

***Northern Lights***  
**Canadian National Conservatory of Music**



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## **The *Northern Lights* Canadian National Conservatory of Music**

***“Shaping Canada’s vast musical landscape”***

The *Northern Lights* Canadian National Conservatory of Music was founded in February 2002. Its founding members were inspired to produce programs of study serving the needs of Canadian music teachers and their students.

Traditional teaching approaches are blended with newly developed ideas to offer holistic pedagogical tools which will raise the level of musical standards throughout our country.

Our members bring a vast wealth of experience, ethics and skill to the programs they have developed and continue to develop. They are highly recognized in their fields as composers, editors, examiners, workshop clinicians, adjudicators, teachers, pedagogues and concert artists.

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## INTRODUCTION

The *Northern Lights* Canadian National Conservatory of Music has developed its examination programs to provide a maximum amount of curriculum and as much creative flexibility as possible.

The curriculum base for each program is no substitute for a **holistic music education**. We recognize that teachers must develop programs of study to suit the individual needs of their students and enrich these programs far beyond the scope of any institution's curriculum.

The curriculum in this program is only a **minimum basis** for study. Students and teachers should strive to learn a maximum number of works from all periods in each grade level. **Five to ten works from each stylistic period** is recommended as a minimum number before attempting an examination. Musicianship skill areas should be mastered thoroughly. Remember that in the case of technique, metronome minimums are just that - minimums! If the minimums have been accomplished, attempt faster speeds. If a student has mastered the aural requirements for his/her grade level, then s/he should learn the next level of requirements.

**Examinations** are wonderful goals for students. They provide a focus for study and an opportunity to perform and learn. Examinations can also be a period of high stress for the candidate. Nervousness can affect the marks obtained during an examination. Students and teachers should remember that the final mark of an exam does not always best reflect a student's abilities. Nevertheless, performance anxiety is a part of life and the examination experience can help students learn to manage their nervousness and become stronger performers.

**Theme Examinations** provide the student and teacher an exceptional opportunity to focus on areas of interest. Remember that repertoire from all genres completes a holistic music education. Students should study **ALL** styles of music. (see page 8 for suggested themes and guidelines)

Students should have full comprehension of and appreciation for historical, stylistic, analytical/theoretical and biographical issues for each work studied.

Candidates should remember that **technique** is only a means to an end. All technical exercises should always be practised with musical intention and good tone.

Advanced exercises at the Grade 9 and 10 levels are included in order to demonstrate to the student the direction s/he needs to pursue in order to acquire an advanced piano technique.

Design a program of study which helps students develop style progressively.

### **Example:**

**The Fugue:** begin with Inventions or imitative style works in the junior levels. There are short Fugues at the intermediate levels as well as the Inventions and Sinfonias of J.S. Bach. Culminate in the Preludes and Fugues by J.S. Bach and others.

**Sonata Form:** begin with Ternary form movements in junior piano. Proceed to Sonatinas at the intermediate levels and finally the large scale Sonata works by composers such as Haydn, Clementi, Mozart, Schubert and Beethoven.

Remember, this curriculum is only the foundation stone for a never ending musical journey.

We hope you enjoy our Performance Examination Program!

## GENERAL INFORMATION

### Application Forms:

Please consult current application forms. New application forms are issued for each academic year (September-August). These forms are available online at [www.cncm.ca](http://www.cncm.ca)

The current examination fee must accompany each examination application. Payment may be made by **CHEQUE OR MONEY ORDER**. Contact the Office of the Registrar for Paypal information.

### Application Deadlines:

Examination deadlines are final and can be found on the current application form. Candidates choosing their own schedule **MUST** contact the registrar with schedule requests prior to submitting an application. These applications **MUST** be filed a minimum of twelve weeks prior to the requested examination date. Contact the Office of the Registrar or visit [www.cncm.ca](http://www.cncm.ca)

### Fee Deferrals and Refunds:

Contact the **Office of the Registrar** or visit [www.cncm.ca](http://www.cncm.ca)

**If a candidate decides to cancel an examination, please notify the Office of the Registrar as a courtesy.**

### Examination Periods:

**Recommended Periods are as follows:**

**February, May/June, August**

If a centre or teacher has a sufficient number of students and wishes to host exams during other periods, the Registrar can make arrangements. ***Examiner availability will determine whether the selected period can be accommodated.*** (see **Application Deadline** above)

### Examination Centres:

Written examinations may be taken at any *Northern Lights* Canadian National Conservatory of Music centre across Canada. Practical examinations will be conducted in restricted centres only. These centres will be identified at the discretion of the *Northern Lights* Canadian National Conservatory of Music.

### Examination Results:

Every effort will be made to release examination results as soon as possible after the exam sessions are complete. These results will be returned to the teacher. No results may be obtained by telephone.

### Certificates:

**I: Award of Merit:** An **Award of Merit** certificate will be issued upon successful completion of each Performance, Musicianship and Music for Everyone examination.

**II: Diploma:** A diploma will be issued upon successful completion of both the **Performance Examination/Workshop Examination**, and the corresponding **Musicianship Examination**, and the **History** and **Theory Co-requisites**. Candidates have the option of completing either the same level of Musicianship Examination for their Graded level or one level higher.

### Example:

A Grade One Piano Diploma will be issued upon successful completion of a Grade One Performance Examination **AND** either a Grade One **OR** a Grade Two Musicianship Examination.

**III: Diploma:** A diploma will be issued upon successful completion of the **Music for Everyone Star Performance Examination AND the Popular Examination**, the corresponding **Musicianship Examination**, and the **History and Theory Co-requisites**. Candidates have the option of completing either the same level of Musicianship Examination for their Graded level or one level higher.

**Example:**

A Grade One Piano Diploma will be issued upon successful completion of a Music for Everyone Ernst Level Star Performance **AND** Popular Examination **AND** either a Grade One **OR** a Grade Two Musicianship Examination.

Candidates have a maximum of **twelve months** to complete the corresponding Musicianship Examination after successfully completing the Performance Examination and vice versa.

**Assessment Standards:**

The *Northern Lights* Canadian National Conservatory of Music uses the following marking standard for all examinations:

STANDING	MARKS AWARDED	CRITERIA
First-Class Honours with Distinction	90-100	Exceptional
First-Class Honours	80-89	Well prepared, musical
Honours	70-79	Good preparation with areas needing improvement
Pass	60-69	Many weak areas
Failure	59 and below	Not up to standard

**Examiner’s Evaluation:**

The examiner’s decisions are final. No appeals will be granted.

**Examination Conduct:**

1. Only the examiner and the candidate are allowed in the examination room for Musicianship and Workshop Examinations.
2. Recording equipment including video cameras are permitted during performance examinations **ONLY** (no flashes or lights). The Examiner **MUST NOT BE** recorded at anytime.
3. Photocopies of any examination materials are not allowed in the examination room which is in accordance with International Copyright Laws. **THE EXAMINER WILL NOT PROCEED WITH THE EXAMINATION IF PHOTOCOPIES ARE PRESENT.**
4. Please present **TWO** copies of the printed program to the examiner.
5. Please organize your musical scores with bookmarks so the examiner may easily find the selected work. Candidates must provide **ORIGINAL** copies of their performance repertoire to the examiner. In the case of non-memorized repertoire candidates are required to have two copies of the performance repertoire. Please number measures for quick reference.
6. Please designate memorized and Canadian compositions.
7. Attach the purchase receipt to any sheet music purchased on-line.

### **Length of Repertoire and Examination:**

Candidates **MUST** adhere to the examination length as stipulated in the syllabus. All repertoire, set-up, audience participation (applause, entrance and departure) and oral presentation must be completed within the designated time limit of the performance portion of the examination. Examiners will cease marking all works exceeding the maximum time limit. This does not include the Musicianship portion of the examination.

### **Repertoire Selections:**

Repertoire selections may be chosen from any current syllabus and/or previous syllabus **OR** may be chosen from other sources. **ONE selection for ALL performance examinations MUST be from the *Northern Lights* or *Making Tracks* series.** Marks will be deducted for each piece below the graded level at the examiner's discretion. The office of *Northern Lights* Canadian National Conservatory of Music may be contacted at any time to confirm appropriateness of repertoire selections. Candidates may perform works at a higher level as long as the musical and technical challenges are accomplished.

### **Repeats:**

1. Repeats are expected for Grades Introductory through 4.
2. Do not perform repeats for Grades 5 through 10.
3. All *da capo* and *dal segno* signs are mandatory in all grades. Repeats within sections of the *da capo* and *dal segno* are not required.

Repeats **MUST NOT** cause a program to exceed the specific time allotment.

### **Memorization:**

Memory is recommended for Grades 1 through 10. Two marks will be deducted for each work not memorized to a maximum of 10 marks.

### **Example:**

A minimum of <b>ANY FIVE</b> works memorized – no deduction. Three works memorized – a deduction of four marks.
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Memorization is **mandatory for the Associate and Licentiate Performance Examinations.**

### **Music Editions:**

1. Any standard edition is acceptable.
2. Please study from music editions which endeavour to present the composer's intentions in the clearest manner.
3. Marks will not be deducted for selecting different dynamic or articulation markings from the score for Baroque period. Some Classical period works also fall into this category. Be sure to keep all additions to the score within proper stylistic parameters.

### **Theory and History Credits:**

The *Northern Lights* Canadian National Conservatory of Music Theory and History Programs are recommended as co-requisites for all practical examinations. Visit [www.cncm.ca](http://www.cncm.ca) for details. Candidates should contact the Registrar to request transfer information.

**CANDIDATES MUST COMPLETE THEORY AND HISTORY PREREQUISITES AND CO-REQUISITES WITHIN FIVE YEARS OF THE FIRST PRACTICAL EXAMINATION IN ORDER TO RECEIVE A DIPLOMA UNLESS OTHERWISE STATED.**

**CANDIDATES ARE RESPONSIBLE FOR KNOWING ALL OF THE REGULATIONS CONCERNING THE EXAMINATION.**

# **Northern Lights**

## **Canadian National Conservatory of Music**

### **Piano Performance Examinations**

The Piano Performance Examinations from *Northern Lights* Canadian National Conservatory of Music are designed to provide students with a graded performance system. This system develops performance skills beyond the traditional graded examination. It allows candidates the opportunity to share their performance with family and friends in a positive environment. Candidates develop a personal recital program and performance etiquette.

#### **General Performance Examinations Grades Introductory through Ten**

**Repertoire:** Candidates are not restricted to a specific conservatory syllabus repertoire listing but may select repertoire from any appropriate source. Current and previous conservatory listings may assist teachers/candidates in their repertoire selections. **ONE selection for ALL performance examinations MUST be from the *Northern Lights* or *Making Tracks* series.** *Northern Lights* Canadian National Conservatory of Music may be consulted if a teacher/candidate requires assistance with repertoire selection.

#### **Examination Preparation:**

**Candidates may prepare an exam in one of the following two categories:**

It is recommended that candidates not prepare two concurrent Theme Performance Examinations.

