



Welcome to the new Lead Sheet Harmonization Option for Scale Olympics!

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

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

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

Sincerely,

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

About Bradley Sowash

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

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HARMONIZATION OPTION 2 (LEAD SHEET)

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.

Students demonstrate their skills by playing a “Prepared” piece as well as an “At Sight” piece. (Preparatory Level has no At Sight.) 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 is to use for harmonization.

Each level has a required accompaniment style, which will be used for both pieces. Levels 3-8 are given a choice of accompaniment style. The At Sight piece will use the same accompaniment style chosen for the Prepared piece. Levels 6-7 must show their ability to accompany a melody, which will be played by the judge.

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

The judge provides the At Sight piece. It will be at the same level of difficulty as the Prepared piece. The student will be given a short amount of time for mental preparation. This does not have to be played flawlessly, but should show the student’s ability to play the melody with the chords with the appropriate accompaniment style, and to play with rhythmic accuracy, steadiness and musicality.

The required keys, chords and accompaniment styles for each level are detailed in the General Overview. This is supplemented with a chart showing Chord Names, Symbols, Construction and Examples. The Prepared pieces give further instructions for successfully preparing your students. Please read all of these documents carefully.

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	The At Sight piece will be in one of these keys:	Accompaniment Chords • Prepared & At Sight <i>Roman numerals are for reference only and are used to direct you to the chords you will need for each key.</i>	Accompaniment Styles <i>Samples of accompaniment styles are shown on next pages.</i>
P	C Major	Prepared: I V NO AT SIGHT	Block
1	C G F Major	I IV V	Rhythmic Block
2	C G F Major	I ii iii IV V	Simple Stride with Alternating or Non-Alternating Bass
3	G F D Major	All chords from previous levels plus: slash chords vi	Broken Waltz Chords or Basic Waltz, Alternating or Non-Alternating Bass
4	F D B ^b Major	All chords from previous levels plus: I6	Boogie or Syncopated Broken Chords
5	a e d minor	i iidim III iv V VI	Lyrical or Simple Stride, Alternating Bass

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

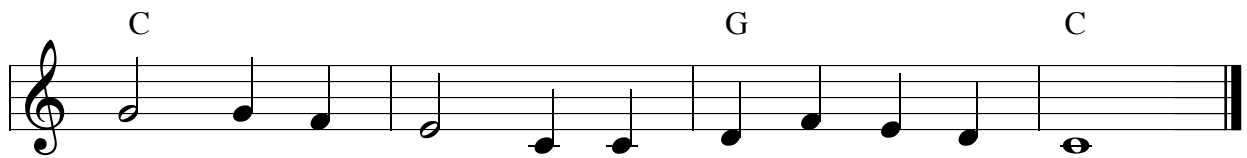
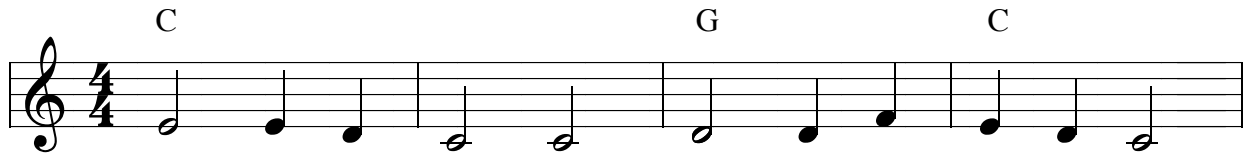
Chord Name	Symbol	Construction	Example
Major	C	1 - 3 - 5	
Minor	Cm	1 - ^b 3 - 5	
Diminished	Cdim	1 - ^b 3 - ^b 5	
Added second	C(add2)	1 - 2 - 3 - 5	
Six	C6	1 - 3 - 5 - 6	
Suspended	Csus4	1 - 4 - 5	
Major Seven	Cmaj7	1 - 3 - 5 - 7	
Seven	C7	1 - 3 - 5 - ^b 7	
Minor seven	Cmin7	1 - ^b 3 - 5 - ^b 7	
Minor seven flat five	Cmin7(^b 5)	1 - ^b 3 - ^b 5 - ^b 7	
Diminished seven	Cdim7	1 - ^b 3 - ^b 5 - ^{bb} 7 (or 1 - ^b 3 - ^b 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^o. 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.

