



**conservatory**  
C A N A D A™

## Classical Piano Grade 7

**Length of examination:** 35 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 3 examination is required for the completion of Grade 7.

### REQUIREMENTS & MARKING

Requirements		Total Marks
Repertoire 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
Memory	One mark for each of the four Group pieces memorized	4
Technique	Scales/Chords/Arpeggios	14
Sight Reading	Rhythm (3) Piano Passage (7)	10
Aural Tests	Play/Sing Back (4) Chords (3) Intervals (3)	10
Keyboard Skills	Progression (2) Harmonization (4)	6
Background Information		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 7 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 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	♩ =	Performance
Major	G, A, E ♭, G ♭	Together	2 octaves	72	Legato in sixteenth notes
Harmonic & Melodic minor	E, F ♯, C, E ♭	Together	2 octaves	72	Legato in sixteenth notes
Chromatic	G, A, E ♭, G ♭	Together	2 octaves	72	Legato in sixteenth notes

## 4-Note Chords

	Keys	Hands	Range	♩ =	Performance
Solid *	G, A, E ♭, G ♭ major E, F ♯, C, E ♭ minor	Separate	2 octaves	69	Quarter notes, without rests
Broken	G, A, E ♭, G ♭ major E, F ♯, C, E ♭ minor	Separate	2 octaves	69	Sixteenth notes

## Dominant 7th & Diminished 7th Chords

	Chords	Hands	Range	♩ =	Performance
Solid	D <sup>7</sup> , E <sup>7</sup> , B ♭ <sup>7</sup> , D ♭ <sup>7</sup> D <sup>♯o7</sup> , F <sup>o7</sup> , B <sup>o7</sup> , D <sup>o7</sup>	Together	2 octaves	69	Quarter notes, without rests
Broken	D <sup>7</sup> , E <sup>7</sup> , B ♭ <sup>7</sup> , D ♭ <sup>7</sup> D <sup>♯o7</sup> , F <sup>o7</sup> , B <sup>o7</sup> , D <sup>o7</sup>	Together	2 octaves	69	Sixteenth notes

## Arpeggios

	Keys/Chords	Hands	Range	♩ =	Performance
Major & Minor	G, A, E ♭, G ♭ major E, F ♯, C, E ♭ minor	Together	2 octaves	116	Eighth notes
Dominant 7th & Diminished 7th	D <sup>7</sup> , E <sup>7</sup> , B ♭ <sup>7</sup> , D ♭ <sup>7</sup> D <sup>♯o7</sup> , F <sup>o7</sup> , B <sup>o7</sup> , D <sup>o7</sup>	Together	2 octaves	116	Eighth notes

\* Students with small hands may choose to do solid 3-note triads (hands together) instead of solid 4-note chords for Grades 7 and 8 only. They will still be required to play broken 4-note chords (hands separate) and solid dominant 7th and diminished 7th chords (hands together).

## SIGHT READING

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



## 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 (4-note)	Root	Close
Minor (4-note)	Root	Close
Augmented 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	major 6th
minor 7th	-
perfect 8th	perfect 8th

## KEYBOARD SKILLS

It is recommended that candidates refer to "Keyboard Harmony: Advancing Level 3" by Debra Wanless & Caroline Bering, pages 1–47 to prepare and find appropriate examples for Grade 7.

Candidates will be required to complete the following two tests:

## Chord Progression

Play the following chord progression, from memory.

- Candidates must be prepared to play this progression in the keys of C, G, F, and D major as well as A and E minor.
- Chords I, IV and V will be used.
- This progression can be found on pages 8, 14, 20, 29, 38, 46 of “Keyboard Harmony: Advancing Level 3” by Debra Wanless & Caroline Bering.

D G A D D G A D D G A D

I IV V I I IV V I I IV V I

## Harmonization

Harmonize a simple melody at sight, as outlined in “Keyboard Harmony: Advancing Level 3” by Debra Wanless & Caroline Bering.

