

# Piano Proficiency Requirements for ECMS Diploma

Diploma candidates who are non-keyboard majors may complete the requirement by one of three means:

1. Complete a year of Diploma Piano Class at ECMS, or
2. Complete a year of private piano lessons at ECMS, culminating in an examination, or
3. Before grade 12 in high school, pass a Piano Proficiency Examination given by the ECMS Piano Department Chairperson. This examination must demonstrate basic keyboard competency. Supplicant will be asked to play:
  - 2-octave scales in at least 4 major and 4 minor keys, hands separately, plus chord progressions I – IV – I – V – I in the same keys
  - 3 pieces of varying styles (memorization not required), of the level of difficulty of The Notebook of Anna Magdalena Bach, Bartók Mikrokosmos Volume 2, easier etudes of Czerny, or children's pieces by Kabalevsky, Norton, Schumann
  - a short sight-reading example, using both hands and both clefs.

Jazz Diploma candidates who are not pianists may complete the jazz keyboard requirement by one of three means:

1. Complete a year of Diploma Jazz Piano Class at ECMS, or
2. Complete a year of private jazz piano lessons at ECMS, culminating in an examination, or
3. Before grade 12 in high school, pass an examination with an ECMS Jazz Piano Instructor. The following skills will be examined:

## Scales

- MAJOR SCALE PROFICIENCY in the most common jazz keys, played by right hand, up and down two octaves, with proper fingering: C, G, A, E, A-flat, E-flat, B-flat and F.
- THREE MINOR SCALES: melodic minor, natural minor and harmonic minor.
- MINOR SCALE PROFICIENCY in the most common jazz keys, (played by right hand, up and down, scale degrees 1 through 5): A, B, C, D, E, F and G minor.
- BLUES SCALE PROFICIENCY in the most common jazz keys played by right hand, up and down two octaves, student's own fingering: C, G, A, E, A-flat, E-flat, B-flat and F.
- WHOLE-HALF SCALE (played by right hand, one octave) and when to use it (i.e., played over diminished harmonies or Dom 7 flat-9 harmonies).

## Jazz Theory / etudes / exercises;

- Student should be fluent in playing through the CIRCLE OF FIFTHS (roots, thirds and sevenths): ii-V-Is;
- Student should be fluent in combining the three main chord types (minor 7s, Dom 7s, Major 7s), by learning SUGAR PLUM (8-bar harmonic exercise by Bill Evans, combines all 3 elements, through all 12 keys).

## Jazz Playing

- BLUES TUNE, such as "The C Jam Blues" (Duke Ellington) in C, or other, based on Blues changes, e.g.: "Now's The Time" (Charlie Parker) in F; "Buzzy" (Charlie Parker) in B-flat; "Blue Monk" (Thelonious Monk) in B-flat; "Sonnymoon For Two" (Sonny Rollins) in B-flat; etc.
- RHYTHM CHANGE TUNE, such as "I Got Rhythm" (Gershwin) in B-flat; or another melody based on Rhythm changes, e.g.: "Cottontail" (Ellington) in A-flat; "Oleo" (Rollins) in B-flat; "Moose the Mooche" (Parker) in B-flat; "Rhythm-a-Ning" (Monk) in B-flat; "Wail" (Bud Powell) in E-flat; "Flinstones theme" (Hanna-Barbera) in B-flat; etc.
- MODAL TUNES, student chooses to play one or both: "Peace Piece" (Bill Evans) in C; "So What" (Miles Davis) in D Dorian (Dmin13)