

LEVEL FOUR

Length of the examination: 25 minutes

Examination Fee: Please consult our website for the schedule of fees.
www.conservatorycanada.ca

Co-requisite: None. There is NO written examination co-requisite for the awarding of the Level 4 Practical Certificate.

REQUIREMENTS & MARKING

<i>Requirement</i>	<i>Total Marks</i>
FOUR PIECES	
ONE from each of	
BALLAD/BLUES	11
SWING	11
ROCK	11
OTHER GENRES	11
ONE SUPPLEMENTARY PIECE	8
BACKGROUND INFORMATION	8
TECHNICAL TESTS	
Scales	
Triad/Chords	16
SIGHT READING	
Rhythm Pattern	3
Chord Chart	7
AURAL TESTS	8
IMPROVISATION	6
TOTAL MARKS	100
BONUS MARKS*	2

* Two bonus marks will be awarded to a candidate who performs at least one of the required pieces with CD accompaniment, either commercially prepared or an original creation by the student.

PIECES

Candidates must be prepared to play four pieces, one from each of *Ballads/Blues*, *Swing*, *Rock* and *Other Genres*. Choices should contrast in style, key, and tempo. Your choices must include three different composers or arrangers.

BALLAD/BLUES

AARONSON, SHARON, arr.

Top Hits, Solo Book 5 HL pub/
A Time For Us Alfred distr.

BOBER, MELODY

Summer Romance FJH

BOYD, BILL

Jazz Delights Composer Showcase HL

BUYS, ANN

Ballad for Amy
 Canyon Country Kjos
At Dusk

CARAMIA, TONY

Fascinatin' Rhythms Kjos

Night Train Express

A Song for Duke

Showcase Solos Level 4 HL

Carefree Song

EVANS, BILL G.

Jazzettes Kjos

Song and Dance

FABER & FABER, arr.

Big Time Piano – FJH

More Popular, Level 4 /CD

For Your Eyes Only

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Piano Adventures, Popular Repertoire, Level 4 <i>If You Believe</i>	FJH /Warner	TROUP, BOBBY, arr. unknown Blues Standards, Easy Piano <i>Route 66</i>	HL
GILLOCK, WILLIAM More New Orleans Jazz Style <i>Taking It Easy</i>	Willis/ distr. HL	SWING	
Still More New Orleans Jazz Styles <i>Mississippi Mud</i>		BAUMGARTNER, ERIC Jazz Connection, Book 3 /CD <i>Jersey Jump</i>	Willis/ distr. HL
KERN, FRED, arr. More Popular Piano Solos Level 4/CD <i>Unchained Melody</i>	HL	Jazzabilities, Bk 3 <i>On Easy Street</i>	
KEVEREN, PHILLIP, arr. Popular Piano Solos Bk. 5 /CD <i>Candle On The Water</i>	HL	BOYD, BILL Piano Solos Bk. 5 <i>The Bass Man Walketh</i>	HL
KLOSE, CAROL Showcase Solos Level 5, <i>Shepherd's Dream</i>	HL	<i>Everybody's Blues</i> <i>A Minor Contribution</i>	
KLOSE, CAROL, arr. Popular Piano Solos Bk. 5/ CD <i>Hey Jude</i>	HL	BOYD, BILL, arr. Music of Duke Ellington <i>Satin Doll</i>	HL
<i>Castle On A Cloud</i>		BYERS, ROSEMARY BARRETT Blues Suite	Myklas /Alfred
Broadway Hits, Popular Songs Series <i>Where Is Love?</i>	HL	<i>Last Train Home</i>	
LINN, JENNIFER Showcase Solos Level 5 <i>Indigo Bay</i>	HL	COSTLEY, KEVIN Composers Showcase, Bk. 1 <i>Cool Guy</i>	FJH
MIER, MARTHA <i>Jazzin' Jesse</i>	Alfred	DAVIS, MILES, arr. unknown Miles Davis Jazz Piano Solos <i>All Blues</i>	HL
MINSKY, LARRY Jazz Montage, Bk. 3 <i>Nocturne</i>	Warner /Alfred	DOE, BONNIE VON REIS Great Day In The Mornin' <i>Color Me Blue</i>	Kjos
MINSKY, LARRY, arr. Jazz Hits, Level 4 <i>It Had To Be You</i>	Warner /Alfred	EVANS, LEE, arr. Jack and Jill Jazz. <i>The Mulberry Bush</i>	Edward B. Marks Music/HL distr.
NORTON, CHRISTOPHER Microjazz Collection 3, Level 5 <i>Mongoose Crawl</i>	Boosey & Hawkes/HL distr.	Big Band Swing, Lee Evans Arranges <i>A String Of Pearls</i>	HL
NORTON, CHRISTOPHER American Popular Piano Repertoire <i>A Matter of Regret</i>	HL	FABER & FABER Piano Adventures Lesson Book 3A <i>Cool Walkin' Bass</i>	FJH
American Popular Piano Etudes <i>Brooding</i>	HL	FABER & FABER, arr. Big Time Piano – Jazz and Blues ,Level 4 /CD <i>Take the "A": Train</i>	FJH
O'HEARN, ARLETTA Blues and Other Colors <i>Romance</i>	Kjos	Piano Adventures Popular Repertoire 4 <i>Mr. Bojangles</i>	FJH/Warner /Alfred
<i>Swing Street</i> <i>Walkin' and Talkin'</i>		Piano Adventures Popular <i>The Pink Panther</i>	FJH- Belwin- Mills distr, Warner/Alfred
OLSON, KEVIN <i>Monday Mornin' Blues</i>	FJH	GARLAND, JOE, arr. unknown Easy Jazz Standards Easy Piano Solo <i>In The Mood</i>	HL
REJINO, MONA, arr. Popular Piano Solos Bk. 5 /CD <i>My Heart Will Go On</i> (Love Theme from 'Titanic') <i>You've Got A Friend In Me</i> (from Toy Story)	HL	GILLOCK, WILLIAM More New Orleans Jazz Styles <i>Bourbon Street Saturday Night</i>	Willis/ distr. HL
ROCHEROLLE, EUGENIE Seven Sketches <i>Dream Scene</i>	Warner /Alfred	GREENLEAF, ELIZABETH <i>New Orleans Nocturne</i>	FJH
ROCHEROLLE, EUGENIE, arr. Movie Hits, Level Three <i>Over The Rainbow</i>	Warner /Alfred	HARBRIDGE, ANDREW Opus One, <i>Study in Blue</i>	aharbridge@ cogeco.ca
SCIVALES, RICCARDO Southern-Fried Blues <i>Quiet Blues</i>	Kjos	KARP, DAVID Let's Go Solo!, Bk. 2 <i>Blue Tune</i>	FJH
SPRINGER, MIKE Showcase Solos Level 5 <i>Friday Night Café</i>	HL	KERN, FRED, arr. More Popular Piano Solos Level 4 /CD <i>When I'm Sixty-Four</i>	HL
RODGERS, RICHARD, arr. unknown Easy Jazz Standards, Easy Piano Solos <i>Bewitched</i>	HL	MACKLIN, KAREN SINGER Checkin' Out The Blues <i>Been There, Done That</i>	Kjos
		MINSKY, LARRY Jazz Montage <i>Short and Sweet</i>	FJH/Warner /Alfred