- Use keyboard style (three notes in the RH, one note in the LH).
- Keys of C, G, D and F major as well as A and E 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:

G D G C D G C G D G

## 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.

- Prelude in D minor, BWV 935; NMS
- Prelude in F Major, BWV 927

#### *Two-Part Inventions*

- No. 1 in C Major, BWV 772; NMS

#### *English Suite No. 3 in G Minor, BWV 808*

- Gavottes I and II

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

- Gavotte; NMS

#### *Partita No. 3 in A Minor, BWV 827*

- Scherzo

#### BLOW, J.

- Fugue in C Major

#### COUPERIN, F.

- Allemande in D Minor; NMS

#### DANDRIEU, J.F.

#### *Pièces de Clavecin, 1*

- La Gemissante (Pleading Girl); NMS

#### HÄNDEL, G.F.

- Allemande in A Minor

#### *Suite No. 7 in G Minor, HWV 432*

- Allegro

#### *Suite No. 8 in G Major, HWV 441*

- Aria; NMS

#### KELLER, G.

- Prelude in G Major; NMS

#### KREBS, J.L.

- Sonatina No. 4 in B ♭ Major

#### LEO, L.

- Toccata in G Minor; NMS

#### MARCELLO, B.

- Andante Maestoso; Yorktown

#### PASQUINI, B.

#### *Four Arias (Anthology of Piano Music); Yorktown*

- Complete

#### PLATTI, G.B.

#### *Sonata in F Major*

- 3rd movement; NMS

#### PURCELL, H.

#### *Suite No. 5 in C Major*

- Prelude

#### SCARLATTI, D.

#### *Sonatas*

- L. 27/K. 238 in F Minor
- L. 58/K. 64 in D Minor
- L. 173/K. 185 in F Minor; NMS
- L. 238/K. 208 in A Major
- L. 297/K. 274 in F Major
- L. 433/K. 446 in F Major
- L. 483/K. 322 in A Major

#### TELEMANN, G.P.

#### *Clavierbüchlein*

- Passepieds I and II
- Rigaudons I and II

### Group 2

### Classical Style Repertoire

#### ARNE, T.A.

- Minuet with Variations in G Major; NMS

#### BACH, C.P.E.

- Capriccio in D Minor; NMS
- Solfeggietto in C Minor, Wq. 117/2; NMS

#### BEETHOVEN, L.

#### *Bagatelles*

- Op. 33 No. 4 in A Major; NMS
- Op. 119 No. 2 in C Major; NMS
- Op. 119 No. 3 in D Major

#### *Sonata in G Major, Op. 49 No. 2*

- 2nd movement



**BENDA, G.A.**

- Sonatina No. 11 in C Major

**CLEMENTI, M.**

*Sonatina in F Major, Op. 36 No. 4*

- 1st movement

*Sonatina in D Major, Op. 36 No. 6*

- 1st movement; NMS
- 2nd movement; NMS

**DIABELLI, A.**

*Sonatina in B ♭ Major, Op. 168 No. 4*

- 1st movement; NMS

**DITTERSDORF, C.**

- Three English Dances; NMS

**GURLITT, C.**

*6 Sonatinas, Op. 54*

- No. 5 in A Minor

**HAYDN, F.J.**

*Divertimento in D Major, Hob. XVI: 4*

- Complete

*Divertimento in C Major, Hob. XVI: 7*

- Complete

*Sonata in E ♭ Major, Hob. XVI: 16*

- 1st movement; NMS

*Sonata in G Major, Hob. XVI: 27*

- 2nd movement
- 3rd movement

**HUMMEL, J.N.**

*Klavierschule*

- Scherzo in A Major

**KUHLAU, F.**

*Sonatina in G Major, Op. 20 No. 2*

- 1st movement

*Sonatina in C Major, Op. 55 No. 3*

- 1st movement
- 2nd movement

*Sonatina in A Major, Op. 60 No. 2*

- 1st movement

*Sonatina in C Major, Op. 88 No. 1*

- 1st movement

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

- 3rd movement; NMS

**MOZART, W.A.**

*Sonata in G Major, K. 564*

- 3rd movement; NMS

*Viennese Sonatina No. 2 in A Major*

- 1st movement

*Viennese Sonatina No. 4 in B ♭ Major*

- 4th movement

*Viennese Sonatina No. 6 in C Major*

- 4th movement

**SCHYTTÉ, L.**

*Sonata in D Major, Op. 76 No. 3*

- 3rd movement

**Group 3****Romantic & 20th/21st Century Repertoire**

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

**\*ADASKIN, M.**

- Savannah; Adlar

**ALEXANDER, D.**

- Porto Allegre

**BARTÓK, B.**

*10 Easy Pieces*

- Bohemian Dance
- Evening in the Country; NMS

*Mikrokosmos, 4*

- No. 103 (Minor & Major)
- No. 104 (Through the Keys)

