

LEVEL FIVE

Length of the examination: 25 minutes

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

Co-requisite: Successful completion of the following written examination is required for the awarding of the Level 5 Practical Certificate:
Theory 1

REQUIREMENTS & MARKING

<i>Requirement</i>	<i>Total Marks</i>
FOUR PIECES ONE from each of OWN CHOICE SWING ROCK/LATIN TRADITIONAL	11 11 11 11
ONE SUPPLEMENTARY PIECE	8
BACKGROUND INFORMATION	6
TECHNICAL TESTS Scales Triad/Chords	16
SIGHT READING Rhythm Pattern Chord Chart	3 7
AURAL TESTS	8
IMPROVISATION	6
KEYBOARD SKILLS	2
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 *Own Choice*, *Swing*, *Rock/Latin* and *Traditional*. Choices should contrast in style, key, and tempo. Your choices must include three different composers or arrangers.

OWN CHOICE

BARABAS, TOM

Sedona Suite Kjos
Free Spirit
More than Words

BECKER, BARBARA

Scenes from the City Kjos
Sunrise Serenade
Traffic toccata
Walking in the Park

BOBER, MELODY

Written for You #4 FJH
Canyons & Waterfalls

FABER & FABER, arr.

Bigtime Piano Jazz & Blues FJH
Taste of Honey

Bigtime Piano Popular #4 FJH

Can You Feel the Love Tonight?
Pachelbel Canon
Star Wars

Bigtime Piano Rock `n` Roll

The Game of Love
 Ragtime & Marches
Funeral March of a Marionette
Solace

COREA, FERNANDO

Chick Corea WB
Children's Song #1

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EVANS, BILL G. Jazz Sweets <i>Gingerbread Man</i>	Kjos	<i>A Morning in May</i> <i>Light Breeze</i>	
FABER & FABER, arr. Bigtime piano Jazz & Blues Int. <i>Desafinado</i> <i>Misty</i> <i>Theme from Taxi</i> <i>Washington St. Station</i>	FJH	VANDALL, ROBERT D. <i>Blues Tango</i>	Myklas
Bigtime Piano Popular #4 <i>Can you read my Mind</i> <i>I Saw her standing there</i> <i>Lean on Me</i>	FJH	MIER, MARTHA, arr. Broadway, TV, Movies <i>Someday out of the Blue</i>	Alfred
GRIER, JOHN Jazzbug	Kjos	TRADITIONAL	
<i>A Piece of the Rock</i> <i>Acapulco Suntan</i>		BASTIEN, J. Bastien/Joplin GP 182 <i>Maple Leaf Rag</i>	GWM/ KJ
BOYD, BILL Best of Billy Joel Piano Solos <i>All About Soul</i> <i>An Innocent Man</i> <i>Just the Way You Are</i> <i>Movin' Out</i> <i>This is the Time</i>	HL	CHAGY, JOHN <i>Razz ma Jazz</i>	Kjos
KEVEREN, PHILLIP, arr. Fifteen Cinema Classics <i>My heart will go on</i>	HL	COSTLEY, KEVIN Be Cool Play Jazz <i>Zig Zag Rag</i>	FJH
The Beatles 18 Favorites <i>All You Need is Love</i> <i>Here Comes the Sun</i> <i>I Will</i> <i>Hey Jude</i> <i>Yesterday</i>		FABER & FABER, arr. Ragtime & Marches <i>Champagne Rag</i> <i>Dill Pickle Rag</i> <i>Entrance of the Gladiators</i> <i>March of the Toys</i> <i>The Entertainer</i> <i>Yankee Doodle Boy</i> <i>Wild Cherries Rag</i>	FJH
MATZ, CAROL Midnight Blues <i>Midnight Blue</i>		MATZ, CAROL In Tune with Ragtime <i>Bohemia</i> <i>Cleanin' up in Georgia</i> <i>Doc Brown's Cakewalk</i> <i>Easy Winner</i> <i>Elite Syncopations</i> <i>Evergreen Rag</i> <i>Funny folks</i> <i>Maple Leaf Rag</i> <i>Meteor Rag</i> <i>Original Rags</i> <i>Sunburst Rag</i>	FJH
MINSKY, LARRY Images of Jazz <i>Night Vision</i>	Kjos	ROCHEROLLE, EUGENIE Boogie Bonanza <i>Boogie Blast</i> <i>Down Home Boogie</i> <i>Sweet Talker Boogie</i>	Kjos
NORTON, CHRISTOPHER American Popular Piano Repertoire <i>Waving</i> <i>Taking Things In Stride</i> <i>Tropical Groove</i>	HL		
American Popular Piano Etudes <i>Around the Park</i>	HL		
ROCHEROLLE, EUGENIE Cuatro Rumores Hispanicus <i>Suspiros Carinosos</i> <i>Los Gitanos</i>	Kjos		
Rainbow's End <i>Island Breeze</i>			
YEAGER, JEANINE Romantic Moods <i>Dancero</i> Song of the Seasons	Kjos		