1. **General Performance Examinations:** repertoire selections for Grades 1 through 9 must include at least seven selections plus an encore as follows:
  - i. Renaissance **OR** Baroque work
  - ii. Rococo **OR** Classical work
  - iii. Romantic work
  - iv. 20<sup>th</sup> or 21<sup>st</sup> century idiom work
  - v. Canadian work (**ONE selection for ALL performance examinations MUST be from the *Northern Lights* or *Making Tracks* series.**)
  - vi. Study
  - vii. Additional work (see page 10)
  - viii. Encore

Grade 10 candidates must also include a post-romantic work in lieu of the Additional work for a minimum of **seven** selections plus an encore.

2. **Theme Performance Examinations:** repertoire selections must include at least **seven** selections plus an encore.

#### **Theme Examples:**

- i. Sonata Performance Examination: Candidates should include examples from the Baroque period through to 21<sup>st</sup> century sonatas including Canadian content. In the case of Sonatas or Sonatinas, various movements and forms should be included.
- ii. Jazz Performance Examination: Candidates should include as many jazz styles as possible (ragtime, blues, swing, etc.) and include Canadian content.
- iii. Canadian Composer Performance Examination: Candidates should include as many compositional styles as possible from various periods of a composer's life.

Candidates may choose works in addition to the afore mentioned selections but must not exceed the maximum time limit. Candidates must provide a short commentary for each selection and composer.

**General or Theme Performance Examination Components:**

**Program:** Candidates are required to prepare a written program. This program must include a list of repertoire and composers, as well as a brief biography of the candidate as follows:

- Cover: required information: date, time, location, examination level, student, CNCM name or logo
- Biography: required information: student name, age (suggestion of age – school grade, etc.), interesting information, age appropriate information, picture (optional)
- Program: required information:
  - a) full title
  - b) composer’s full name and dates
  - c) opus/catalogue numbers for traditional works
  - d) original sources for contemporary works
- Thank You: required information: general thank you to family and teacher
- General Impression: general attractiveness, ease of reading, layout, creativity, artistic - hand written and coloured programs are equally as valuable as computer generated work

Identical programs must be presented to **ALL** guests and the examiner. Provide the examiner with two copies of the program.

<b>ADDITIONAL PROGRAM FORMAT INFORMATION</b>	
<b>Grades Introductory through Four</b>	<ul style="list-style-type: none"> <li>• as suggested above</li> </ul>
<b>Grades Five and Six</b>	<ul style="list-style-type: none"> <li>• as suggested above</li> </ul> <p><b>Additional Information Required:</b> include period identification for each composer  <b>Example:</b> Muzio Clementi (1752 – 1832) Classical Period</p>
<b>Grades Seven through Licentiate</b>	<ul style="list-style-type: none"> <li>• as Grades Five and Six</li> </ul> <p><b>Additional Information Required:</b> include program notes for each selected work. (see program notes within <i>Northern Lights</i> collections)</p>

**Oral Presentation:** Candidates should welcome their guests and introduce each work. Historical, biographical and stylistic elements will be discussed as they relate to each work presented. Although cue cards are welcome, the oral presentation should be well rehearsed and conversational in nature.

**Memory:** Memory is recommended for Grades 1 through 10. Two marks will be deducted for each work not memorized to a maximum of 10 marks.

**Example:**

A minimum of **ANY FIVE** works memorized – no deduction.  
 Three works memorized – a deduction of four marks.

Memorization is **mandatory for the Associate and Licentiate Performance Examinations.**

**Performance Etiquette:** Candidates will receive marks for the quality of their oral presentation and stage presence. Candidates should bow after each piece.

**Additional Piece:** Candidates will prepare an additional work as follows:

- another piano solo no more than one grade level lower than the tested grade  
**Example:** A Grade Four Candidate may select a Grade Three solo
- an ensemble work – piano duet, trio, small chamber group
- a vocal solo – this may or may not be accompanied by the candidate/ accompanist
- a work on a second instrument – violin, flute, clarinet, etc.
- an original composition - completed copy to be given to the examiner
- a piano solo accompanied by CD

**Encore:** Candidates are required to perform at least one short encore (a work not included in their program). The encore(s) must be no more than two graded levels below the tested grade and may be at a higher graded level. Encore(s) **MUST** be a piano solo.

**Guests:** Candidates should make every effort possible to include an audience. The audience should be coached to enter and exit the venue quickly and quietly to accommodate the examination schedule.

**Musicianship Examinations:** Musicianship Examinations are taken in a private setting with the examiner. They are included at all levels except the Introductory Performance Examination, the Associate and Licentiate Performer’s Examination. These examinations may be taken during the same examination session as the performance examination or at another session.

The **Musicianship** portion of the examination will include:

1. Aural Tests
2. Sight Reading Assessment
3. Keyboard Harmony: Progressions, Harmonization and Transposition
4. Piano Technique
5. Improvisation
6. Vocalization

**Performance Examination Assessment:**

REQUIREMENTS	GRADES INTRODUCTORY THROUGH GRADE 4	GRADE 5 & 6	GRADES 7 THROUGH 9	GRADES 10 & ASSOCIATE
<b>Program</b>	10 marks	10 marks	10 marks	10 marks
<b>Oral Presentation</b>	10 marks	10 marks	5 marks	
<b>Performance Etiquette</b>	10 marks	5 marks	5 marks	
<b>Repertoire Selection</b>	10 marks	5 marks	5 marks	
<b>Performance</b>	60 marks	70 marks	75 marks	90 marks

### Maximum Duration of Performance Examinations:

Candidates will be timed and **MUST** complete their program within the allotted time schedule (this includes set-up, performance, oral presentation, audience participation, entrance and departure).

GRADE	PERFORMANCE	MUSICIANSHIP	COMPLETE EXAMINATION
Introductory	15 minutes	Not Required	15 minutes
Grade One	20 minutes	15 minutes	35 minutes
Grade Two	20 minutes	15 minutes	35 minutes
Grade Three	25 minutes	20 minutes	45 minutes
Grade Four	25 minutes	20 minutes	45 minutes
Grade Five	25 minutes	25 minutes	50 minutes
Grade Six	35 minutes	25 minutes	60 minutes
Grade Seven	35 minutes	30 minutes	65 minutes
Grade Eight	35 minutes	35 minutes	70 minutes
Grade Nine	45 minutes	35 minutes	80 minutes
Grade Ten	50 minutes	35 minutes	85 minutes
Associate Performer	95 minutes	Not Required	95 minutes
Licentiate Performer	110 minutes	Not Required	110 minutes

Candidates who exceed the allotted time limits will be asked to conclude the Performance Examination immediately. The examiner will end **ALL** marking at the allotted time limit.

## ***Northern Lights*** **Canadian National Conservatory of Music** **Piano Workshop Examinations**

The Piano Workshop Examination is a program which is designed to offer thorough training, flexibility, creativity and choice for both the student and the teacher. Although the Piano Workshop examination is completed without an audience, a portion of the examination is reserved for a teaching forum. During the workshop (teaching forum) portion, the parent(s) and/or teacher may join the student and examiner for an interactive 'workshop'. CNCM Piano Workshop Examinations are available for Grades Introductory through 10 **ONLY**.

**Piano Workshop Examination Repertoire:** Candidates are not restricted to a specific conservatory syllabus repertoire listing but may select repertoire from any appropriate source. **ONE selection for ALL performance/workshop examinations MUST be from the *Northern Lights* or *Making Tracks* series.** Current and previous conservatory listings may assist teachers/candidates in their repertoire selections. *Northern Lights* Canadian National Conservatory of Music may be consulted if a teacher/candidate requires assistance with repertoire selection. CNCM Workshop Examinations may be **General OR Themed** as with CNCM Performance Examinations (see page 8)

**Piano Workshop Examination Memory:** Memory is recommended for Grades 1 through 10. Two marks will be deducted for each work not memorized to a maximum of 10 marks.

**Example:**

A minimum of **ANY FIVE** works memorized – no deduction.  
 Three works memorized – a deduction of four marks.

**Piano Workshop Musicianship:** Musicianship is included as part of the workshop examination and is included at all levels. Grades 1 through 4 musicianship requirements are included within the workshop examination, while Grades 5 through 10 may be included as part of the Workshop Examination **OR** as a separate Musicianship Examination.

**Piano Workshop Musical Knowledge:** The Candidate will be required to answer questions about their Baroque, Classical, Romantic and 20<sup>th</sup>/21<sup>st</sup> Century pieces as designated for each grade.

**Maximum Duration of Workshop Examinations:**

**Candidates will be timed and MUST complete their program within the allotted time schedule.**

GRADE	REPERTOIRE	MUSICIANSHIP	WORKSHOP	COMPLETE EXAMINATION
Introductory	10 minutes	Not Required	10 minutes	20 minutes
Grade One	15 minutes	15 minutes	10 minutes	40 minutes
Grade Two	15 minutes	15 minutes	10 minutes	40 minutes
Grade Three	15 minutes	15 minutes	10 minutes	40 minutes
Grade Four	15 minutes	15 minutes	10 minutes	40 minutes
Grade Five	15 minutes	20 minutes	15 minutes	50 minutes
Grade Six	15 minutes	20 minutes	15 minutes	50 minutes
Grade Seven	20 minutes	25 minutes	15 minutes	60 minutes
Grade Eight	20 minutes	35 minutes	15 minutes	70 minutes
Grade Nine	40 minutes	35 minutes	15 minutes	90 minutes
Grade Ten	40 minutes	35 minutes	20 minutes	95 minutes

Candidates who exceed the allotted time limits will be asked to conclude their Workshop Examination immediately. The examiner will end **ALL** marking at the allotted time limit.

# **Northern Lights**

## **Canadian National Conservatory of Music**

### **Music for Everyone Programs**

**Northern Lights Music for Everyone:** is a unique program for students of all ages, levels (beginner to performance) and skills. The Music for Everyone program offers two streams as follows:

<b>Northern Lights Music for Everyone Programs</b>	
<p><b>Northern Lights Popular Program:</b> develops performance and improvisational skills</p> <p>Students will be tested in five areas as follows:</p>	<p><b>Northern Lights Star Performance Program:</b> develops performance skills</p> <p>Students will be tested in a recital format as follows:</p>
<ol style="list-style-type: none"> <li>1. <b>Repertoire:</b> own choice Canadian work <b>OR</b> original composition requiring level pre-approval by Registrar</li> <li>2. <b>Repertoire:</b> own choice with an electronic accompaniment (CD, midi, etc.)</li> <li>3. <b>Lead Line:</b> prepare a work based on a lead line. Teachers may prepare lead lines for students providing the work is <b>public domain</b>. <b>Example:</b> folksongs</li> <li>4. <b>Improvisation:</b> prepare a work requiring improvisation as designated in each level</li> <li>5. <b>Transposition:</b> prepare a work and transpose it as designated in each level</li> </ol> <p style="text-align: center;">Students may take any level without pre-requisite and may proceed to any level or grade.</p> <p style="text-align: center;">Assessments will occur during regular examination sessions.</p> <p><b>Memory:</b> Memory is recommended but not required.</p>	<ol style="list-style-type: none"> <li>1. <b>Performance</b> of <b>FOUR</b> contrasting <b>own choice</b> works. One work must be written by a Canadian composer. <b>ONE selection MUST be from the Northern Lights or Making Tracks series.</b></li> <li>2. The same four areas as required for CNCM Performance Examinations (please refer to the CNCM Piano Syllabus pages 8 and 9):               <ol style="list-style-type: none"> <li>i. poster/written program</li> <li>ii. oral presentation</li> <li>iii. performance etiquette</li> <li>iv. repertoire selection</li> </ol> </li> </ol> <p style="text-align: center;">Students may take any level without pre-requisite and may proceed to any level or grade.</p> <p style="text-align: center;">Assessments will occur during regular examination sessions.</p> <p><b>Memory:</b> Memory is recommended but not required.</p>

Titles of Music for Everyone levels are dedicated to Canadian composers.

