

## LEVEL EIGHT

**Length of the examination:** 45 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 8 Practical Certificate.  
*Theory 4*

### 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
LEAD SHEET	8
BACKGROUND INFORMATION	6
TECHNICAL TESTS Scales Triad/Chords	14
AURAL TESTS	8
IMPROVISATION / SIGHT	12
KEYBOARD SKILLS / TRANSPOSITION	8
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*, *Latin/Rock* and *Traditional*. Choices should contrast in style, key, and tempo. Your choices must include three different composers or arrangers.

#### OWN CHOICE

<p><b>BRUBECK, DAVE</b> Giants of Jazz Piano <i>Blue Rondo alla Turk</i> Brubeck Vol. 2 <i>One Moment worth Years</i> <i>The Waltz</i></p>	Hansen	<p><i>Autumn Leaves</i> <i>Goodbye</i> <i>In a Sentimental Mood</i> <i>My Foolish Heart</i> <i>My Romance</i></p>	
<p><b>COREA, FERNANDO</b> Chick Corea <i>Where Have I Know You Before?</i></p>	WB	<p>Lee Evans arranges Ellington 17 tunes <i>Reflections in D</i></p>	HL
<p><b>EMERSON, LAKE &amp; PALMER</b> Emerson Lake &amp; Palmer Tarkus <i>Manticore</i> <i>Infinite Space</i></p>	WB	<p><b>GUARALDI, VINCE</b> A Charlie Brown Christmas <i>The Christmas Song</i></p>	HL
<p><b>EVANS, BILL, arr.</b> Bill Evans 8 Transcriptions</p>		<p><b>GERSHWIN, GEORGE</b> Gershwin Piano Solos <i>Rhapsody in Blue</i> <i>Three Preludes</i></p>	
		<p><b>GULDA, FREIDRICH</b> Prelude &amp; Fugue</p>	Papagano
		<p><b>JOHNSON, SY</b> Erroll Garner Songbook</p>	Cherry Lane



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<i>London Blues</i>		<i>Ragtime Oriole</i>	
<i>Shreveport</i>		<i>Fig Leaf Rag</i>	
<i>Stratford Hunch</i>		<i>American Beauty</i>	
<b>WELLSTOOD, DICK</b>		<i>Kitten on the Keys</i>	
Jazz Piano Solos -	Kjos	<b>NEW ORLEANS PIANO LEGENDS</b>	
D. Wellstood		<i>The Pearls</i>	
<i>Bill Bailey</i>		<i>Gonzo's Blue Dream</i>	
<i>Entertainer</i>		<b>AMSCO LIBRARY OF RAGTIME</b>	
<i>Ida Sweet as Apple Cider</i>		<b>&amp; EARLY BLUES PIANO</b>	Amsco
<i>Washington &amp; Lee Swing</i>		<i>New Era Rag</i>	
<b>TWENTY RAGTIME CLASSICS</b>	HL	<i>Rag Sentimental</i>	
<i>Ragtime Nightingale</i>		<b>REDISCOVERED ELLINGTON</b>	
<i>Hothouse Rag</i>		<i>Birmingham Breakdown</i>	
<b>44 AUTHENTIC RAGS –</b>	HL	<i>Take it Easy</i>	
<b>RAGTIME PIANO SOLOS</b>		<i>Rockin' in Rhythm</i>	
<i>Hilarity Rag</i>			

## LEAD SHEET

Candidates must be prepared to realize 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 from memory, ascending and descending, in the keys stated.

	<b>Keys</b>	<b>Hands</b>	<b>Octaves</b>	<b>MM</b> ↓	<b>Articulation</b>
Major	G <sup>b</sup> , A, B, A <sup>b</sup> , D <sup>b</sup>	together	4	120	straight 16 <sup>th</sup> notes
Aeolian mode	b <sup>b</sup> , e <sup>b</sup> , f, f <sup>#</sup> , c <sup>#</sup> , g <sup>#</sup>	together	4	120	straight 16 <sup>th</sup> notes
Jazz melodic minor	b <sup>b</sup> , e <sup>b</sup> , f, f <sup>#</sup> , c <sup>#</sup> , g <sup>#</sup>	together	4	120	straight 16 <sup>th</sup> notes
Dorian mode	e <sup>b</sup> dorian f <sup>#</sup> dorian e dorian	together	4	120	straight 16 <sup>th</sup> notes
Mixolydian mode	A <sup>b</sup> Mixolydian B Mixolydian	together	4	120	straight 16 <sup>th</sup> notes
Lydian mode	D <sup>b</sup> lydian G <sup>b</sup> lydian	together	2	80	straight 16 <sup>th</sup> notes
Locrian mode	C <sup>#</sup> locrian A locrian D locrian	together	2	80	straight 16 <sup>th</sup> notes
Lydian-dominant (4 <sup>th</sup> mode of mel. minor)	C lydian-dominant F lydian-dominant	together	2	80	straight 16 <sup>th</sup> notes
Diminished Whole Tone (7 <sup>th</sup> mode of mel. minor)	F <sup>#</sup> , B	together	2	80	straight 16 <sup>th</sup> notes

