



**conservatory**  
C A N A D A™

## Classical Piano Grade 6

**Length of examination:** 30 minutes

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

**Corequisite:** Successful completion of the THEORY 2 examination is required for the completion of Grade 6.

### REQUIREMENTS & MARKING

Requirements		Total Marks
<b>Repertoire</b> 5 pieces of varying styles	Group 1 Piece	10
	Group 2 Piece	10
	Group 3 Piece	10
	Group 3 Piece	10
	Own Choice Piece	10
<b>Memory</b>	One mark for each of the four Group pieces memorized	4
<b>Technique</b>	Scales/Triads/Chords/Arpeggios	14
<b>Sight Reading</b>	Rhythm (3) Piano Passage (7)	10
<b>Aural Tests</b>	Play/Sing Back (4) Chords (3) Intervals (3)	10
<b>Keyboard Skills</b>	Progression (2) Harmonization (4)	6
<b>Background Information</b>		6
<b>Total Possible Marks</b>		<b>100</b>

\*One bonus mark will be awarded for including a repertoire piece by a Canadian composer

## REPERTOIRE

- Repertoire pieces are divided into three groups:
  - Group 1 pieces are from the Baroque era
  - Group 2 pieces are Classical in style
  - Group 3 pieces are from the Romantic era and the 20th/21st century
- Candidates must be prepared to play **five** pieces varying in style, with at least four different composers being represented to receive full marks:
  - *One* Group 1 piece
  - *One* Group 2 piece
  - *Two* Group 3 pieces
  - *One* Own Choice piece:
    - This piece may be chosen from the repertoire list (Classical or Contemporary Idioms) or may be a free choice (not chosen from the repertoire list).
    - Free choice pieces do not require approval.
    - Must be at or above the Grade 6 level (can be more than one level above).
- Approval is required for Group pieces chosen from outside the repertoire list. The score must be provided to the Registrar (registrar@conservatorycanada.ca) with the requested Grade level and Group. Approvals are free of charge and candidates will be furnished with an approval letter to present to the examiner at the examination.
- One mark per piece will be awarded for memorizing each of the four Group pieces (4 marks in total).
- Repeats are optional for Baroque pieces, from Grades 1–6 only. All other repeats must be disregarded, with the exception of repeats that are integral to the form of the music (Da Capo and Dal Segno indications).
- Repertoire written by Canadian composers is encouraged, although not required. **One bonus mark will be awarded for including a Group piece or Own Choice piece by a Canadian composer.** Canadian composers are indicated in the repertoire lists with an asterisk (\*).
- Contemporary Idioms repertoire selections:
  - 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.
- In some cases, the publication and/or publisher has been indicated in the repertoire list to facilitate locating the score; however, any standard edition may be used for this examination.

## TECHNICAL TESTS

- All technical tests must be played ascending and descending from memory with a steady pulse, even tone and logical fingering. These are fingerings that result in the best possible sound and performance for the candidate.
- Metronome markings should be regarded as recommended speeds, with accuracy and tone quality being assessed with more importance than speed.
- Do not repeat the upper tonic when playing scales.

## Scales

	Keys	Hands	Range	J=	Performance
Major	B, D ♭, F major	Together	2 octaves	120	Legato in eighth notes
Harmonic & Melodic minor	G ♯, B ♭, D minor	Together	2 octaves	120	Legato in eighth notes
Chromatic	B, D ♭, F	Together	2 octaves	120	Legato in eighth notes

## Triads

	Keys	Hands	Range	J=	Performance
Solid	B, D ♭, F major G ♯, B ♭, D minor	Together	2 octaves	80	Quarter notes, without rests
Broken	B, D ♭, F major G ♯, B ♭, D minor	Together	2 octaves	80	Triplet 8th notes

