

LEVEL SIX

Length of the examination: 30 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 6 Practical Certificate:
Theory 2

REQUIREMENTS & MARKING

<i>Requirement</i>	<i>Total Marks</i>
FOUR PIECES ONE from each of OWN CHOICE SWING LATIN/ROCK 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

BECKER, BARBARA

Scenes From the City

Kjos

Window Shopping

BUYES, ANN

Canyon Country

Kjos

Wild Winds

COREA, FERNANDO

Chick Corea

WB

Crystal Silence

EVANS, LEE, arr.

Lee Evans arranges Ellington 17 tunes

HL

Azure

I Got It Bad and That Ain't Good

In a Sentimental Mood

Something to Live For

Lee Evans/George Gershwin

HL

14 Greatest

It Ain't Necessarily So

Summertime

GOLDSTON, MARGARET, arr.

In Recital through the year Vol. 2

FJH

Stormy Voyage

In Recital through the year Vol. 2

Sunrise Over Reykjavik

JOHNSON, SY, arr.

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Errol Garner Songbook <i>Misty</i> <i>Nervous Waltz</i> <i>Something Happens</i>	Cherry Lane	Impressions of Jazz <i>Late Night</i> Shades of Jazz <i>Relaxin'</i> <i>Night Time Song</i>	Kjos
KEVEREN, PHILLIP arr. Fifteen Cinema Classics <i>Lawrence of Arabia</i>	HL	MONK, THELONIOUS Bebop Jazz – 18 Classic <i>Well you needn't</i>	HL
The Beatles 18 Favorites <i>Michelle</i>		OLSON, KEVIN River Rhythms <i>Hudson River Echos</i>	FJH
MCLEAN, EDWIN, arr. Jazz Nocturnes <i>Nocturne in Rose</i> <i>Shadows in the Rain</i>	FJH	BEBOP JAZZ – 18 CLASSICS <i>Birks' Works</i> <i>Doxy</i> <i>Half Nelson</i> <i>In Walked Bud</i> <i>Shawnuff</i> <i>Oleo</i> <i>Tempus Fugit</i> <i>Anthropology</i> <i>Jazz Blues 17 Classics</i> <i>All Blues</i> <i>Au Privave</i> <i>Billy's Bounce</i> <i>Blue Trane</i> <i>Natural Blues</i> <i>Freddie Freeloader</i> <i>K.C Blues</i> <i>Things Ain't What They Used To Be</i>	HL
MINSKY, LARRY Impressions of Jazz <i>Remembrance</i>	Kjos		
Language of Jazz <i>I could touch the Clouds</i>			
Patterns of Jazz <i>Yesterday and Tomorrow</i> <i>When I see you Smile</i>			
Shades of Jazz <i>Afterthoughts</i>			
ROCHEROLLE, EUGENIE Rainbow's End <i>Wild Ghost Chase</i>	Kjos		
Romancing in Style <i>Autumn Nocturne</i> <i>Continental Waltz</i> <i>Ellegy</i> <i>Rhapsody</i> <i>Sarabande</i> <i>Interlude</i>			
ROSSI, WYNN-ANNE arr Written for You #4 <i>Diamonds on the Water</i>	FJH		
SCIVALES, RICCARDO Southern Fried Blues <i>Sanctified Rhythm Blues</i>	Kjos		
BROADWAY, TV, MOVIES <i>Speak Softly Now</i> <i>I Dreamed a Dream</i> <i>When I fall in Love</i>	HL		
REDISCOVERED ELLINGTON <i>Beautiful Romance</i>	WB		
SWING			
CARAMIA, TONY, arr Fascinating Rhythms <i>Night Train Express</i>	Kjos		
DAVIS, MILES Bebop Jazz – 18 Classics <i>GodChild</i>	HL		
EVAN, LEE, arr. Lee Evans arranges Ellington 17 tunes <i>I'm Just a Lucky so and so</i> <i>Don't Get Around Much Anymore</i> <i>I Let a Song Go Out of My Heart</i> <i>I'm Beginning to See the Light</i>	HL		
LEE EVANS, arr. George Gershwin 14 Greatest <i>Let's Call the Whole Thing Off</i>	HL		
GUARALDI, VINCE A Charlie Brown Christmas <i>Skating</i>	HL		
JOHNSON, arr Erroll Garner Songbook <i>Paris Bounce</i>	Cherry		
MINSKY, LARRY			
		LATIN/ ROCK	
		BOBER, MELODY Written for You #4 <i>Sleigh Ride Fantasy</i>	FJH
		BROWN, In Recital through the Year <i>Tango Romantico</i>	FJH
		COREA, FERNANDO Chick Corea <i>Sometime Ago</i> <i>500 Miles High</i>	WB
		GUARALDI, VINCE A Charlie Brown Christmas <i>Christmas is Coming</i>	HL
		BOYD, BILL, arr. Best of Billy Joel Piano Solo <i>And so it Goes</i> <i>Honesty</i> <i>My Life</i>	HL
		JOHNSON, SY, arr. Erroll Garner Songbook Eldorado Afinidad	Cherry Lane
		KEVEREN, PHILLIP, arr. Fifteen Cinema Classics <i>Cinema Paradiso</i> <i>Raiders March</i>	HL
		The Beatles 18 Favorites <i>Fool on the Hill</i> <i>Something</i> <i>And I love Her</i> <i>A Day in the Life</i> <i>Here There and Everywhere</i> <i>Let it Be</i>	HL
		MCLEAN, EDWIN Jazz Nocturnes Vol. 1 <i>Late at Night</i> <i>Mango Moon</i>	FJH
		MINSKY, LARRY	

