Keyboard Facility

Non-piano majors who have not completed Royal Conservatory Grade VI Piano (or equivalent) prior to entering the B.Mus. program must demonstrate proficiency at this level before proceeding to third year. For those who have not completed a Grade VI Exam, successful completion of an Equivalency Exam may be used to fulfill the piano requirement.

All incoming and transfer students will be required to sign up for a placement interview during Orientation week. The placement interview is an opportunity for students to:

- provide proof of completing a Grade VI exam in the form of an official certificate or a copy of examination results, completed within the previous 3 calendar years.
- try the Equivalency Exam
- display their current level of proficiency at the piano for workshop placement purposes

Students unable to pass the Equivalency Exam are strongly recommended to take the Piano Facility workshop. The cost of the course is $400 per term. This workshop is offered to assist students to prepare for the Equivalency Exam, which is administered as part of the workshop at no additional charge. Students may register for the Piano Facility workshop through Continuing and Part Time Studies, which may be taken for up to four terms (i.e. up to the end of second year).

Should students decide to pursue piano studies on their own in lieu of taking the workshop they must arrange to re-take the Equivalency Exam or present a Grade VI certificate before they enter their third year of study. The Equivalency Exams may be taken by a student entering their 2nd or 3rd year during Orientation week along with the incoming first year students at no additional charge, or students may arrange for an exam to be administered at any time, arranged with the Piano Facility Coordinator, for a fee of $50.

Equivalency Exam Requirements:

Technical Requirements:

Scales: two octaves ascending and descending

- Hands together, legato, in 8th notes (quarter=112)
- Major and minor (harmonic and melodic) up to 4 flats & sharps
- Formula Pattern in E major
- Chromatic Scale beginning on any key, hands together, two octaves

Triads and inversions: two octaves ascending and descending

- Hands together, solid in quarter notes and broken in triplets (quarter=80)
- Major and minor up to 4 flats & sharps

Diatonic Triads: root position triads played on each scale degree according to the key signature, one octave, ascending and descending, blocked form

- Major and minor (according to the model provided) up to 4 flats & sharps

Tonic Four-note Chords: root position and inversions, one octave ascending and descending

- Hands separate, solid in quarter notes and broken in 8th notes (quarter=80)
- Major and minor up to 4 flats & sharps

Dominant Sevenths: root position and inversions, two octaves ascending and descending

- Hands separate, solid and broken (quarter=80)
- (major) up to 4 flats & sharps

Diminished Seventh: root position and inversions, two octaves ascending and descending

- Hands separate, solid and broken (quarter=80)
- (minor) up to 4 flats & sharps

Arpeggios: two octaves ascending and descending, root position only.

- Hands separate (quarter=92)
- Major and minor up to 4 flats & sharps

Chord Progressions: To be performed in C, G, F, major and a, e, d, minor. These are to be played according to the examples provided and MUST be memorized!

Repertoire Requirements: Students must prepare three selections according to the criteria below. Please note that memorization is NOT required.

- One of the three chorales provided
- One selection from List A of the RCM syllabus
- One selection from List B OR C of the RCM syllabus

Sample Repertoire list: The following list represents only a small sampling, for a more extensive listing please refer to the Piano Syllabus of the Royal Conservatory of Music or choose selections from the Level VI Repertoire Album. Repertoire selections are not limited to level VI; students are welcome to prepare selections from the appropriate lists of a higher level so long as they include one of the required chorales.

List A:

Bach	Little Prelude in F major, BWV 927 Little Prelude in D minor, BWV 926 Prelude in C minor, BWV 999 Invention no. 1 in C major, BWV 772 Invention no. 4 in D minor, BWV 775
Handel	Allemande in A minor, HWV 478
Scarlatti	Sonata in G major, L 84, K 63 Sonata in B flat major, L 97, K 440

List B:

Clementi	Sonatina in F major, Op. 36, no. 4 (one movement)
Haydn	Divertimento in G major, Hob. XVI: G1 (first movement) Sonata in G major, Hob. XVI: 8 (first movement)
Kuhlau	Sonatina in C major, Op. 20, no. 1 (first movement)
Mozart	Viennese Sonatinas (any first movement)

List C:

Chopin	Prelude in C minor, Op. 28, no. 20 Waltz in A minor, Op. posth., B 150
Copland	The Young Pioneers
Grieg	Lyric Pieces, Op. 12 • Arietta (no. 1) • Watchman's Song (no. 3) • Folksong (no. 5)
Kabelevsky	30 Pieces for Children, Op. 27 • Song of the Cavalry (no. 29) • Warrior's Dance (no. 19) • Fairy Tale (no. 20)
Mendelssohn	Lied ohne Worte, Op. 19, no. 4
Prokofiev	Music for Children, Op. 65 • Promenade (no. 2)
Schubert	Valses sentimentales, Op. 50, D 797 • Valse sentimentale no. 13
Schumann	Kinderszenen, Op. 15 • From Foreign Lands and People (no. 1)
Tchaikovsky	Album for the Young, Op. 39 • Waltz (no. 8)

Sight Reading: Students must be able to sight read according to the Grade VI RCM standard, which is at a level approximating the RCM Grade IV repertoire requirements.