## Dominant 7th & Diminished 7th Chords \*

	Chords	Hands	Range	J=	Performance
Solid	F ♯ <sup>7</sup> , A ♭ <sup>7</sup> , C <sup>7</sup> G <sup>o7</sup> , A <sup>o7</sup> , C ♯ <sup>o7</sup>	Separate	2 octaves	80	Half notes
Broken	F ♯ <sup>7</sup> , A ♭ <sup>7</sup> , C <sup>7</sup> G <sup>o7</sup> , A <sup>o7</sup> , C ♯ <sup>o7</sup>	Separate	2 octaves	80	8th notes

## Arpeggios

	Keys/Chords	Hands	Range	J=	Performance
Major & Minor	B, D ♭, F major G ♯, B ♭, D minor	Together	2 octaves	100	Eighth notes
Dominant 7th & Diminished 7th	F ♯ <sup>7</sup> , A ♭ <sup>7</sup> , C <sup>7</sup> G <sup>o7</sup> , A <sup>o7</sup> , C ♯ <sup>o7</sup>	Separate	2 octaves	100	Eighth notes

\* Students will be asked by chord name and not key. For example, the chord A-C-E ♭ -G ♭ will be referred to as "A diminished 7th" as opposed to "the diminished 7th of B ♭ minor".

## SIGHT READING

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

## Rhythm

Tap, clap or play on one note (at the candidate's choice) a rhythm, 4 bars in length.

- Time signature may be 2/4, 3/4 or 4/4.
- Note values may include sixteenth, eighth, dotted eighth, triplet eighth, quarter, dotted quarter, half and dotted half. Tied notes may be used.
- Rest values may include eighth, quarter, half and whole.

Example:



## Piano Passage

Play at sight a piece 8 bars in length, approximately equal in difficulty to Grade 3. The excerpt may be in a major or minor key with up to and including two sharps or flats. Repertoire from Conservatory Canada's classical syllabus is appropriate in preparation for this requirement.

Example:

Con grazia Reinecke

An 8-bar piano excerpt in 3/4 time, key of D major. It features a melody in the right hand with triplets, slurs, and fingering (1, 3, 5, 1, 3, 1). The left hand provides a harmonic accompaniment with chords and eighth notes. The dynamic marking is *p*.

## AURAL TESTS

Candidates will be required to complete the following three tests:

### Play/Sing Back

Play back or sing back on any vowel (at the candidate's choice), a short melody of six to eight notes in 2/4, 3/4 or 4/4 time. The melody will be based on the first five notes and lower leading tone of a major or minor scale and will begin on the tonic note. The examiner will:

- Name the key—either C, G, D, F, B ♭ major, A, E, or D minor.
- Play the tonic four-note chord in broken form.
- Play the melody twice.

Example:



### Chord Identification

Identify the following chords after being played once by the examiner.

- All chords will be played in solid form.

Chord	Inversion	Position
Major triad	Root	Close
Minor triad	Root	Close
Dominant 7th	Root	Close
Diminished 7th	Root	Close

### Interval Identification

Identify any of the following intervals played once by the examiner.

- All intervals will be played in broken form.

Ascending	Descending
minor 2nd	-
major 2nd	-
minor 3rd	minor 3rd
major 3rd	major 3rd
perfect 4th	perfect 4th
perfect 5th	perfect 5th
minor 6th	minor 6th
major 6th	-
perfect 8th	perfect 8th

## KEYBOARD SKILLS

It is recommended that candidates refer to “Keyboard Harmony: Intermediate Level 2” by Debra Wanless & Caroline Bering, pages 21–62 to prepare and find appropriate examples for Grade 6.

Candidates will be required to complete the following two tests:

### Chord Progression

Play the following chord progressions, from memory.

- Candidates must be prepared to play these progressions in the keys of C, G and F major as well as A minor.
- Chords I, IV and V will be used.
- This progression can be found on pages 11, 22, 29, 36, 45, 49, 52 and 55 of “Keyboard Harmony: Intermediate Level 2” by Debra Wanless & Caroline Bering.