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**CHORDS**

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

	<i>Key/Chord Symbol</i>	<i>Position</i>	<i>Hands</i>	<i>Octaves</i>	<i>MM</i> ♩	<i>Note Values</i>
Dominant 7th chords Solid	A <sup>b</sup> 7, E <sup>b</sup> 7	root & inversions	together	2	88	in quarter notes without rests
Dominant 7 <sup>th</sup> chords, Broken	A <sup>b</sup> 7, E <sup>b</sup> 7	root & inversions	together	2	88	in sixteenth notes
minor 7th chord Solid	E <sup>b</sup> m7, B <sup>b</sup> m7	root & inversions	together	2	88	in quarter notes without rests
minor 7th chord Broken	E <sup>b</sup> m7, B <sup>b</sup> m7	root & inversions	together	2	88	in sixteenth notes
Major 7 <sup>th</sup> chords, Solid	D <sup>b</sup> maj7, G <sup>b</sup> maj7	root only	together	N/A	N/A	N/A
Additional chords, See below	D, B <sup>b</sup> , E <sup>b</sup> ,	as per example	as per example	N/A	N/A	N/A

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

The musical notation shows five measures of 9th chords in D major and D minor. The chords are: D9, Dmaj9, Dm9, D7(#9), and D7(b9). The root note D is shown in brackets in the chord symbols. The notation is in treble clef with a key signature of two sharps (D major).

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**ARPEGGIOS**

To be played 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>
Arpeggios	A <sup>b</sup> 7, E <sup>b</sup> 7,	root only	together	2	100	in 16 <sup>th</sup> notes
Arpeggios	E <sup>b</sup> m7, B <sup>b</sup> m7	root only	together	2	100	in 16 <sup>th</sup> notes

**SIGHT / IMPROVISATION**

Candidates will be given a lead sheet (24-32 measures) by the examiner. The candidate will be required to play two choruses with an accompanying CD, as follows:

- (a) First Chorus. Bass, drums, and horn lead on the recording. The candidate will follow the lead sheet and provide a keyboard part (“comping”) for the ensemble.
- (b) Second Chorus. Bass and drums only on the recording. The candidate will follow the lead sheet and provide an improvised chorus.

Major keys up to 4 sharps and 4 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>th</sup>(<sup>b</sup>5), and added-6<sup>th</sup> chords, and some 9<sup>th</sup> chords.

**KEYBOARD SKILLS**

Candidates will be required to play **one** of the following cycles:

Dominant7<sup>ths</sup>, maj 7<sup>ths</sup> or dominant9<sup>th</sup> chords. Typical examples are shown below.

Example: Cycle of 9th chords

The image shows two systems of musical notation for a cycle of 9th chords. The first system consists of two staves (treble and bass clef) with a 4/4 time signature. Above the notes are the following chord symbols: G<sup>9</sup>, C<sup>9</sup>, F<sup>9</sup>, B<sup>b</sup><sub>9</sub>, E<sup>b</sup><sub>9</sub>, A<sup>b</sup><sub>9</sub>, D<sup>b</sup><sub>9</sub>, G<sup>b</sup><sub>9</sub>, F<sup>#</sup><sub>9</sub>. The second system also consists of two staves with the following chord symbols: B<sup>9</sup>, E<sup>9</sup>, A<sup>9</sup>, D<sup>9</sup>, G. The word "enharmonic" is written below the G chord in the second system.

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Example: Cycle of maj7th chords 3 + 1

enharmonic

## TRANSPPOSITION

Transpose the melody and chords of a lead line up or down a major 2<sup>nd</sup>.

Original keys will be D, G, B<sup>b</sup>

## 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 within the range of one octave 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

*All intervals within the octave*

### BELOW a note

*All intervals within the octave*

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- (c) to identify any of the following chords when played once by the examiner in solid form, any inversion (The candidate will not be expected to name the inversion):

*major7 and minor7 chords*

*dominant 7th chords*

*diminished 7th chords*

*minor7<sup>b</sup>5 (half diminished)*

*dominant 9<sup>th</sup> (five notes)*

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

- I maj7 – vi7 – ii7 – V7
- vi7 – ii7 – V7 – I maj7
- I maj7 –  $\sharp$ i<sup>o</sup>7 – 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)