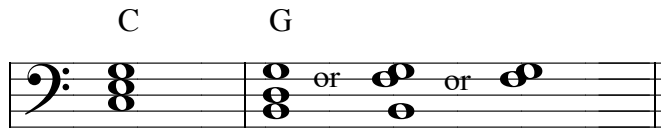
Preparatory Level - Prepared

Go Tell Aunt Rhody

Folk Song



Required Accompaniment Style: Block



There is no At Sight piece for the Preparatory Level.

Level 1 - Prepared

This Old Man

Traditional

Musical notation for the melody of "This Old Man" in G major, 4/4 time. The first staff shows the melody with chords G, C, and D. The second staff continues the melody with chords G, D, G, D, G.

Required Accompaniment Style: Rhythmic Block

Musical notation for the bass line in "This Old Man" in G major, 4/4 time. The notation shows rhythmic blocks for chords G, C, G, and D. A double bar line is placed after the first two chords. The text "Also acceptable" is written above the G and D chords.

Phrase endings and last measure can be exception to pattern.

The At Sight piece will be in C, G or F Major.

Level 2 - Prepared This Old Man

Traditional

F Am B \flat Gm C

F B \flat Am Gm C F C F

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

F B \flat F B \flat

Alternating Bass *Non-Alternating Bass*

If the chord changes, the bass note could stay the same.

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

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

Level 3 - Prepared

This Old Man

Traditional

Melody may be played one octave higher.

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

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

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

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

Level 4 - Prepared This Old Man

♩ = 60-70

Traditional

**Required Accompaniment Styles - Choose One:
Syncopated Broken Chords or Boogie**

Harmony notes in right hand are optional.
Phrase endings and last measure can be exception to pattern.
Last chord must include root, third, fifth and sixth.

The At Sight piece will use the same accompaniment style chosen for the Prepared piece and will be in the key of F, D or Bb Major.

Level 5 - Prepared This Old Man

♩ = c. 92

Traditional

Dm F Gm A

Dm B \flat F Edim A Dm A Dm

Required Accompaniment Styles - Choose One:
Lyrical or Simple Stride, Alternating Bass

Lyrical *Simple Stride, Alternating Bass*

Dm F Dm Gm

If the chord changes the bass note could stay the same.

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

The At Sight piece will use the same accompaniment style chosen for the Prepared piece and will be in the key of a, e or d minor.

Level 6 - Prepared Choices 1 and 2 Accompaniment Styles

There are three pages for Level 6. This page shows the two choices of accompaniment style.

The next two pages have the actual melodies to be accompanied.
The student chooses and prepares only one piece, in one style.

Phrase endings and last measure can be exception to pattern.

The B Section can be a different accompaniment style.

Last chord must include all indicated chord tones.

The At Sight piece will use the same accompaniment style chosen for the Prepared piece and will be in the key of A Major, E Major, c# minor or f# minor

Required Accompaniment Style for *Wayfaring Stranger*: Rock Ballad

Musical score for the accompaniment style of "Wayfaring Stranger". The score is in the key of F# minor (three sharps: F#, C#, G#) and 4/4 time. It consists of two systems: "Judge" and "Student".

The "Judge" system shows a melody line with notes and rests. The "Student" system shows a piano accompaniment with chords in the right hand and a bass line in the left hand.

Chord progressions for the "Student" system are:

- Measure 1: C#m(add2) F#m/C#
- Measure 2: C#m(add2) C#m C#m/A
- Measure 3: F#m(add2) F#m

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

Musical score for the accompaniment style of "This Little Light Of Mine". The score is in the key of A Major (three sharps: F#, C#, G#) and 4/4 time. It consists of two systems: "Judge" and "Student".

The "Judge" system shows a melody line with notes and rests. The "Student" system shows a piano accompaniment with chords in the right hand and a bass line in the left hand.