Reference Texts:

RCM Piano Repertoire 6. Frederick Harris Music.
Four Star Sight Reading and Ear Tests, Book 6. Frederick Harris Music.

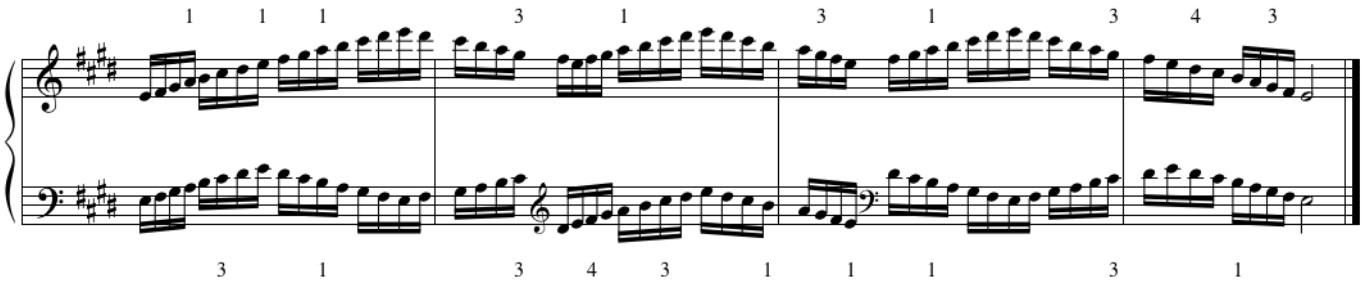
Wilfrid Laurier University
Piano facility Examination: Technical requirements.

The following patterns are samples to help you prepare for the full set of technical requirements. The technical requirements must be memorized, and played fluently at the tempos indicated. Most are required to be played in all major and minor keys, up to four flats and sharps:

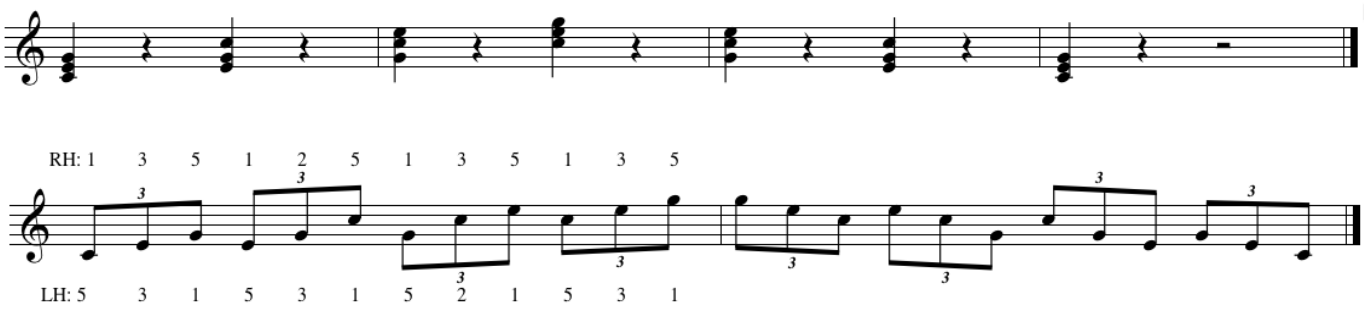
A♭	E♭	B♭	F	C	G	D	A	E
f	c	g	d	a	e	b	f♯	c♯

Consult the complete list of Technical requirements for all elements. The music below represents only samples of what is required. Note that the fingerings provided are suggested; alternate fingering may be employed, so long as the goal of fluency is still achieved.

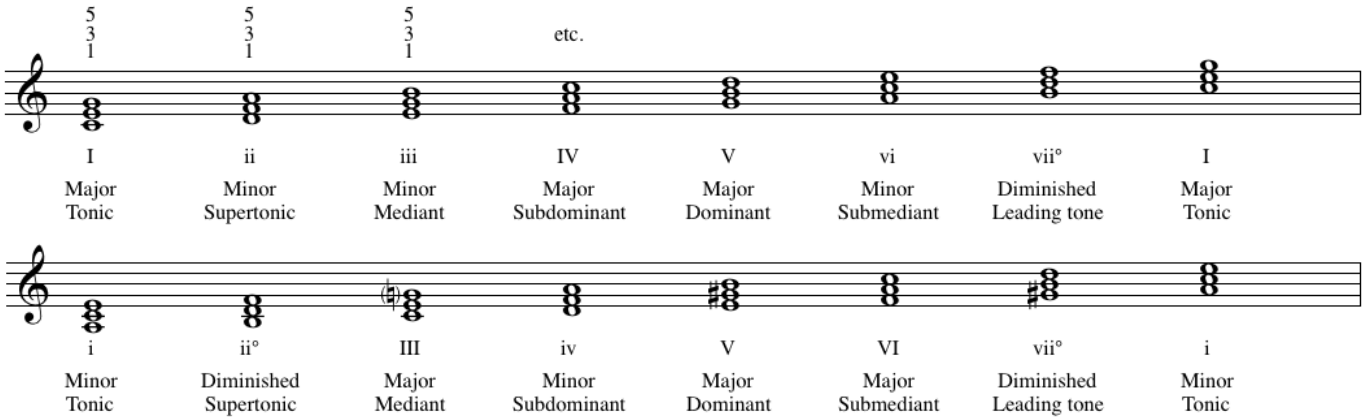
Scales. The formula pattern component of the scales requirement is only required in E major, as follows:



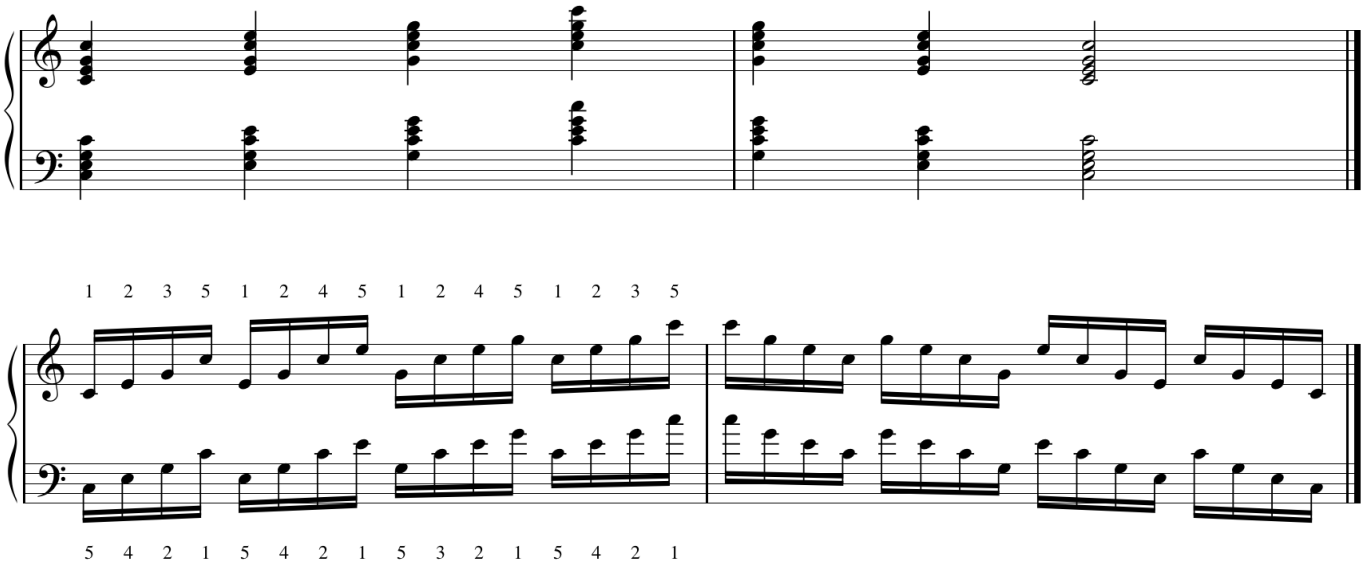
Triads and inversions, as follows. The fingerings for the solid chords are the same as the broken chords.



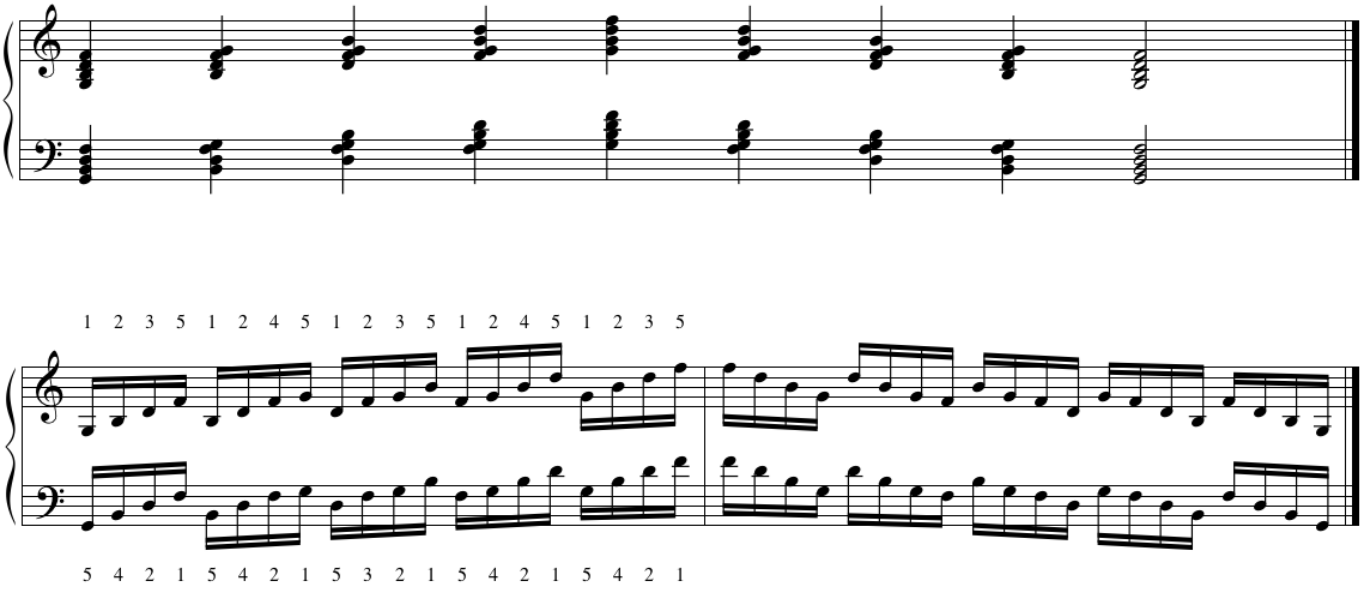
Diatonic Triads. To be played as solid chords, in major and minor keys. The fingerings are simply 135 (LH 531).