The image shows two musical examples of chord progressions in 2/4 time. Each example consists of a grand staff (treble and bass clefs) with a melody line in the treble clef and a bass line in the bass clef. The first progression is labeled with chord symbols C, G, C, C, G, C, C, G, C above the staff. Below the staff, Roman numerals I, V, I, I, V, I, I, V, I are placed under each measure. The second progression is labeled with chord symbols C, F, C, C, F, C, C, F, C above the staff. Below the staff, Roman numerals I, IV, I, I, IV, I, I, IV, I are placed under each measure.

### Harmonization

Harmonize a simple melody at sight, as outlined in “Keyboard Harmony: Intermediate Level 2” by Debra Wanless & Caroline Bering.

- Use keyboard style (three notes in the RH, one note in the LH).
- Keys of C, G and F major as well as A minor may be used.
- Chords I, IV and V may be used.
- Chords will be indicated by a chord symbol above the staff. Candidates are encouraged to write in chord symbols at the “x’s” in the workbook, or in the extra examples at the end of the book to prepare.

- Additional examples may be found in the “E-Sharp Club” (available through the Teacher’s Portal on the Conservatory Canada website: [www.conservatorycanada.ca](http://www.conservatorycanada.ca)) or in “153 Fun Tunes to Harmonize for Easy Fake Piano” by Debra Wanless.

Example:

F            C            F                    B $\flat$             F            C            F

## BACKGROUND INFORMATION

Candidates must be prepared to give verbal answers to the following questions pertaining to the Group pieces:

1. Without reference to the score, give the title, composer/arranger, and key of all four Group pieces. Students will not be expected to identify keys of modern pieces that are non-diatonic (i.e. atonal, modal, etc.).
2. Explain all signs (including clefs, time signatures, key signatures, accidentals, etc.), articulation markings (legato, staccato, accents, phrase or slur markings, etc.), dynamic markings, tempo markings, and other musical terms found in all four Group pieces.
3. Explain the meaning of the title of each Group piece.
4. Give a few relevant details about the composer of each Group piece (where details can be readily obtained).

# REPertoire LIST

## Group 1

## Baroque Repertoire

### BACH, J.S.

- Angloise in A major
- Polonaise in G Minor, BWV Anh. 123; NMS
- Prelude in C Major, BWV 924
- Prelude in D Minor, BWV 926
- Prelude in C Major, BWV 933
- Prelude in E Minor, BWV 938
- Prelude in E Minor, BWV 941
- March in E ♭ major, BWV Anh. 127
- Solo for Cembalo, BWV Anh. 129

*French Overture in B Minor, BWV 831*

- Bourrée; NMS

*French Suite No. 5 in G Major, BWV 816*

- Gavotte

*French Suite No. 6 in E Major, BWV 817*

- Polonaise

### BERTINI, H.

Allegretto; NMS

### BUXTEHUDE, D.

- Allemande in D Minor (*Baroque Piano*); Alfred

### COUPERIN, F.

*Pieces de clavècin*

- La Diane (*2nd Suite*)
- Les Grâces Naturelles (*11th Suite*); NMS

### FISCHER, J.C.F.

- Ballet Anglois in G (*Classics to Moderns*); Music Sales
- Bourrée in A Minor (*Introduction to Piano Classics, 1*); Schirmer
- Chaconne in A Minor; NMS

### HÄNDEL, G.F.

- Allemande in A Minor
- Courante in F Major; NMS

*Suite in G Minor, HWV 432*

- Prelude

*Suite in D Minor, HWV 437*

- Sarabande and Variations; NMS
- Gigue

### HERZ, H.

- Moderato; NMS

### KIRNBERGER, J.P.

- Gavotte in D Major; NMS
- Polonaise in D Major (*Introduction to Piano Classics, 1*); Schirmer

