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## Level 1

**Length of examination:** 20 minutes

**Examination Fee:** Please consult our website for the schedule of fees: [www.conservatorycanada.ca](http://www.conservatorycanada.ca)

**Corequisite:** There is no written examination corequisite for the completion of Level 1.

### REQUIREMENTS & MARKING

Requirements		Total Marks
<b>Repertoire</b> 4 pieces of varying styles	Piece #1	12
	Piece #2	12
	Piece #3	12
	Piece #4	12
<b>Memory</b>	2 marks max will be awarded for 2 pieces memorized	2
<b>Technique</b>	Scales, Triads	14
<b>Sight Reading</b>	Rhythm Pattern /3, Piano Passage /7	10
<b>Aural Tests</b>	Clap Back /4, Triads /3, Chord Tones /3	10
<b>Improvisation</b>	Etude /5, Lead Sheet /5	10
<b>Background Information and Applied Skills</b>		6
<b>Total Possible Marks</b>		<b>100</b>

### REPERTOIRE

- Candidate must be prepared to play four pieces varying in style, with at least 2 composers being represented to receive full marks.
- Candidate can choose the style of their pieces but please note that only **one** piece from the Classical Syllabus may be used.
- If the candidate has chosen to perform exam pieces from the American Popular Piano Repertoire book by Christopher Norton, a maximum of **one** of these pieces may match the the candidate's chosen etudes, for the improvisation portion of the exam.
- **Please check the updated Contemporary Repertoire List for proper leveling of all American Popular Piano selections.**

## REPERTOIRE continued

- To keep examinations running on time, candidates are encouraged to create concise arrangements of their music. Repeats may be observed when it is integral to the form of the music (e.g. Da Capo and Dal Segno indications), however longer pop stylings should be edited to condense the length by omitting excessive repeats on similar verses, repetitive choruses or extended solo sections that are not idiomatic to the instrument.
- Editing the notation and rhythm of pop stylings is allowed to bring the performance closer to a more realistic representation of the original recorded version or live performance version, or to make the music more accessible and level appropriate for the candidate.
- One mark per piece will be awarded for memorizing up to any two pieces on the exam. Although memorization is encouraged, no additional marks are available for memorizing three or more pieces.

## TECHNICAL TESTS

- All technical tests must be played ascending and descending from memory with a steady pulse, even tone and logical fingering.
- Metronome markings should be regarded as minimum speeds.
- Do not repeat the upper tonic when playing scales.
- Examiner will state “swing” or “straight” eighths when applicable.

Scales/Modes	Keys	Hands	Range	J=	Performance
<b>Scales/Modes</b>					
Ionian/Major	C, G	Separate	2 octaves	69	Swing or Straight 8ths
Aeolian/ Natural Minor	a, e	Separate	2 octaves	69	Swing or Straight 8ths
Contrary Motion	C	Together	2 octaves	69	Swing or Straight 8ths
Major Pentatonic	C	Separate	2 octaves	69	Swing or Straight 8ths
Minor Pentatonic	a	Separate	2 octaves	69	Swing or Straight 8ths
Blues	c, a	Separate	2 octaves	69	Swing or Straight 8ths
<b>Triads</b>					
Solid	C, G, a, e	Separate	1 octave	100	Quarter notes, separated by a quarter rest
Broken	C, G, a, e	Separate	1 octave	60	Triplet 8th notes



## AURAL TESTS continued

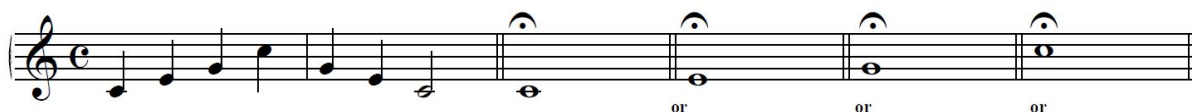
Example only:



- C. Identify one of the four notes that has been re-sounded after the examiner has played a major four-note chord once. The chord will be in root position and played slowly, broken, ascending and descending. The re-sounded note may be identified by:

- the interval number [1, 3, 5, 8] OR
- the tonic sol-fa name [doh, me, sol, upper doh]

Example only:



## IMPROVISATION

### A. Improvisation Etudes:

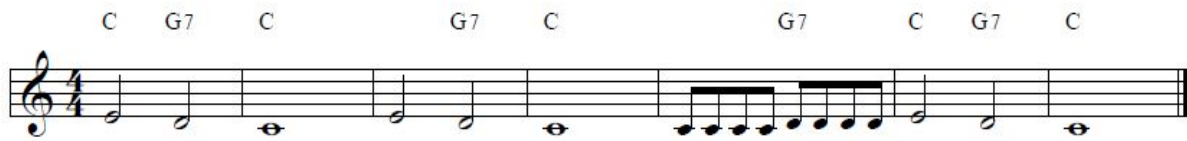
- Prepare any **three** selections (at the candidate's choice) from Christopher Norton's **American Popular Piano Etudes Book 1**.
- **One** of the modules from the chosen Etudes will be given to the candidate exactly as it appears in the publication as a guide.
- The candidate will be expected to play hands together along to the backing track (provided by the Examiner).
- The left hand plays as written or using the given voicings and creating its own rhythmic vamp.
- The right hand improvises freely within the given note set or with additions as appropriate.
- The rhythmic suggestions do not have to be followed.
- The candidate is free to create in this exercise, using as much or as little of the given material as they like, as long as the realized improv is idiomatic to the backing track.
- If the candidate has chosen to perform exam pieces from the American Popular Piano Repertoire book by Christopher Norton, a maximum of **one** of these pieces may match the candidate's chosen etudes, for performance on an exam.

### B. Lead Sheet Reading:

- Candidate will play at sight a simple melody of 4-8 bars in lead sheet format in the key of C or G major.
- The LH may be realized in blocked or broken chords in any inversion, or rhythmic vamp using idiomatic rhythms.
- Marks will be awarded for good voice leading.
- Chord progression may include the I and V<sup>7</sup> of the key.

## **IMPROVISATION continued**

*Example only:*



### **BACKGROUND INFORMATION & APPLIED SKILLS**

Candidate should be prepared to give verbal answers or demonstrate the following elements on the piano:

- A.** Title, composer/arranger, and key of all four repertoire choices.
- B.** Find and explain all signs (including clefs, time signatures, key signatures, accidentals, etc.), articulation markings (legato, staccato, accents, phrase or slur markings, etc.), dynamic markings, tempo markings, and other musical terms found in the four repertoire choices.
- C.** Chords:
  - Be able to play C, F, or G major triads solid in root position and convert them into minor triads.
  - Be able to play A, E or D minor triads solid in root position and convert them into major triads.
- D.** Scales:
  - Using a one octave ascending scale, demonstrate with either hand or alternating hands (in tetrachords) how to change a:
    - C major scale into a C major pentatonic scale.
    - C major pentatonic scale into an A minor pentatonic scale.
    - C major scale into an A aeolian scale.



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## Level 2

**Length of examination:** 20 minutes

**Examination Fee:** Please consult our website for the schedule of fees: [www.conservatorycanada.ca](http://www.conservatorycanada.ca)

**Corequisite:** There is no written examination corequisite for the completion of Level 2.

### REQUIREMENTS & MARKING

Requirements		Total Marks
<b>Repertoire</b> 4 pieces of varying styles	Piece #1	12
	Piece #2	12
	Piece #3	12
	Piece #4	12
<b>Memory</b>	2 marks max will be awarded for 2 pieces memorized	2
<b>Technique</b>	Scales, Triads, Arpeggios	14
<b>Sight Reading</b>	Rhythm Pattern /3, Piano Passage /7	10
<b>Aural Tests</b>	Clap Back /3, Triads /2, Scales /2, Chord Tones /3	10
<b>Improvisation</b>	Etude /5, Lead Sheet /5	10
<b>Background Information and Applied Skills</b>		6
<b>Total Possible Marks</b>		<b>100</b>

### REPertoire

- Candidate must be prepared to play four pieces varying in style, with at least 2 composers being represented to receive full marks.
- Candidate can choose the style of their pieces but please note that only **one** piece from the Classical Syllabus may be used.
- If the candidate has chosen to perform exam pieces from the American Popular Piano Repertoire book by Christopher Norton, a maximum of **one** of these pieces may match the the candidate's chosen etudes, for the improvisation portion of the exam.
- **Please check the updated Contemporary Repertoire List for proper leveling of all American Popular Piano selections.**

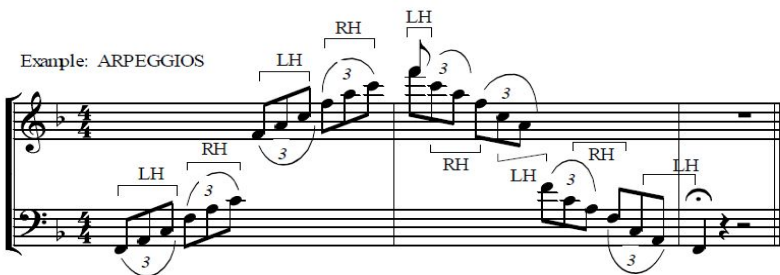
## REPERTOIRE continued

- To keep examinations running on time, candidates are encouraged to create concise arrangements of their music. Repeats may be observed when it is integral to the form of the music (e.g. Da Capo and Dal Segno indications), however longer pop stylings should be edited to condense the length by omitting excessive repeats on similar verses, repetitive choruses or extended solo sections that are not idiomatic to the instrument.
- Editing the notation and rhythm of pop stylings is allowed to bring the performance closer to a more realistic representation of the original recorded version or live performance version, or to make the music more accessible and level appropriate for the candidate.
- One mark per piece will be awarded for memorizing up to any two pieces on the exam. Although memorization is encouraged, no additional marks are available for memorizing three or more pieces.

## TECHNICAL TESTS

- All technical tests must be played ascending and descending from memory with a steady pulse, even tone and logical fingering.
- Metronome markings should be regarded as minimum speeds.
- Do not repeat the upper tonic when playing scales.
- Examiner will state “swing” or “straight” eighths when applicable.

Scales/Modes	Keys	Hands	Range	J=	Performance
<b>Scales/Modes</b>					
Ionian/Major	G, F	Separate	2 octaves	80	Swing or Straight 8ths
Aeolian/ Natural Minor	e, d	Separate	2 octaves	80	Swing or Straight 8ths
Contrary Motion	G	Together	2 octaves	80	Swing or Straight 8ths
Major Pentatonic	G	Separate	2 octaves	80	Swing or Straight 8ths
Minor Pentatonic	e	Separate	2 octaves	80	Swing or Straight 8ths
Blues	f, e, d	Separate	2 octaves	80	Swing or Straight 8ths
<b>Triads</b>					
Solid	G, F, e, d	Separate	1 octave	120	Quarter notes, separated by a quarter rest
Broken	G, F, e, d	Separate	1 octave	66	Triplet 8th notes
<b>Arpeggios</b>					
Major & Minor	G, F, e, d	Alternating	4 octaves	76	Triplet 8ths, hand over hand



## SIGHT READING

The candidate will be given a brief period to scan the score for the following two tests:

- A.** Tap, clap or play on one note (at the candidate's choice) a simple rhythm, 4 bars in length.
- Time signature may be either 3/4 or 4/4.
  - Note values may include eighth, quarter, dotted quarter, half and dotted half.
  - Rest values may include half and whole.

*Example only:*



- B.** Play at sight a simple melody, in a five-finger pattern, within the limits of the grand staff.
- The melody will be divided between the hands; appropriate fingering will be given.
  - The piece may be in the keys of C, G or F major, with a time signature of either 3/4 or 4/4.
  - Note values may include eighth, quarter, half and dotted half notes. Half and whole rests may be used.

*Example only:*



## AURAL TESTS

The candidate will be required to:

- A.** Clap back the rhythmic pattern of a short melody in 3/4 or 4/4 time.



### AURAL TESTS continued

- Note values may include straight eighth, quarter, half and dotted half notes.
- Examiner will play the melody twice.

*Example only:*



**B.** Identify major or minor triads played once by the examiner in root position, broken form.

*Example only:*



**C.** Identify major or aeolian scales played once by the examiner, ascending and descending at a moderately slow tempo.