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Images of Jazz	Kjos	<i>I love a Piano</i>	
<i>Flight Test</i>		<i>St. Louis Blues</i>	
<i>Night Hawk</i>		<i>Sugar Blues</i>	
O'HEARN, ARLETTA		BOYD, BILL	
Three Preludes	Kjos	Best of Billy Joel Piano Solo	HL
<i>Prelude III (3)</i>		<i>Baby Grand</i>	
OLSON, KEVIN		OLSON, KEVIN	
River Rhythms	FJH	River Rhythms	FJH
<i>Shadows in Salt Creek</i>		<i>Blues and the Mississippi</i>	
<i>Salsa on the Riverwalk</i>		TWENTY RAGTIME CLASSICS	HL
NORTON, CHRISTOPHER		<i>Evergreen Rag</i>	
Rock Preludes Collection	B & H	<i>Reindeer Rag</i>	
<i>Sierra</i>		<i>Champagne Rag</i>	
<i>Forcing the Pace</i>		<i>Sensation</i>	
<i>A Steady Hand</i>		44 AUTHENTIC RAGS –	HL
<i>Four, Three</i>		RAGTIME PIANO SOLOS	
TINGLEY, PETER G., arr.		<i>Ragtime Chim</i>	
Broadway, TV, Movies	HL	<i>Harlem Rag</i>	
<i>Splish Splash</i>		<i>Wild Cherries Rag</i>	
		<i>That Teasin' Rag</i>	
TRADITIONAL		<i>Magnetic Rag</i>	
		<i>Kismet Rag</i>	
BLUES AND RAG PIANO	HL	<i>Dill Pickles</i>	
<i>Alabama Jubilee</i>		<i>Too Much Mustard</i>	
<i>I Ain't Got Nobody</i>		<i>Dimples</i>	
<i>Baby Won't You Please Come Home</i>		<i>Encore Rag</i>	
<i>After You're Gone</i>		<i>Sweet Pickles</i>	
<i>12th St. Rag</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 5 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