### KREBS, J.L.

- Bourée in A Minor
- Burlesca in D Major

### KIRNBERGER, J.P.

- Minuet in E Major

### KUHNAU, J.

- Aria in A Major; NMS

*Partita No. 5*

- Prelude (*Intro to Famous Classics*); Schirmer

### LOEILLET, J.

- Courante in E Minor; NMS

### LULLY, J.B.

- Courante (*Festival Series, 6*); Harris

### PURCELL, H.

- Air in G Major, ZT 693/2
- Round O' (*Young Pianist's Repertoire, 2*); Faber

### RATHGEBER, V.

- Vivo (Vivace) in A Major (*Baroque Piano*); Alfred

### SCARLATTI, D.

*Sonatas*

- L. 84/K. 63 in G Major
- L. 93/K. 149 in A Minor; NMS
- L. 97/K. 440 in B ♭ Major

### SCHEIDT, S.

- Bergamasca in G Major; NMS

### SEIXAS, J.A.C.

- Toccata

### TELEMANN, G.P.

- Bourrée in F Major (*Clavierbüchlein*) Schott
- Fugue in F Major; NMS



- Gavotte in F Major (*Clavierbüchlein*) Schott

#### ZIPOLI, D.

- Sarabanda in G Minor

### Group 2

### Classical Style Repertoire

#### BEETHOVEN, L.

- Für Elise, WoO 59; NMS
- Lustig und Traurig, WoO 54; NMS

*Bagatelles, Op. 119*

- No. 1 in G Minor; NMS

#### BENDA, G.

- Sonatina in A Minor; NMS

#### CIMAROSA, D.

- Sonata No.6 in G Major

#### CLEMENTI, M.

*Sonata in D Major, Op. 4 No. 1*

- 2nd movement

*Sonatina in C Major, Op. 36 No. 3*

- 1st movement; NMS

*Sonatina in G Major, Op. 36 No. 5*

- 3rd movement; NMS

#### DIABELLI, A.

*Sonatina in F Major, Op. 168 No. 1*

- 3rd movement

#### DUSSEK, J.L.

*Sonatina in G Major, Op. 20 No. 1*

- 1st movement
- 2nd movement

#### HAYDN, F.J.

- Allegro Scherzando in F Major, Hob. III: 75/4; NMS

*Sonata in G Major, Hob. XVI: G1*

- 1st movement

#### HOOKE, J.

*Divertimento in G Major*

*Sonatina in G Major, Op. 12 No. 6*

- 1st movement

#### KUHLAU, F.

*Sonatina in C Major, Op. 20, No. 1*

- 1st movement

*Sonatina in G Major, Op. 55, No. 2*

- 3rd movement

*Sonatina in G Major, Op. 88, No. 2*

- 1st movement

*Sonatina in A Minor, Op. 88, No. 3*

- 1st movement
- 2nd movement

#### MOZART, W.A.

- Andante in A Minor, K. 15
- Minuet in D, K. 355; NMS

*Viennese Sonatina No. 1 in C Major*

- 1st movement
- 4th movement

*Viennese Sonatina No. 5 in F Major*

- 1st movement
- 2nd movement

*Viennese Sonatina No. 6 in C Major*

- 1st movement

#### NEEFE, C.G.

- *Arioso (Introduction to Famous Classics)*; Schirmer

### Group 3

### Romantic & 20th/21st Century Repertoire

NOTE: More repertoire is available on our Contemporary Idioms Repertoire List [here](#)

#### ALCON, S.

*Strolling Along*; Harris

- *Reverie of Spring*

#### ALEXANDER, D.

- *Zig Zag*

#### \*ARCHER, V.

*11 Short Pieces for Piano*; Alberta Keys

- *Capriccio*

*Habitant Sketches*

- *Church Scene*

**BARTÓK, B.***For Children, 1*

- No. 19,
- No. 21
- No. 30
- No. 32
- No. 36

*For Children, 2*

- No. 5
- No. 6
- No. 26
- No. 30
- No. 38
- No. 39

*Mikrokosmos, 3*

- No. 84 (Merriment)

