



conservatory
C A N A D A™

Contemporary Idioms™

Level 9

Length of the examination: 55 minutes

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

Corequisite: Successful completion of the **THEORY 5** and **HISTORY 5** or **HISTORY 6** examination is required for the completion of Level 9.

Students registering for a Contemporary Idioms exam may mix and match CI repertoire with Classical skills in the following manner:

- Students must be registered for a CI Piano exam
- Students prepare the repertoire requirements as listed in the CI syllabus below (4 pieces)
- Instead of the Skills listed below, students prepare *ALL* Technique, Sight Reading, Aural Tests, Keyboard Skills (Grades 4+) and Background Information as per the same Level of the Classical Piano syllabus. Students *do not* mix and match various skills between the two streams.
- Students choosing Classical skills on this exam do not prepare Improvisation requirements.
- A different marking scheme applies when preparing Classical skills (Repertoire is still /56).

REQUIREMENTS & MARKING

Requirements		Total Marks
Repertoire 4 pieces of varying styles	Piece #1	14
	Piece #2	14
	Piece #3	14
	Piece #4	14
Technique	Scales, Chords, Arpeggios, Chord Progressions	14
Sight Reading	Rhythm Pattern /2, Piano Passage /6	8
Aural Tests	Play/Sing Back /3, Chords /4, Intervals /3	10
Improvisation		12
Total Possible Marks		100

REPERTOIRE

- Candidate must be prepared to play four pieces varying in style, with at least 2 composers being represented to receive full marks.
- Candidate can choose the style of their pieces but please note that only **one** piece from the Classical Syllabus may be used.
- To keep examinations running on time, candidates are encouraged to create concise arrangements of their music. Repeats may be observed when it is integral to the form of the music (e.g. Da Capo and Dal Segno indications), however longer pop stylings should be edited to condense the length by omitting excessive repeats on similar verses, repetitive choruses or extended solo sections that are not idiomatic to the instrument.
- Editing the notation and rhythm of pop stylings is allowed to bring the performance closer to a more realistic representation of the original recorded version or live performance version, or to make the music more accessible and level appropriate for the candidate.
- Memorization is not mandatory but is encouraged to enhance musical performance.

TECHNICAL TESTS

- All technical tests must be played ascending and descending from memory with a steady pulse, even tone and logical fingering.
- Metronome markings should be regarded as minimum speeds.
- Do not repeat the upper tonic when playing scales.
- Examiner will state “swing” or “straight” eighths when applicable.

Scales/Modes	Keys	Hands	Range	J=	Performance
Scales/Modes					
Ionian/Major	E, B, A ^b , D ^b , G ^b	Together	4 octaves	108	Legato 16ths
Dorian	f [#] , c [#] , b ^b , e ^b , a ^b	Together	4 octaves	108	Legato 16ths
Phrygian	g [#] , d [#] , c, f, b ^b	Together	4 octaves	108	Legato 16ths
Lydian	a, e, d ^b , g ^b , c ^b	Together	4 octaves	108	Legato 16ths
Mixolydian	b, f [#] , e ^b , a ^b , d ^b	Together	4 octaves	108	Legato 16ths
Harmonic Minor	c [#] , g [#] , f, b ^b , e ^b	Together	4 octaves	108	Legato 16ths
Melodic or Jazz Melodic Minor*	c [#] , g [#] , f, b ^b , e ^b	Together	4 octaves	108	Legato 16ths
Locrian	d [#] , a [#] , g, c, f	Together	4 octaves	108	Legato 16ths
4-Note Chords					
Solid	E, B, A ^b , D ^b , G ^b c [#] , g [#] , f, b ^b , e ^b	Together	2 octaves	104	Quarter notes