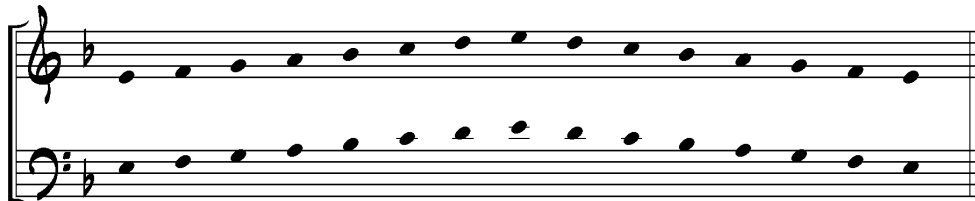
All technical tests must be played from memory, evenly, with good tone, logical fingering. Metronome markings should be regarded as *minimum* speeds.

SCALES

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

	Keys	Hands	Octaves	MM ↓	Articulation
Major	E, A, A ^b , F	together	2	112	all legato, even 8ths, swing 8ths
Aeolian minor	c [#] , f [#] , f, c, a	together	2	112	all legato, even 8ths, swing 8ths
Jazz melodic minor	c [#] , f [#] , f, c, a	together	2	112	all legato, even 8ths, swing 8ths
Dorian mode	F dorian B ^b dorian C dorian	together	2	112	all legato, even 8ths, swing 8ths
Mixolydian mode	E ^b Mixolydian B ^b Mixolydian E Mixolydian	together	2	112	all legato, even 8ths, swing 8ths
Lydian	E ^b Lydian B ^b Lydian	separately	1	80	legato, even 8ths
Locrian	e locrian b locrian	separately	1	80	legato, even 8ths
Blues	B ^b , E ^b , D	separately	1	80	legato, even 8ths swing 8ths
Chromatic	Starting on C, F [#]	separately	1	80	legato, even 8ths
Diminished (Octatonic)	F [#] , C [#]	separately	1	80	legato, even 8ths

Example: e locrian scale (Key of F)



CHORDS

	Key/Chord Symbol	Position	Hands	Octaves	MM ↓	Note Values
Dominant 7 th chords, Solid	B ^b 7, E ^b 7	root & inversions	together	2	76	in quarter notes without rests
Dominant 7 th chords, Broken	B ^b 7, E ^b 7	root & inversions	together	2	76	in sixteenth notes
minor 7th chord Solid	Fm7 B ^b m7	root & inversions	together	2	76	in quarter notes without rests
minor 7th chord Broken	Fm7 B ^b m7	root & inversions	together	2	76	in sixteenth notes
Major 7 th chords, Solid	E ^b maj7, B ^b maj7, A ^b maj7	root only	together	N/A	N/A	N/A
Minor 6 th chords, Solid	Am6 Dm6 Em6	root only	together	N/A	N/A	N/A
Major 6 th chords, Solid	D6, B ^b 6 E ^b 6	root only	together	N/A	N/A	N/A
Diminished 7 th chords, Solid	C [#] F [#]	root & inversions	together	1	76	in quarter notes without rests
minor 7 (5)	C [#] m7(5) F [#] m7(5)	root only	together	N/A	N/A	N/A

Example: minor 6th chords

The image shows three examples of minor 6th chords in a two-staff system (treble and bass clef). Each chord is represented by a pair of notes in each hand, beamed together. Above each system is the chord symbol: Am6, Dm6, and Em6. The notes are: Am6 (A2, C3, E3, F3), Dm6 (D2, F2, A2, B2), and Em6 (E2, G2, B2, C3).