*Mikrokosmos, 4*

- No. 97 (Notturmo in E Minor); NMS

**BERNSTEIN, S.***Birds, 1; Schroeder*

- No. 2 (The Hummingbird)
- No. 3 (The Woodpecker)
- No. 5 (Chickadee)
- No. 8 (The Eagle)

**BLOCH, E.***Enfantines*

- Pastorale

**BLOK, V.***12 Pieces in Folk Mode; Harris*

- An Old Serenade

**BOBER, M.**

- Cool Ghouls

**\*BOUCHARD, R.***Heritage; Black Cat*

- Au Jour de l'an
- Mariann' s'en va-t-an moulin

**\*BUCZYNSKI, W.**

- Tip-Toe; NMS

*Three Piano Pieces; Leslie*

- Solitude

**BURGMÜLLER, J.F.***25 Studies, Op. 100*

- No. 4 (The Small Gathering)
- No. 9 (The Hunt)

- No. 17 (The Chatterbox)
- No. 20 (Tarantella); NMS

**\*CHATMAN, S.**

- Sneaky

*British Columbia Suite*

- Bowser Boogie; NMS
- Douglas Firs

**CHOPIN, F.**

- Cantabile in B ♭ Major, Op. Posth.; NMS
- Waltz in A Minor, Op. Posth.; NMS

**CORNICK, M.**

- Etude in F Minor

**\*COULTHARD, J.**

- Prelude (For a Wild Flower); NMS
- The Eagle's Nest Above the Canyon; NMS
- Winter's Northern Scene (*Music of Our Time, 6*)  
Waterloo

**\*COUTTS, G.**

- A Highland Lullaby (*Festival Series, 7*); Harris
- The Sleigh Ride; Leslie

**CUELLAR, M.**

- Vals Romantico

**\*DAHLGREN, D.**

- Jazz Cat; Alberta Keys

**\*DOLIN, S.**

- A Slightly Square Round Dance; NMS

**\*DUKE, D.**

- Invention (*Music of Our Time, 6*); Waterloo
- Sarabande (*Music of Our Time, 6*); Waterloo
- Seagulls (*Music of Our Time, 7*); NMS

**\*ELLIOTT, C.**

- Toccatina; NMS

**ENGELMANN, H.**

- The Juggler, Op. 299 No.5; Presser

**EVANS, L. (arr.)**

- 'Tis the Last Rose of Summer (*Famous Irish Airs*);  
Belwin Mills

**FILTZ, B.**

*Town and Country*; Harris

- An Ancient Tale

**FINNEY, R.L.**

- Playing Ball

**FUCHS, R.**

*Album for the Young, Op. 47*

- No. 4 (A Little Song)

**\*GARDINER, M.**

- Luminescence NMS

**GILLOCK, W.**

*Lyric Preludes*

- Winter Scene

**GOLDSTON, M.**

- Thundershower

**GOOLKASIAN, R.**

- Toccata No. 4
- Toccata No. 5

**\*GREEN, I.**

- Shuffle Boogie; Wanless

*Country Living*; Wanless

- Barnyard Blues
- Black Cat Rag
- Henny Penny Strut
- Tractor Boogie

**GRIEG, E.**

*Lyric Pieces, Op. 12*

- No. 7 (Album Leaf)
- No. 8 (National Song); NMS

**\*HARBRIDGE, A.**

- Courante in A Minor
- Sequences (*Spectrum, 6*); WAN
- Storm at Sea

**IBERT, J.**

- Parade

*Petite Suite*

- Berceuse

**\*JOHNSTON, R.**

*Second Suite for Piano*; Alberta Keys

- March

**KABALEVSKY, D.**

*Children's Pieces, Op. 27*

- No. 10 (The Horseman)
- No. 11 (Warrior's Dance)
- No. 12 (Toccata); NMS
- No. 20 (Fairy Tale)

**KHACHATURIAN, A.**

*Adventure of Ivan*

- Ivan is Ill
- Ivan Sings

**KNELMAN, K.**

- Reminiscence; (KnelmanMusic.com)