**D.** Identify one of the four notes that has been re-sounded after the examiner has played a major four-note chord once. The chord will be in root position and played slowly, broken, ascending and descending. The re-sounded note may be identified by:

- the interval number [1, 3, 5, 8] OR
- the tonic sol-fa name [doh, me, sol, upper doh]

*Example only:*



## IMPROVISATION

### A. Improvisation Etudes:

- Prepare any **three** selections (at the candidate's choice) from Christopher Norton's **American Popular Piano Etudes Book 2**.
- **One** of the modules from the chosen Etudes will be given to the candidate exactly as it appears in the publication as a guide.
- The candidate will be expected to play hands together along to the backing track (provided by the Examiner).
- The left hand plays as written or using the given voicings and creating its own rhythmic vamp.
- The right hand improvises freely within the given note set or with additions as appropriate.
- The rhythmic suggestions do not have to be followed.

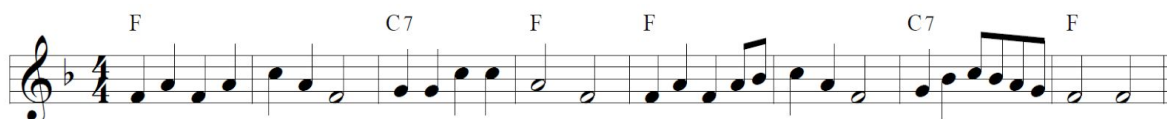
## **IMPROVISATION continued**

- The candidate is free to create in this exercise, using as much or as little of the given material as they like, as long as the realized improv is idiomatic to the backing track.
- If the candidate has chosen to perform exam pieces from the American Popular Piano Repertoire book by Christopher Norton, a maximum of **one** of these pieces may match the candidate's chosen etudes, for performance on an exam.

### **B. Lead Sheet Reading:**

- Candidate will play at sight a simple melody of 4-8 bars in lead sheet format in the key of G or F major.
- The LH may be realized in blocked or broken chords in any inversion, or rhythmic vamp using idiomatic rhythms.
- Marks will be awarded for good voice leading.
- Chord progression may include the I and V<sup>7</sup> of the key.

*Example only:*



## **BACKGROUND INFORMATION & APPLIED SKILLS**

Candidate should be prepared to give verbal answers or demonstrate the following elements on the piano:

- A.** Title, composer/arranger, and key of all four repertoire choices.
- B.** Find and explain all signs (including clefs, time signatures, key signatures, accidentals, etc.), articulation markings (legato, staccato, accents, phrase or slur markings, etc.), dynamic markings, tempo markings, and other musical terms found in the four repertoire choices.
- C. Chords:**
  - Starting with any root position triad made up of all white keys, convert:
    - Major triads to minor triads.
    - Minor triads to major triads.
- D. Scales:**
  - Using a one octave ascending scale, demonstrate with either hand or alternating hands (in tetrachords) how to change a:
    - G major scale into an E Aeolian scale.
    - F major scale into a D Aeolian scale.
    - E Aeolian scale into an E minor pentatonic scale.
    - D Aeolian scale into a D minor pentatonic scale.



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## Level 3

**Length of examination:** 20 minutes

**Examination Fee:** Please consult our website for the schedule of fees: [www.conservatorycanada.ca](http://www.conservatorycanada.ca)

**Corequisite:** There is no written examination corequisite for the completion of Level 3.

### REQUIREMENTS & MARKING

Requirements		Total Marks
<b>Repertoire</b> 4 pieces of varying styles	Piece #1	12
	Piece #2	12
	Piece #3	12
	Piece #4	12
<b>Memory</b>	2 marks max will be awarded for 2 pieces memorized	2
<b>Technique</b>	Scales, Triads, Arpeggios	14
<b>Sight Reading</b>	Rhythm Pattern /3, Piano Passage /7	10
<b>Aural Tests</b>	Clap Back /3, Triads /2, Scales /2, Chord Tones /3	10
<b>Improvisation</b>	Etude /5, Lead Sheet /5	10
<b>Background Information and Applied Skills</b>		6
<b>Total Possible Marks</b>		<b>100</b>

### REPERTOIRE

- Candidate must be prepared to play four pieces varying in style, with at least 2 composers being represented to receive full marks.
- Candidate can choose the style of their pieces but please note that only **one** piece from the Classical Syllabus may be used.
- If the candidate has chosen to perform exam pieces from the American Popular Piano Repertoire book by Christopher Norton, a maximum of **one** of these pieces may match the the candidate's chosen etudes, for the improvisation portion of the exam.
- **Please check the updated Contemporary Repertoire List for proper leveling of all American Popular Piano selections.**

## REPertoire continued

- To keep examinations running on time, candidates are encouraged to create concise arrangements of their music. Repeats may be observed when it is integral to the form of the music (e.g. Da Capo and Dal Segno indications), however longer pop stylings should be edited to condense the length by omitting excessive repeats on similar verses, repetitive choruses or extended solo sections that are not idiomatic to the instrument.
- Editing the notation and rhythm of pop stylings is allowed to bring the performance closer to a more realistic representation of the original recorded version or live performance version, or to make the music more accessible and level appropriate for the candidate.
- One mark per piece will be awarded for memorizing up to any two pieces on the exam. Although memorization is encouraged, no additional marks are available for memorizing three or more pieces.

## TECHNICAL TESTS

- All technical tests must be played ascending and descending from memory with a steady pulse, even tone and logical fingering.
- Metronome markings should be regarded as minimum speeds.
- Do not repeat the upper tonic when playing scales.
- Examiner will state “swing” or “straight” eighths when applicable.

Scales/Modes	Keys	Hands	Range	J=	Performance
<b>Scales/Modes</b>					
Ionian/Major	D, B $\flat$	Separate	2 octaves	92	Swing or Straight 8ths
Mixolydian	A, F	Separate	2 octaves	92	Swing or Straight 8ths
Aeolian/ Natural Minor	b, g	Separate	2 octaves	92	Swing or Straight 8ths
Harmonic Minor	b, g	Separate	2 octaves	92	Swing or Straight 8ths
Blues	b $\flat$ , g	Separate	2 octaves	92	Swing or Straight 8ths
<b>Triads</b>					
Solid	D, B $\flat$ , b, g	Separate	1 octave	126	Quarter notes, separated by a quarter rest
Broken	D, B $\flat$ , b, g	Separate	1 octave	69	Triplet 8th notes
<b>Arpeggios</b>					
Major & Minor	D, B $\flat$ , b, g	Alternating	4 octaves	80	Triplet 8ths, hand over hand

## SIGHT READING

The candidate will be given a brief period to scan the score for the following two tests:

**A.** Tap, clap or play on one note (at the candidate's choice) a simple rhythm, 4 bars in length.

- Time signature may be 2/4, 3/4 or 4/4.
- Note values may include eighth, quarter, dotted quarter, half and dotted half.
- Rest values may include eighth, quarter, half and whole.

*Example only:*



**B.** Play at sight a simple melody, in a five-finger pattern, within the limits of the grand staff.

- The melody will be divided between the hands; appropriate fingering will be given.
- The piece may be in the keys of C, G, D, F or B $\flat$  major, with a time signature of either 3/4 or 4/4.
- Note values may include eighth, quarter, half and dotted half notes. Quarter, half and whole rests may be used.

*Example only:*

Two systems of grand staff notation (treble and bass clefs) in D major (two sharps) and 3/4 time signature. The first system consists of four measures. In the first measure, the bass clef has a quarter note D3 (fingered 4) and the treble clef has a whole rest. In the second measure, the bass clef has a quarter note E3 (fingered 4) and the treble clef has a whole rest. In the third measure, the bass clef has a quarter note F#3 (fingered 4) and the treble clef has a quarter note D4 (fingered 1). In the fourth measure, the bass clef has a quarter note G3 (fingered 4) and the treble clef has a quarter note E4 (fingered 1). The second system also consists of four measures. In the first measure, the bass clef has a quarter note A3 (fingered 1) and the treble clef has a whole rest. In the second measure, the bass clef has a quarter note B3 (fingered 4) and the treble clef has a quarter note F#4 (fingered 2). In the third measure, the bass clef has a quarter note C4 (fingered 4) and the treble clef has a quarter note G4 (fingered 2). In the fourth measure, the bass clef has a quarter note D4 (fingered 1) and the treble clef has a dotted half note D4 (fingered 1). The piece ends with a double bar line.

## AURAL TESTS

The candidate will be required to:

**A.** Clap back the rhythmic pattern of short melody in 2/4, 3/4 or 4/4 time.

- Note values may include straight eighth, quarter, dotted quarter, half, dotted half notes and whole notes.
- Examiner will play the melody twice.

## AURAL TESTS continued

Example only:



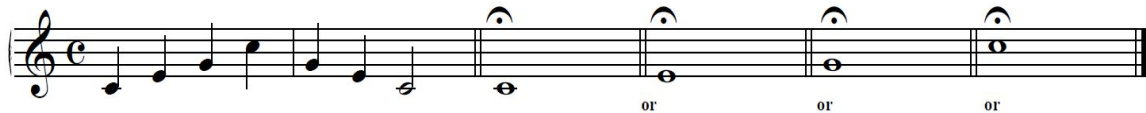
- B. Identify major or minor triads played once by the examiner in root position, solid form.

Example only:



- C. Identify major, aeolian or blues scales played once by the examiner, ascending and descending at a moderately slow tempo.
- D. Identify one of the four notes that has been re-sounded after the examiner has played a major or minor four-note chord once. The chord will be in root position and played slowly, broken, ascending and descending. The re-sounded note may be identified by:
- the interval number [1, 3, 5, 8] OR
  - the tonic sol-fa name [doh, me, sol, upper doh]

Example only:



## IMPROVISATION

### A. Improvisation Etudes:

- Prepare any **three** selections (at the candidate's choice) from Christopher Norton's **American Popular Piano Etudes Book 3**.
- **One** of the modules from the chosen Etudes will be given to the candidate exactly as it appears in the publication as a guide.
- The candidate will be expected to play hands together along to the backing track (provided by the Examiner).
- The left hand plays as written or using the given voicings and creating its own rhythmic vamp.
- The right hand improvises freely within the given note set or with additions as appropriate.
- The rhythmic suggestions do not have to be followed.
- The candidate is free to create in this exercise, using as much or as little of the given material as they like, as long as the realized improv is idiomatic to the backing track.

## **IMPROVISATION continued**

- If the candidate has chosen to perform exam pieces from the American Popular Piano Repertoire book by Christopher Norton, a maximum of **one** of these pieces may match the the candidate's chosen etudes, for performance on an exam.

### **B. Lead Sheet Reading:**

- Candidate will play at sight a simple melody of 8 bars in lead sheet format in the key of D or B $\flat$  major.
- The LH may be realized in blocked or broken chords in any inversion, or rhythmic vamp using idiomatic rhythms.
- Marks will be awarded for good voice leading.
- Chord progression may include the I, IV and V<sup>7</sup> of the key.

*Example only:*



## **BACKGROUND INFORMATION & APPLIED SKILLS**

Candidate should be prepared to give verbal answers or demonstrate the following elements on the piano:

- A.** Title, composer/arranger, and key of all four repertoire choices.
- B.** Find and explain all signs (including clefs, time signatures, key signatures, accidentals, etc.), articulation markings (legato, staccato, accents, phrase or slur markings, etc.), dynamic markings, tempo markings, and other musical terms found in the four repertoire choices.
- C. Chords:**
  - Candidate should be prepared to:
    - Play any root position major or minor triad starting on B $\flat$  or **any** white key.
    - Convert major triads into dominant 7th chords and minor triads into minor 7th chords.
- D.** Using a one octave ascending scale, demonstrate with either hand how to change a:
  - B $\flat$  major scale into a B $\flat$  major pentatonic scale then a G minor pentatonic scale.
  - D major scale into a D major pentatonic scale then a B minor pentatonic scale.
- E.** Candidate will choose **one** of the prepared repertoire pieces in which genre or style is clearly represented, and be prepared to name the style or genre and then describe or demonstrate these characteristics. For example: What is the style of this piece? "Ragtime". What are the features that make it typical of Ragtime? Candidate will be awarded marks for elaborating using specific details that they have researched.