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ARPEGGIOS

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

	<i>Keys</i>	<i>Position</i>	<i>Hands</i>	<i>Octaves</i>	<i>MM</i> ♩	<i>Note Values</i>
Arpeggio of Dominant 7 th	B [♭] 7, E [♭] 7	Root only	separately	2	100	in 8 th notes
Arpeggio of Diminished 7 th	C [♯] 7, F [♯] 7	Root only	separately	2	100	in 8 th notes
Arpeggio of minor 7 th	Fm7, B [♭] m7	Root only	separately	2	100	in 8 th notes

SIGHT READING

Candidates are required to

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

Example: Clap or tap rhythm example



- (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 in lead sheet format up to 16 bars. Sight passages will be in the keys of **A**, **E**, **A**, **D** and **B**. Accompaniment harmony should be shared between the hands. Chords will be major, minor, major 7th, minor 7th, minor 7th (5), major 6th and minor 6th

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

GENTLE SWING

Musical notation for a sight passage in G major, 4/4 time, with a gentle swing feel. The piece consists of 8 bars. The first staff contains bars 1-4, and the second staff contains bars 5-8. Chord changes are indicated above the notes: Cm7, F7, Bbmaj7, G7, Cm7, F7, Bbmaj7, Bb7 in the first staff; Cm7, F7, Bb, Gm7, Cm7(b5), F7, Bbb in the second staff. The melody features eighth and quarter notes with some triplets and slurs.

IMPROVISATION

Candidates will be given a bass line, and will be required to improvise the entire right hand 16 measures using the given chord changes. The harmony can include dominant-7th, minor-7th, major-7th, and diminished 7th chords, as well as added-6th chords in the keys of **A**, **D**, **B^b**, **E^b**, and **A^b** major.

(See example on Page 57)

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Example: Improvisation passage with a given bass part - right hand improvised

The musical score consists of four systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The bass part is a simple line of notes, and the right hand part is filled with rhythmic slashes, indicating improvisation. Chord symbols are placed above the treble staff for each measure.

System 1: Chords: Bbmaj7, Gm7, Cm7, F7, Bbmaj7, F7.

System 2: Chords: Bbmaj7, F7, Bbmaj7, Gm7, Cm7, F7.

System 3: Chords: Gm7, Gm6, Fm7, Bb7, Ebmaj7, F7.

System 4: Chords: Bbmaj7, Gm7, Cm7, F7, Bb6.

KEYBOARD SKILLS

Candidates will be required to play a 7 chord progression of IV7 – vii7 – iii7 – vi7- ii7 – V7 - I. Chords are to be done hands together in a 3 + 1 pattern (see example). Progressions will be done in the Keys of **E^b**, **D**, **B^b** major and **e** or **d** minor.

Example: Keyboard progressions show in E^b major and e minor

Musical notation for E^b major progression. The key signature has two flats (B^b and E^b). The progression consists of seven chords: IV7 (A^bM7), vii7 (D^bM7), iii7 (G^bM7), vi7 (C^bM7), ii7 (F^bM7), V7 (B^b7), and I (E^b). The chords are written in a 3 + 1 pattern across two staves (treble and bass clef).

Musical notation for e minor progression. The key signature has one sharp (F[#]). The progression consists of seven chords: IV7 (A^bM7), vii7 (D^bM7), iii7 (G^bM7), vi7 (C^bM7), ii7 (F^bM7), V7 (B^b7), and I (E^b). The chords are written in a 3 + 1 pattern across two staves (treble and bass clef).

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 **8 – 10 notes**, based on the first five notes and the lower leading tone in a *major* or *minor* key, after the Examiner has:
 - ✓ named the key [up to and including two sharps or flats]
 - ✓ played the 4-note chord on the tonic in broken form
 - ✓ played the melody twice.
- (b) to identify any of the following intervals after the Examiner has played each one once in broken form:

ABOVE a note

- major and minor 2nd
- major and minor 3rd
- perfect 4th
- perfect 5th
- major and minor 6th
- perfect octave

BELOW a note

- major and minor 3rd
- perfect 4th
- perfect 5th
- minor 6th
- perfect octave

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- (c) to identify any of the following chords when played once by the Examiner in solid form, in close, root position:

major7th

minor7th

dominant 7th

diminished 7th chords

- (d) to state whether a short piece ends in one of the following progressions

- $ii7 - V7$
- $IV(\flat 7) - I\text{maj}7$
- $vi7 - ii7$

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