

## LEVEL SEVEN

**Length of the examination:** 30 minutes

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

**Co-requisite:** Successful completion of the following written examination is required for the awarding of the Level 7 Practical Certificate.  
*Theory 3*

### REQUIREMENTS & MARKING

<i>Requirement</i>	<i>Total Marks</i>
FOUR PIECES	
ONE from each of	11
OWN CHOICE	11
SWING	11
LATIN/ROCK	11
TRADITIONAL	11
LEAD SHEET	6
BACKGROUND INFORMATION	6
TECHNICAL TESTS	
Scales	14
Triad/Chords	
SIGHT READING	
Rhythm Pattern	3
Chord Chart	7
AURAL TESTS	8
IMPROVISATION	6
KEYBOARD SKILLS / TRANSPOSITION	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 or the required lead sheet 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

##### BRUBECK, DAVE

Brubeck Vol. 2

Brubeck

*Weep No More*

##### COREA, FERNANDO

Chick Corea

WB

*La Fiesta*

##### EVANS, LEE, arr

Lee Evans arranges Ellington

HL

*Sophisticated Lady*

Lee Evans arranges Ellington 17 Tunes

*Day Dream*

*Solitude*

George Gershwin 14 Greatest

*The Man I Love*



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<i>Manteca</i>		<i>Thriller Rag</i>	
<b>MCCOY TYNER TRANSCRIPTIONS</b>	HL	<i>Searchlight Rag</i>	
<i>Fly with the Wind</i>		<i>Temptation Rag</i>	
<i>Senor Carlos</i>		<i>The Fascinator</i>	
<i>Tico Tico</i>		<i>Grace and Beauty</i>	
		<b>REDISCOVERED ELLINGTON</b>	WB
<b>TRADITIONAL</b>		<i>Black &amp; Tan Fantasy</i>	
		<i>Drop me off in Harlem</i>	
<b>PETERSON, OSCAR</b>		<i>East St. Louis Toodle oo</i>	
Oscar Peterson Piano Solos	Charle	<i>Saturday Night Function</i>	
<i>Night Train</i>		<i>The Jeep is Jumpin'</i>	
<b>TWENTY RAGTIME CLASSICS</b>	HL	<i>Wall St. Wall</i>	
<i>Chromatic Rag</i>		<i>Washington Wobble</i>	
<i>The Easy Winners</i>		<i>Zonky Blues</i>	
<i>Maple Leaf Rag</i>		<b>BLUES AND RAG PIANO</b>	HL
<i>Ragtime Dance</i>		<i>Jelly Roll Blues</i>	
<i>Heliotrope Bouquet</i>		<i>Mamphis Blues</i>	
<i>Bohemia</i>		<i>Nola – Ragtime</i>	
<i>Contentment Rag</i>		<i>St. Louis Blues</i>	
<i>Excelsior Rag</i>		<i>That's a Plenty</i>	
<i>Frog Legs Rag</i>		<b>MORTON, JELLY ROLL</b>	
<i>Honey Moon Rag</i>		Jelly Roll Morton -	HL
<b>44 AUTHENTIC RAGS –</b>	HL	The piano rolls	
<b>RAGTIME PIANO SOLOS</b>		<i>Jelly Roll Blues</i>	
<i>Memphis Blues</i>			

**LEAD SHEET**

Candidates must be prepared to realize **one chorus** of a lead sheet they have prepared ahead of time. The candidate will be expected to use appropriate accompanying styles and perform with fluency as a soloist.

**TECHNICAL TEST**

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

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**SCALES**

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

	<b>Keys</b>	<b>Hands</b>	<b>Octaves</b>	<b>MM</b> ♩	<b>Articulation</b>
Major (separated by 8ve)	D <sup>b</sup> , B, C, D, E	together	2	112	straight 16 <sup>th</sup> notes
Aeolian mode	g <sup>#</sup> , c <sup>#</sup> , f <sup>#</sup> , b,	together	2	112	straight 16 <sup>th</sup> notes
Jazz melodic minor	g <sup>#</sup> , c <sup>#</sup> , f <sup>#</sup> , b,	together	2	112	straight 16 <sup>th</sup> notes
Dorian mode	f <sup>#</sup> dorian b <sup>b</sup> dorian d dorian	together	2	112	straight 16 <sup>th</sup> notes
Mixolydian mode	B mixolydian, E <sup>b</sup> mixolydian, F mixolydian	together	2	112	straight 16 <sup>th</sup> notes
Locrian mode	a locrian, e locrian, f <sup>#</sup> locrian	separately	1	80	straight 16 <sup>th</sup> notes
Lydian – dominant (4 <sup>th</sup> mode of melodic minor)	D lydian-dominant G lydian-dominant	separately	1	80	straight 16 <sup>th</sup> notes
Chromatic	starting on any note	together	2	80	straight 16 <sup>th</sup> notes
Diminished Whole Tone	g <sup>#</sup> (vii of am) c <sup>#</sup> (vii of dm)	separately	1	80	straight 8 <sup>th</sup> notes

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**Example:** Lydian Dominant (4th position of a jazz melodic minor scale)  
*pattern: W W W H W H W*