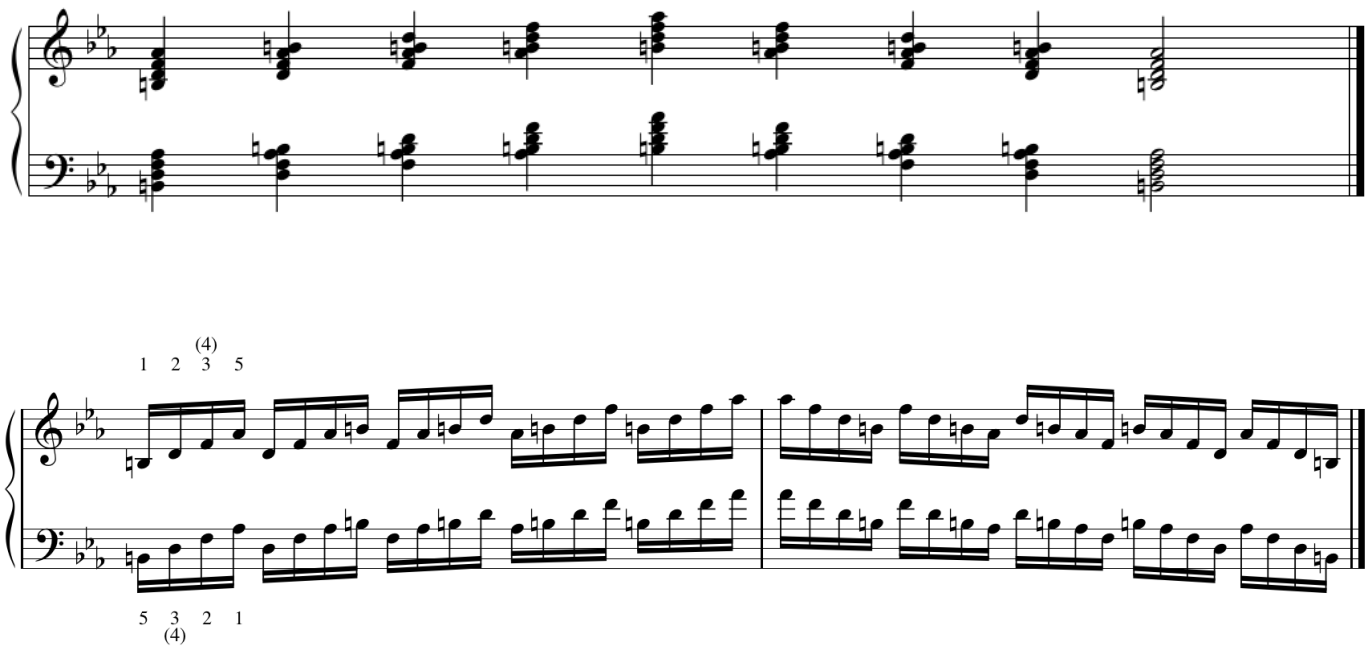
Tonic Four-note Chords. The fingerings for the solid chords are the same as the broken chords.



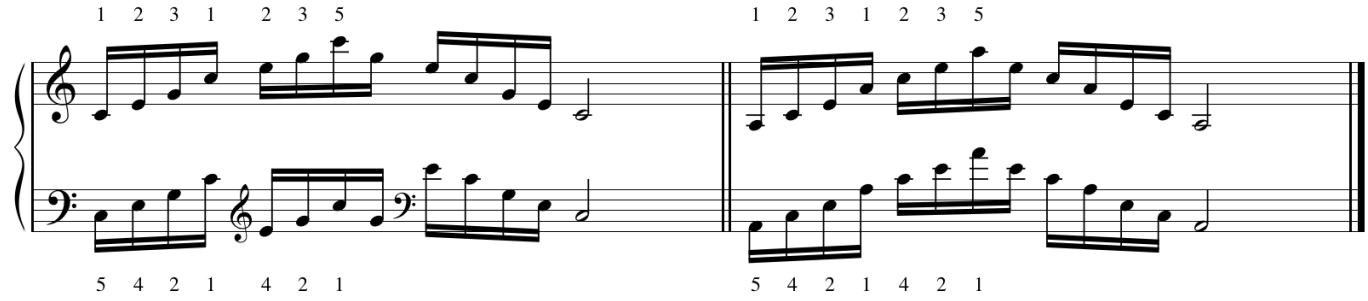
Dominant Sevenths. Note that these are 4-note arpeggios to be built on the fifth scale degree of each major mode key required. The fingerings for the solid chords are the same as the broken chords. The sample provided is the Dominant Seventh chord in the key of C major.