*Mikrokosmos, 5*

- No. 128 (Peasant Dance)
- No. 130 (Village Joke)

**BENJAMIN, A.**

- Romance-Impromptu

**BLOCH, E.**

*Enfantines*

- Dream

**BLOK, V.**

*12 Pieces in Folk Modes*

- Bashkir Chastushka

Vignettes

- Brave Soldier Svejek

**BORODIN, A.**

*Petite Suite*

- Reverie; NMS

**BRAHMS, J.**

*Waltzes, Op. 39 [NON-simplified version]*

- No. 11 in B Minor; NMS

**\*BRUCE, R.**

*Miniatures, 1; Black Cat*

- No. 4

*Miniatures, 2; Black Cat*

- No. 3

*Miniatures, 3; Black Cat*

- No. 2
- No. 4

**BURGMÜLLER, J.F.**

*18 Characteristic Studies, Op. 109*

- No. 13 (The Storm)

**CARAMIA, T.**

- Mixed Up Rag

**\*CHATMAN, S.**

- Gingersnaps
- Katherine; NMS

*Amusements, III; Harris*

- Earthquake

*Fantasies*

- Celebration; NMS

**CHOPIN, F.**

- Contredanse, Op. Posth.; NMS
- Polonaise in G minor

*Mazurkas*

- Op. 24 No. 3 in A ♭ Major; NMS
- Op. 68 No. 3 in F Major

*Preludes, Op. 28*

- No. 4 in E Minor

*Waltzes*

- Op. Posth. in E Major
- Op. Posth. in E ♭ Major; NMS

**\*DAHLGREN, D.F.**

- Muang Thai (a Siamese Cat); Alberta Keys

**DEBUSSY, C.**

- Le Petit Nègre; NMS

**\*DERFLER, C.**

- Toomevera, County Tipperary Concertino

**\*DONKIN, C.**

- Peace Country Hoedown

**\*ECKHARDT-GRAMMATTÉ, S.C.**

*From My Childhood, 1; Waterloo*

- Poissarde

**ELLINGTON, D.**

- Don't Get Around Much Anymore

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

- Minstrel Boy (*Old Irish Airs*); Belwin Mills

**FRID, G.**

*Russian Tales; Harris*

- Nocturne

**\*GALLANT, P.**

- A Joke

**\*GIECK, J.**

- After the Rain

**GILLOCK, W.**

*Still More New Orleans Jazz Styles; Willis*

- Uptown Blues

*Lyric Preludes*

- Moonlight Mood

**GLIÈRE, R.**

*Twelve Children's Pieces, Op. 31*

- No. 4 (Dreams)
- No. 7 (Romance); NMS

**GRANADOS, E.**

- Danza de la Rosa; NMS
- The Bell of the Afternoon

*Cuentos de la Juventud, Op. 1*

- Coming from the Fountain

**GRETCHANINOFF, A.**

*Gouaches, Op. 189*

- No. 2 (Encounter)

**GRIEG, E.***Lyric Pieces*

- Op. 12 No. 2 (Solitary Traveller)
- Op. 12 No. 4 (Fairy Dance); NMS
- Op. 12 No. 6 (Norwegian Melody)
- Op. 38 No. 5 (Leaping Dance)

**GURLITT, C.***Chrysanthèmes, Op. 132*

- No. 7 in G Major

**\*HANSEN, J.***Music of Our Time, 7; Waterloo*

- Fiddler's Frolic

*Two Sundances*

- Summer; NMS

**\*HARBRIDGE, A.**

- Allemande
- Won't You Be My Baby (*Northern Lights Repertoire, Book 7*); WAN

**HELLER, S.***10 Children's Pieces, 2*

- Fleet Fingers

*30 Progressive Studies, Op. 46*

- No. 7 (Little Tarantella); NMS

*25 Etudes, Op. 47*

- No. 14 in G Minor
- No. 19 in C Major

*Dances of the Dolls*

- Dance

**HORUSITZKY, Z.**

- Toccata; Budapest

**IBERT, J.***Petite Suite*

- Serenade sur l'eau

**\*JAUQUE, R.**

- Le Lutin

**KABALEVSKY, D.***30 Pieces for Children, Op. 27*

- No. 3 (Etude)

