



# conservatory

## CANADA™

### Level 1

**Length of examination:** 20 minutes

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

**Corequisite:** There is no written examination corequisite for the completion of Level 1.

#### REQUIREMENTS & MARKING

Requirements		Total Marks
<b>Repertoire</b> 4 pieces of varying styles	Piece #1	12
	Piece #2	12
	Piece #3	12
	Piece #4	12
<b>Memory</b>	2 marks max will be awarded for 2 pieces memorized	2
<b>Technique</b>	Scales, Triads	14
<b>Sight Reading</b>	Rhythm Pattern /3, Piano Passage /7	10
<b>Aural Tests</b>	Clap Back /4, Triads /3, Chord Tones /3	10
<b>Improvisation</b>	Etude /5, Lead Sheet /5	10
<b>Background Information and Applied Skills</b>		6
<b>Total Possible Marks</b>		<b>100</b>

#### 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.
- If the candidate has chosen to perform exam pieces from the American Popular Piano Repertoire book by Christopher Norton, a maximum of **one** of these pieces may match the the candidate's chosen etudes, for the improvisation portion of the exam.
- **Please check the updated Contemporary Repertoire List for proper leveling of all American Popular Piano selections.**

## REPERTOIRE continued

- 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.
- One mark per piece will be awarded for memorizing up to any two pieces on the exam. Although memorization is encouraged, no additional marks are available for memorizing three or more pieces.

## 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.

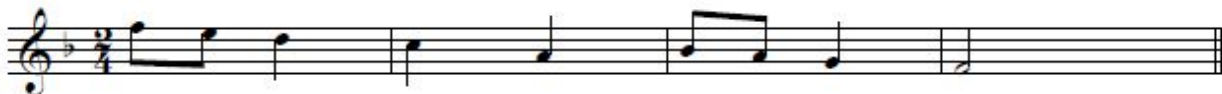
Scales/Modes	Keys	Hands	Range	J=	Performance
<b>Scales/Modes</b>					
Ionian/Major	C, G	Separate	2 octaves	69	Swing or Straight 8ths
Aeolian/ Natural Minor	a, e	Separate	2 octaves	69	Swing or Straight 8ths
Contrary Motion	C	Together	2 octaves	69	Swing or Straight 8ths
Major Pentatonic	C	Separate	2 octaves	69	Swing or Straight 8ths
Minor Pentatonic	a	Separate	2 octaves	69	Swing or Straight 8ths
Blues	c, a	Separate	2 octaves	69	Swing or Straight 8ths
<b>Triads</b>					
Solid	C, G, a, e	Separate	1 octave	100	Quarter notes, separated by a quarter rest
Broken	C, G, a, e	Separate	1 octave	60	Triplet 8th notes

## 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 simple rhythm, 4 bars in length.
- Time signature may be either 2/4 or 3/4.
  - Note values may include eighth, quarter, half and dotted half.

*Example only:*



- B. Play at sight a simple melody, in a five-finger pattern, within the limits of the grand staff.
- The melody will be divided between the hands; appropriate fingering will be given.
  - The piece may be in the keys of C or G major with a time signature of either 2/4 or 3/4.
  - Note values may include eighth, quarter, half and dotted half notes. Whole rests may be used.

*Example only:*

A grand staff (treble and bass clefs) in 2/4 time signature. The key signature has one sharp (F#). The melody is divided between the hands. The treble clef part has four measures: G4 (finger 1), A4, B4, and C5. The bass clef part has four measures: whole rests in the first two measures, and G3 (finger 1), A3, and B3 in the last two measures.

## AURAL TESTS

The candidate will be required to:

- A. Clap back the rhythmic pattern of a short melody in 2/4 or 3/4 time.
- Note values may include straight eighth, quarter, half and dotted half notes.
  - Examiner will play the melody twice.

*Example only:*



- B. Identify major or minor triads played once by the examiner in root position, broken form.

## AURAL TESTS continued

Example only:



- C. Identify one of the four notes that has been re-sounded after the examiner has played a major four-note chord once. The chord will be in root position and played slowly, broken, ascending and descending. The re-sounded note may be identified by:
- the interval number [1, 3, 5, 8] OR
  - the tonic sol-fa name [doh, me, sol, upper doh]

Example only:



## IMPROVISATION

### A. Improvisation Etudes:

- Prepare any **three** selections (at the candidate's choice) from Christopher Norton's **American Popular Piano Etudes Book 1**.
- **One** of the modules from the chosen Etudes will be given to the candidate exactly as it appears in the publication as a guide.
- The candidate will be expected to play hands together along to the backing track (provided by the Examiner).
- The left hand plays as written or using the given voicings and creating its own rhythmic vamp.
- The right hand improvises freely within the given note set or with additions as appropriate.
- The rhythmic suggestions do not have to be followed.
- The candidate is free to create in this exercise, using as much or as little of the given material as they like, as long as the realized improv is idiomatic to the backing track.
- If the candidate has chosen to perform exam pieces from the American Popular Piano Repertoire book by Christopher Norton, a maximum of **one** of these pieces may match the candidate's chosen etudes, for performance on an exam.

### B. Lead Sheet Reading:

- Candidate will play at sight a simple melody of 4-8 bars in lead sheet format in the key of C or G major.
- The LH may be realized in blocked or broken chords in any inversion, or rhythmic vamp using idiomatic rhythms.
- Marks will be awarded for good voice leading.
- Chord progression may include the I and V<sup>7</sup> of the key.