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## Level 4

**Length of examination:** 25 minutes

**Examination Fee:** Please consult our website for the schedule of fees: [www.conservatorycanada.ca](http://www.conservatorycanada.ca)

**Corequisite:** There is no written examination corequisite for the completion of Level 4.

### REQUIREMENTS & MARKING

Requirements		Total Marks
<b>Repertoire</b> 4 pieces of varying styles	Piece #1	12
	Piece #2	12
	Piece #3	12
	Piece #4	12
<b>Memory</b>	2 marks max will be awarded for 2 pieces memorized	2
<b>Technique</b>	Scales, Triads, Arpeggios	14
<b>Sight Reading</b>	Rhythm Pattern /3, Piano Passage /7	10
<b>Aural Tests</b>	Play/Sing Back /3, Chords /4, Intervals /3	10
<b>Improvisation</b>	Etude /5, Lead Sheet /5	10
<b>Background Information and Applied Skills</b>		6
<b>Total Possible Marks</b>		<b>100</b>

### REPertoire

- Candidate must be prepared to play four pieces varying in style, with at least 2 composers being represented to receive full marks.
- Candidate can choose the style of their pieces but please note that only **one** piece from the Classical Syllabus may be used.
- If the candidate has chosen to perform exam pieces from the American Popular Piano Repertoire book by Christopher Norton, a maximum of **one** of these pieces may match the the candidate's chosen etudes, for the improvisation portion of the exam.
- **Please check the updated Contemporary Repertoire List for proper leveling of all American Popular Piano selections.**



## REPERTOIRE continued

- To keep examinations running on time, candidates are encouraged to create concise arrangements of their music. Repeats may be observed when it is integral to the form of the music (e.g. Da Capo and Dal Segno indications), however longer pop stylings should be edited to condense the length by omitting excessive repeats on similar verses, repetitive choruses or extended solo sections that are not idiomatic to the instrument.
- Editing the notation and rhythm of pop stylings is allowed to bring the performance closer to a more realistic representation of the original recorded version or live performance version, or to make the music more accessible and level appropriate for the candidate.
- One mark per piece will be awarded for memorizing up to any two pieces on the exam. Although memorization is encouraged, no additional marks are available for memorizing three or more pieces.

## TECHNICAL TESTS

- All technical tests must be played ascending and descending from memory with a steady pulse, even tone and logical fingering.
- Metronome markings should be regarded as minimum speeds.
- Do not repeat the upper tonic when playing scales.
- Examiner will state “swing” or “straight” eighths when applicable.

Scales/Modes	Keys	Hands	Range	J=	Performance
<b>Scales/Modes</b>					
Ionian/Major	A, E $\flat$	Together	2 octaves	92	Swing or Straight 8ths
Dorian	$\flat$ , f	Together	2 octaves	92	Swing or Straight 8ths
Mixolydian	E, B $\flat$	Together	2 octaves	92	Swing or Straight 8ths
Aeolian/ Natural Minor	f $\sharp$ , c	Together	2 octaves	92	Swing or Straight 8ths
Harmonic Minor	f $\sharp$ , c	Together	2 octaves	92	Swing or Straight 8ths
Blues	e $\flat$	Together	2 octaves	92	Swing or Straight 8ths
<b>Triads</b>					
Solid	A, E $\flat$ , f $\sharp$ , c	Together	1 octave	138	Quarter notes, separated by a quarter rest
Broken	A, E $\flat$ , f $\sharp$ , c	Together	1 octave	76	Triplet 8th notes
<b>Arpeggios</b>					
Major & Minor	A, E $\flat$ , f $\sharp$ , c	Separate	2 octaves	80	Legato, in even 8th notes

## SIGHT READING

The candidate will be given a brief period to scan the score for the following two tests:

- A.** Tap, clap or play on one note (at the candidate's choice) a simple rhythm, 4 bars in length.
- Time signature may be 2/4, 3/4 or 4/4.
  - Note values may include sixteenth, eighth, dotted eighth, quarter, dotted quarter, half and dotted half.
  - Rest values may include eighth, quarter, half and whole.

*Example only:*



- B.** Play at sight a simple 4-8 bar melody within the limits of the grand staff.
- Hands together with the melody in the right hand; appropriate fingering will be given.
  - The piece may be in the keys of C, G, D, A, F, B $\flat$  or E $\flat$  major, with a time signature of 2/4, 3/4 or 4/4.
  - Note values may include eighth, quarter, half and dotted half notes. Eighth, quarter, half and whole rests may be used.

*Example only:*

A grand staff (treble and bass clefs) in 2/4 time, key of B-flat major. The piece is 8 bars long. The right hand plays a melody with fingering numbers (1-5) above notes. The left hand plays a simple accompaniment. Bar 1: RH G4 (1), A4 (2), Bb4 (3), A4 (2); LH Bb3 (1), G3 (2), F3 (3), E3 (4). Bar 2: RH G4 (1), F4 (2), E4 (3), D4 (4); LH Bb3 (1), G3 (2), F3 (3), E3 (4). Bar 3: RH C5 (1), Bb4 (2), A4 (3), G4 (4); LH Bb3 (1), G3 (2), F3 (3), E3 (4). Bar 4: RH G4 (1), F4 (2), E4 (3), D4 (4); LH Bb3 (1), G3 (2), F3 (3), E3 (4). Bar 5: RH C5 (1), Bb4 (2), A4 (3), G4 (4); LH Bb3 (1), G3 (2), F3 (3), E3 (4). Bar 6: RH G4 (1), F4 (2), E4 (3), D4 (4); LH Bb3 (1), G3 (2), F3 (3), E3 (4). Bar 7: RH C5 (1), Bb4 (2), A4 (3), G4 (4); LH Bb3 (1), G3 (2), F3 (3), E3 (4). Bar 8: RH G4 (1), F4 (2), E4 (3), D4 (4); LH Bb3 (1), G3 (2), F3 (3), E3 (4). The piece ends with a double bar line.

## AURAL TESTS

The candidate will be required to:

- A.** Play back or sing back to any vowel (at the candidate's choice), a short melody of six to eight notes in 2/4, 3/4 or 4/4 time. The melody will be based on the first five notes of a major scale and will begin on the tonic note. The examiner will:
- Name the key - either C, G, D or F major.
  - Play the tonic four-note chord in broken form.

## **AURAL TESTS continued**

- Play the melody twice.

- B.** Identify major triads, minor triads and dominant 7th chords played once by the examiner.  
The chords will be in closed root position and will be played in solid form.

*Example only:*



- C.** Identify any of the following intervals after the examiner has played it once in broken form:

Ascending	Descending
minor 3rd	
major 3rd	
perfect 4th	perfect 4th
perfect 5th	perfect 5th
perfect 8th	perfect 8th

## **IMPROVISATION**

- A.** Improvisation Etudes:

- Prepare any **three** selections (at the candidate's choice) from Christopher Norton's **American Popular Piano Etudes Book 4**.
- **One** of the modules from the chosen Etudes will be given to the candidate exactly as it appears in the publication as a guide.
- The candidate will be expected to play hands together along to the backing track (provided by the Examiner).
- The left hand plays as written or using the given voicings and creating its own rhythmic vamp.
- The right hand improvises freely within the given note set or with additions as appropriate.
- The rhythmic suggestions do not have to be followed.
- Candidate is free to create in this exercise, using as much or as little of the given material as they like, as long as the realized improv is idiomatic to the backing track.
- If the candidate has chosen to perform exam pieces from the American Popular Piano Repertoire book by Christopher Norton, a maximum of **one** of these pieces may match the candidate's chosen etudes, for performance on an exam.

- B.** Lead Sheet Reading:

- Candidate will play at sight a simple melody of 8 bars in lead sheet format in the key of A major or E ♭ major.

## **IMPROVISATION continued**

- The LH may be realized in blocked or broken chords in any inversion, or rhythmic vamp using idiomatic rhythms.
- The RH melody may be harmonized if desired.
- Marks will be awarded for good voice leading.
- Chord progression may include the I, ii<sup>7</sup>, IV and V<sup>7</sup> of the key.

*Example only:*



## **BACKGROUND INFORMATION & APPLIED SKILLS**

Candidate should be prepared to give verbal answers or demonstrate the following elements on the piano:

- Title, composer/arranger, and key of all four repertoire choices.
- Find and explain all signs (including clefs, time signatures, key signatures, accidentals, etc.), articulation markings (legato, staccato, accents, phrase or slur markings, etc.), dynamic markings, tempo markings, and other musical terms found in the four repertoire choices.
- Chords:
  - Candidate should be prepared to:
    - Play any root position major or minor triad starting on any note.
    - Convert any triad into a dominant 7th or a minor 7th chord.
- Scales:
  - Using a one octave ascending scale, demonstrate with either hand how to change a:
    - F# minor pentatonic scale to an F# blues scale.
    - C minor pentatonic scale to a C blues scale.
- Candidate will choose **one** of the prepared repertoire pieces in which genre or style is clearly represented, and be prepared to name the style or genre and then describe or demonstrate these characteristics. For example: *What is the style of this piece?* "Ragtime". *What are the features that make it typical of Ragtime?* Candidate will be awarded marks for elaborating using specific details that they have researched.



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## Level 5

**Length of the examination:** 25 minutes

**Examination Fee:** Please consult our website for the schedule of fees: [www.conservatorycanada.ca](http://www.conservatorycanada.ca)

**Corequisite:** Successful completion of the **THEORY 1** examination is required for the completion of Level 5.

### REQUIREMENTS & MARKING

Requirements		Total Marks
<b>Repertoire</b> 4 pieces of varying styles	Piece #1	12
	Piece #2	12
	Piece #3	12
	Piece #4	12
<b>Memory</b>	2 marks max will be awarded for 2 pieces memorized	2
<b>Technique</b>	Scales, Triads/Chords, Arpeggios, Chord Progressions	14
<b>Sight Reading</b>	Rhythm Pattern /2, Piano Passage /6	8
<b>Aural Tests</b>	Play/Sing Back /3, Chords /4, Intervals /3	10
<b>Improvisation</b>	Etude /7, Improv Piece /5	12
<b>Background Information and Applied Skills</b>		6
<b>Total Possible Marks</b>		<b>100</b>

### REPERTOIRE

- Candidate must be prepared to play four pieces varying in style, with at least 2 composers being represented to receive full marks.
- Candidate can choose the style of their pieces but please note that only **one** piece from the Classical Syllabus may be used.
- If the candidate has chosen to perform exam pieces from the American Popular Piano Repertoire book by Christopher Norton, a maximum of **one** of these pieces may match the the candidate's chosen etudes, for the improvisation portion of the exam.
- **Please check the updated Contemporary Repertoire List for proper leveling of all American Popular Piano selections.**

## REPERTOIRE continued

- To keep examinations running on time, candidates are encouraged to create concise arrangements of their music. Repeats may be observed when it is integral to the form of the music (e.g. Da Capo and Dal Segno indications), however longer pop stylings should be edited to condense the length by omitting excessive repeats on similar verses, repetitive choruses or extended solo sections that are not idiomatic to the instrument.
- Editing the notation and rhythm of pop stylings is allowed to bring the performance closer to a more realistic representation of the original recorded version or live performance version, or to make the music more accessible and level appropriate for the candidate.
- One mark per piece will be awarded for memorizing up to any two pieces on the exam. Although memorization is encouraged, no additional marks are available for memorizing three or more pieces.

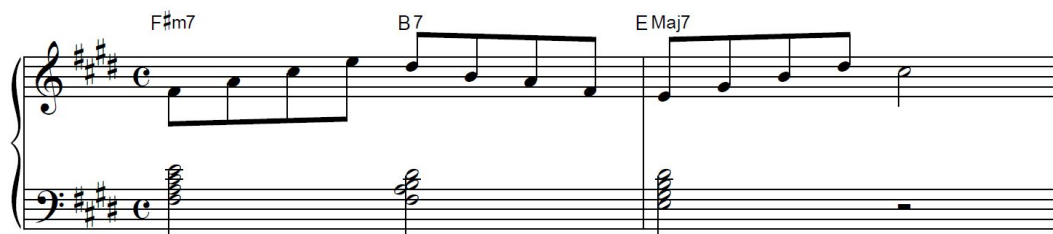
## TECHNICAL TESTS

- All technical tests must be played ascending and descending from memory with a steady pulse, even tone and logical fingering.
- Metronome markings should be regarded as minimum speeds.
- Do not repeat the upper tonic when playing scales.
- Examiner will state “swing” or “straight” eighths when applicable.