**Example:**

*Northern Lights* Anderson Level (A Level) is named in honour of Canadian composer Jean Anderson.

*Northern Lights* Bouchard Level (B Level) is named in honour of Canadian composer Rémi Bouchard.

Teachers and students may refer to the level by either the composer's name (Anderson Level) or the letter (A Level).

## **Northern Lights**

### **An Exploration of Canadian Piano Music Series**

*Northern Lights An Exploration of Canadian Piano Music* is a graded series of piano solos produced by *Northern Lights* Canadian National Conservatory of Music. Although all works are Canadian the following substitutions may be made without pre-approval.

GRADE	SUBSTITUTION WITHOUT PRE-APPROVAL
<b>Introductory through Grade Four General Performance</b>	<p>A maximum of <b>TWO</b> stylistic works. At least one of these works must be selected from the <i>Northern Lights: An Exploration of Canadian Piano Music</i> and substituted for period works.</p> <p><b>Example:</b> Grade One: Classical style <i>Wilderness Sonatina I</i> and Romantic style <i>Petite Waltz</i> may be included in lieu of a period Classical and Romantic work. All other works <b>MUST</b> be period appropriate.</p>
<b>Grade Five through Eight</b>	<p>A maximum of <b>ONE</b> stylistic work from the <i>Northern Lights: An Exploration of Canadian Piano Music</i> graded series <b>OR</b> the <i>Making Tracks</i> series may be substituted for period works.</p> <p><b>Example:</b> Grade Five: Baroque style <i>Prelude and Fugue</i> may be included in lieu of a Baroque period work. All other works <b>MUST</b> be period appropriate.</p>
<b>Grade Nine to Licentiate</b>	No substitution available

**Northern Lights Music for Everyone  
Elementary Levels A, B, C, D**

**NORTHERN LIGHTS MUSIC FOR EVERYONE  
\*ANDERSON LEVEL (A LEVEL)**

**EXAMINATION REQUIREMENTS: (see page 13 for Music for Everyone Requirements)**

\*The *Northern Lights* Music for Everyone Anderson Level is named in honour of Canadian composer Jean Anderson. Candidates may opt for either the Popular Program or the Star Performance or both.

**EXAMINATION LENGTH: 10 minutes (each examination)**

\*Be sure all chosen repertoire, set-up, oral presentation, audience participation, entry and departure can be performed within the **10 minute time performance period.**

<b>Northern Lights Popular Program Anderson Level (A Level) Requirements</b>	<b>Northern Lights Star Performance Anderson Level (A Level) Requirements</b>
<p>1. <b>Repertoire:</b> (20 marks) own choice <b>OR</b> original composition which requires level pre-approval by Registrar (level should be equal to any <b>PRIMER LEVEL(S)</b> method book) <b>OR</b> <i>Northern Lights Pre-Reader</i>)</p> <p>2. <b>Repertoire:</b> (20 marks) own choice with an electronic accompaniment (level should be equal to any <b>PRIMER LEVEL(S)</b> method book. Candidate/teacher <b>MUST</b> supply the electronic player. <b>Repertoire:</b> either item <b>1 OR 2 MUST</b> be a Canadian work. Memory is recommended but not required.</p> <p>3. <b>Lead Line/Sheet:</b> (20 marks) prepare a work based on a lead line as follows: i) in the key of C Major ii) written on or off staff iii) utilizing I and V harmony with single note <b>OR</b> left hand in imitation (playing in unison) iv) from a commercial lead line or a lead line of a <b>public domain</b>, work prepared by the teacher</p> <p>4. <b>Improvisation:</b> (20 marks) create a work requiring improvisation as follows: i) based on a known tune with added improvised section using a Pentatonic scale or any key <b>OR</b> ii) new improvisation based on a short poem or rhyme using a Pentatonic scale <b>OR</b> iii) new improvisation based on a rhythm using a Pentatonic scale</p> <p>5. <b>Transposition:</b> (20 marks) prepare a work and transpose it by ear or rote, on or off the staff, as follows: i) prepare a work from any <b>Primer level book</b>, perform as written followed by transposition up or down a semi-tone (black to white/white to black) <b>OR</b> ii) prepare a work from any Primer level book, perform as written followed by transposition up or down one octave <b>OR</b> iii) prepare any C Major five finger piece, perform as written followed by transposition into G Major (preparation may be by note, rote/ear)</p> <p><b>EXAMINATION LENGTH:</b> 10 minutes</p> <p>Parents and teacher are welcome to attend.</p> <p><b>EXAMINATION CODE:</b> NLPA</p>	<p>1. <b>Repertoire:</b> <b>FOUR own</b> (15 marks each work) <b>choice works</b> of a level equal to any <b>PRIMER LEVEL(S)</b> method book <b>OR</b> <i>Northern Lights Pre-Reader</i> as follows: i) <b>ONE</b> Canadian work <b>MUST</b> be included (<b>ONE selection MUST be from the Northern Lights series.</b>) ii) Demonstrate contrast in tempo, metre and style iii) Memory is recommended but not required</p> <p>2. <b>Oral Presentation:</b> (10 marks) a brief introduction for each work. <b>EXAMPLE:</b> Dinosaur Stomp by .... sounds like big reptiles chasing each other.</p> <p>3. <b>Poster:</b> (10 marks) to be created by the student and <b>MUST</b> include: i) The level. Example: <i>Northern Lights Anderson (A Level) Star Performance</i> ii) Date and location iii) Time iv) Artwork by the student related to music, composers or titles of selected works</p> <p>4. <b>Performance Etiquette:</b> (10 marks) see requirements for graded Performance Examinations in the CNCM Piano Syllabus page 10</p> <p>5. <b>Repertoire Selection:</b> (10 marks) one Canadian work; three other works with contrast in tempo, metre and style appropriate to the level (refer to CNCM Piano Syllabus page 10)</p> <p><b>EXAMINATION LENGTH:</b> 10 minutes</p> <p>Audience welcome.</p> <p><b>EXAMINATION CODE:</b> NLSA</p>

# NORTHERN LIGHTS MUSIC FOR EVERYONE

## \*BOUCHARD LEVEL (B LEVEL)

### EXAMINATION REQUIREMENTS: (see page 13 for Music for Everyone Requirements)

\*The *Northern Lights* Music for Everyone Bouchard Level is named in honour of Canadian composer Rémi Bouchard. Candidates may opt for either the Popular Program or the Star Performance or both.

### EXAMINATION LENGTH: 10 minutes (each examination)

\*Be sure all chosen repertoire, set-up, oral presentation, audience participation, entry and departure can be performed within the **10 minute time performance period**.

<b>Northern Lights Popular Program Bouchard Level (B Level) Requirements</b>	<b>Northern Lights Star Performance Bouchard Level (B Level) Requirements</b>
<p>1. <b>Repertoire:</b> (20 marks) own choice <b>OR</b> original composition which requires level pre-approval by Registrar. Level should be equal to any <b>LEVEL(S) ONE</b> method book <b>OR</b> the second book in a method series <b>OR Northern Lights Primer 1</b> (Pre-Grade One)</p> <p>2. <b>Repertoire:</b> (20 marks) own choice with an electronic accompaniment. Level should be equal to any <b>LEVEL(S) ONE</b> method book <b>OR</b> the second book in a method series (Pre-Grade One). Candidate/teacher <b>MUST</b> supply the electronic player</p> <p style="padding-left: 40px;"><b>Repertoire:</b> either item 1 <b>OR</b> 2 <b>MUST</b> be a Canadian work. Memory is recommended but not required.</p> <p>3. <b>Lead Line/Sheet:</b> (20 marks) prepare a work based on a lead line as follows: i) in the key of C Major ii) utilizing I and V harmony with single note <b>OR</b> open 5<sup>th</sup> (I) and 2<sup>nd</sup> (FG = V<sup>7</sup>) (minimum requirement) iv) from a commercial lead line or a lead line of a <b>public domain</b> work prepared by the teacher</p> <p>4. <b>Improvisation:</b> (20 marks) prepare a work requiring improvisation. <b>Example:</b> Any work from <i>American Popular Piano Preparatory Improv Etudes</i> by Christopher Norton</p> <p>5. <b>Transposition:</b> (20 marks) prepare a work and transpose as follows: i) Any single line melody work in C Major transposed to G Major <b>AND</b> F Major (candidate's choice). <b>Example:</b> Fletcher Performance Fun 1A</p> <p><b>EXAMINATION LENGTH:</b> 10 minutes</p> <p>Parents and teacher are welcome to attend.</p> <p><b>EXAMINATION CODE:</b> NLPB</p>	<p>1. <b>Repertoire:</b> <b>FOUR own</b> (15 marks each work) <b>choice works</b> of a level equal to any <b>LEVEL(S) ONE</b> method book <b>OR</b> the second book in a method series <b>OR Northern Lights Primer 1</b> (Pre-Grade One) as follows: i) <b>ONE</b> Canadian work <b>MUST</b> be included (<b>ONE selection MUST be from the Northern Lights series.</b>) ii) Demonstrate contrast in tempo, metre and style iii) Memory is recommended but not required</p> <p>2. <b>Oral Presentation:</b> (10 marks) a brief introduction for each work.</p> <p><b>EXAMPLE:</b> Dinosaur Stomp by .... sounds like big reptiles chasing each other.</p> <p>3. <b>Poster:</b> (10 marks) to be created by the student and <b>MUST</b> include: i) The level. Example: <i>Northern Lights</i> Bouchard (B Level) Star Performance ii) Date and location iii) Time iv) Artwork by the student related to music, composers or titles of selected works</p> <p>4. <b>Performance Etiquette:</b> (10 marks) see requirements for graded Performance Examinations in the CNCM Piano Syllabus page 10</p> <p>5. <b>Repertoire Selection:</b> (10 marks) one Canadian work; three other works with contrast in tempo, metre and style appropriate to the level (refer to CNCM Piano Syllabus page 10)</p> <p><b>EXAMINATION LENGTH:</b> 10 minutes</p> <p>Audience welcome.</p> <p><b>EXAMINATION CODE:</b> NLSB</p>

# NORTHERN LIGHTS MUSIC FOR EVERYONE

## \*CRAWLEY LEVEL (C LEVEL)

### EXAMINATION REQUIREMENTS: (see page 13 for Music for Everyone Requirements)

\*The *Northern Lights* Music for Everyone Crawley Level is named in honour of Canadian composer Clifford Crawley. Candidates may opt for either the Popular Program or the Star Performance or both.