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<i>Blue</i>		REJINO, MONA, arr.	
<i>Seven of Hearts</i>		Popular Piano Solos Level 5 /CD	HL
PINCKNEY, JOYCE		<i>You've Got A Friend in Me</i>	
Modal Moods	Joyal	ROCHEROLLE, EUGENIE	
<i>Aeolian Afternoon</i>	Enterprises	Rainbow's End, Level	Kjos
REJINO, MONA		<i>Swaying Palms</i>	
Portraits in Style, Composer Showcase	HL	SOWASH, BRADLEY	
<i>Carnival Rag</i>		<i>Sneaky Swing</i>	Kjos
Showcase Solos Level 5	HL	TSITSAROS, CHRISTOS	
<i>Sassy Samba</i>		Poetic Moments, Composer Showcase	HL
More Popular Piano Solos, Level 5 / CD or	HL	<i>Butterfly Rag</i>	
Showcase Solos Pops (sheet)			
<i>Linus and Lucy</i>			

SUPPLEMENTARY PIECE

Candidates must be prepared to play one supplementary piece. This piece need not be from the Syllabus lists and may be chosen entirely at the discretion of the teacher and student. It may represent a period or style of piece not already included in the examination program. but which holds special interest for the candidate. The choice must be within the following guidelines:

- (a) The equivalent level of difficulty of the piece may be at a higher level, providing it is within the technical and musical grasp of the candidate.
- (b) Pieces below the equivalent of Level 3 are not acceptable.
- (c) Candidates with exceptional talent for improvisation may wish to improvise upon a theme of their choice. In this case, items (a) and (b) (above) will apply. Marks will be given for originality, musical inventiveness, and structural unity.

Special approval is not required for the supplementary piece. However, poor suitability of the choice may be reflected in the mark.

TECHNICAL TESTS

All technical tests must be played from memory, evenly, with good tone, logical fingering. Metronome markings should be regarded as *minimum* speeds.

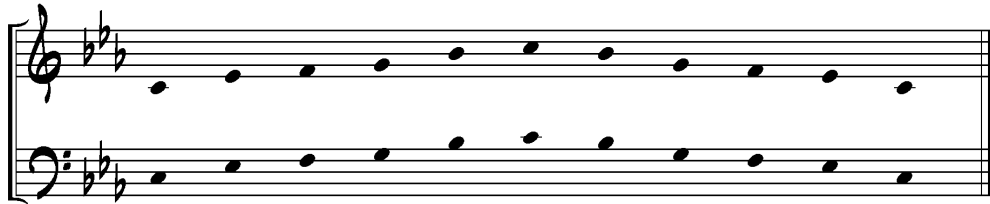
SCALES

To be played ascending AND descending, in the keys stated.