Scales/Modes	Keys	Hands	Range	J=	Performance
<b>Scales/Modes</b>					
Ionian/Major	E, A $\flat$	Together	2 octaves	100	Swing or Straight 8ths
Dorian	f $\sharp$ , b $\flat$	Together	2 octaves	100	Swing or Straight 8ths
Mixolydian	B, E $\flat$	Together	2 octaves	100	Swing or Straight 8ths
Aeolian/ Natural Minor	c $\sharp$ , f	Together	2 octaves	100	Swing or Straight 8ths
Harmonic Minor	c $\sharp$ , f	Together	2 octaves	100	Swing or Straight 8ths
<b>Triads</b>					
Solid	E, A $\flat$ , c $\sharp$ , f	Together	2 octaves	76	Quarter notes, without rests
Broken	E, A $\flat$ , c $\sharp$ , f	Together	2 octaves	76	Triplet 8th notes
<b>Dominant 7th Chords</b>					
Solid	B $^7$ , E $\flat$ $^7$	Separate	1 octave	72	Half notes
Broken	B $^7$ , E $\flat$ $^7$	Separate	1 octave	72	8th notes
<b>Arpeggios</b>					
Major & Minor	E, A $\flat$ , c $\sharp$ , f	Separate	2 octaves	88	8th notes, root position only

Dominant 7th	B <sup>7</sup> , E <sup>b7</sup>	Separate	2 octaves	88	8th notes, root position only
<b>Chord Progressions</b>					
ii <sup>7</sup> - V <sup>7</sup> - I <sup>maj7</sup>	E, A <sup>b</sup>	Together	N/A	N/A	RH broken, LH solid Pedal is optional

*Chord Progression example:*



## SIGHT READING

The candidate will be given a brief period to scan the score for the following two tests:

- A.** Tap, clap or play on one note (at the candidate's choice) a simple rhythm, 4 bars in length.
- Time signature may be 2/4, 3/4 or 4/4.
  - Note values may include sixteenth, eighth, dotted eighth, triplet eighth, quarter, dotted quarter, half and dotted half. Tied notes may be used.
  - Rest values may include eighth, quarter, half and whole.

*Example only:*



- B.** Play at sight a piece 8-12 bars in length, about equal in difficulty to Grade 2 classical. The excerpt may be in a major or minor key with up to and including two sharps or flats. Material from Conservatory Canada's classical syllabus is appropriate in preparation for this requirement.

## AURAL TESTS

The candidate will be required to:

- A.** Play back or sing back to any vowel (at the candidate's choice), a short melody of six to eight notes in 2/4, 3/4 or 4/4 time. The melody will be based on the first five notes and lower leading tone of a major scale and will begin on the tonic note. The examiner will:

## **AURAL TESTS continued**

- Name the key - either C, G, D or F major.
- Play the tonic four-note chord in broken form.
- Play the melody twice.

**B.** Identify major triads, minor triads, dominant 7th chords and major 7th chords played once by the examiner. The chords will be in closed root position and will be played in solid form.

*Example only:*



**C.** Identify any of the following intervals after the examiner has played it once in broken form:

<b>Ascending</b>	<b>Descending</b>
minor 3rd	minor 3rd
major 3rd	major 3rd
perfect 4th	perfect 4th
perfect 5th	perfect 5th
minor 6th	
major 6th	
perfect 8th	perfect 8th

## **IMPROVISATION**

**A.** Improvisation Etudes:

- Prepare any **three** selections (at the candidate's choice) from Christopher Norton's **American Popular Piano Etudes Book 5**.
- **One** of the modules from the chosen Etudes will be given to the candidate exactly as it appears in the publication as a guide.
- The candidate will be expected to play hands together along to the backing track (provided by the Examiner).
- The left hand plays as written or using the given voicings and creating its own rhythmic vamp.
- The right hand improvises freely within the given note set or with additions as appropriate.
- The rhythmic suggestions do not have to be followed.
- Candidate is free to create in this exercise, using as much or as little of the given material as they like, as long as the realized improv is idiomatic to the backing track.



## IMPROVISATION continued


- If the candidate has chosen to perform exam pieces from the American Popular Piano Repertoire book by Christopher Norton, a maximum of **one** of these pieces may match the candidate's chosen etudes, for performance on an exam.

**B. Improvisation Piece:**

- Candidate will prepare **one** of the following three:
    1. Lead Sheet Reading:
      - Candidates will be given an eight bar lead sheet to play hands together **twice**, without pause before repetition, in the key of E or A ♭ major.
      - First time: Candidate will harmonize the given melody in either keyboard style\* (with melody at the top of the chord), blocked chord style\* or between the hands\*. Candidate may choose which style to use.
      - Second time: Played either in keyboard style\* with the RH creating an idiomatic rhythmic vamp (no melody required) **or** with RH soloing (improvised melody) and LH in blocked chord style\*. Candidate may choose which style to use.
      - Excerpt will have one or two chords per bar and may include I, I<sup>maj7</sup>, ii<sup>7</sup>, IV or V<sup>7</sup> of the key. Stylistic chord substitutions are allowed, such as substituting <sup>Maj6</sup> for <sup>Maj7</sup>.
      - Marks will be awarded for fluency and good voice leading.
- \*Keyboard style: Single bass note in LH, chords in RH
- \*Blocked chord style: Any inversion of given chord in LH, single note in RH
- \*Between the hands: Harmony split in any suitable arrangement between RH and LH

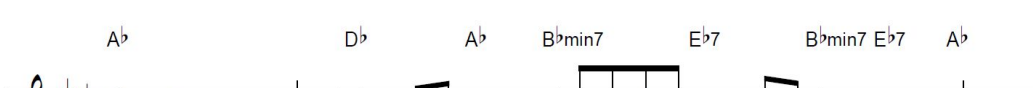
*Example only:*

**Ab Major**   A<sup>b</sup>   D<sup>b</sup>   E<sup>b</sup>   A<sup>b</sup>   B<sup>b</sup>min7   E<sup>b</sup>7



The first line of the musical notation shows the first six notes of the Ab Major scale in C major mode: Ab, Bb, C, D, Eb, and E. The notes are written on a treble clef staff with a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). The notes are connected by a series of eighth and quarter notes.

A<sup>b</sup>   D<sup>b</sup>   A<sup>b</sup>   B<sup>b</sup>min7   E<sup>b</sup>7   B<sup>b</sup>min7 E<sup>b</sup>7   A<sup>b</sup>



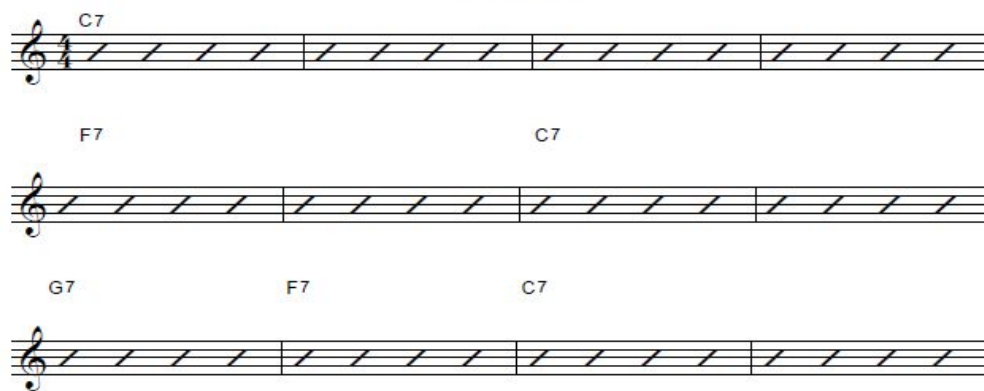
The second line of the musical notation shows the continuation of the Ab Major scale in C major mode, starting with the seventh note, F, and ending with the eighth note, G. The notes are written on a treble clef staff with a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). The notes are connected by a series of eighth and quarter notes.

2. 12 Bar Blues:
  - Candidate will improvise over a 12 bar blues progression in a key of their choice.
  - RH will improvise over a LH comping pattern of their choice.
  - Marks will be awarded for maintaining a steady pulse.
  - Maximum time allowed is one minute.
  - Example illustrates a basic template to follow. Other variations of 12 bar blues along with chord substitutions may be used.

## **IMPROVISATION continued**

*Example only:*

### **12 Bar Blues**



#### **3. Composition:**

- Candidate will create an original composition in a key and time signature of their choice.
- Maximum time allowed is one minute.
- Candidate must provide a chord chart, lead sheet or score completely written out in standard notation for the Examiner.

## **BACKGROUND INFORMATION & APPLIED SKILLS**

Candidate should be prepared to give verbal answers or demonstrate the following elements on the piano:

- A.** Title, composer/arranger, and key of all four repertoire choices.
- B.** Find and explain all signs (including clefs, time signatures, key signatures, accidentals, etc.), articulation markings (legato, staccato, accents, phrase or slur markings, etc.), dynamic markings, tempo markings, and other musical terms found in the four repertoire choices.
- C.** Chords:
  - Candidate should be prepared to:
    - Play any dominant 7th, minor 7th or major 7th chord in root position, starting on any note. Candidate will be asked by letter / chord name (G7, Emin7, F #maj7, etc.)
- D.** Scales:
  - Using a one octave ascending scale, demonstrate with either hand how to change a:
    - F or C # aeolian scale into a harmonic minor scale.
    - F or C # aeolian scale into a melodic or jazz melodic minor scale.

## **BACKGROUND INFORMATION & APPLIED SKILLS continued**

- E. Candidate will choose **one** of the prepared repertoire pieces in which genre or style is clearly represented, and be prepared to name the style or genre and then describe or demonstrate these characteristics. For example: *What is the style of this piece?* “Ragtime”. *What are the features that make it typical of Ragtime?* Candidate will be awarded marks for elaborating using specific details that they have researched.
  
- F. Candidate should be prepared to give two or three relevant details about the composer/arranger of **one** of their repertoire pieces (candidate’s choice). Details may include the composer’s nationality, instruments the composer played or wrote for, preference of music genre, famous works or associations, anecdotal information, etc.



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## Level 6

**Length of the examination:** 30 minutes

**Examination Fee:** Please consult our website for the schedule of fees: [www.conservatorycanada.ca](http://www.conservatorycanada.ca)

**Corequisite:** Successful completion of the **THEORY 2** examination is required for the completion of Level 6.

### REQUIREMENTS & MARKING

Requirements		Total Marks
<b>Repertoire</b> 4 pieces of varying styles	Piece #1	12
	Piece #2	12
	Piece #3	12
	Piece #4	12
<b>Memory</b>	2 marks max will be awarded for 2 pieces memorized	2
<b>Technique</b>	Scales, Triads/Chords, Arpeggios, Chord Progressions	14
<b>Sight Reading</b>	Rhythm Pattern /2, Piano Passage /6	8
<b>Aural Tests</b>	Play/Sing Back /3, Chords /4, Intervals /3	10
<b>Improvisation</b>	Etude /7, Improv Piece /5	12
<b>Background Information and Applied Skills</b>		6
<b>Total Possible Marks</b>		<b>100</b>

### REPERTOIRE

- Candidate must be prepared to play four pieces varying in style, with at least 2 composers being represented to receive full marks.
- Candidate can choose the style of their pieces but please note that only **one** piece from the Classical Syllabus may be used.
- If the candidate has chosen to perform exam pieces from the American Popular Piano Repertoire book by Christopher Norton, a maximum of **one** of these pieces may match the the candidate's chosen etudes, for the improvisation portion of the exam.
- **Please check the updated Contemporary Repertoire List for proper leveling of all American Popular Piano selections.**

## REPERTOIRE continued

- To keep examinations running on time, candidates are encouraged to create concise arrangements of their music. Repeats may be observed when it is integral to the form of the music (e.g. Da Capo and Dal Segno indications), however longer pop stylings should be edited to condense the length by omitting excessive repeats on similar verses, repetitive choruses or extended solo sections that are not idiomatic to the instrument.
- Editing the notation and rhythm of pop stylings is allowed to bring the performance closer to a more realistic representation of the original recorded version or live performance version, or to make the music more accessible and level appropriate for the candidate.
- One mark per piece will be awarded for memorizing up to any two pieces on the exam. Although memorization is encouraged, no additional marks are available for memorizing three or more pieces.

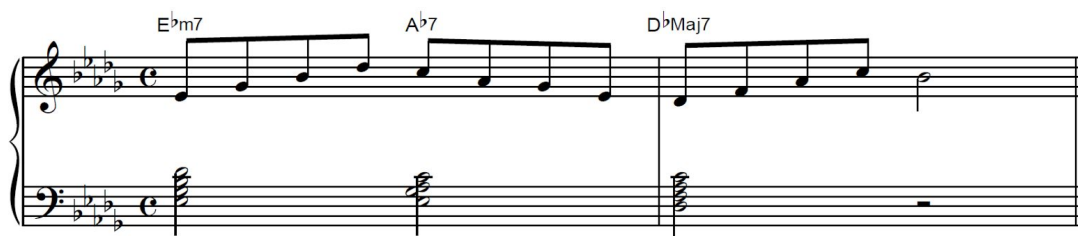
## TECHNICAL TESTS

- All technical tests must be played ascending and descending from memory with a steady pulse, even tone and logical fingering.
- Metronome markings should be regarded as minimum speeds.
- Do not repeat the upper tonic when playing scales.
- Examiner will state “swing” or “straight” eighths when applicable.