### EXAMINATION LENGTH: 10 minutes (each examination)

\*Be sure all chosen repertoire, set-up, oral presentation, audience participation, entry and departure can be performed within the **10 minute time performance period**.

<b>Northern Lights Popular Program Crawley Level (C Level) Requirements</b>	<b>Northern Lights Star Performance Crawley Level (C Level) Requirements</b>
<p>1. <b>Repertoire:</b> (20 marks) own choice <b>OR</b> original composition which requires level pre-approval by Registrar. Level should be equal to any <b>LEVEL(S) TWO</b> method book <b>OR</b> the third book in a method series <b>OR Northern Lights Primer 2</b> (Pre-Grade One)</p> <p>2. <b>Repertoire:</b> (20 marks) own choice with an electronic accompaniment. Level should be equal to any <b>LEVEL(S) TWO</b> method book <b>OR</b> the third book in a method series (Pre-Grade One). Candidate/teacher <b>MUST</b> supply the electronic player.</p> <p style="padding-left: 40px;"><b>Repertoire:</b> either item 1 <b>OR</b> 2 <b>MUST</b> be a Canadian work. Memory is recommended but not required.</p> <p>3. <b>Lead Line/Sheet:</b> (20 marks) prepare a work based on a lead line as follows: i) in the key of C Major ii) utilizing I, IV and V harmony with single note <b>OR</b> open 5<sup>th</sup> (I), single note F (IV) and 2<sup>nd</sup> (FG = V<sup>7</sup>) (minimum requirement) iv) from a commercial lead line or a lead line of a <b>public domain</b> work prepared by the teacher</p> <p>4. <b>Improvisation:</b> (20 marks) prepare a work requiring improvisation. <b>Example:</b> Any work from <i>American Popular Piano Preparatory Improv Etudes</i> by Christopher Norton</p> <p>5. <b>Transposition:</b> (20 marks) prepare a work and transpose as follows: i) Any single line melody work in C Major transposed to G Major <b>AND</b> F Major (candidate's choice). <b>Example:</b> Fletcher Performance Fun 1A</p> <p><b>EXAMINATION LENGTH:</b> 10 minutes</p> <p>Parents and teacher are welcome to attend.</p> <p><b>EXAMINATION CODE:</b> NLPC</p>	<p>1. <b>Repertoire:</b> <b>FOUR</b> own (15 marks each work) <b>choice works</b> of a level equal to any <b>LEVEL(S) TWO</b> method book <b>OR</b> the third book in a method series <b>OR Northern Lights Primer 2</b> (Pre-Grade One) as follows: i) <b>ONE</b> Canadian work <b>MUST</b> be included (<b>ONE</b> selection <b>MUST</b> be from the <i>Northern Lights</i> or <i>Making Tracks</i> series.) ii) Demonstrate contrast in tempo, metre and style iii) Memory is recommended but not required</p> <p>2. <b>Oral Presentation:</b> (10 marks) a brief introduction for each work.</p> <p><b>EXAMPLE:</b> Dinosaur Stomp by .... sounds like big reptiles chasing each other.</p> <p>3. <b>Written Program:</b> (10 marks) to be created by the student and <b>MUST</b> include: i) The level. Example: <i>Northern Lights</i> Crawley (C Level) Star Performance ii) Date and location iii) Time iv) See page 9</p> <p>4. <b>Performance Etiquette:</b> (10 marks) see requirements for graded Performance Examinations in the CNCM Piano Syllabus page 10</p> <p>5. <b>Repertoire Selection:</b> (10 marks) one Canadian work; three other works with contrast in tempo, metre and style appropriate to the level (refer to CNCM Piano Syllabus page 10)</p> <p><b>EXAMINATION LENGTH:</b> 10 minutes</p> <p>Audience welcome.</p> <p><b>EXAMINATION CODE:</b> NLSC</p>

# NORTHERN LIGHTS MUSIC FOR EVERYONE

## \*DUKE LEVEL (D LEVEL)

### EXAMINATION REQUIREMENTS: (see page 13 for Music for Everyone Requirements)

\*The *Northern Lights* Music for Everyone Duke Level is named in honour of Canadian composer David Duke. Candidates may opt for either the Popular Program or the Star Performance or both.

### EXAMINATION LENGTH: 10 Minutes (each examination)

\*Be sure all chosen repertoire, set-up, oral presentation, audience participation, entry and departure can be performed within the **10 minute time performance period**.

<b>Northern Lights Popular Program Duke Level (D Level) Requirements</b>	<b>Northern Lights Star Performance Duke Level (D Level) Requirements</b>
<p>1. <b>Repertoire:</b> (20 marks) own choice <b>OR</b> original composition which requires level pre-approval by Registrar. Level should be equal to any <b>LEVEL(S) THREE</b> method book <b>OR</b> the fourth book in a method series (Pre-Grade One)</p> <p>2. <b>Repertoire:</b> (20 marks) own choice with an electronic accompaniment. Level should be equal to any <b>LEVEL(S) THREE</b> method book <b>OR</b> the fourth book in a method series <b>OR Northern Lights Primer 2</b> (Pre-Grade One). Candidate/teacher <b>MUST</b> supply the electronic player.</p> <p style="padding-left: 40px;"><b>Repertoire:</b> either item <b>1 OR 2 MUST</b> be a Canadian work. Memory is recommended but not required.</p> <p>3. <b>Lead Line/Sheet:</b> (20 marks) prepare a work based on a lead line as follows:</p> <ul style="list-style-type: none"> <li>i) in the key of G Major</li> <li>ii) utilizing I, IV and V harmony with single note <b>OR</b> open 5<sup>th</sup> (I), single note C (IV) and 2<sup>nd</sup> (CD = V<sup>7</sup>) (minimum requirement)</li> <li>iv) from a commercial lead line or a lead line of a <b>public domain</b> work prepared by the teacher</li> </ul> <p>4. <b>Improvisation:</b> (20 marks) prepare a work requiring improvisation. <b>Example:</b> Any work from <i>American Popular Piano Preparatory Improv Etudes</i> by Christopher Norton</p> <p>5. <b>Transposition:</b> (20 marks) prepare a work and transpose as follows:</p> <ul style="list-style-type: none"> <li>i) Any single line melody work in C Major transposed to G Major <b>AND</b> F Major (candidate's choice).</li> </ul> <p><b>Example:</b> Fletcher Performance Fun 1A/ 1B</p> <p><b>EXAMINATION LENGTH:</b> 10 minutes</p> <p>Parents and teacher are welcome to attend.</p> <p><b>EXAMINATION CODE:</b> NLPD</p>	<p>1. <b>Repertoire:</b> <b>FOUR own</b> (15 marks each work) <b>choice works</b> of a level equal to any <b>LEVEL(S) THREE</b> method book <b>OR</b> the fourth book in a method series <b>OR Northern Lights Primer 2</b> (Pre-Grade One) as follows:</p> <ul style="list-style-type: none"> <li>i) <b>ONE</b> Canadian work <b>MUST</b> be included (<b>ONE selection MUST be from the Northern Lights or Making Tracks series.</b>)</li> <li>ii) Demonstrate contrast in tempo, metre and style</li> <li>iii) Memory is recommended but not required</li> </ul> <p>2. <b>Oral Presentation:</b> (10 marks) a brief introduction for each work. See page 9</p> <p>3. <b>Written Program:</b> (10 marks) to be created by the student and <b>MUST</b> include:</p> <ul style="list-style-type: none"> <li>i) The level. Example: <i>Northern Lights</i> Duke (D Level) Star Performance</li> <li>ii) Date and location</li> <li>iii) Time</li> <li>iv) See page 9</li> </ul> <p>4. <b>Performance Etiquette:</b> (10 marks) see requirements for graded Performance Examinations in the CNCM Piano Syllabus page 10</p> <p>5. <b>Repertoire Selection:</b> (10 marks) one Canadian work; three other works with contrast in tempo, metre and style appropriate to the level (refer to CNCM Piano Syllabus page 10)</p> <p><b>EXAMINATION LENGTH:</b> 10 minutes</p> <p>Audience welcome.</p> <p><b>EXAMINATION CODE:</b> NLS D</p>

## INTRODUCTORY GRADE PIANO PERFORMANCE EXAMINATION

**EXAMINATION REQUIREMENTS:** (see page 9 for General Performance Requirements)

**EXAMINATION LENGTH:** 15 minutes

\*Be sure all chosen repertoire, set-up, oral presentation, audience participation, entry and departure can be performed within the **15 minute time performance period**.

### INTRODUCTORY LEVEL PERFORMANCE EXAMINATIONS

**Pre-Grade One Performance Examination:** Teachers/Candidates may choose any appropriate repertoire at the introductory level. At least one work **MUST** be written by a Canadian composer.

**ONE selection MUST be from the *Northern Lights* or *Making Tracks* series.**

A minimum of **seven** works and an **encore** should be performed.

Memory is recommended but not required.

Musicianship examination is not required.

Candidates may take more than one Introductory Exam. A new program must be presented at each examination.

## INTRODUCTORY GRADE PIANO WORKSHOP EXAMINATION

**EXAMINATION REQUIREMENTS:** (see page 11 for Workshop Requirements)

**EXAMINATION LENGTH:** 15 minutes

### INTRODUCTORY LEVEL WORKSHOP EXAMINATIONS

**Pre-Grade One Performance Examination:** Teachers/Candidates may choose any appropriate repertoire at the introductory level. At least one work **MUST** be written by a Canadian composer. **ONE selection MUST be from the *Northern Lights* or *Making Tracks* series.**

A minimum of **seven** works should be performed.

Memory is recommended but not required.

Musicianship examination is not required.

Musical Knowledge is required. The candidate will answer questions on three works of his/her choice. Topics may include the composer's name and nationality, definitions of signs and terms, key of the work.

Candidates may take more than one Introductory Exam. A new program must be presented at each examination.





# NORTHERN LIGHTS MUSIC FOR EVERYONE

## \*ERNST LEVEL (E LEVEL)

### EXAMINATION REQUIREMENTS: (see page 13 for Music for Everyone Requirements)

\*The *Northern Lights* Music for Everyone Ernst Level is named in honour of Canadian composer Ernst Schneider. Candidates may opt for either the Popular Program or the Star Performance or both.