Broken	E, B, A ^b , D ^b , G ^b c [#] , g [#] , f, b ^b , e ^b	Together	2 octaves	104	16th notes
Dominant 7th & Diminished 7th Chords					
Solid	B ⁷ , F ^{#7} , E ^{b7} , A ^{b7} , D ^{b7} , c ^{o7} , g ^{o7} , e ^{o7} , a ^{o7} , d ^{o7}	Together	2 octaves	104	Quarter notes
Broken	B ⁷ , F ^{#7} , E ^{b7} , A ^{b7} , D ^{b7} , c ^{o7} , g ^{o7} , e ^{o7} , a ^{o7} , d ^{o7}	Together	2 octaves	104	16th notes
Arpeggios					
Major & Minor	E, B, A ^b , D ^b , G ^b , c [#] , g [#] , f, b ^b , e ^b	Together	4 octaves	92	16th notes, root position and inversions, starting in any inversion
Dominant 7th & Diminished 7th	B ⁷ , F ^{#7} , E ^{b7} , A ^{b7} , D ^{b7} , c ^{o7} , g ^{o7} , e ^{o7} , a ^{o7} , d ^{o7}	Together	4 octaves	92	16th notes, root position and inversions, starting in any inversion
Chord Progressions					
III ^{maj7} - VI ^{maj7} - ii ^{o7} - v ^{min7} - i ⁷	c [#] , g [#] , f, b ^b , e ^b (all natural minor)	Together	N/A	N/A	Both hands solid, pedal is optional

*Candidate may choose which to prepare.

Chord Progression Example:

III^{Maj7} VI^{Maj7} ii^{min7b5} v^{min7} i^{min7}

SIGHT READING

The candidate will be given a brief period to scan the score for the following two tests:

- A. Tap, clap or play on one note (at the candidate's choice) a rhythm, 4-8 bars in length.
- Using any simple or compound time signature.
 - Irregular meters will not be used.
 - May include syncopated rhythms, triplets, ties and complex patterns.
 - A variety of rests may be used.

Example only:



- B. Play at sight a piece 16 bars in length, about equal in difficulty to Grade 6 classical. The excerpt may be in a major or minor key with up to and including five sharps or flats. It may include changing meters but not irregular meters. Material from Conservatory Canada’s classical syllabus is appropriate in preparation for this requirement.

AURAL TESTS

The candidate will be required to:

- A. Play back or sing back to any vowel (at the candidate’s choice), the **upper part** of a two-part phrase in a major key. The melody will begin on a note of the tonic chord. The examiner will:
- Name the key - major keys with up to and including three sharps or flats
 - Play the tonic four-note chord in broken form.
 - Play the melody twice.
- B. Identify dominant 7th, major 7th, minor 7th, half-diminished 7th (minor 7 \flat 5), diminished 7th and augmented 4-note chords played once by the examiner. The chords will be in closed root position and will be played in solid form.
- C. Identify any of the following intervals after the examiner has played it once in broken form:

Ascending	Descending
minor 2nd	minor 2nd
major 2nd	major 2nd
minor 3rd	minor 3rd
major 3rd	major 3rd
perfect 4th	perfect 4th
tritone (augmented 4th/ diminished 5th)	tritone (augmented 4th/ diminished 5th)
perfect 5th	perfect 5th
minor 6th	minor 6th
major 6th	major 6th
minor 7th	minor 7th
major 7th	major 7th
perfect 8th	perfect 8th

IMPROVISATION

- Candidate should prepare a lead sheet of any jazz standard of 24-36 bars in length. The piece should include a varied selection of chords such as major 7th, minor 7th, diminished 7th, half-diminished 7th (minor 7 \flat 5), major 6th, minor 6th, major 9th, minor 9th, sus2 and sus4.
- Candidate must:
 - Provide two copies of the lead sheet; one for the examiner and one for the candidate.
 - Provide a backing track with no piano part. May be commercially prepared or an original creation by the candidate or teacher.
 - Provide and operate audio equipment.
- Candidate will then be required to play three choruses with the background track, as follows
 1. First chorus:
 - Candidate plays the head - a simple realization of the provided lead sheet using good voicing and voice leading with little improvisation.
 2. Second chorus:
 - Candidate improvises with RH while the LH provides the chordal support.
 3. Final chorus:
 - Candidate will restate the head, making the piece sound complete.