Scales/Modes	Keys	Hands	Range	J=	Performance
<b>Scales/Modes</b>					
Ionian/Major	B, D $\flat$	Together	2 octaves	112	Swing or Straight 8ths
Dorian	c $\sharp$ , e $\flat$	Together	2 octaves	112	Swing or Straight 8ths
Phrygian	d $\sharp$ , f	Together	2 octaves	112	Swing or Straight 8ths
Lydian	e, g $\flat$	Together	2 octaves	112	Swing or Straight 8ths
Mixolydian	F $\sharp$ , A $\flat$	Together	2 octaves	112	Swing or Straight 8ths
Aeolian/ Natural Minor	g $\sharp$ , b $\flat$	Together	2 octaves	112	Swing or Straight 8ths
Harmonic Minor	g $\sharp$ , b $\flat$	Together	2 octaves	112	Swing or Straight 8ths
Locrian	a $\sharp$ , c	Together	2 octaves	112	Swing or Straight 8ths
<b>Triads</b>					
Solid	B, D $\flat$ , g $\sharp$ , b $\flat$	Together	2 octaves	80	Quarter notes
Broken	B, D $\flat$ , g $\sharp$ , b $\flat$	Together	2 octaves	80	Triplet 8th notes
<b>Dominant 7th &amp; Diminished 7th Chords</b>					
Solid	F $\sharp$ <sup>7</sup> , A $\flat$ <sup>7</sup> , g <sup>o7</sup> , a <sup>o7</sup>	Separate	2 octaves	80	Half notes

Broken	F <sup>7</sup> , A <sup>7</sup> , g <sup>o7</sup> , a <sup>o7</sup>	Separate	2 octaves	80	8th notes
<b>Arpeggios</b>					
Major & Minor	B, D <sup>b</sup> , g <sup>#</sup> , b <sup>b</sup>	Separate	2 octaves	92	8th notes, root position only
Dominant 7th & Diminished 7th	F <sup>7</sup> , A <sup>7</sup> , g <sup>o7</sup> , a <sup>o7</sup>	Separate	2 octaves	92	8th notes, root position only
<b>Chord Progressions</b>					
ii <sup>7</sup> - V <sup>7</sup> - I <sup>maj7</sup>	B, D <sup>b</sup>	Together	N/A	N/A	RH broken, LH solid Pedal is optional

*Chord Progression example:*



## SIGHT READING

The candidate will be given a brief period to scan the score for the following two tests:

- A.** Tap, clap or play on one note (at the candidate's choice) a simple rhythm, 4 bars in length.
- Using time signatures of 2/4, 3/4 or 4/4.
  - Note values may include sixteenth, eighth, dotted eighth, triplet eighth, quarter, dotted quarter, half and dotted half. Tied notes may be used.
  - Rest values may include eighth, quarter, half and whole.

*Example only:*



- B.** Play at sight a piece 8-16 bars in length, about equal in difficulty to Grade 3 classical. The excerpt may be in a major or minor key with up to and including three sharps or flats. Material from Conservatory Canada's classical syllabus is appropriate in preparation for this requirement.

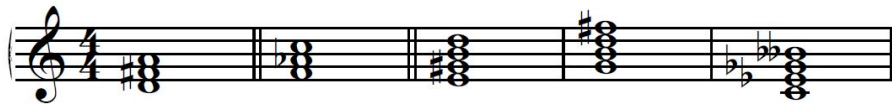
## AURAL TESTS

The candidate will be required to:

## AURAL TESTS continued

- A. Play back or sing back to any vowel (at the candidate's choice), a short melody of six to eight notes in 2/4, 3/4 or 4/4 time. The melody will be based on the first five notes and lower leading tone of a major or minor scale and will begin on the tonic note. The examiner will:
- Name the key - either C, G, D, F, or B ♭ major; A, E, B, D or G minor.
  - Play the tonic four-note chord in broken form.
  - Play the melody twice.
- B. Identify major triads, minor triads, dominant 7th chords, major 7th chords and diminished 7th chords played once by the examiner. The chords will be in closed root position and will be played in solid form.

*Example only:*



- C. Identify any of the following intervals after the examiner has played it once in broken form:

Ascending	Descending
minor 2nd	
major 2nd	
minor 3rd	minor 3rd
major 3rd	major 3rd
perfect 4th	perfect 4th
perfect 5th	perfect 5th
minor 6th	minor 6th
major 6th	
perfect 8th	perfect 8th

## IMPROVISATION

- A. Improvisation Etudes:
- Prepare any **three** selections (at the candidate's choice) from Christopher Norton's **American Popular Piano Etudes Book 6**.
  - **One** of the modules from the chosen Etudes will be given to the candidate exactly as it appears in the publication as a guide.
  - The candidate will be expected to play hands together along to the backing track (provided by the Examiner).

## **IMPROVISATION continued**

- The left hand plays as written or using the given voicings and creating its own rhythmic vamp.
- The right hand improvises freely within the given note set or with additions as appropriate.
- The rhythmic suggestions do not have to be followed.
- Candidate is free to create in this exercise, using as much or as little of the given material as they like, as long as the realized improv is idiomatic to the backing track.
- If the candidate has chosen to perform exam pieces from the American Popular Piano Repertoire book by Christopher Norton, a maximum of **one** of these pieces may match the candidate's chosen etude, for performance on an exam.

### **B. Improvisation Piece:**

- Candidate will prepare **one** of the following three:
  1. Lead Sheet Reading:
    - Candidates will be given an eight bar lead sheet to play hands together **twice**, without pause before repetition, in the key of B or D  $\flat$  major.
    - First time: Candidate will harmonize the given melody in either keyboard style\* (with melody at the top of the chord), blocked chord style\* or between the hands\*. Candidate may choose which style to use.
    - Second time: Played either in keyboard style\* with the RH creating an idiomatic rhythmic vamp (no melody required) **or** with RH soloing (improvised melody) and LH in blocked chord style\*. Candidate may choose which style to use.
    - Excerpt will have one or two chords per bar and may include I, I<sup>maj7</sup>, ii<sup>7</sup>, iii, IV, V<sup>7</sup> or vi<sup>7</sup> of the key. Stylistic chord substitutions are allowed, such as substituting <sup>Maj6</sup> for Maj<sup>7</sup>.
    - Marks will be awarded for fluency and good voice leading.

\*Keyboard style: Single bass note in LH, chords in RH

\*Blocked chord style: Any inversion of given chord in LH, single note in RH

\*Between the hands: Harmony split in any suitable arrangement between RH and LH

*Example only:*

**Ab Major**    A $\flat$                       D $\flat$             E $\flat$             A $\flat$                       B $\flat$ min7    E $\flat$ 7

A $\flat$                       D $\flat$             A $\flat$             B $\flat$ min7    E $\flat$ 7            B $\flat$ min7 E $\flat$ 7    A $\flat$

#### **2. 12 Bar Blues:**

- Candidate will improvise over a 12 bar blues progression in a key of their choice.
- RH will improvise over a LH comping pattern of their choice.

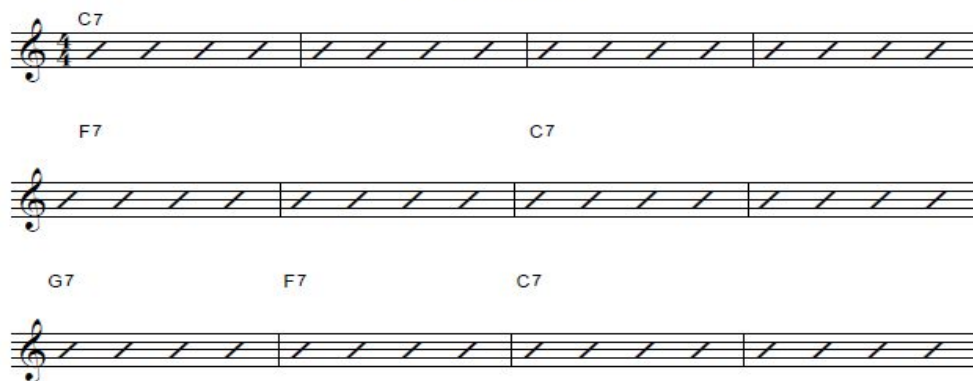


## **IMPROVISATION continued**

- Marks will be awarded for maintaining a steady pulse.
- Maximum time allowed is one minute.
- Example illustrates a basic template to follow. Other variations of 12 bar blues along with chord substitutions may be used.

*Example only:*

### **12 Bar Blues**



#### **3. Composition:**

- Candidate will create an original composition in a key and meter of their choice.
- Maximum time allowed is one minute.
- Candidate must provide a chord chart, lead sheet or score completely written out in standard notation for the Examiner.

## **BACKGROUND INFORMATION & APPLIED SKILLS**

Candidate should be prepared to give verbal answers or demonstrate the following elements on the piano:

- A.** Title, composer/arranger, and key of all four repertoire choices.
- B.** Find and explain all signs (including clefs, time signatures, key signatures, accidentals, etc.), articulation markings (legato, staccato, accents, phrase or slur markings, etc.), dynamic markings, tempo markings, and other musical terms found in the four repertoire choices.
- C.** Chords:
  - Candidates should be prepared to:
    - Play any dominant 7th, minor 7th, major 7th, diminished 7th, major 6th or minor 6th chord in root position, starting on any note. Candidate will be asked by letter / chord name (G7, E $\flat$  min7, F $\sharp$  maj7, etc.)
- D.** Scales:
  - Using a one octave ascending scale, demonstrate with either hand how to change a:

## **BACKGROUND INFORMATION & APPLIED SKILLS continued**

- C major pentatonic scale into an A minor pentatonic scale then an A blues scale.
  - G major pentatonic scale into an E minor pentatonic scale then an E blues scale.
  - D major pentatonic scale into a B minor pentatonic scale then a B blues scale.
  - F major pentatonic scale into a D minor pentatonic scale then a D blues scale.
  - B ♭ major pentatonic scale into a G minor pentatonic scale then a G blues scale.
- E. Candidate will choose **one** of the prepared repertoire pieces in which genre or style is clearly represented, and be prepared to name the style or genre and then describe or demonstrate these characteristics. For example: *What is the style of this piece?* "Ragtime". *What are the features that make it typical of Ragtime?* Candidate will be awarded marks for elaborating using specific details that they have researched.
- F. Candidate should be prepared to give two or three relevant details about the composer/arranger of **one** of their repertoire pieces (candidate's choice). Details may include the composer's nationality, instruments the composer played or wrote for, preference of music genre, famous works or associations, anecdotal information, etc.



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## Level 7

**Length of the examination:** 35 minutes

**Examination Fee:** Please consult our website for the schedule of fees: [www.conservatorycanada.ca](http://www.conservatorycanada.ca)

**Corequisite:** Successful completion of the **THEORY 3** examination is required for the completion of Level 7.

### REQUIREMENTS & MARKING

Requirements		Total Marks
<b>Repertoire</b> 4 pieces of varying styles	Piece #1	12
	Piece #2	12
	Piece #3	12
	Piece #4	12
<b>Memory</b>	2 marks max will be awarded for 2 pieces memorized	2
<b>Technique</b>	Scales, Chords, Arpeggios, Chord Progressions	14
<b>Sight Reading</b>	Rhythm Pattern /2, Piano Passage /6	8
<b>Aural Tests</b>	Play/Sing Back /3, Chords /4, Intervals /3	10
<b>Improvisation</b>	Etude /7, Improv Piece /5	12
<b>Background Information and Applied Skills</b>		6
<b>Total Possible Marks</b>		<b>100</b>

### REPERTOIRE

- Candidate must be prepared to play four pieces varying in style, with at least 2 composers being represented to receive full marks.
- Candidate can choose the style of their pieces but please note that only **one** piece from the Classical Syllabus may be used.
- If the candidate has chosen to perform exam pieces from the American Popular Piano Repertoire book by Christopher Norton, a maximum of **one** of these pieces may match the the candidate's chosen etudes, for the improvisation portion of the exam.
- **Please check the updated Contemporary Repertoire List for proper leveling of all American Popular Piano selections.**

## REPertoire continued

- To keep examinations running on time, candidates are encouraged to create concise arrangements of their music. Repeats may be observed when it is integral to the form of the music (e.g. Da Capo and Dal Segno indications), however longer pop stylings should be edited to condense the length by omitting excessive repeats on similar verses, repetitive choruses or extended solo sections that are not idiomatic to the instrument.
- Editing the notation and rhythm of pop stylings is allowed to bring the performance closer to a more realistic representation of the original recorded version or live performance version, or to make the music more accessible and level appropriate for the candidate.
- One mark per piece will be awarded for memorizing up to any two pieces on the exam. Although memorization is encouraged, no additional marks are available for memorizing three or more pieces.