### EXAMINATION LENGTH: 10 minutes\* (each examination)

\*Be sure all chosen repertoire, set-up, oral presentation, audience participation, entry and departure can be performed within the **10 minute time performance period.**

<b><i>Northern Lights</i> Popular Program Ernst Level (E Level) Requirements</b>	<b><i>Northern Lights</i> Star Performance Ernst Level (E Level) Requirements</b>
<p>1. <b>Repertoire:</b> (20 marks) own choice <b>OR</b> original composition which requires level pre-approval by Registrar (level should be equal to Grade One)</p> <p>2. <b>Repertoire:</b> (20 marks) own choice with an electronic accompaniment (level should be equal to Grade One). Candidate/teacher <b>MUST</b> supply the electronic player.</p> <p style="padding-left: 20px;"><b>Repertoire:</b> either item <b>1 OR 2 MUST</b> be a Canadian work. Memory is recommended but not required.</p> <p>3. <b>Lead Line/Sheet:</b> (20 marks) prepare a work based on a lead line as follows:            i) in the key of C,G or F Major            ii) utilizing I, IV and V(<sup>7</sup>) harmony with full triad in root position <b>OR</b> close juxtaposition (minimum requirement)            iv) from a commercial lead line or a lead line of a <b>public domain</b> work prepared by the teacher</p> <p>4. <b>Improvisation:</b> (20 marks) prepare a work requiring improvisation.  <b>Example:</b> Any work from <i>American Popular Piano Preparatory/Level One Improv Etudes</i> by Christopher Norton</p> <p>5. <b>Transposition:</b> (20 marks) prepare a work and transpose as follows:            i) Any single line melody work in C Major transposed to G Major <b>AND</b> F Major (candidate's choice).  <b>Example:</b> Fletcher Performance Fun 1B/2A</p> <p><b>EXAMINATION LENGTH:</b> 10 minutes</p> <p>Parents and teacher are welcome to attend.</p> <p><b>EXAMINATION CODE:</b> NLPE</p>	<p>1. <b>Repertoire: FOUR</b> (15 marks each work) <b>own choice</b> works of a level should equal Grade One as follows:            i) <b>ONE</b> Canadian work <b>MUST</b> be included (<b>ONE selection MUST be from the <i>Northern Lights</i> or <i>Making Tracks</i> series.</b>)            ii) Demonstrate contrast in tempo, metre and style            iii) Memory is recommended but not required</p> <p>2. <b>Oral Presentation:</b> (10 marks) a brief introduction for each work. See page 9.</p> <p>3. <b>Written Program:</b> (10 marks) to be created by the student and <b>MUST</b> include:            i) The level. Example: <i>Northern Lights</i> Ernst (E Level) Star Performance            ii) See page 9.</p> <p>4. <b>Performance Etiquette:</b> (10 marks) see requirements for graded Performance Examinations in the CNCM Piano Syllabus page 10</p> <p>5. <b>Repertoire Selection:</b> (10 marks) one Canadian work; three other works with contrast in tempo, metre and style appropriate to the level (refer to CNCM Piano Syllabus page 10)</p> <p><b>EXAMINATION LENGTH:</b> 10 minutes</p> <p>Audience welcome.</p> <p><b>EXAMINATION CODE:</b> NLSE</p>

**Grade One Diploma:** Candidates may achieve a full Grade One Diploma through the successful completion of the following examinations:

- *Northern Lights* Ernst Popular Level Examination **AND**
- *Northern Lights* Ernst Star Performance Level Examination **AND**
- Grade One Musicianship Examination (see page 23)

All three examinations **MUST** be completed within twelve months of the first examination.

## MUSICIANSHIP EXAMINATION REQUIREMENTS:

(for Grade One Performance, Workshop and Music for Everyone Ernst Level (E Level))

### Aural Components: (12 marks)

- i. Identify the following melodic intervals:
  - major second (or step)
  - major third (or skip)
  - perfect unison (or same)
  - played once by the examiner
- ii. Identify movements of scale notes as follows:
  - three consecutive scale notes
  - ascending or descending
  - at various registers on the keyboard
  - played once by the examiner
- iii. Clap back the rhythmic pattern of a four-bar phrase as follows:
  - in 2/4 or 3/4 time
  - consisting of dotted half, half, quarter and/or eighth note values
  - played twice by the examiner
- iv. Identify a *major* or *natural minor* scale as follows:
  - ascending and descending
  - at a moderate tempo
  - played once by the examiner
- v. Identify a *major* or *minor* triad played once as follows:
  - broken form
  - root position (close)
- vi. A *major* broken triad will be played once as follows:
  - broken form
  - root position (close)
  - ascending and descending

One of the three notes will be resounded and the *candidate* will be required to identify it as *doh, mi* or *sol*.

### Vocalization: (12 marks) (Candidates are not graded on voice quality)

- i. Candidates will sing and play:
  - a five finger pattern, one hand **ONLY**
  - in a major key
  - beginning on two different tonics of the candidate's choice
  - ascending and descending
  - using solfège (*doh, re, mi, fah, sol, fah, mi, re, doh*)
- ii. Candidates will sing and play at sight:
  - a two-bar melody, one hand **ONLY**
  - in C Major five-finger position
  - sing using solfège (*doh, re, mi, fah, sol*)

### Sight Reading: (12 marks)

- i. Candidates must clap:
  - a four-bar passage in 2/4 or 3/4 time
  - using dotted half, half, quarter and/or eighth note values
- ii. Candidates must perform a piano passage at sight. Fingering will be provided and the passage will be divided between the hands. The passage will include some of the following criteria:
  - keys: C, D, G or F Major
  - time signatures: 2/4 or 3/4 time
  - note values: dotted half, half and quarter note values

Candidates will be given a brief period of time to scan the score before playing. Candidates may not practise silently on the keyboard and should not count aloud.

**Transposition: (10 marks)**

- i. Candidates will be required to transpose at sight:
- a short five finger right hand melody
  - C Major to F Major **AND**
  - C Major to G Major

**Harmonization: (10 marks)**

- i. Candidates will harmonize a C Major five finger pattern melody as follows:
- left hand close position triad
  - tonic triad only

Proper placement of the tonic chord will be marked by an "X"

**Technical Requirements: (44 marks)**

FIVE FINGER PATTERN: Tonic through Dominant	KEYS	HANDS	M.M. ♩=	ARTICULATION
Major	C, G, D, F	Together	72	Legato, Staccato in eighth notes
Minor	a, e, d	Together	72	Legato, Staccato in eighth notes

SCALES	KEYS	HANDS	OCTAVES	M.M. ♩=	ARTICULATION
Major	C, G, D	Separately	2	72	Legato in eighth notes
Natural Minor	a, e	Separately	2	72	Legato in eighth notes
Harmonic Minor	a, e	Separately	2	72	Legato in eighth notes
Contrary motion	C	Together	2	72	Legato in eighth notes

TRIADS	KEYS	POSITION	HANDS	OCTAVES	M.M. ♩=	NOTE VALUES
Solid: Major Minor	C, G, D a, e	Root and Inversions	Separately	1	100	In quarter notes, each position separated by a quarter rest
Broken: Major Minor	C, G, D a, e	Root and Inversions	Separately	1	60	In triplet eighth notes

**THEORY CO-REQUISITE:**

None required







## NORTHERN LIGHTS MUSIC FOR EVERYONE

### \*FIESS LEVEL (F LEVEL)

#### EXAMINATION REQUIREMENTS:

\*The *Northern Lights Music for Everyone FieSS Level* is named in honour of Canadian composer Stephen FieSS. Candidates may opt for either the Popular Program or the Star Performance or both.

#### EXAMINATION LENGTH: 15 minutes\* (each examination)

\*Be sure all chosen repertoire, set-up, oral presentation, audience participation, entry and departure can be performed within the 15 minute time performance period.

<b><i>Northern Lights Popular Program</i> FieSS Level (F Level) Requirements</b>	<b><i>Northern Lights Star Performance</i> FieSS Level (F Level) Requirements</b>
<p>1. <b>Repertoire:</b> (20 marks) own choice <b>OR</b> original composition which requires level pre-approval by Registrar (level should be equal to Grade Two)</p> <p>2. <b>Repertoire:</b> (20 marks) own choice with an electronic accompaniment (level should be equal to Grade Two). Candidate/teacher <b>MUST</b> supply the electronic player.</p> <p><b>Repertoire:</b> either item 1 <b>OR</b> 2 <b>MUST</b> be a Canadian work. Memory is recommended but not required.</p> <p>3. <b>Lead Line/Sheet:</b> (20 marks) prepare a work based on a lead line as follows:            i) in the key of C,F or D Major            ii) utilizing I, IV and V(<sup>7</sup>) harmony with full triad in root position <b>OR</b> close juxtaposition (minimum requirement)            iii) from a commercial lead line or a lead line of a <b>public domain</b> work prepared by the teacher</p> <p>4. <b>Improvisation:</b> (20 marks) prepare a work requiring improvisation.  <b>Example:</b> Any work from <i>American Popular Piano Preparatory/Level One Improv Etudes</i> by Christopher Norton</p> <p>5. <b>Transposition:</b> (20 marks) prepare a work and transpose as follows:            i) Any single line melody work (candidate's choice) in C Major transposed to D Major.  <b>Example:</b> Fletcher Performance Fun 2A</p> <p><b>EXAMINATION LENGTH:</b> 15 minutes</p> <p>Parents and teacher are welcome to attend.</p> <p><b>EXAMINATION CODE:</b> NLPF</p>	<p>1. <b>Repertoire:</b> <b>FOUR</b> (15 marks each work) <b>own choice works</b> of a level equal to Grade Two as follows:            i) <b>ONE</b> Canadian work <b>MUST</b> be included (<b>ONE selection MUST be from the <i>Northern Lights</i> or <i>Making Tracks</i> series.</b>)            ii) Demonstrate contrast in tempo, metre and style            iii) Memory is recommended but not required</p> <p>2. <b>Oral Presentation:</b> (10 marks) a brief introduction for each work.  <b>EXAMPLE:</b> <i>Ragtime</i> was written by ... In the style of....(See page 9)</p> <p>3. <b>Written Program:</b> (10 marks) to be created by the student and <b>MUST</b> include:            i) The level. Example: <i>Northern Lights FieSS (F Level) Star Performance</i>            ii) See page 9.</p> <p>4. <b>Performance Etiquette:</b> (10 marks) see requirements for graded Performance Examinations in the CNCM Piano Syllabus page 10</p> <p>5. <b>Repertoire Selection:</b> (10 marks) one Canadian work; three other works with contrast in tempo, metre and style appropriate to the level (refer to CNCM Piano Syllabus page 10)</p> <p><b>EXAMINATION LENGTH:</b> 15 minutes</p> <p>Audience welcome.</p> <p><b>EXAMINATION CODE:</b> NLSF</p>

**Grade Two Diploma:** Candidates may achieve a full Grade Two Diploma through the successful completion of the following examinations:

- *Northern Lights FieSS Popular Level Examination AND*
- *Northern Lights FieSS Star Performance Level Examination AND*
- Grade Two Musicianship Examination (see page 29)

All three examinations **MUST** be completed within twelve months of the first examination.