*5 Sets of Variations, Op. 51*

- No. 4 (7 Good Humoured Variations)
- No. 5 (6 Variations on a Ukrainian Folksong)

*4 Rondos, Op. 60*

- No. 4 (Rondo-Toccata)

**\*KENINS, T.**

- Rondino in D Major; NMS

**KHACHATURIAN, A.***Adventures of Ivan*

- A Tale of Strange Lands
- Ivan Goes to a Party

**KNELMAN, K.**

- Samba Song; (KnelmanMusic.com)

**KORBAR, L.***The Dancing Lesson; Universal*

- Blues

**KOSENKO, V.**

- Waltz

**LEBEDA, M.***Music for Young Pianists; Harris*

- Toccata

**LEVYTSKY, O.***Childhood Memories; Harris*

- Toccata

**\*LOUIE, A.***Star Light, Star Bright*

- Blue Sky II
- Rings of Saturn

**MAYKAPAR, S.***Little Novelettes, Op. 8*

- No. 1 (Toccata); MCA

**\*MCINTYRE, D.**

- Nocturne
- Tickled Pink

**MENDELSSOHN, F.***Songs Without Words*

- Op. 19 No. 6 in G Minor
- Op. 30 No. 3 in E Major (Consolation)
- Op. 30 No. 6 in F# Minor (Venetian Gondola Song)

**MENOTTI, G.***Poemetti*

- Winter Wind; NMS

**MILHAUD, D.**

*4 Romances sans Paroles*

- No. 2

**\*MOORE, W.**

- Meditation; NMS

**NAKADA, Y.**

*Japanese Festival*

- The Gear Wheels of a Watch
- The Speedy Car

**NAZIROVA, N.**

- Prelude No. 4 in E ♭ Minor

**NORTON, C.**

- Fantasy Bossa
- Feeling Blue; NMS
- Ringing Changes
- Twilight; NMS

*Latin Preludes*

- No. 2
- No. 5

*Lavender's Kind of Blue*

- Bo Peep
- Put it All Together - Eggshells

*Microstyles, 4*

- Five to Eleven; NMS

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

*Album for Youth*; Editions Emma-P,  
www.marcandrepepin.com

- Angiopediae
- Hobbling Along

**\*PETERSON, O.**

- The Gentle Waltz; NMS

**\*POOLE, C.**

- Ghost Town

**PREVIN, A.**

*Impressions of Piano*; MCA

- In Perpetual Motion

**PROKOFIEV, S.**

*Music for Children, Op. 65*

- No. 9 (Playing Tag)
- No. 10 (March)
- No. 12 (The Moon Strolls in the Meadows); NMS

**READDY, B.**

- Baa Baa Bluesy Sheep
- Three Outa Sight Mice

**REINECKE, C.**

*Five Serenades, Op. 183*

- Study

**\*RUDZIK, P.**

- Frolicking Faun Friends (*The Book of Easy Piano Magic*); Red Leaf

**SCHUBERT, F.**

- Allegretto in C Minor, D. 915; NMS

*18 German Dances & Ecossaises*

- No. 7 (German Dance)

**SCHUMANN, R.**

*Album Leaves, Op. 124*

- No. 5 (Fantastic Dance); NMS

*Scenes from Childhood, Op. 15* Alfred

- No. 3 (Catch Me)
- No. 4 (Entreating Child)
- No. 6 (Important Event)

**\*SCHWARTZ, L.**

- Vibes; NMS

**SCRIABIN, A.**

*Preludes, Op. 11*

- No. 9 in E Major

**STARER, R.**

*Sketches in Color, 2*; MCA

- Chrome Yellow

**\*STONE, C.**

- Ottawa Valley Song; NMS

**TACAIS, J.**

*From Far Away Places, Op. 111*

- No. 14 (Song and Alborada)

**TCHAIKOVSKY, P.I.**

*Album for the Young, Op. 39*

- No. 22 (Song of the Lark)

**\*TELFER, N.**

- Halley's Comet

**THOMPSON, J.**

- Variations on Three Blind Mice; Willis

**TIERSEN, Y.**

- La Valse D'Amelie

**\*TYRRELL, S.**

- Beavertail Rag (*Northern Lights Repertoire, Book 7*); WAN
- Romanza(*Northern Lights Repertoire, Book 7*); WAN
- Storm (*Northern Lights Musical Discoveries, Book 7*); WAN