## TECHNICAL TESTS

- All technical tests must be played ascending and descending from memory with a steady pulse, even tone and logical fingering.
- Metronome markings should be regarded as minimum speeds.
- Do not repeat the upper tonic when playing scales.
- Examiner will state “swing” or “straight” eighths when applicable.

Scales/Modes	Keys	Hands	Range	J=	Performance
<b>Scales/Modes</b>					
Ionian/Major	C, G $\flat$	Together	2 octaves	80	Straight 16ths
Dorian	d, a $\flat$	Together	2 octaves	80	Straight 16ths
Phrygian	e, b $\flat$	Together	2 octaves	80	Straight 16ths
Lydian	f, c $\flat$	Together	2 octaves	80	Straight 16ths
Mixolydian	G, D $\flat$	Together	2 octaves	80	Straight 16ths
Harmonic Minor	a, e $\flat$	Together	2 octaves	80	Straight 16ths
Melodic or Jazz Melodic Minor*	a, e $\flat$	Together	2 octaves	80	Straight 16ths
Locrian	b, f	Together	2 octaves	80	Straight 16ths
<b>4-Note Chords</b>					
Solid	C, G $\flat$ , a, e $\flat$	Together	2 octaves	76	Quarter notes
Broken	C, G $\flat$ , a, e $\flat$	Together	2 octaves	76	16th notes
<b>Dominant 7th &amp; Diminished 7th Chords</b>					
Solid	G <sup>7</sup> , D $\flat$ <sup>7</sup> , g <sup>#</sup> <sup>o7</sup> , d <sup>o7</sup>	Together	2 octaves	76	Quarter notes

Broken	G <sup>7</sup> , D <sup>♭7</sup> , g <sup>♯07</sup> , d <sup>07</sup>	Together	2 octaves	76	16th notes
<b>Arpeggios</b>					
Major & Minor	C, G <sup>♭</sup> , a, e <sup>♭</sup>	Together	2 octaves	100	8th notes, root position only
Dominant 7th & Diminished 7th	G <sup>7</sup> , D <sup>♭7</sup> , g <sup>♯07</sup> , d <sup>07</sup>	Together	2 octaves	100	8th notes, root position only
<b>Chord Progressions</b>					
iii <sup>7</sup> - vi <sup>7</sup> - ii <sup>7</sup> - V <sup>7</sup> - I <sup>maj7</sup>	C, G <sup>♭</sup>	Together	N/A	N/A	RH broken, LH solid Pedal is optional

\*Candidate may choose which to prepare.

*Chord Progression example:*



## SIGHT READING

The candidate will be given a brief period to scan the score for the following two tests:

- A.** Tap, clap or play on one note (at the candidate's choice) a rhythm, 4 bars in length.
- Using time signatures of 2/4, 3/4 or 6/8.
  - A variety of note values may be used, including triplets and ties.
  - A variety of rests may be used.

*Example only:*



- B.** Play at sight a piece 8-16 bars in length, about equal in difficulty to Grade 4 classical. The excerpt may be in a major or minor key with up to and including three sharps or flats. Material from Conservatory Canada's classical syllabus is appropriate in preparation for this requirement.

## AURAL TESTS

The candidate will be required to:

## **AURAL TESTS continued**

- A.** Play back or sing back to any vowel (at the candidate's choice), a short melody of six to eight notes in 2/4, 3/4, 4/4 or 6/8 time. The melody will be based on the first six notes and lower leading tone of a major or minor scale and will begin on a note of the tonic chord. The examiner will:
- Name the key - major or minor keys with up to and including three sharps or flats
  - Play the tonic four-note chord in broken form.
  - Play the melody twice.
- B.** Identify minor 4-note, dominant 7th, major 7th, minor 7th and diminished 7th chords played once by the examiner. The chords will be in closed root position and will be played in solid form.
- C.** Identify any of the following intervals after the examiner has played it once in broken form:

Ascending	Descending
minor 2nd	
major 2nd	
minor 3rd	minor 3rd
major 3rd	major 3rd
perfect 4th	perfect 4th
perfect 5th	perfect 5th
minor 6th	minor 6th
major 6th	major 6th
minor 7th	
perfect 8th	perfect 8th

## **IMPROVISATION**

- A.** Improvisation Etudes:
- Prepare any **three** selections (at the candidate's choice) from Christopher Norton's **American Popular Piano Etudes Book 7**.
  - **One** of the modules from the chosen Etudes will be given to the candidate exactly as it appears in the publication as a guide.
  - The candidate will be expected to play hands together along to the backing track (provided by the Examiner).
  - The left hand plays as written or using the given voicings and creating its own rhythmic vamp.
  - The right hand improvises freely within the given note set or with additions as appropriate.
  - The rhythmic suggestions do not have to be followed.

## **IMPROVISATION continued**

- Candidate is free to create in this exercise, using as much or as little of the given material as they like, as long as the realized improv is idiomatic to the backing track.
- If the candidate has chosen to perform exam pieces from the American Popular Piano Repertoire book by Christopher Norton, a maximum of **one** of these pieces may match the candidate's chosen etude, for performance on an exam.

### **B. Improvisation Piece:**

- Candidate will prepare **one** of the following three:
  1. Lead Sheet Reading:
    - Candidates will be given an eight bar lead sheet to play hands together **twice**, without pause before repetition, in the key of C or G ♭ major.
    - First time: Candidate will harmonize the given melody in either keyboard style\* (with melody at the top of the chord), blocked chord style\* or between the hands\*. Candidate may choose which style to use.
    - Second time: Played either in keyboard style\* with the RH creating an idiomatic rhythmic vamp (no melody required) **or** with RH soloing and LH in blocked chord style\*. Candidate may choose which style to use.
    - Excerpt will have one or two chords per bar and may include I, I<sup>maj7</sup>, ii<sup>7</sup>, iii<sup>7</sup>, IV, V<sup>7</sup>, vi<sup>7</sup> or vii<sup>o7</sup> of the key. Stylistic chord substitutions are allowed, such as substituting <sup>Maj</sup>6 for Maj<sup>7</sup>.
    - Marks will be awarded for fluency and good voice leading.

\*Keyboard style: Single bass note in LH, chords in RH

\*Blocked chord style: Any inversion of given chord in LH, single note in RH

\*Between the hands: Harmony split in any suitable arrangement between RH and LH

*Example only:*

The example shows a lead sheet for an 8-bar piece in G-flat major. The first staff contains 4 bars with chords A<sup>b</sup>min7, D<sup>b</sup>7, G<sup>b</sup>maj7, and E<sup>b</sup>min7. The second staff contains 4 bars with chords A<sup>b</sup>min7, D<sup>b</sup>7, A<sup>b</sup>min7, D<sup>b</sup>7, and G<sup>b</sup>maj7. The melody is written in the right hand, and the left hand provides a simple bass line. A finger number '5' is written below the first measure of the second staff.

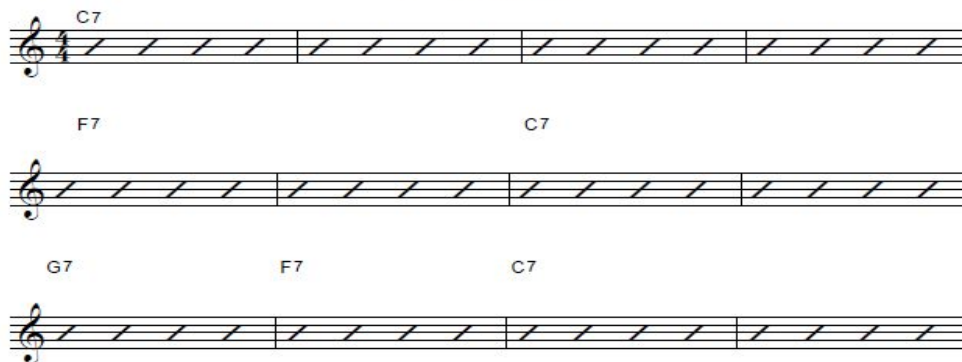
2. 12 Bar Blues:
  - Candidate will improvise over a 12 bar blues progression in a key of their choice.
  - The candidate will first play the initial melody (head) then improvise over the same 12 bar progression in their RH while using a LH comping pattern of their choice that fits the style of their blues.
  - The head (beginning melody) will then be replayed making the arrangement sound complete. (36 bars total)
  - Marks will be awarded for maintaining a steady pulse.

## **IMPROVISATION continued**

- Maximum time allowed is two minutes.
- A written example of the initial melody must be provided to the examiner.
- Example illustrates a basic template to follow. Other variations of 12-bar blues along with chord substitutions may be used.

*Example only:*

### **12 Bar Blues**



### **3. Composition:**

- Candidate will create an original composition in a key and meter of their choice.
- 36 bars minimum to a maximum time allotment of two minutes.
- Candidate must provide a chord chart, lead sheet or score completely written out in standard notation for the Examiner.

## **BACKGROUND INFORMATION & APPLIED SKILLS**

Candidate should be prepared to give verbal answers or demonstrate the following elements on the piano:

- A.** Title, composer/arranger, and key of all four repertoire choices.
- B.** Find and explain all signs (including clefs, time signatures, key signatures, accidentals, etc.), articulation markings (legato, staccato, accents, phrase or slur markings, etc.), dynamic markings, tempo markings, and other musical terms found in the four repertoire choices.
- C.** Chords:
  - Candidates should be prepared to:
    - Play any dominant 7th, minor 7th, major 7th, diminished 7th, half-diminished 7th (minor 7  $\flat$  5), major 6th, minor 6th or augmented chord in root position, starting on any note. Candidate will be asked by letter / chord name (G7, E  $\flat$  min7, F  $\sharp$  maj7, etc.)



## **BACKGROUND INFORMATION & APPLIED SKILLS continued**

- D. Scales:
- Using a one octave ascending scale, demonstrate how to play any mode starting on any key with either hand.
- E. Candidate will choose **one** of the prepared repertoire pieces in which genre or style is clearly represented, and be prepared to name the style or genre and then describe or demonstrate these characteristics. For example: *What is the style of this piece?* "Ragtime". *What are the features that make it typical of Ragtime?* Candidate will be awarded marks for elaborating using specific details that they have researched.
- F. Candidate should be prepared to give two or three relevant details about the composer/arranger of **one** of their repertoire pieces (candidate's choice). Details may include the composer's nationality, instruments the composer played or wrote for, preference of music genre, famous works or associations, anecdotal information, etc.



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## Level 8

**Length of the examination:** 40 minutes

**Examination Fee:** Please consult our website for the schedule of fees: [www.conservatorycanada.ca](http://www.conservatorycanada.ca)

**Corequisite:** Successful completion of the **THEORY 4** examination is required for the completion of Level 8.

### REQUIREMENTS & MARKING

Requirements		Total Marks
<b>Repertoire</b> 4 pieces of varying styles	Piece #1	12
	Piece #2	12
	Piece #3	12
	Piece #4	12
<b>Memory</b>	2 marks max will be awarded for 2 pieces memorized	2
<b>Technique</b>	Scales, Chords, Arpeggios, Chord Progressions	14
<b>Sight Reading</b>	Rhythm Pattern /2, Piano Passage /6	8
<b>Aural Tests</b>	Play/Sing Back /3, Chords /4, Intervals /3	10
<b>Improvisation</b>	Etude /7, Improv Piece /5	12
<b>Background Information and Applied Skills</b>		6
<b>Total Possible Marks</b>		<b>100</b>

### REPERTOIRE

- Candidate must be prepared to play four pieces varying in style, with at least 2 composers being represented to receive full marks.
- Candidate can choose the style of their pieces but please note that only **one** piece from the Classical Syllabus may be used.
- If the candidate has chosen to perform exam pieces from the American Popular Piano Repertoire book by Christopher Norton, a maximum of **one** of these pieces may match the the candidate's chosen etudes, for the improvisation portion of the exam.
- **Please check the updated Contemporary Repertoire List for proper leveling of all American Popular Piano selections.**

## REPertoire continued

- To keep examinations running on time, candidates are encouraged to create concise arrangements of their music. Repeats may be observed when it is integral to the form of the music (e.g. Da Capo and Dal Segno indications), however longer pop stylings should be edited to condense the length by omitting excessive repeats on similar verses, repetitive choruses or extended solo sections that are not idiomatic to the instrument.
- Editing the notation and rhythm of pop stylings is allowed to bring the performance closer to a more realistic representation of the original recorded version or live performance version, or to make the music more accessible and level appropriate for the candidate.
- One mark per piece will be awarded for memorizing up to any two pieces on the exam. Although memorization is encouraged, no additional marks are available for memorizing three or more pieces.