Chord progressions for the "Student" system are:

- Measure 1: A(add2) D
- Measure 2: A(add2) D
- Measure 3: A(add2) D

Level 6 - Prepared Choice 1

Wayfaring Stranger

Folk Hymn

Slowly (♩ = c. 80)

Judge

3

6

8

11

14

16

Level 6 - Prepared Choice 2

This Little Light Of Mine

Traditional

Straight 8ths (♩ = c.120)

Judge

5

9

13

Level 7 - Prepared Choice 1 Accompaniment Style

There are four pages for Level 7.

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

The At Sight piece will use the same accompaniment style chosen for the Prepared piece and will be in the key of B \flat Major, E \flat Major, g minor or c minor.

Required Accompaniment Style for *Motherless Child*: Latin Style

Judge

Student

Cm⁷ Anticipate chord changes F⁷

Also acceptable

Cm⁷ F⁷

Bass variations

Cm⁷ Cm⁷

Level 7 - Prepared Choice 1

Motherless Child

Traditional

Latin (♩ = c. 120)

Judge

5

9

13

17

Level 7 - Prepared Choice 2 Accompaniment Style

The At Sight piece will use the same accompaniment style chosen for the Prepared piece and will be in the key of B \flat Major, E \flat Major, g minor or c minor.

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

The musical score consists of two systems. The first system is for the 'Judge' part, written in the treble clef. It features a melody with eighth notes and rests, accompanied by chords. The second system is for the 'Student' part, written in the bass clef. It features a walking bass line with quarter notes and eighth notes, accompanied by chords. The key signature has two flats (B \flat Major or E \flat Major).

Potential Left Hand Patterns

The diagram shows five potential left hand patterns for the bass line, each with a corresponding chord symbol above it. The patterns are:

- Chord tones: E \flat 6
- 1235 pattern: A \flat
- Scale: E \flat 6
- Leading tones: A \flat B \flat
- Stock turnaround: E \flat

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

Level 7 - Prepared Choice 2

This Old Man

Swing the 8ths

Traditional

Judge

Chords: Eb6, Eb6, Ab6

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

Chords: Bb7, Eb, Bb7, Eb6

Level 8 - Prepared Choice 1

Twinkle, Twinkle

There are two pages for Level 8.
The student chooses and prepares only one piece, in one style.

Ballad (♩ = c. 72)

Traditional

Required Accompaniment Style: Open Voicing, Advanced Chords

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

The At Sight piece will use the same accompaniment style chosen for the Prepared piece and will be in the key of E \flat Major, A \flat Major, c minor or f minor.

Level 8 - Prepared Choice 2

Saint James Infirmary

Joe Primrose (arranged)

Medium slow swing (♩ = c. 108)

The main melody is written in treble clef with a key signature of three flats (Bb, Eb, Ab) and a common time signature. It consists of six lines of music, each with a measure number and a list of chords above it:

- Line 1: Measures 1-3. Chords: Fm7, Gm7(b5), Fm7/Ab, Gm7(b5), Fm7, Gm7(b5).
- Line 2: Measures 4-6. Chords: C7, Fm7, Gm7(b5), Fm7/Ab, Gm7(b5)/Bb.
- Line 3: Measures 7-9. Chords: Fm7/C, C7, Fm7, Bbm7, Eb7.
- Line 4: Measures 10-12. Chords: Abmaj7, Dbmaj7, Gm7(b5), C7, Fm7.
- Line 5: Measures 13-15. Chords: Db7, C7, Fm7, Db7, C7, Fm.

Required Accompaniment Style: Full Stride

The accompaniment is written in bass clef with a key signature of three flats and a common time signature. It consists of three lines of music, each with a list of chords above it:

- Line 1: Measures 1-3. Chords: Fm7, Gbm7(b5), Fm7/Ab, Gm7(b5), Fm7.

A text box on the right side of the accompaniment reads: *Vary the pattern with passing octave quarter notes.*

The At Sight piece will use the same accompaniment style chosen for the Prepared piece and will be in the key of Eb Major, Ab Major, c minor or f minor.