IV of Dm

**Example:** Diminished Whole Tone (vii of a jazz melodic minor scale)  
*pattern: H W H W W W W*

VII of Am

## CHORDS

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

	<b>Key/Chord Symbol</b>	<b>Position</b>	<b>Hands</b>	<b>Octaves</b>	<b>MM ↓</b>	<b>Note Values</b>
Dominant 7 <sup>th</sup> chords, Solid	B <sup>7</sup> , E <sup>7</sup>	root & inversions	together	2	80	in quarter notes without rests
Dominant 7 <sup>th</sup> chords, Broken	B <sup>7</sup> , E <sup>7</sup>	root & inversions	together	2	80	in 16 <sup>th</sup> notes
minor 7th chord Solid	Bm7, F <sup>#</sup> m7	root & inversions	together	2	80	in quarter notes without rests
minor 7th chord Broken	Bm7, F <sup>#</sup> m7	root & inversions	together	2	80	in sixteenth notes
Major 7 <sup>th</sup> chords Solid	Dmaj7 Amaj7	root only	together	N/A	N/A	N/A
Rootless chords	C, F, G	voiced as shown in chart below	together	N/A	N/A	N/A

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Candidates will be required to play any of the following chords, solid, hands together in the keys of **C**, **F**, and **G**

**Example:** 9th chords - Rootless voicing -play upper four notes only. Root is shown in brackets

The image shows five measures of music, each containing a 9th chord voicing. The chords are: C9, CM9, Cm9, C7(9), and C7(b9). Each chord is written in a two-staff system (treble and bass clefs). The root note is indicated in brackets in the bass clef. The upper four notes of the chord are shown in the treble clef.

## ARPEGGIOS

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

(a)

	<b>Keys</b>	<b>Position</b>	<b>Hands</b>	<b>Octaves</b>	<b>MM</b> ♩	<b>Note Values</b>
Arpeggio	E7 B7	root only	together	2	100	in eighth notes
Arpeggio	F# m7 Bm7	root only	together	2	100	in eighth notes

## SIGHT READING

Candidates are required to

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

**Example:** Sight clap or tap rhythm

The image shows two staves of musical notation for a sight-reading exercise. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The first staff contains a melody starting with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter note D5, and finally a half note C5. The second staff contains a melody starting with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter note D5, and finally a half note C5.

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(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, 16 – 24 bars in length. Sight passages will be in major keys up to 3<sup>#</sup>s and 3<sup>b</sup>s. Accompaniment harmony should be shared between the hands. Chords may include all 6<sup>th</sup> and 7<sup>th</sup> chords.

Example: Sight passage 16-24 bars

The musical score is written in 4/4 time and the key of Bb major. It consists of four staves of music. The chords and ornaments are as follows:

- Staff 1: Chords: Bb6, Bb7, Eb7, Eo7, Bb, F7. Ornaments: 3.
- Staff 2: Chords: Bb6, D7, Gm7, C7, F7, E7F7. Ornaments: 3, 3.
- Staff 3: Chords: Eb7, Ebm7, Bb6, Gm7, D7, Gm7, Bb7.
- Staff 4: Chords: Eb6, Ebm6, Bb6, G7, Cm7(b5), F7, Bb6.

## IMPROVISATION

Candidates will be given a lead sheet (16-24 measures) by the examiner. A CD rhythm track (horn lead, bass, drums) will be played while the candidate studies the music. The candidate will then be required to improvise and “comp” (supply chords) with the rhythm track. Major keys up to 3 sharps and 3 flats may be used. The harmony will include dominant-7<sup>th</sup>, minor-7<sup>th</sup>, major-7<sup>th</sup>, diminished 7<sup>th</sup>, minor-7<sup>(b5)</sup>, and added-6<sup>th</sup> chords.

## KEYBOARD SKILLS

Progressions will be

- (a) the cycle of Dominant 7<sup>th</sup> chords
- (b) the cycle of minor 7<sup>th</sup> chords

As shown in the examples (*Any appropriate voicing may be used*)

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Example: Cycle of Dominant 7th chords 3 + 1 voicing

enharmonic

Example: Cycle of Dominant 7ths 2+2 voicing

Etc...

Example: Cycle of minor 7th chords 3 + 1 voicing

enharmonic

Example: Cycle of minor 7ths 2+2 voicing

Etc...

## TRANSPOSITION \*(new section)

Transpose the melody and chords of a lead line up or down a major 2<sup>nd</sup>. original keys will be C, F, G

Example: Transposition passage



## 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 in a *major* or *minor* key of **10 – 12** notes, after the Examiner has:
- ✓ named the key [up to and including three 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 5<sup>th</sup>  
 tritone  
 major and minor 6<sup>th</sup>  
 minor 7th  
 perfect octave

### BELOW a note

major and minor 3rd  
 perfect 4th  
 perfect 5<sup>th</sup>  
 tritone  
 minor 6th  
 major and minor 6<sup>th</sup>  
 perfect octave

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

dominant 7th chords  
 diminished 7th chords  
 minor 7(<sup>b</sup>5)

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- (d) to state whether a short passage ends with one of the following progressions after it has been played twice by the examiner
- Ima7 – ii7 V7
  - ii7 – V7 – Imaj7
  - vi7 – ii7 – V7

## 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.
- (c) with direct reference to the lead sheet, analyze the chord progressions, in particular where there might be a reference to a new key area.

## RESOURCE MATERIAL

Further examples and supplementary exercises may be found on the E-Sharp Club at:  
[www.conservatorycanada.ca](http://www.conservatorycanada.ca)