**KOLODUB, J.**

*Postcards from Ukraine*; Harris

- Carpathian Waterfall

**KONECSNI, S.**

- Morris Mouse Attends a Concert of Classics

**LEBEDA, M.**

*Music for Young Pianists*; Harris

- March

*Piano Sketches*; Harris

- Mood

**\*LOUIE, A.**

*Star Light, Star Bright*; Harris

- Distant Star
- Shooting Stars; NMS
- Blue Sky I; NMS

**MAYKAPAR, S.**

*Music for Children, Op. 28*

- No. 25 (Romance)

**MENDELSSOHN, F.**

*Songs Without Words, Op. 19*

- No. 4 in A Major

**MIER, M.**

*Autumn Glow (Best of Martha Mier, 3)*; Alfred

- Happy Time Jazz
- Megan's Song (*Best of Martha Mier, 3*); Alfred
- Memories (*Best of Martha Mier, 3*); Alfred
- River City Blues

**MILHAUD, D.**

4 Romances sans Paroles

- No. 1

**NINOV, C.**

- Bulgarian Dance
- Sea World

**NORTON, C.**

- Across the Beat; NMS
- Fiddle Tune; NMS
- Highly Strung; NMS
- Latin Promenade; NMS
- To the Stars; NMS

**PACHULSKI, H.**

6 Preludes

- No. 1 in C Minor (*Piano Classics, 6B*); Harris

**PARFJONOV, I.**

- Autumn Forest

**\*PATERSON, L.**

*Just a Second*; Harris

- Lullaby
- Scherzo

**\*PEPIN, M.A.**

*Album for Youth*; Editions Emma-P,

[www.marcandrepepin.com](http://www.marcandrepepin.com)

- Dancing Gifts
- Indian Dance
- Lonesome Cowboy Ride
- Off Balance
- Three-Part Invention

**PESKANOV, A.**

- Hong Kong Serenade; Willis

**\*PINCKNEY, J.**

*Modal Moods*; Joyal

- Downright Dorian
- Mixolydian Masquerade

**PREVIN, A.**

- Round-up; Leeds

**PROKOFIEV, S.**

*Music for Children, Op. 65*

- No. 11 (Evening)

**RACHMANINOFF, S.**

- Italian Polka

**REBIKOV, V.**

- A Letter

**REINECKE, C.**

5 Serenades, Op. 183

- Finale
- Pastorale

**\*REUBART, D.**

*Pantomimes*; Harris

- Prelude

**ROLLIN, C.**

*Jazz a Little, Jazz a Lot, 2*; Alfred

- Easy Does It Blues
- Minor Trance Dance

**\*RUDZIK, P.**

- Dementor's Kiss (*The Book of Easy Piano Magic*); Red Leaf
- Preschool for Centaurs

**\*SCHNEIDER, E.**

7 Reflections; Waterloo

- Bavarian Cradle Song

**SCHUBERT, F.**

3 Marches Militaires, Op. 51

- No. 1 in D Major

34 Valses Sentimentales

- No. 13 in A Major

**SCHUMANN, R.**

*Album for the Young, Op. 68*

- No. 35 (Mignon)

*Album Leaves, Op. 124*

- No. 4 (Waltz in A Minor)

*Scenes from Childhood, Op. 15*

- No. 1 (Of Foreign Lands & People); NMS

**SCRIABIN, A.**

5 Preludes, Op. 16

- No. 4 in E ♭ Minor

**STARER, R.**

*Sketches in Colour, 1*; MCA

- Purple
- Bright Orange

**TCHERPIN, A.N.**

- Mic and Mac; NMS

**\*TELFER, N.**

*She's Like the Swallow*; Harris

- Feller from Fortune
- Morning Dew
- She's Like the Swallow
- Vive la Canadienne!
- Beaux of Oak Hill

**\*TYRRELL, S.**

- Knuckle Bender (*Northern Lights Musical Discoveries, 6*); WAN