## MUSICIANSHIP EXAMINATION REQUIREMENTS:

(for Grade Two Performance, Workshop and Music for Everyone Fiess Level (F Level))

### Aural Components: (12 marks)

- i. Identify the following melodic intervals:
  - major second (or step)
  - major third (or skip)
  - ascending or descending
  - played once by the examiner
- ii. Clap back the rhythmic pattern of a four-bar phrase as follows:
  - in 2/4 or 3/4 time
  - consisting of dotted half, half, dotted quarter, quarter and/or eighth note values
  - played twice by the examiner
- iii. Identify a *major* or *natural minor* scale as follows:
  - ascending and descending
  - at a moderate tempo
  - played once by the examiner
- iv. Identify a *major* or *minor* triad played once as follows:
  - broken form
  - root position (close)
- v. A *major* four-note chord will be played once as follows:
  - broken form
  - root position (close)
  - ascending and descending

One of the four notes will be resounded and the *candidate* will be required to identify it as *doh*, *mi*, *sol* or *high doh*.
- vi. Play or sing back a short melody:
  - in C Major
  - using the first three notes of the scale
  - steps and skips will be included
  - beginning and ending on the tonic
  - played twice by the examiner

### Vocalization: (12 marks) (Candidates are not graded on voice quality)

- i. Candidates will sing and play:
  - a five finger pattern, one hand **ONLY**
  - in a major key
  - beginning on two different tonics of the candidate's choice
  - ascending and descending
  - using solfège (*doh, re, mi, fah, sol, fah, mi, re, doh*)
- ii. Candidates will sing and play at sight:
  - a two-bar melody
  - in a C Major or D Major five-finger pattern
  - using solfège (*doh, re, mi, fah, sol*)

### Sight Reading: (12 marks)

- i. Candidates must clap:
  - a four-bar passage in 3/4 or 4/4
  - using dotted half, half, dotted quarter, quarter and/or eighth note values
- ii. Candidates must perform a piano passage at sight. Fingering will be provided and the passage will be divided between the hands. The passage will include some of the following criteria:
  - keys: C, D, G or F Major
  - time signatures: 3/4 or 4/4 time
  - note values: dotted half, half, quarters and eighth

Candidates will be given a brief period of time to scan the score before playing. Candidates may not practise silently on the keyboard and should not count aloud.

**Transposition: (10 marks)**

- i. Candidates will be required to transpose at sight:
- a short, five finger right hand melody
  - C Major to D Major
  - C Major to F Major
  - C Major to G Major

**Harmonization: (10 marks)**

- i. Candidates will harmonize a C Major, G Major or F Major five finger pattern melody as follows:
- left hand close position triad
  - tonic triad only
- Proper placement of chords will be marked by an “X”

**Improvisation: (5 marks)**

- i. Candidates will complete a two-measure phrase:
- with two responding measures
  - ending on the tonic
  - in C Major

**Technical Requirements: (39 marks)**

FIVE FINGER PATTERN Tonic through Dominant	KEYS	HANDS	M.M. ♩ =	ARTICULATION
Major	C, G, D, F, A	Together	80	Legato, Staccato in eighth notes
Minor	a, e, d, g	Together	80	Legato, Staccato in eighth notes

SCALES	KEYS	HANDS	OCTAVES	M.M. ♩ =	ARTICULATION
Major	C, G, D, F	Separately	2	80	Legato in eighth notes
Natural Minor	a, e, d	Separately	2	80	Legato in eighth notes
Harmonic Minor	a, e, d	Separately	2	80	Legato in eighth notes
Contrary Motion	C, G	Together	2	80	Legato in eighth notes
Chromatic	C	Separately	1	72	Legato in eighth notes

TRIADS	KEYS	POSITION	HANDS	OCTAVES	M.M. ♩ =	NOTE VALUES
Solid: Major Minor	C, G, D, F a, e, d	Root and Inversions	Separately	1	120	In quarter notes, each position separated by a quarter rest
Broken: Major Minor	C, G, D, F a, e, d	Root and Inversions	Separately	1	60	In triplet eighth notes

ARPEGGIOS	KEYS	POSITION	HANDS	OCTAVES	M.M. ♩ =	NOTE VALUES
Major Minor	C, G, D, F a, e, d	Root	Alternate	4	76	In triplet eighth notes

**THEORY CO-REQUISITE:** None Required

**TECHNICAL EXAMPLES**

**Five Finger Patterns:** (hands together)



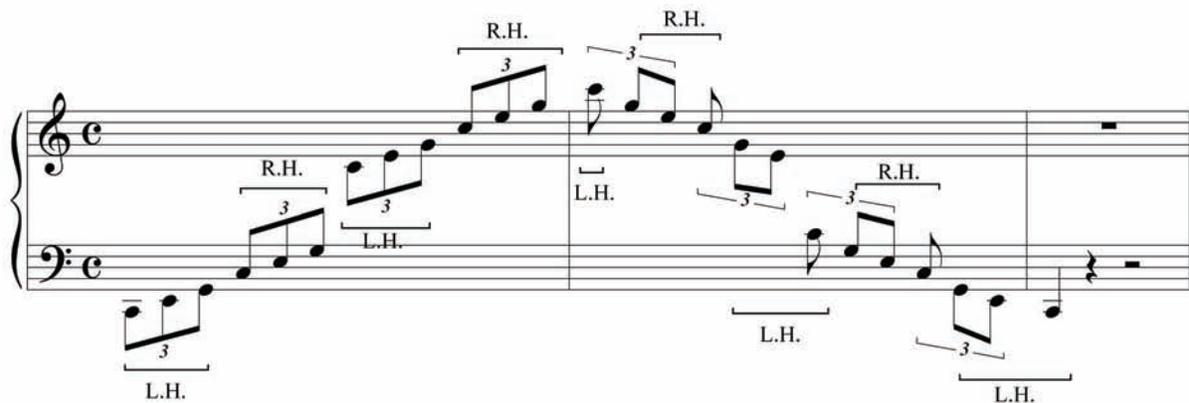
**Solid Triads:**



**Broken Triads:**



**Alternate Hand Arpeggios:**







# NORTHERN LIGHTS MUSIC FOR EVERYONE

## \*GIECK LEVEL (G LEVEL)

### EXAMINATION REQUIREMENTS: (see page 13 for Music for Everyone Requirements)

\*The *Northern Lights* Music for Everyone Gieck Level is named in honour of Canadian composer Janet Gieck. Candidates may opt for either the Popular Program or the Star Performance or both.

### EXAMINATION LENGTH: 15 minutes\* (each examination)

\*Be sure all chosen repertoire, set-up, oral presentation, audience participation, entry and departure can be performed within the **15 minute time performance period.**

<b>Northern Lights Popular Program Gieck Level (G Level) Requirements</b>	<b>Northern Lights Star Performance Gieck Level (G Level) Requirements</b>
<p>1. <b>Repertoire:</b> (20 marks) own choice <b>OR</b> original composition which requires level pre-approval by Registrar (level should be equal to Grade Three)</p> <p>2. <b>Repertoire:</b> (20 marks) own choice with an electronic accompaniment (level should be equal to Grade Three). Candidate/teacher <b>MUST</b> supply the electronic player.</p> <p><b>Repertoire:</b> either item <b>1 OR 2 MUST</b> be a Canadian work.</p> <p>3. <b>Lead Line/Sheet:</b> (20 marks) prepare a work based on a lead line as follows:            i) in the key of G,F or D Major            ii) utilizing I, IV and V<sup>(7)</sup> harmony with full triad in root position <b>OR</b> close juxtaposition (minimum requirement)            iii) from a commercial lead line or a lead line of a <b>public domain</b> work prepared by the teacher</p> <p>4. <b>Improvisation:</b> (20 marks) prepare a work requiring improvisation.  <b>Example:</b> Any work from <i>American Popular Piano Level Two Improv Etudes</i> by Christopher Norton</p> <p>5. <b>Transposition:</b> (20 marks) prepare a work and transpose as follows:            i) Any single line melody work (candidate's choice) in C Major transposed to D Major  <b>Example:</b> Fletcher Performance Fun 2A</p> <p><b>EXAMINATION LENGTH:</b> 15 minutes</p> <p>Parents and teacher are welcome to attend.</p> <p><b>EXAMINATION CODE:</b> NLPG</p>	<p>1. <b>Repertoire:</b> <b>FOUR</b> (15 marks each work) <b>own choice works</b> of a level equal to Grade Three as follows:            i) <b>ONE</b> Canadian work <b>MUST</b> be included (<b>ONE selection MUST be from the <i>Northern Lights</i> or <i>Making Tracks</i> series.</b>)            ii) Demonstrate contrast in tempo, metre and style            iii) Memory is recommended but not required</p> <p>2. <b>Oral Presentation:</b> (10 marks) a brief introduction for each work.  <b>EXAMPLE:</b> <i>Ragtime</i> was written by ... In the style of.... (See page 9)</p> <p>3. <b>Written Program:</b> (10 marks) to be created by the student and <b>MUST</b> include:            i) The level. Example: <i>Northern Lights Gieck</i> (G Level) Star Performance            ii) See page 9.</p> <p>4. <b>Performance Etiquette:</b> (10 marks) see requirements for graded Performance Examinations in the CNCM Piano Syllabus page 10</p> <p>5. <b>Repertoire Selection:</b> (10 marks) one Canadian work; three other works with contrast in tempo, metre and style appropriate to the level (refer to CNCM Piano Syllabus page 10)</p> <p><b>EXAMINATION LENGTH:</b> 15 minutes</p> <p>Audience welcome.</p> <p><b>EXAMINATION CODE:</b> NLSG</p>

**Grade Three Diploma:** Candidates may achieve a full Grade Three Diploma through the successful completion of the following examinations:

- *Northern Lights Gieck Popular Level* Examination **AND**
- *Northern Lights Gieck Star Performance Level* Examination **AND**
- Grade Three Musicianship Examination (see page 35)

All three examinations **MUST** be completed within twelve months of the first examination.