Diminished Sevenths. Note that these are 4-note arpeggios to be built on the seventh scale degree of each minor mode key required. The fingerings for the solid chords are the same as the broken chords. The sample provided is the Diminished Seventh chord in the key of C minor.

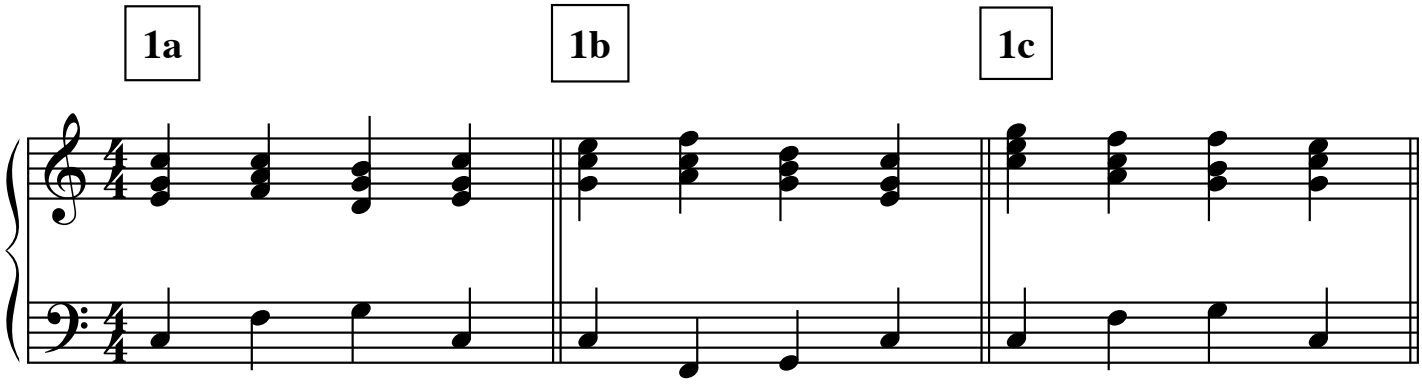


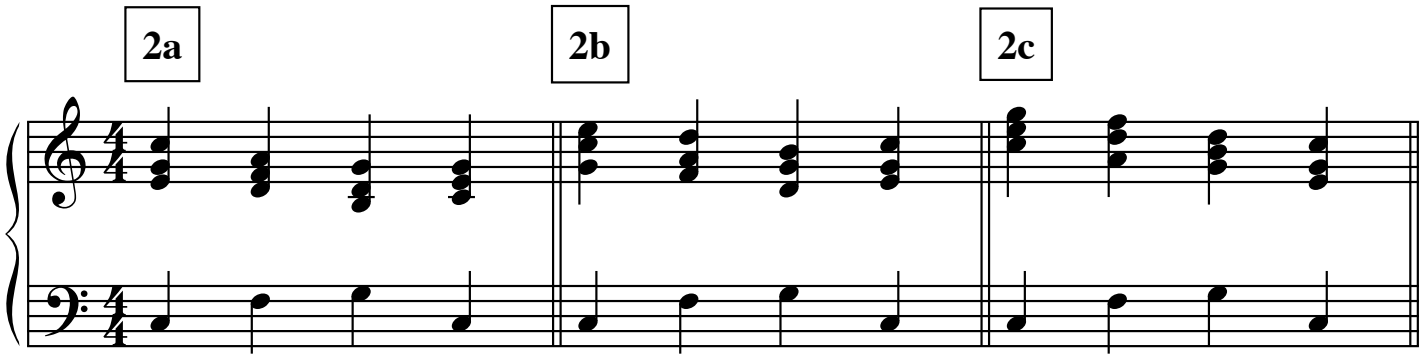
Arpeggios. To be played in both major and minor, root position only.