	Keys	Hands	Octaves	MM ♩	Articulation
Major	C, D, A E ^b , B ^b ,	together	2	96	all legato, even 8ths, swing 8ths
Mixolydian mode	F Mixolydian E ^b Mixolydian D Mixolydian A Mixolydian	together	2	96	all legato, even 8ths, swing 8ths
Aeolian (natural minor)	g, a, b	together	2	96	all legato, even 8ths, swing 8ths
Jazz melodic minor	g, a, b	together	2	96	all legato, even 8ths, swing 8ths
Dorian mode	c dorian b dorian e dorian g dorian	together	2	96	all legato, even 8ths, swing 8ths
Minor pentatonic	c, e	separately	1	80	legato 8ths
Blues Scale	C, F	separately	1	80	all legato, even 8ths, swing 8ths

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Example: Minor pentatonic starting on C



Example: Blues scale starting on C



TRIADS/CHORDS

To be played ascending AND descending, in the keys stated.

	Chord/ Symbol	Position	Hands	Octaves	MM ♩	Note Values
Solid triads (major and minor)	E ^b , B ^b , A, a, g	root & inversions	together	2	138	in quarter notes, each position separated by a quarter rest
Broken triads (major and minor)	E ^b , B ^b , A, a, g	root & inversions	together	2	76	in triplet 8ths
minor 7 th solid	Gm7, Cm7 Bm7	root & inversions	together	2	138	in quarter notes, each position separated by a quarter rest
minor 7 th broken	Gm7, Cm7 Bm7	root & inversions	together	2	76	in swing 8ths
V7 solid (dominant 7 th)	C7, F7 E7	root & inversions	together	2	138	in quarter notes, each position separated by a quarter rest
V7 broken (dominant 7 th)	C7, F7 E7	root & inversions	together	2	76	in swing 8ths

IMPROVISATION

Candidates will be required to play two eight-measure phrases, each with a written portion of four measures, and an improvised melody of four further measures, with no suggested guide notes. The harmony may include **I, ii7, IV, V, V7, and vi7** in the major keys of **C, F, G, B^b, and E^b**.

- (a) A four-measure melody will be given; the candidate should continue with an improvised melody for four further measures. The chords may be played as block chords in the left hand, or as a simple rhythmic pattern.

Example: Improv passage

MEDIUM SWING

Chords: Ebmaj7, Fm7, Bb7, Ebmaj7

- (b) A four-measure bass pattern will be given; the candidate should continue with an improvised bass pattern for four further measures. The chords may be played as block chords in the right hand, or as a simple rhythmic pattern

Example: Walking Bass passage with a simple rhythmic right hand pattern

EASY SWING

Chords: Am7, Am7, D7, Gmaj7

AURAL TESTS

The candidate will be required:

- (a) at the candidate's choice, to play back OR sing back to any vowel, a short melody **approximately 6 – 8 notes**, based on the first five notes of a major scale, after the examiner has:
- ✓ named the key [only the major keys of C, F, G or D will be used]
 - ✓ played the 4-note chord on the tonic in broken form
 - ✓ played the melody twice
- (b) to identify any of the following intervals after each one has been played once by the examiner in broken form:
- | ABOVE a given note | BELOW a note |
|-------------------------------|-------------------------------|
| <i>major 3rd</i> | <i>perfect 4th</i> |
| <i>minor 3rd</i> | <i>perfect 5th</i> |
| <i>perfect 4th</i> | <i>perfect octave</i> |
| <i>perfect 5th</i> | |
| <i>perfect octave</i> | |
- (c) to identify *major* or *minor* triad chords or a *dominant seventh (V7)* chord, solid form, in closed, root position only. Each triad chord will be played ONCE by the examiner.
- (d) to state whether a short passage in *jazz style*, about 6 to 8 bars in length, is in a *major* or a *minor* key, and whether the final cadence is either **V - I** or **I - V**

BACKGROUND INFORMATION

Candidates must be prepared to give verbal answers to questions on the four pieces selected for the examination. Candidates must ensure that all teaching notes and other written comments are removed from the score before the examination. The questions will include the following elements:

- (a) to find and explain all of the signs (including clefs, time signatures, key signatures, accidentals, etc.), articulation markings (legato, staccato, accents, phrase or slur markings, etc.), dynamic and tempo markings, and other musical terms as they may be found in the selected pieces.
- (b) to be able to describe style elements in each of the genre performed on the examination (swing, latin, blues, etc) and illustrate these as they apply to the particular piece.

RESOURCE MATERIAL

Further examples and supplementary exercises may be found on the E-Sharp Club at:
www.conservatorycanada.ca