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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 4 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.

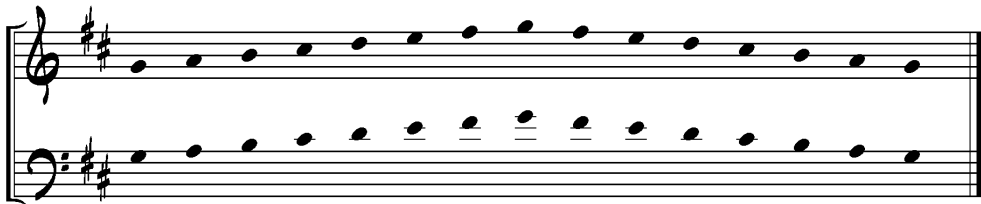
(chart continues to P.43)→

	Keys	Hands	Octaves	MM ↓	Articulation
Major	A [♯] , B [♯] , E [♯] , G	together	2	100	all legato, even 8ths, swing 8ths
Mixolydian mode	F Mixolydian G Mixolydian B [♯] Mixolydian E [♯] Mixolydian	together	2	100	all legato, even 8ths, swing 8ths
Aeolian mode (natural minor)	c, f, g, e	together	2	100	all legato, even 8ths, swing 8ths
Jazz melodic minor	c, f, g, e	together	2	100	all legato, even 8ths, swing 8ths
Dorian mode	f dorian g dorian c dorian	together	2	100	all legato, even 8ths, swing 8ths

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Lydian	C Lydian G Lydian	separately	1	80	legato, even 8ths
Whole tone	C, C [#]	separately	1	80	legato, even 8ths
Blues scale	C, G, B ^b	separately	1	80	all legato, even 8ths, swing 8ths
Diminished (Octatonic)	E, B	separately	1	80	legato, even 8ths

Example: G Lydian scale



Example: Whole Tone Scale on C[#]



Example: Diminished (Octatonic) scale on E
pattern: W H W H W H W H



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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)	A ^b , E ^b , G f, c	root & inversions	together	2	76	in quarter notes, without rests
Broken triads (major and minor)	A ^b , E ^b , G f, c	root & inversions	together	2	76	in triplet 8 th notes
minor 7 th solid	Cm7, Fm7	root & inversions	together	1	76	in quarter notes, without rests
minor 7 th broken	Cm7, Fm7	root & inversions	together	1	76	in 8 th notes
V7 solid (dominant 7 th)	F7, B ^b 7	root & inversions	together	2	76	in quarter notes, without rests
V7 broken (dominant 7 th)	F7, B ^b 7	root & inversions	together	2	76	in 8 th notes
Major 7 th solid	Fmaj7, Gmaj7 C maj7	root only	voiced between hands	N/A	N/A	N/A
Major 6 th solid	C6, G6 F6	root only	together	N/A	N/A	N/A
Diminished 7 th solid	B dim7 E dim7	root & inversions	together	1	76	in quarter notes, without rests
minor 7 th (°5) (half diminished)	Em7 (°5) Bm7 (°5)	root only	together	N/A	76	N/A

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Open voicing for maj7 chords is introduced at this level. All other chords are played as indicated below.