## MUSICIANSHIP EXAMINATION REQUIREMENTS:

(for Grade Three Performance, Workshop and Music for Everyone Gieck Level (G Level))

### Aural Components: (12 marks)

- i. Playback of intervals:
  - beginning on Middle C
  - ascending only
  - major third, perfect fourth, perfect fifth
  - played twice by the examiner
- ii. Clap back the rhythmic pattern of a four-bar phrase as follows:
  - in 2/4, 3/4 or 4/4 time
  - consisting of dotted half, half, dotted quarter, quarter and/or eighth note values
  - played twice by the examiner
- iii. Identify a *major*, *harmonic minor* or *melodic minor* scale as follows:
  - ascending and descending
  - played at a moderate tempo
  - played once by the examiner
- iv. Identify a *major* or *minor* triad played once as follows:
  - solid form
  - root position (close)
- v. A *major* four-note chord will be played once as follows:
  - broken form
  - root position (close)
  - ascending and descending

One of the four notes will be resounded and the *candidate* will be required to identify it as *doh*, *mi*, *sol* or *high doh*.
- vi. Play or sing back a short melody:
  - examiner will name the chosen key
  - in C Major, F Major, G Major
  - using the first three notes of the scale
  - steps and skips will be included
  - beginning and ending on the tonic
  - played twice by the examiner

### Vocalization: (12 marks) (Candidates are not graded on voice quality.)

- i. Candidates will sing and play a major scale as follows:
  - one octave, one hand **ONLY**
  - beginning on two different tonics of the candidate's choice
  - ascending and descending
  - using solfège (*doh, re, mi, fah, sol, la, ti, doh, ti, la, sol, fah, mi, re, doh*)
- ii. Candidates will sing and play at sight:
  - a two-bar phrase
  - in C Major, G Major, D Major or F Major right hand five-finger pattern
  - using solfège (*doh, re, mi, fah, sol*)
- iii. Candidates will sing and play:
  - a five finger pattern, one hand **ONLY**
  - in a minor key
  - beginning on two different tonics of the candidate's choice
  - ascending and descending
  - using solfège (*la, ti, doh, re, mi, re, doh, ti, la*)

**Sight Reading: (12 marks)**

- i. Candidates must clap:
  - a four-bar passage in 3/4 or 4/4
  - using whole, dotted half, half, dotted quarter, quarter and/or eighth note values
- ii. Candidates must perform a piano passage at sight. Fingering will be provided and the passage will include some hands together playing. The passage may include some of the following criteria:
  - keys: C, D, G, F Major or a Minor
  - time signatures: 2/4, 3/4 or 4/4 time
  - note values: whole, dotted half, half, quarter and eighth

Candidates will be given a brief period of time to scan the score before playing. Candidates may not practise silently on the keyboard and should not count aloud.

**Transposition: (10 marks)**

- i. Candidates will be required to transpose at sight:
  - a short, five finger right hand melody
  - C Major to D Major or F Major to G Major

**Harmonization: (10 marks)**

- i. Candidates will harmonize a C Major, G Major or F Major five finger pattern melody as follows:
  - left hand close position triad
  - tonic and dominant triads only
  - proper placement of chords will be marked by an “X”

**Improvisation: ( 5 marks)**

- i. Candidates will complete a two-measure phrase:
  - with two responding measures
  - ending on the tonic
  - C Major, F Major or G Major

**Technical Requirements: (39 marks)**

FORMULA PATTERN	KEYS	HANDS	OCTAVES	M.M. ♩ =	ARTICULATION
Major	C	Together	2	80	Legato in eighth notes
Natural Minor	a	Together	2	80	Legato in eighth notes

SCALES	KEYS	HANDS	OCTAVES	M.M. ♩ =	ARTICULATION
Major	G	Together	2	80	Legato in eighth notes
Major	D, A, F	Separately	2	80	Legato, Staccato in eighth notes
Harmonic Minor	e	Together	2	80	Legato in eighth notes
Harmonic Minor	b, d	Separately	2	80	Legato, Staccato in eighth notes
Melodic Minor	e	Together	2	80	Legato in eighth notes
Melodic Minor	b, d	Separately	2	80	Legato, Staccato in eighth notes
Contrary motion: Major Harmonic minor	D, A d	Together	2	80	Legato in eighth notes
Chromatic	F	Separately	2	80	Legato in eighth notes

TRIADS	KEYS	POSITION	HANDS	OCTAVES	M.M. ♩ =	NOTE VALUES
Solid: Major Minor	D, A, F b, d	Root and Inversions	Together	1	108	In quarter notes, each position separated by a quarter rest
Broken: Major Minor	D, A, F b, d	Root and Inversions	Together	1	60	In triplet eighth notes

ARPEGGIOS	KEYS	POSITION	HANDS	OCTAVES	M.M. ♩ =	NOTE VALUES
Major Minor	G, D, A, F b, d	Root	Separately	2	69	In eighth notes

**THEORY CO-REQUISITE:** None required

### TECHNICAL EXAMPLES

#### Two Octave Formula Pattern

#### Solid Triads (hands together)

**Broken Triads (hands together)**



**Two Octave Arpeggios (hands separate)**







# NORTHERN LIGHTS MUSIC FOR EVERYONE

## \*HANSEN LEVEL (H LEVEL)

### EXAMINATION REQUIREMENTS:

\*The *Northern Lights* Music for Everyone Hansen Level is named in honour of Canadian composer Joan Hansen. Candidates may opt for either the Popular Program or the Star Performance or both.

### EXAMINATION LENGTH: 15 minutes\* (each examination)

\*Be sure all chosen repertoire, set-up, oral presentation, audience participation, entry and departure can be performed within the **15 minute time performance period.**

<b>Northern Lights Popular Program Hansen Level (H Level) Requirements</b>	<b>Northern Lights Star Performance Hansen Level (H Level) Requirements</b>
<p>1. <b>Repertoire:</b> (20 marks) own choice <b>OR</b> original composition which requires level pre-approval by Registrar (level should be equal to Grade Four)</p> <p>2. <b>Repertoire:</b> (20 marks) own choice with an electronic accompaniment (level should be equal to Grade Four). Candidate/teacher <b>MUST</b> supply the electronic player.</p> <p><b>Repertoire:</b> either item <b>1 OR 2 MUST</b> be a Canadian work.</p> <p>3. <b>Lead Line/Sheet:</b> (20 marks) prepare a work based on a lead line <b>to be played twice</b> as follows:            i) in the key of G, F or D Major            ii) utilizing I, IV and V<sup>(7)</sup> harmony with full triad in close juxtaposition (minimum requirement)            iii) repeat the performance <b>MUST</b> use a varied accompaniment  <b>Example:</b> broken chords, jazz styles, arpeggio, etc.            iv) from a commercial lead line or a lead line of a <b>public domain</b> work prepared by the teacher</p> <p>4. <b>Improvisation:</b> (20 marks) prepare a work requiring improvisation.  <b>Example:</b> Any work from <i>American Popular Piano Level Two Improv Etudes</i> by Christopher Norton</p> <p>5. <b>Transposition:</b> prepare a work and transpose as follows:            i) Any simple work (approximately Grade One or Two level candidate's choice) in G Major transposed to F Major.  <b>Example:</b> 101 Songs to Play: Mayfair Music</p> <p><b>EXAMINATION LENGTH:</b> 15 minutes</p> <p>Parents and teacher are welcome to attend.</p> <p><b>EXAMINATION CODE:</b> NLPH</p>	<p>1. <b>Repertoire:</b> <b>FOUR</b> (15 marks each work) <b>own choice works</b> of a level equal to Grade Four as follows:            i) <b>ONE</b> Canadian work <b>MUST</b> be included (<b>ONE selection MUST be from the <i>Northern Lights</i> or <i>Making Tracks</i> series.</b>)            ii) Demonstrate contrast in tempo, metre and style            iii) Memory is recommended but not required</p> <p>2. <b>Oral Presentation:</b> (10 marks) a brief introduction for each work.  <b>EXAMPLE:</b> <i>Ragtime</i> was written by ... In the style and form of.... (See page 9)</p> <p>3. <b>Written Program:</b> (10 marks) to be created by the student and <b>MUST</b> include:            i) The level. Example: <i>Northern Lights Hansen</i> (H Level) Star Performance            ii) See page 9.</p> <p>4. <b>Performance Etiquette:</b> (10 marks) see requirements for graded Performance Examinations in the CNCM Piano Syllabus page 10)</p> <p>5. <b>Repertoire Selection:</b> (10 marks) one Canadian work; three other works with contrast in tempo, metre and style appropriate to the level (refer to CNCM Piano Syllabus page 10)</p> <p><b>EXAMINATION LENGTH:</b> 15 minutes</p> <p>Audience welcome.</p> <p><b>EXAMINATION CODE:</b> NLSH</p>

**Grade Four Diploma:** Candidates may achieve a full Grade Four Diploma through the successful completion of the following examinations:

- *Northern Lights Hansen Popular Level Examination AND*
- *Northern Lights Hansen Star Performance Level Examination AND*
- Grade Four Musicianship Examination (see page 42)

All three examinations **MUST** be completed within twelve months of the first examination.

## MUSICIANSHIP EXAMINATION REQUIREMENTS:

(for Grade Four Performance, Workshop and Music for Everyone Hansen Level (H Level))

### Aural Components: (12 marks)

- i. Playback of intervals:
  - beginning on Middle C
  - ascending only
  - major second, major third, perfect fourth, perfect fifth, major sixth, perfect octave
  - played twice by the examiner
- ii. Clap back the rhythmic pattern of a four-bar phrase as follows:
  - in 2/4, 3/4 or 6/8 time
  - consisting of dotted half, half, dotted quarter, quarter, dotted eighth, eighth note and sixteenth note values
  - played twice by the examiner
- iii. Identify a *major*, *harmonic minor* or *melodic minor* scale as follows
  - ascending and descending
  - at a moderate tempo
  - played once by the examiner
- iv. Identify a 6 to 8 bar chorale passage:
  - as major or minor
  - the final cadence as perfect or interrupted/deceptive
  - played twice by the examiner
- v. Identify the following melodic intervals:
  - **above** a given note - major/ minor third, perfect fourth, perfect fifth, perfect octave
  - **below** a given note - perfect fourth, perfect fifth or perfect octave
  - played once by the examiner
- vi. Play or sing back a short melody:
  - examiner will name the chosen key
  - in C Major, F Major, G Major, D Major
  - using the first three notes of the scale
  - steps and skips will be included
  - beginning and ending on the tonic
  - played twice by the examiner
- vii. Identify a major or minor triad played once as follows:
  - solid form
  - root position (close)

### Vocalization: (12 marks) (Candidates are not graded on voice quality.)

- i. Candidates will sing and play a major scale as follows:
  - one octave, one hand **ONLY**
  - beginning on two different tonics of the candidate's choice
  - ascending and descending
  - using solfège (*doh, re, mi, fah, sol, la, ti, doh, ti, la, sol, fah, mi, re, doh*)
- ii. Candidates will sing and play at sight:
  - a two-bar phrase
  - in C Major, G Major, D Major or F Major - one octave range
  - using solfège (*doh, re, mi, fah, sol, la, ti, doh*)
- iii. Candidates will sing and play:
  - a five finger pattern, one hand **ONLY**
  - in a minor key
  - beginning on two different tonics of the candidate's choice
  - ascending and descending
  - using solfège (*la, ti, doh,, re, mi, re, doh, ti, la*)

- iv. Candidates will sing and play at sight:
- a two-bar melody
  - a Minor five finger pattern
  - sing using solfège (*la, ti, doh, re, mi*)

**Sight Reading: (12 marks)**

- i. Candidates must clap:
- a four-bar passage in 3/4 or 4/4
  - using whole, dotted half, half, dotted quarter, quarter, dotted eighth, eighth and sixteenth note values
- ii. Candidates must perform a piano passage at sight (approximately Grade One level). Fingering will be provided and the passage will include hands together playing. The passage will be based on the following criteria:
- keys: C, G, D, F, B<sup>b</sup> Major or a, e or d Minor
  - time signatures: 2/4, 3/4 or 4/4 time
  - note values: whole, dotted half, half, quarter and eighth note

Candidates will be given a brief period of time to scan the score before playing. Candidates may not practise silently on the keyboard and should not count aloud.