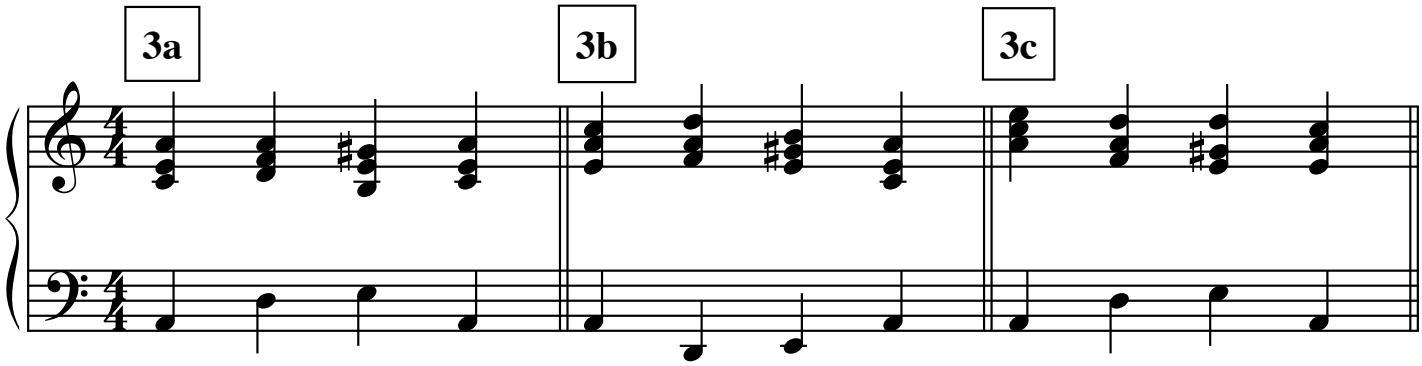
Chord Progressions

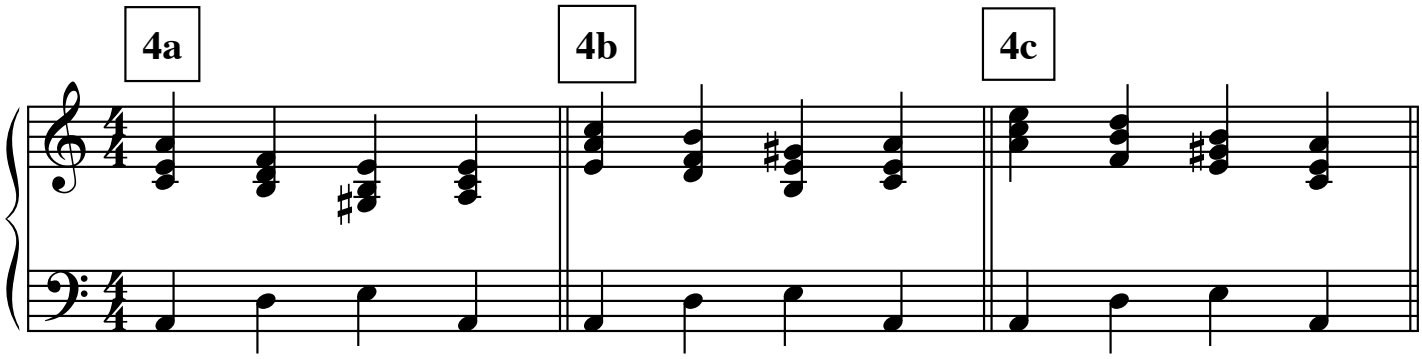
Major Mode: To be played in C major, F major, G major; you may use these C major progressions as a reference.





