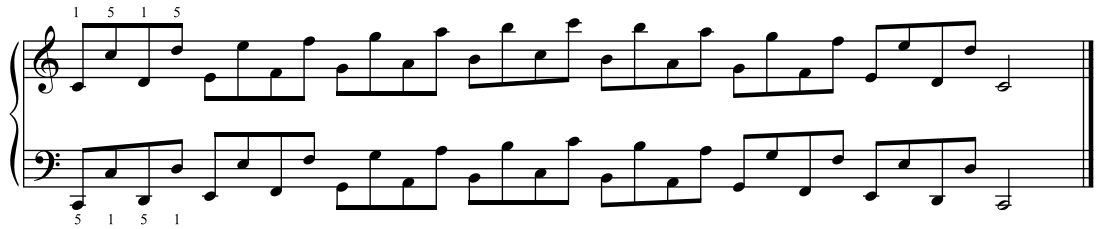
(from RCM syllabus)

CONTENTS

LEVEL

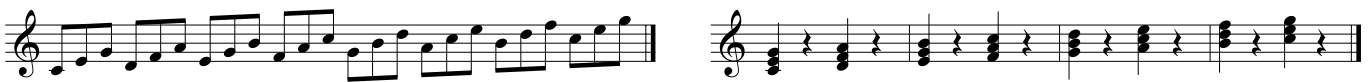
Reference

Scale in broken *legato* octaves



Chords

Triad sequence (Preparatory)



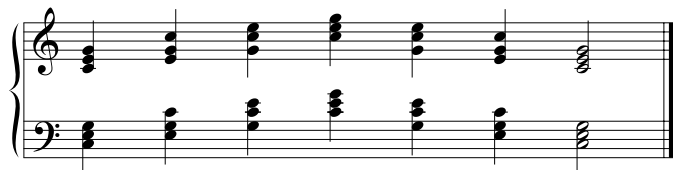
Broken triads



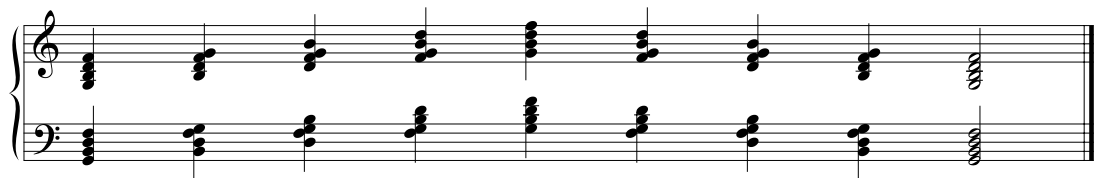
Solid/blocked triads with rests (Levels 1–4)



Solid/blocked triads without rests (Levels 5–6)



Dominant 7th chords of major keys, broken and solid/blocked



(from RCM syllabus)

CONTENTS

LEVEL

Reference

Leading-tone diminished 7th chords of minor keys, broken and solid/blocked

Two staves of music. The top staff shows a broken pattern of leading-tone diminished 7th chords in B-flat minor (B-flat, D-flat, F, A-flat) and C minor (C, E-flat, G, B-flat). The bottom staff shows the same chords in solid/blocked form.

Four-note chords, broken alternate-note pattern

Two staves of music showing a broken alternate-note pattern for four-note chords in B-flat minor and C minor.

Dominant 7th and leading-tone diminished 7th chords, broken alternate-note pattern

Two staves of music showing a broken alternate-note pattern for dominant 7th and leading-tone diminished 7th chords in B-flat minor and C minor.

Arpeggios

Tonic arpeggios

Two staves of music showing tonic arpeggios in root position, 1st inversion, and 2nd inversion for B-flat minor and C minor.

root position 1st inversion 2nd inversion

(from RCM syllabus)

CONTENTS

LEVEL

Reference

Dominant 7th and leading-tone diminished 7th arpeggios

The image displays four musical examples of arpeggios in G major, each spanning two measures. The first example is the root position arpeggio (G-B-F-A), the second is the 1st inversion (B-F-A-G), the third is the 2nd inversion (F-A-G-B), and the fourth is the 3rd inversion (A-G-B-F). Each arpeggio is played in both the treble and bass staves, with the right hand playing the upper notes and the left hand playing the lower notes. The notes are beamed together in groups of four.

root position

1st inversion

2nd inversion

3rd inversion

Chord Progressions

The following chord progressions are examples only. Other versions using appropriate voice leading are acceptable. Chord progressions in minor keys should be based on the harmonic minor scale. For example, in Levels 5–6, the minor progression is i–V–i.

I–V–I chord progression (Levels 5–6)

The image shows a three-measure chord progression in G major. The first measure contains the I chord (G major), the second measure contains the V chord (F# major), and the third measure contains the I chord (G major). The chords are shown in both the treble and bass staves, with the bass line consisting of single notes.

I V I

I–IV–V^{6/4}–^{5/3}–I chord progression (Level 8)

The image shows a five-measure chord progression in G major. The first measure contains the I chord (G major), the second measure contains the IV chord (C major), the third measure contains the V^{6/4} chord (F# major), the fourth measure contains the ^{5/3} chord (F# major), and the fifth measure contains the I chord (G major). The chords are shown in both the treble and bass staves, with the bass line consisting of single notes.

I IV V^{6/4} ^{5/3} I

I–IV–V–I chord progression (Level 7)

The image shows a four-measure chord progression in G major. The first measure contains the I chord (G major), the second measure contains the IV chord (C major), the third measure contains the V chord (F# major), and the fourth measure contains the I chord (G major). The chords are shown in both the treble and bass staves, with the bass line consisting of single notes.

I IV V I

I–vi–IV–V^{6/4}–V⁸⁻⁷–I chord progression (Levels 9–10)

The image shows a six-measure chord progression in G major. The first measure contains the I chord (G major), the second measure contains the vi chord (F major), the third measure contains the IV chord (C major), the fourth measure contains the V^{6/4} chord (F# major), the fifth measure contains the V⁸⁻⁷ chord (F# major), and the sixth measure contains the I chord (G major). The chords are shown in both the treble and bass staves, with the bass line consisting of single notes.

I vi IV V^{6/4} V⁸⁻⁷ I