## TECHNICAL TESTS

- All technical tests must be played ascending and descending from memory with a steady pulse, even tone and logical fingering.
- Metronome markings should be regarded as minimum speeds.
- Do not repeat the upper tonic when playing scales.
- Examiner will state “swing” or “straight” eighths when applicable.

Scales/Modes	Keys	Hands	Range	J=	Performance
<b>Scales/Modes</b>					
Ionian/Major	G, D, A, F, B $\flat$ , E $\flat$	Together	4 octaves	96	Straight 16ths
Dorian	a, e, b, g, c, f	Together	4 octaves	96	Straight 16ths
Phrygian	b, f $\sharp$ , c $\sharp$ , a, d, g	Together	4 octaves	96	Straight 16ths
Lydian	c, g, d, b $\flat$ , e $\flat$ , a $\flat$	Together	4 octaves	96	Straight 16ths
Mixolydian	d, a, e, c, f, b $\flat$	Together	4 octaves	96	Straight 16ths
Harmonic Minor	e, b, f $\sharp$ , d, g, c	Together	4 octaves	96	Straight 16ths
Melodic or Jazz Melodic Minor*	e, b, f $\sharp$ , d, g, c	Together	4 octaves	96	Straight 16ths
Locrian	f $\sharp$ , c $\sharp$ , g $\sharp$ , e, a, d	Together	4 octaves	96	Straight 16ths
<b>4-Note Chords</b>					
Solid	G, D, A, F, B $\flat$ , E $\flat$ , e, b, f $\sharp$ , d, g, c	Together	2 octaves	84	Quarter notes
Broken	G, D, A, F, B $\flat$ , E $\flat$ , e, b, f $\sharp$ , d, g, c	Together	2 octaves	84	16th notes

Dominant 7th & Diminished 7th Chords					
Solid	D <sup>7</sup> , A <sup>7</sup> , E <sup>7</sup> , C <sup>7</sup> , F <sup>7</sup> , B <sup>♭7</sup> , d <sup>♯07</sup> , c <sup>♯07</sup> , b <sup>07</sup>	Together	2 octaves	84	Quarter notes
Broken	D <sup>7</sup> , A <sup>7</sup> , E <sup>7</sup> , C <sup>7</sup> , F <sup>7</sup> , B <sup>♭7</sup> , d <sup>♯07</sup> , c <sup>♯07</sup> , b <sup>07</sup>	Together	2 octaves	84	16th notes
Arpeggios					
Major & Minor	G, D, A, F, B <sup>♭</sup> , E <sup>♭</sup> , e, b, f <sup>♯</sup> , d, g, c	Together	4 octaves	92	16th notes, root position and inversions
Dominant 7th & Diminished 7th	D <sup>7</sup> , A <sup>7</sup> , E <sup>7</sup> , C <sup>7</sup> , F <sup>7</sup> , B <sup>♭7</sup> , d <sup>♯07</sup> , c <sup>♯07</sup> , b <sup>07</sup>	Together	4 octaves	92	16th notes, root position and inversions
Chord Progressions					
iii <sup>7</sup> - vi <sup>7</sup> - ii <sup>7</sup> - V <sup>7</sup> - I <sup>maj7</sup>	G, D, A, F, B <sup>♭</sup> , E <sup>♭</sup>	Together	N/A	N/A	RH broken, LH solid Pedal is optional

\*Candidate may choose which to prepare.

*Chord Progression example:*

**A Major**

## SIGHT READING

The candidate will be given a brief period to scan the score for the following two tests:

- A.** Tap, clap or play on one note (at the candidate's choice) a rhythm, 4-8 bars in length.
- Using any simple or compound time signature.
  - A variety of note values may be used, including triplets and ties.
  - A variety of rests may be used.
  - Syncopated rhythms may be used.

*Example only:*

## **SIGHT READING continued**

- B.** Play at sight a piece 8-16 bars in length, about equal in difficulty to Grade 5 classical. The excerpt may be in a major or minor key with up to and including four sharps or flats. Material from Conservatory Canada's classical syllabus is appropriate in preparation for this requirement.

### **AURAL TESTS**

The candidate will be required to:

- A.** Play back or sing back to any vowel (at the candidate's choice), a short melody of eight to twelve notes in 2/4, 3/4, 4/4 or 6/8 time. The melody may have up to a one octave range and will begin on a note of the tonic chord. The examiner will:
- Name the key - major or minor keys with up to and including three sharps or flats
  - Play the tonic four-note chord in broken form.
  - Play the melody twice.
- B.** Identify major 7th, dominant 7th, minor 7th, half-diminished 7th (minor 7 ♭ 5) and diminished 7th chords played once by the examiner. The chords will be in closed root position and will be played in solid form.

*Example only:*



- C.** Identify any of the following intervals after the examiner has played it once in broken form:

<b>Ascending</b>	<b>Descending</b>
minor 2nd	
major 2nd	
minor 3rd	minor 3rd
major 3rd	major 3rd
perfect 4th	perfect 4th
perfect 5th	perfect 5th
minor 6th	minor 6th
major 6th	major 6th
minor 7th	minor 7th
major 7th	major 7th
perfect 8th	perfect 8th

## IMPROVISATION

### A. Improvisation Etudes:

- Prepare any **three** selections (at the candidate's choice) from Christopher Norton's **American Popular Piano Etudes Book 8**.
- **One** of the modules from the chosen Etudes will be given to the candidate exactly as it appears in the publication as a guide.
- The candidate will be expected to play hands together along to the backing track (provided by the Examiner).
- The left hand plays as written or using the given voicings and creating its own rhythmic vamp.
- The right hand improvises freely within the given note set or with additions as appropriate.
- The rhythmic suggestions do not have to be followed.
- Candidate is free to create in this exercise, using as much or as little of the given material as they like, as long as the realized improv is idiomatic to the backing track.
- If the candidate has chosen to perform exam pieces from the American Popular Piano Repertoire book by Christopher Norton, a maximum of **one** of these pieces may match the candidate's chosen etude, for performance on an exam.

### B. Improvisation Piece:

- Candidate will prepare **one** of the following three:
  1. Lead Sheet Reading:
    - Candidates will be given an eight bar lead sheet to play hands together **twice**, without pause before repetition, in the key of G, F, B $\flat$  or E $\flat$  major.
    - First time: Candidate will harmonize the given melody in either keyboard style\* (with melody at the top of the chord), blocked chord style\* or between the hands\*. Candidate may choose which style to use.
    - Second time: Played either in keyboard style\* with the RH creating an idiomatic rhythmic vamp (no melody required) **or** with RH soloing and LH in blocked chord style\*. Candidate may choose which style to use.
    - Excerpt will have one or two chords per bar and may include I, I<sup>maj7</sup>, ii<sup>7</sup>, iii<sup>7</sup>, IV, V<sup>7</sup>, vi<sup>7</sup>, vii<sup>o7</sup> or vii<sup>o7</sup> (minor 7 $\flat$  5) of the key. Stylistic chord substitutions are allowed, such as substituting <sup>Maj6</sup> for <sup>Maj7</sup>.
    - Marks will be awarded for fluency and good voice leading.

\*Keyboard style: Single bass note in LH, chords in RH

\*Blocked chord style: Any inversion of given chord in LH, single note in RH

\*Between the hands: Harmony split in any suitable arrangement between RH and LH

#### 2. 12 Bar Blues:

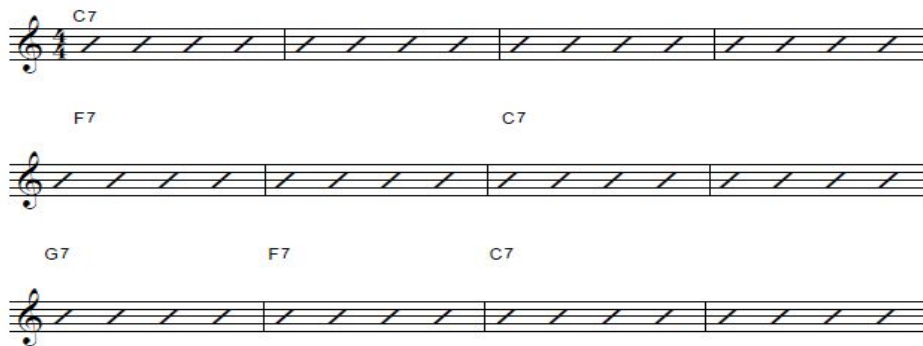
- Candidate will improvise over a 12 bar blues progression in a key of their choice.
- The candidate will first play the initial melody (head) then improvise over the same 12 bar progression in their RH while using a LH comping pattern of their choice that fits the style of their blues.
- The head (beginning melody) will then be replayed making the arrangement sound complete. (36 bars total)

## **IMPROVISATION continued**

- Marks will be awarded for maintaining a steady pulse.
- Maximum time allowed is two minutes.
- A written example of the initial melody must be provided to the examiner.
- Example illustrates a basic template to follow. Other variations of 12-bar blues along with chord substitutions may be used.

*Example only:*

### **12 Bar Blues**



### **3. Composition:**

- Candidate will create an original composition in a key and meter of their choice.
- 36 bars minimum to a maximum time allotment of two minutes.
- Candidate must provide a chord chart, lead sheet or score completely written out in standard notation for the Examiner.

## **BACKGROUND INFORMATION & APPLIED SKILLS**

Candidate should be prepared to give verbal answers or demonstrate the following elements on the piano:

- A.** Title, composer/arranger, and key of all four repertoire choices.
- B.** Find and explain all signs (including clefs, time signatures, key signatures, accidentals, etc.), articulation markings (legato, staccato, accents, phrase or slur markings, etc.), dynamic markings, tempo markings, and other musical terms found in the four repertoire choices.
- C.** Chords:
  - Candidates should be prepared to:
    - Play any dominant 7th, minor 7th, major 7th, diminished 7th, half-diminished 7th (minor 7  $\flat$  5), major 6th, minor 6th, augmented, sus4, sus2, minor 9th or major 9th chord in root position, starting on any note. Candidate will be asked by letter / chord name (G7, E  $\flat$  min7, F  $\sharp$  maj7, etc.)

## **BACKGROUND INFORMATION & APPLIED SKILLS continued**

- D. Scales:
- Using a one octave ascending scale, demonstrate how to play any mode, major pentatonic, minor pentatonic or blues scale with either hand.
- E. Candidate will choose **one** of the prepared repertoire pieces in which genre or style is clearly represented, and be prepared to name the style or genre and then describe or demonstrate these characteristics. For example: *What is the style of this piece?* "Ragtime". *What are the features that make it typical of Ragtime?* Candidate will be awarded marks for elaborating using specific details that they have researched.
- F. Candidate should be prepared to give two or three relevant details about the composer/arranger of **one** of their repertoire pieces (candidate's choice). Details may include the composer's nationality, instruments the composer played or wrote for, preference of music genre, famous works or associations, anecdotal information, etc.





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## Level 9

**Length of the examination:** 55 minutes

**Examination Fee:** Please consult our website for the schedule of fees: [www.conservatorycanada.ca](http://www.conservatorycanada.ca)

**Corequisite:** Successful completion of the **THEORY 5** and **HISTORY 5** or **HISTORY 6** examination is required for the completion of Level 9.

### REQUIREMENTS & MARKING

Requirements		Total Marks
<b>Repertoire</b> 4 pieces of varying styles	Piece #1	14
	Piece #2	14
	Piece #3	14
	Piece #4	14
<b>Technique</b>	Scales, Chords, Arpeggios, Chord Progressions	14
<b>Sight Reading</b>	Rhythm Pattern /2, Piano Passage /6	8
<b>Aural Tests</b>	Play/Sing Back /3, Chords /4, Intervals /3	10
<b>Improvisation</b>		12
<b>Total Possible Marks</b>		<b>100</b>

### REPERTOIRE

- Candidate must be prepared to play four pieces varying in style, with at least 2 composers being represented to receive full marks.
- Candidate can choose the style of their pieces but please note that only **one** piece from the Classical Syllabus may be used.
- To keep examinations running on time, candidates are encouraged to create concise arrangements of their music. Repeats may be observed when it is integral to the form of the music (e.g. Da Capo and Dal Segno indications), however longer pop stylings should be edited to condense the length by omitting excessive repeats on similar verses, repetitive choruses or extended solo sections that are not idiomatic to the instrument.