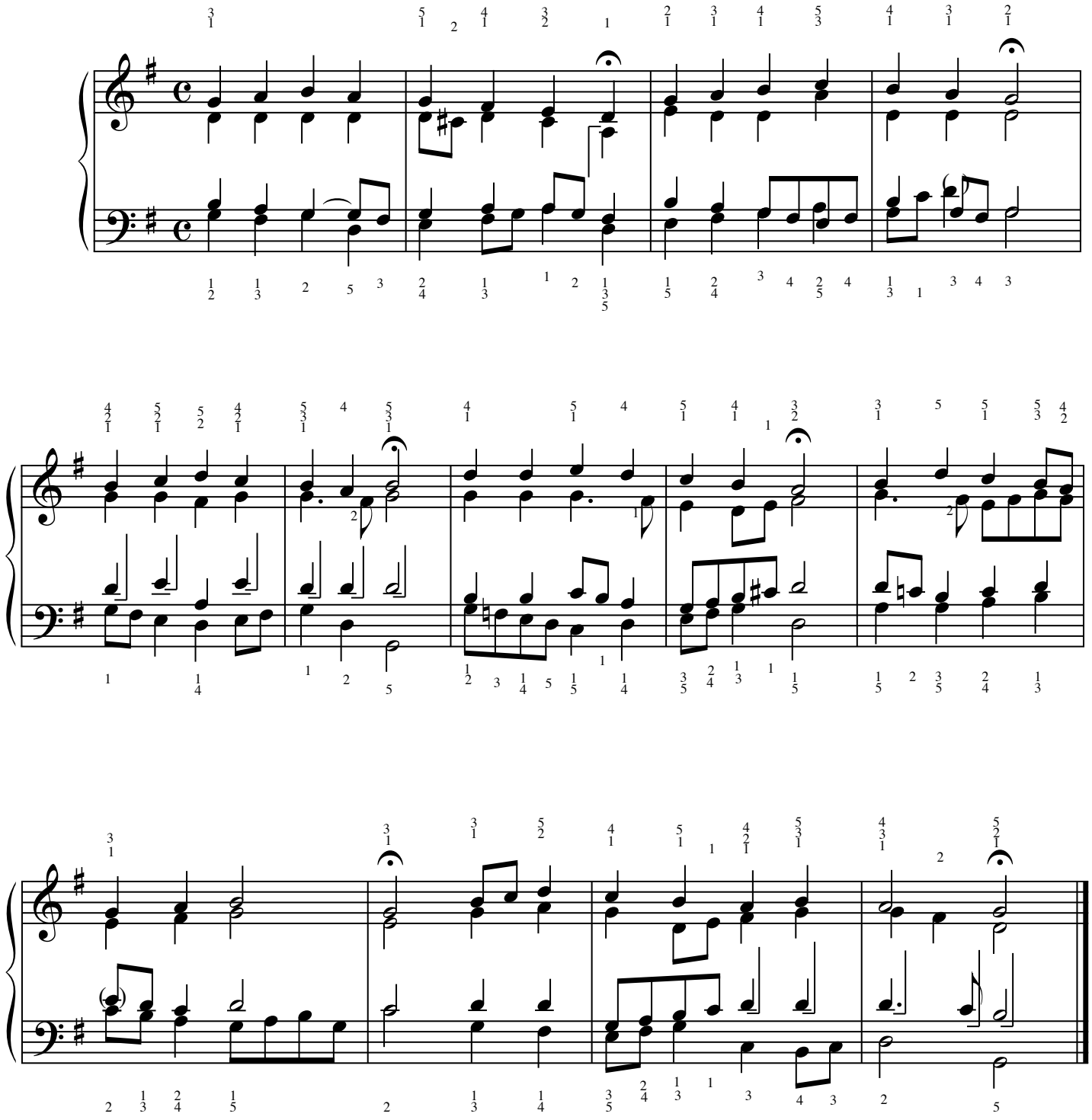
Minor Mode: To be played in A minor, D minor, E minor; you may use these A minor progressions as a reference.





