



conservatory

CANADA™

Level 3

Length of examination: 20 minutes

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

Corequisite: There is no written examination corequisite for the completion of Level 3.

REQUIREMENTS & MARKING

Requirements		Total Marks
Repertoire 4 pieces of varying styles	Piece #1	12
	Piece #2	12
	Piece #3	12
	Piece #4	12
Memory	2 marks max will be awarded for 2 pieces memorized	2
Technique	Scales, Triads, Arpeggios	14
Sight Reading	Rhythm Pattern /3, Piano Passage /7	10
Aural Tests	Clap Back /3, Triads /2, Scales /2, Chord Tones /3	10
Improvisation	Etude /5, Lead Sheet /5	10
Background Information and Applied Skills		6
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.
- 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
Scales/Modes					
Ionian/Major	D, B \flat	Separate	2 octaves	92	Swing or Straight 8ths
Mixolydian	A, F	Separate	2 octaves	92	Swing or Straight 8ths
Aeolian/ Natural Minor	b, g	Separate	2 octaves	92	Swing or Straight 8ths
Harmonic Minor	b, g	Separate	2 octaves	92	Swing or Straight 8ths
Blues	b \flat , g	Separate	2 octaves	92	Swing or Straight 8ths
Triads					
Solid	D, B \flat , b, g	Separate	1 octave	126	Quarter notes, separated by a quarter rest
Broken	D, B \flat , b, g	Separate	1 octave	69	Triplet 8th notes
Arpeggios					
Major & Minor	D, B \flat , b, g	Alternating	4 octaves	80	Triplet 8ths, hand over hand

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 2/4, 3/4 or 4/4.
 - Note values may include eighth, quarter, dotted quarter, half and dotted half.
 - Rest values may include eighth, quarter, half and whole.

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, G, D, F or B \flat major, with a time signature of either 3/4 or 4/4.
 - Note values may include eighth, quarter, half and dotted half notes. Quarter, half and whole rests may be used.

Example only:

Two systems of grand staff notation (treble and bass clefs) in D major (two sharps) and 3/4 time signature. The first system has four measures: Measure 1: Treble clef has a whole rest; Bass clef has quarter notes D3, E3, F#3, G3. Measure 2: Treble clef has a whole rest; Bass clef has quarter notes A3, B3, C4, D4. Measure 3: Treble clef has quarter notes D4, E4, F#4, G4; Bass clef has a whole rest. Measure 4: Treble clef has a whole note A4; Bass clef has a quarter note D4. The second system has four measures: Measure 1: Treble clef has a whole rest; Bass clef has quarter notes D3, E3, F#3, G3. Measure 2: Treble clef has quarter notes A4, B4, C5, D5; Bass clef has quarter notes D3, E3, F#3, G3. Measure 3: Treble clef has quarter notes D5, C5, B4, A4; Bass clef has a whole rest. Measure 4: Treble clef has a dotted half note D4; Bass clef has a whole rest. The piece ends with a double bar line.

AURAL TESTS

The candidate will be required to:

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

AURAL TESTS continued

Example only:



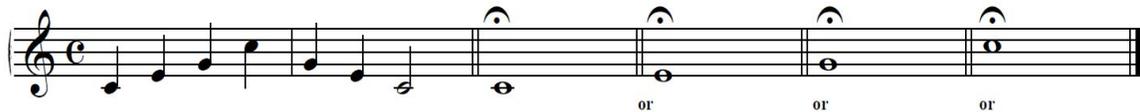
- B. Identify major or minor triads played once by the examiner in root position, solid form.

Example only:



- C. Identify major, aeolian or blues scales played once by the examiner, ascending and descending at a moderately slow tempo.
- D. Identify one of the four notes that has been re-sounded after the examiner has played a major or minor 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 3**.
 - **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.

IMPROVISATION continued

- 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 performance on an exam.

B. Lead Sheet Reading:

- Candidate will play at sight a simple melody of 8 bars in lead sheet format in the key of D or B \flat 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, IV and V⁷ of the key.

Example only:

F C7 F F B \flat F C7 F

BACKGROUND INFORMATION & APPLIED SKILLS

Candidate should be prepared to give verbal answers or demonstrate the following elements on the piano:

- A.** Title, composer/arranger, and key of all four repertoire choices.
- B.** Find and 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 the four repertoire choices.
- C.** Chords:
 - Candidate should be prepared to:
 - Play any root position major or minor triad starting on B \flat or **any** white key.
 - Convert major triads into dominant 7th chords and minor triads into minor 7th chords.
- D.** Using a one octave ascending scale, demonstrate with either hand how to change a:
 - B \flat major scale into a B \flat major pentatonic scale then a G minor pentatonic scale.
 - D major scale into a D major pentatonic scale then a B minor pentatonic scale.
- E.** Candidate will choose **one** of the prepared repertoire pieces in which genre or style is clearly represented, and be prepared to name the style or genre and then describe or demonstrate these characteristics. For example: What is the style of this piece? "Ragtime". What are the features that make it typical of Ragtime? Candidate will be awarded marks for elaborating using specific details that they have researched.