Example: Maj7 chord voiced between 2 hands

Handwritten labels above the staff: CMA7, FMA7, GMA7.

Example: Major 6th chords

Handwritten labels above the staff: C6, F6, G6.

Example: Half Diminished (minor 7th \flat 5th) **Example:** Diminished chords

Handwritten labels above the staff: Em7(b9), Bm7(b9), Eo7, Bo7.

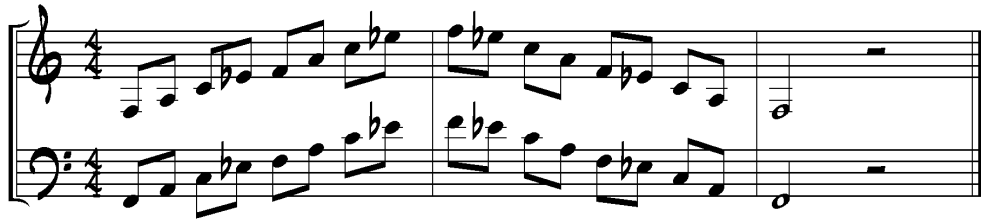
ARPEGGIOS

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

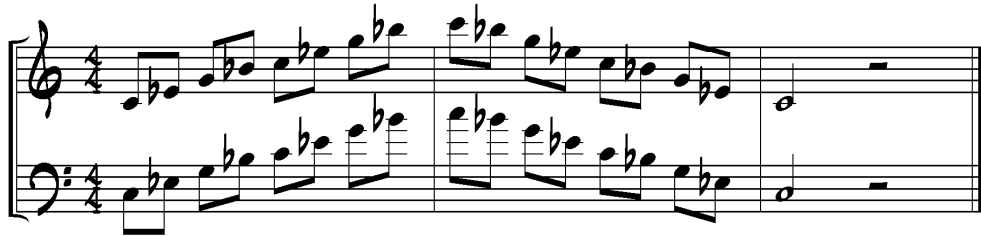
	Chord/Symbol	Position	Hands	Octaves	MM ↓	Articulation
Arpeggio of V7	F7, B \flat 7	root only	separately	2	80	even 8 th notes
Arpeggio of minor 7 th	Cm7, Fm7	root only	separately	2	80	even 8 th notes

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Example: Arpeggio of an F7



Example: Arpeggio of a Cm7



SIGHT READING

Candidates are required to

- a) clap or tap a rhythmic exercise, 8 bars in length

Example: Rhythm clap passage



- b) perform at sight a lead sheet example up to 16 bars.

The candidate will be given a brief period to scan the score. The sight passage will be lead sheet format. Sight Passage will be in the keys of **E_b**, **B_b**, **D**, **F**, **C major** and **a or d minor**. Accompaniment harmony should be shared between the hands. Chords will be major, minor, major 7th, minor 7th, diminished 7th and 6th

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Example: Sight Passage (shown 8 bars - may be up to 16)

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IMPROVISATION

- (a) Candidates will be given the opening two measures of a melody, as well as an 8 measure bass line, and will be required to complete the remaining measures of the melody with harmony voiced between the hands. The harmony will include dominant-7th, minor-7th, Major-7th, as well as added-6th chords in the major keys of **C, F, D, B^b, and E^b**.

Example: Improvisation passage (two bars are given with a complete bass line)

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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 of **8 to 10 notes**, in 2/4, 3/4 or 4/4 time, based on the first five notes and the lower leading tone 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,

The melody will begin on the tonic note. Following is the approximate level of difficulty:



- (b) to identify any of the following intervals after the Examiner has played each one once in broken form:

ABOVE a given note

major 3rd

minor 3rd

perfect 4th

perfect 5th

major 6th

minor 6th

perfect octave

BELOW a note

major 3rd

minor 3rd

perfect 4th

perfect 5th

perfect octave

- (c) to identify *major* or *minor* triads and *dominant 7th* chords, or *minor 7th* chords in solid form, in closed, root position only. Each triad/chord will be played ONCE by the Examiner.

- (d) to state whether a short piece ends in V7 – I maj7 or iv – Imaj7

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