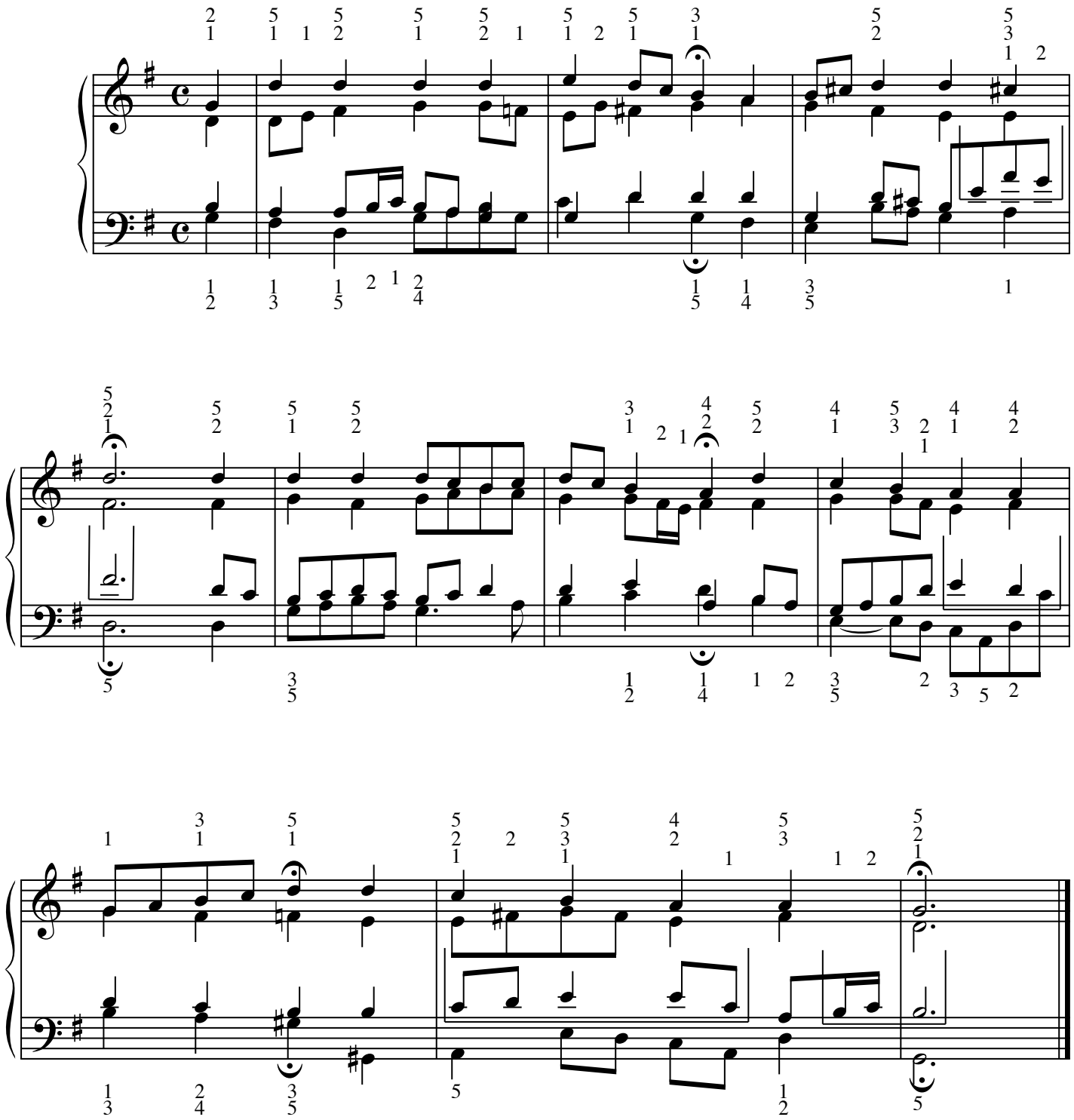
Chorale #1

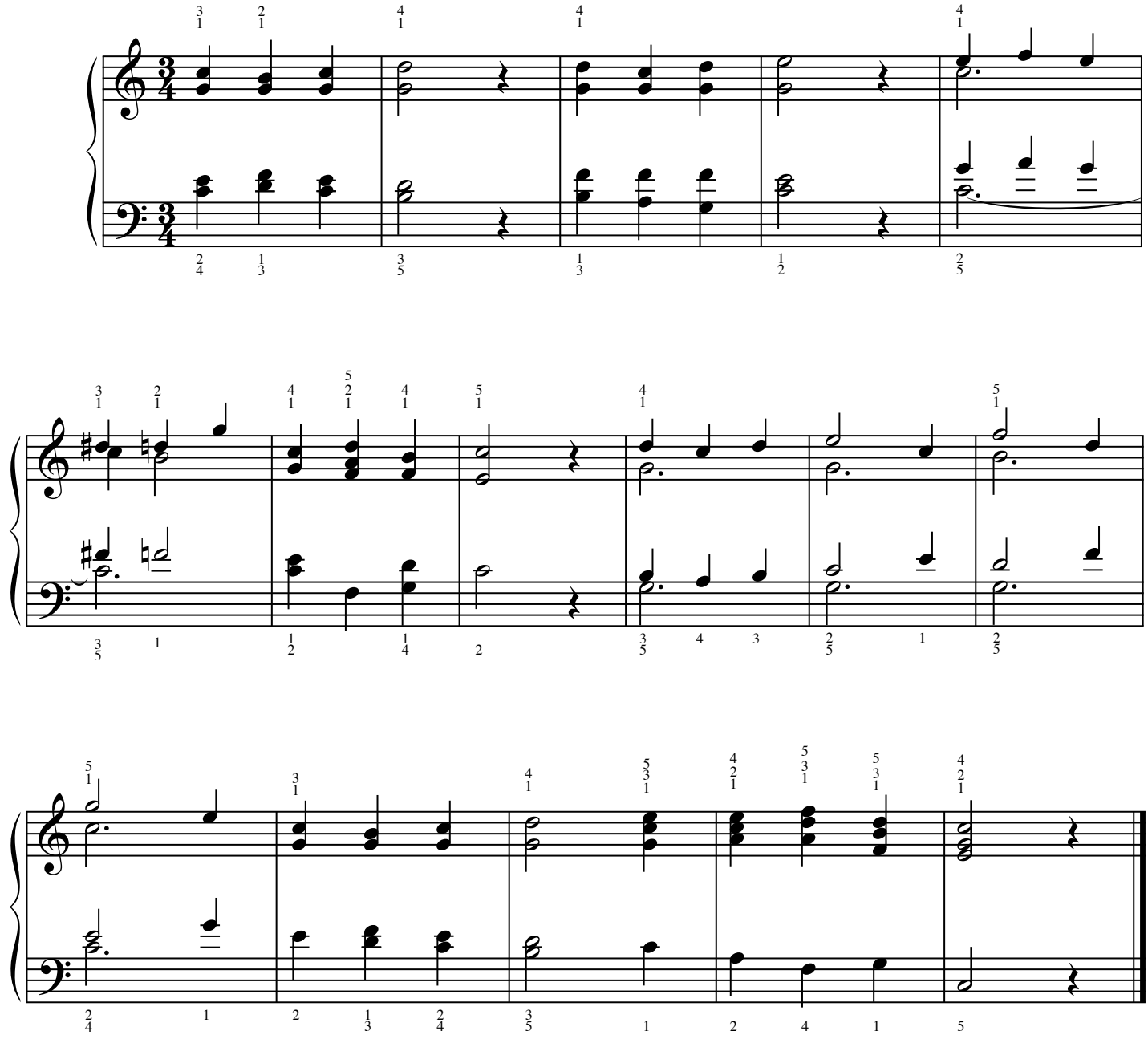
J. S. Bach



Chorale #2

J. S. Bach



Chorale #3

L. van Beethoven