## REPERTOIRE continued

- Editing the notation and rhythm of pop stylings is allowed to bring the performance closer to a more realistic representation of the original recorded version or live performance version, or to make the music more accessible and level appropriate for the candidate.
- Memorization is not mandatory but is encouraged to enhance musical performance.

## TECHNICAL TESTS

- All technical tests must be played ascending and descending from memory with a steady pulse, even tone and logical fingering.
- Metronome markings should be regarded as minimum speeds.
- Do not repeat the upper tonic when playing scales.
- Examiner will state “swing” or “straight” eighths when applicable.

Scales/Modes	Keys	Hands	Range	J=	Performance
<b>Scales/Modes</b>					
Ionian/Major	E, B, A $\flat$ , D $\flat$ , G $\flat$	Together	4 octaves	108	Legato 16ths
Dorian	f $\sharp$ , c $\sharp$ , b $\flat$ , e $\flat$ , a $\flat$	Together	4 octaves	108	Legato 16ths
Phrygian	g $\sharp$ , d $\sharp$ , c, f, b $\flat$	Together	4 octaves	108	Legato 16ths
Lydian	a, e, d $\flat$ , g $\flat$ , c $\flat$	Together	4 octaves	108	Legato 16ths
Mixolydian	b, f $\sharp$ , e $\flat$ , a $\flat$ , d $\flat$	Together	4 octaves	108	Legato 16ths
Harmonic Minor	c $\sharp$ , g $\sharp$ , f, b $\flat$ , e $\flat$	Together	4 octaves	108	Legato 16ths
Melodic or Jazz Melodic Minor*	c $\sharp$ , g $\sharp$ , f, b $\flat$ , e $\flat$	Together	4 octaves	108	Legato 16ths
Locrian	d $\sharp$ , a $\sharp$ , g, c, f	Together	4 octaves	108	Legato 16ths
<b>4-Note Chords</b>					
Solid	E, B, A $\flat$ , D $\flat$ , G $\flat$ c $\sharp$ , g $\sharp$ , f, b $\flat$ , e $\flat$	Together	2 octaves	104	Quarter notes
Broken	E, B, A $\flat$ , D $\flat$ , G $\flat$ c $\sharp$ , g $\sharp$ , f, b $\flat$ , e $\flat$	Together	2 octaves	104	16th notes
<b>Dominant 7th &amp; Diminished 7th Chords</b>					
Solid	B $^7$ , F $\sharp^7$ , E $\flat^7$ , A $\flat^7$ , D $\flat^7$ , c $^{o7}$ , g $^{o7}$ , e $^{o7}$ , a $^{o7}$ , d $^{o7}$	Together	2 octaves	104	Quarter notes
Broken	B $^7$ , F $\sharp^7$ , E $\flat^7$ , A $\flat^7$ , D $\flat^7$ , c $^{o7}$ , g $^{o7}$ , e $^{o7}$ , a $^{o7}$ , d $^{o7}$	Together	2 octaves	104	16th notes
<b>Arpeggios</b>					

Major & Minor	E, B, A $\flat$ , D $\flat$ , G $\flat$ , c $\sharp$ , g $\sharp$ , f, b $\flat$ , e $\flat$	Together	4 octaves	92	16th notes, root position and inversions, starting in any inversion
Dominant 7th & Half-diminished 7th (Minor 7 $\flat$ 5)	B $^7$ , F $\sharp^7$ , E $\flat^7$ , A $\flat^7$ , D $\flat^7$ , c $^{\circ 7}$ , g $^{\circ 7}$ , e $^{\circ 7}$ , a $^{\circ 7}$ , d $^{\circ 7}$	Together	4 octaves	92	16th notes, root position and inversions, starting in any inversion
<b>Chord Progressions</b>					
III <sup>major</sup> 7 - VI <sup>major</sup> 7 - ii <sup>minor</sup> 7 $\flat$ 5 - v <sup>minor</sup> 7 - i <sup>minor</sup> 7	c $\sharp$ , g $\sharp$ , f, b $\flat$ , e (all natural minor)	Together	N/A	N/A	Both hands solid, pedal is optional

\*Candidate may choose which to prepare.

*Chord Progression Example:*

III Maj7      VI Maj7      ii min7 $\flat$ 5      v min7      i min7

## SIGHT READING

The candidate will be given a brief period to scan the score for the following two tests:

- A.** Tap, clap or play on one note (at the candidate's choice) a rhythm, 4-8 bars in length.
- Using any simple or compound time signature.
  - Irregular meters will not be used.
  - May include syncopated rhythms, triplets, ties and complex patterns.
  - A variety of rests may be used.

*Example only:*

- B.** Play at sight a piece 16 bars in length, about equal in difficulty to Grade 6 classical. The excerpt may be in a major or minor key with up to and including five sharps or flats. It may include changing meters but not irregular meters. Material from Conservatory Canada's classical syllabus is appropriate in preparation for this requirement.

## AURAL TESTS

The candidate will be required to:

- A. Play back or sing back to any vowel (at the candidate's choice), the **upper part** of a two-part phrase in a major key. The melody will begin on a note of the tonic chord. The examiner will:
  - Name the key - major keys with up to and including three sharps or flats
  - Play the tonic four-note chord in broken form.
  - Play the melody twice.
- B. Identify dominant 7th, major 7th, minor 7th, half-diminished 7th (minor 7  $\flat$  5), diminished 7th and augmented 4-note chords played once by the examiner. The chords will be in closed root position and will be played in solid form.
- C. Identify any of the following intervals after the examiner has played it once in broken form:

Ascending	Descending
minor 2nd	minor 2nd
major 2nd	major 2nd
minor 3rd	minor 3rd
major 3rd	major 3rd
perfect 4th	perfect 4th
tritone (augmented 4th/ diminished 5th)	tritone (augmented 4th/ diminished 5th)
perfect 5th	perfect 5th
minor 6th	minor 6th
major 6th	major 6th
minor 7th	minor 7th
major 7th	major 7th
perfect 8th	perfect 8th

## IMPROVISATION

- Candidate should prepare a lead sheet of any jazz standard of 24-36 bars in length. The piece should include a varied selection of chords such as major 7th, minor 7th, diminished 7th, half-diminished 7th (minor 7  $\flat$  5), major 6th, minor 6th, major 9th, minor 9th, sus2 and sus4.
- Candidate must:
  - Provide two copies of the lead sheet; one for the examiner and one for the candidate.

### **IMPROVISATION continued**

- Provide a backing track with no piano part. May be commercially prepared or an original creation by the candidate or teacher.
- Provide and operate audio equipment.
- Candidate will then be required to play three choruses with the background track, as follows
  1. First chorus:
    - Candidate plays the head - a simple realization of the provided lead sheet using good voicing and voice leading with little improvisation.
  2. Second chorus:
    - Candidate improvises with RH while the LH provides the chordal support.
  3. Final chorus:
    - Candidate will restate the head, making the piece sound complete.



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## Level 10

**Length of the examination:** 65 minutes

**Examination Fee:** Please consult our website for the schedule of fees: [www.conservatorycanada.ca](http://www.conservatorycanada.ca)

**Corequisite:** Successful completion of the **THEORY 6** and **HISTORY 5** or **HISTORY 6** examination is required for the completion of Level 10.

### REQUIREMENTS & MARKING

Requirements		Total Marks
<b>Repertoire</b> 4 pieces of varying styles	Piece #1	14
	Piece #2	14
	Piece #3	14
	Piece #4	14
<b>Technique</b>	Scales, Chords, Arpeggios, Chord Progressions	14
<b>Sight Reading</b>	Rhythm Pattern /2, Piano Passage /6	8
<b>Aural Tests</b>	Play/Sing Back /3, Chords /4, Intervals /3	10
<b>Improvisation</b>		12
<b>Total Possible Marks</b>		<b>100</b>

### REPERTOIRE

- Candidate must be prepared to play four pieces varying in style, with at least 2 composers being represented to receive full marks.
- Candidate can choose the style of their pieces but please note that only **one** piece from the Classical Syllabus may be used.
- To keep examinations running on time, candidates are encouraged to create concise arrangements of their music. Repeats may be observed when it is integral to the form of the music (e.g. Da Capo and Dal Segno indications), however longer pop stylings should be edited to condense the length by omitting excessive repeats on similar verses, repetitive choruses or extended solo sections that are not idiomatic to the instrument.

## REPERTOIRE continued

- Editing the notation and rhythm of pop stylings is allowed to bring the performance closer to a more realistic representation of the original recorded version or live performance version, or to make the music more accessible and level appropriate for the candidate.
- Memorization is not mandatory but is encouraged to enhance musical performance.

## TECHNICAL TESTS

- All technical tests must be played ascending and descending from memory with a steady pulse, even tone and logical fingering.
- Metronome markings should be regarded as minimum speeds.
- Do not repeat the upper tonic when playing scales.
- Examiner will state “swing” or “straight” eighths when applicable.

Scales/Modes	Keys	Hands	Range	J=	Performance
<b>Scales/Modes</b>					
Ionian/Major	All keys	Together	4 octaves	120	Legato 16ths
Dorian	a, e, g, c	Together	4 octaves	120	Legato 16ths
Phrygian	b, f#, a, d	Together	4 octaves	120	Legato 16ths
Lydian	c, g, b, e	Together	4 octaves	120	Legato 16ths
Mixolydian	D, A, C, F	Together	4 octaves	120	Legato 16ths
Harmonic Minor	All keys	Together	4 octaves	120	Legato 16ths
Melodic or Jazz Melodic Minor*	All keys	Together	4 octaves	120	Legato 16ths
Locrian	f#, c#, e, a	Together	4 octaves	120	Legato 16ths
<b>4-Note Chords</b>					
Solid	All major & minor keys	Together	2 octaves	120	Quarter notes
Broken	All major & minor keys	Together	2 octaves	120	16th notes
<b>Dominant 7th &amp; Diminished 7th Chords</b>					
Solid	All major & minor keys	Together	2 octaves	120	Quarter notes
Broken	All major & minor keys	Together	2 octaves	120	16th notes
<b>Arpeggios</b>					

Major & Minor	All major & minor keys	Together	4 octaves	96	16th notes, root position and inversions, starting in any inversion
Dominant 7th & Half-diminished 7th (Minor 7 $\flat$ 5)	All major & minor keys	Together	4 octaves	96	16th notes, root position and inversions, starting in any inversion
<b>Chord Progressions</b>					
III <sup>maj7</sup> - VI <sup>maj7</sup> - ii <sup>o7</sup> - V <sup>min7</sup> - i <sup>7</sup>	All natural minor keys	Together	N/A	N/A	Both hands solid, pedal is optional

\*Candidate may choose which to prepare.

*Chord Progression Example:*



## SIGHT READING

The candidate will be given a brief period to scan the score for the following two tests:

- A.** Tap, clap or play on one note (at the candidate's choice) a rhythm, 4-8 bars in length.
- Using any simple or compound time signature.
  - Irregular meters will not be used.
  - May include syncopated rhythms, triplets, ties and complex patterns.
  - A variety of rests may be used.

*Example only:*



- B.** Play at sight a piece 16 bars in length, about equal in difficulty to Grade 7 classical. The excerpt may be in any major or minor key. It may include modulations, changing meters and irregular meters. Material from Conservatory Canada's classical syllabus is appropriate in preparation for this requirement.



## AURAL TESTS

The candidate will be required to:

- A. Play back or sing back to any vowel (at the candidate's choice), the **lower part** of a two-part phrase in a major key. The melody will begin on a note of the tonic chord. The examiner will:
  - Name the key - major keys with up to and including three sharps or flats
  - Play the tonic four-note chord in broken form.
  - Play the melody twice.
- B. Identify dominant 7th, major 7th, minor 7th, half-diminished 7th (minor 7 ♭ 5), diminished 7th, augmented 4-note and major 9th chords played once by the examiner. The chords will be in closed root position and will be played in solid form.
- C. Identify any of the following intervals after the examiner has played it once in either solid or broken form:

Ascending	Descending
minor 2nd	minor 2nd
major 2nd	major 2nd
minor 3rd	minor 3rd
major 3rd	major 3rd
perfect 4th	perfect 4th
tritone (augmented 4th/ diminished 5th)	tritone (augmented 4th/ diminished 5th)
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    - Candidate will restate the head, making the piece sound complete.