**Transposition: (10 marks)**

- i. Candidates will be required to transpose at sight:
- a short, five finger right hand melody
  - C Major to D Major or F Major to G Major or C Major to B<sup>b</sup> Major

**Harmonization: (10 marks)**

- i. Candidates will harmonize a C Major, G Major, F Major or a Minor melody as follows:
- left hand close position triad
  - tonic and dominant triads only
  - proper placement of chords will be marked by an “X”

**Improvisation: (5 marks)**

- i. Candidates will complete a two-measure phrase:
- with two responding measures
  - ending on the tonic
  - C Major, F Major, G Major or a Minor

**Technical Requirements: (39 marks)**

FORMULA PATTERN	KEYS	HANDS	OCTAVES	M.M. ♩=	ARTICULATION
Major	C, G	Together	2	92	Legato in eighth notes
Harmonic Minor	a, e	Together	2	92	Legato in eighth notes

SCALES	KEYS	HANDS	OCTAVES	:M.M. ♩=	ARTICULATION
Major	A, B <sup>b</sup> , E <sup>b</sup>	Together	2	92	Legato, Staccato in eighth notes
Harmonic Minor	g, b	Together	2	92	Legato, Staccato in eighth notes
Melodic Minor	g, b	Together	2	92	Legato, Staccato in eighth notes
Contrary motion: Major Harmonic minor	E <sup>b</sup> , D g	Together	2	92	Legato, in eighth notes
Chromatic	D	Together	2	92	Legato, in eighth notes
Whole Tone	C	Separately	2	92	Legato, in eighth notes

TRIADS	KEYS	POSITION	HANDS	OCTAVES	M.M. ♩=	NOTE VALUES
Solid: Major Minor	A, B <sup>b</sup> , E <sup>b</sup> a, g, b	Root and Inversions	Together	1	120	In quarter notes, each position separated by a quarter rest
Broken: Major Minor	A, B <sup>b</sup> , E <sup>b</sup> a, g, b	Root and Inversions	Together	1	76	In triplet eighth notes

ARPEGGIOS	KEYS	POSITION	HANDS	OCTAVES	M.M. ♩=	NOTE VALUES
Major Minor	A, B <sup>b</sup> , E <sup>b</sup> a, g, b	Root	Separately	2	80	Eighth notes

**THEORY CO-REQUISITE:** None required

## TECHNICAL EXAMPLES

### Two Octave Formula Pattern

The image displays two systems of musical notation for a 'Two Octave Formula Pattern'. Each system consists of a grand staff with a treble clef on top and a bass clef on the bottom. The first system is in common time (C) and contains four measures. The second system also contains four measures and concludes with a double bar line. The notation features a series of eighth and sixteenth notes, with some measures containing beamed notes, illustrating a technical exercise that spans two octaves.

### C Whole Tone

The image shows a single line of musical notation for a 'C Whole Tone' exercise. It is written in treble clef with a 3/4 time signature. The melody consists of a sequence of notes: C4, D4, E4, F#4, G#4, A#4, B4, C5, D5, E5, F#5, G#5, A#5, B5, C6. The notes are beamed together in pairs, and the piece ends with a double bar line.





# NORTHERN LIGHTS MUSIC FOR EVERYONE

## \*JOYCE LEVEL (J LEVEL)

### EXAMINATION REQUIREMENTS:

\*The *Northern Lights* Music for Everyone Joyce Level is named in honour of Canadian composer Joyce Pinckney. Candidates may opt for either the Popular Program or the Star Performance or both.

### EXAMINATION LENGTH: 15 minutes\* (each examination)

\*Be sure all chosen repertoire, set-up, oral presentation, audience participation, entry and departure can be performed within the **15 minute time performance period.**

<b>Northern Lights Popular Program Joyce Level (J Level) Requirements</b>	<b>Northern Lights Star Performance Joyce Level (J Level) Requirements</b>
<p>1. <b>Repertoire:</b> (20 marks) own choice <b>OR</b> original composition which requires level pre-approval by Registrar (level should be equal to Grade Five)</p> <p>2. <b>Repertoire:</b> (20 marks) own choice with an electronic accompaniment (level should be equal to Grade Five). Candidate/teacher <b>MUST</b> supply the electronic player.</p> <p><b>Repertoire:</b> either item <b>1 OR 2 MUST</b> be a Canadian work.</p> <p>3. <b>Lead Line/Sheet:</b> (20 marks) prepare a work based on a lead line <b>to be played twice</b> as follows:            i) in the key of F, D or A Major            ii) utilizing I, IV and V<sup>(7)</sup> harmony with full triad in close juxtaposition (minimum requirement)            iii) repeat the performance <b>MUST</b> use a varied accompaniment  <b>Example:</b> broken chords, jazz styles, arpeggio, etc.            iii) from a commercial lead line or a lead line of a <b>public domain</b> work prepared by the teacher</p> <p>4. <b>Improvisation:</b> (20 marks) prepare a work requiring improvisation.  <b>Example:</b> Any work from <i>American Popular Piano Level Three Improv Etudes</i> by Christopher Norton</p> <p>5. <b>Transposition:</b> (20 marks) prepare a work and transpose as follows:            i) Any simple work (approximately Grade Two level) in G Major transposed to F Major <b>AND</b> A Major (candidate's choice).  <b>Example:</b> 101 Songs to Play: Mayfair Music</p> <p><b>EXAMINATION LENGTH:</b> 15 minutes</p> <p>Parents and teacher are welcome to attend.</p> <p><b>EXAMINATION CODE:</b> NLPJ</p>	<p>1. <b>Repertoire:</b> <b>FOUR</b> (15 marks for each work) <b>own choice works</b> of a level equal to Grade Five as follows:            i) <b>ONE</b> Canadian work <b>MUST</b> be included (<b>ONE selection MUST be from the <i>Northern Lights</i> or <i>Making Tracks</i> series.</b>)            ii) Demonstrate contrast in tempo, metre and style            iii) Memory is recommended but not required</p> <p>2. <b>Oral Presentation:</b> (10 marks) a brief introduction for each work.  <b>EXAMPLE:</b> <i>Ragtime</i> was written by ... In the style and form of.... (See page 9)</p> <p>3. <b>Written Program:</b> (10 marks) to be created by the student and <b>MUST</b> include:            i) The level. Example: <i>Northern Lights Joyce</i> (J Level) Star Performance            ii) See page 9.</p> <p>4. <b>Performance Etiquette:</b> (10 marks) see requirements for graded Performance Examinations in the CNCM Piano Syllabus page 10</p> <p>5. <b>Repertoire Selection:</b> (10 marks) one Canadian work; three other works with contrast in tempo, metre and style appropriate to the level (refer to CNCM Piano Syllabus page 10)</p> <p><b>EXAMINATION LENGTH:</b> 15 minutes</p> <p>Audience welcome.</p> <p><b>EXAMINATION CODE:</b> NLSJ</p>

**Grade Five Diploma:** Candidates may achieve a full Grade Five Diploma through the successful completion of the following examinations:

- *Northern Lights Joyce Popular Level* Examination **AND**
- *Northern Lights Joyce Star Performance Level* Examination **AND**
- Grade Five Musicianship Examination (see page 49)
- Grade Five Theory

All three practical examinations **MUST** be completed within twelve months of the first examination.

## MUSICIANSHIP EXAMINATION REQUIREMENTS:

(for Grade Five Performance, Workshop and Music for Everyone Joyce Level (J Level))

### Aural Components: (12 marks)

- i. Identify the time signature of a four bar passage:
  - as 2/4 or 3/4
  - values will include whole, dotted half, half, dotted quarter, quarter and eighth note values
  - played twice by the examiner
- ii. Clap back the rhythmic pattern of a four-bar phrase as follows:
  - in 2/4, 3/4 or 6/8 time
  - consisting of dotted half, half, dotted quarter, quarter, dotted eighth, eighth and sixteenth note values
  - played twice by the examiner
- iii. Play back a melody of no more than 8 notes:
  - based on the first 5 notes of the scale
  - C Major, G Major, D Major or F Major
  - melody begins and ends on tonic
  - key will be given
  - played twice by the examiner
- iv. Identify a 6 to 8 bar chorale passage:
  - as major or minor
  - the final cadence as perfect or plagal
  - played twice by the examiner
- v. Identify the following melodic intervals:
  - **above** a given note - major/minor third, major/minor sixth, perfect fourth, perfect fifth, perfect octave
  - **below** a given note - major/minor third, perfect fourth, perfect fifth, perfect octave.
  - played once by the examiner
- vi. Sing back a short melody:
  - examiner will name the chosen key
  - in C Major, F Major, G Major or D Major
  - using the first five notes of the scale
  - steps and skips will be included
  - beginning and ending on the tonic
  - solfège is not required, candidate may sing to *la* or vowel sound
  - played twice by the examiner
- vii. Identify a major or minor triad or a dominant seventh chord played once as follows:
  - solid form
  - root position (close)

### Vocalization: (12 marks) (Candidates are not graded on voice quality)

- i. Candidates will sing **ONLY** a major scale as follows:
  - one octave pattern
  - beginning on two different tonics of the candidate's choice
  - tonic **ONLY** will be sounded
  - ascending and descending
  - using solfège (*doh, re, mi, fah, sol, la, ti, doh, ti, la, sol, fah, mi, re, doh*)
- ii. Candidates will sing and play at sight:
  - a two-bar phrase
  - in C Major, G Major, D Major or F Major - one octave range
  - using solfège (*doh, re, mi, fah, sol, la, ti, doh*)
- iii. Candidates will sing and play a natural minor scale as follows:
  - one octave, one hand **ONLY**
  - beginning on two different tonics of the candidate's choice
  - ascending and descending
  - using solfège (*la, ti, doh,, re, mi, fah, sol, la, sol, fah, mi, re, doh, ti, la*)

- iv. Candidates will sing and play at sight:
  - a two-bar phrase
  - a Minor or e Minor five finger pattern
  - sing using solfège (*la, ti, doh, re, mi*)
- v. Candidates will sing and play:
  - a major arpeggio, right hand **ONLY**
  - beginning on two different tonics of the candidate's choice
  - ascending and descending
  - using solfège (*doh, mi, sol, doh, sol, mi, doh*)

### Sight Reading: (12 marks)

- i. Candidates must clap:
  - a four-bar passage in 3/4 or 4/4
  - using whole, dotted half, half, dotted quarter, quarter, dotted eighth, eighth and sixteenth note values. Triplets may also be included
- ii. Candidates must perform a piano passage at sight (approximately Grade Two level). Fingering will be provided and the passage will include hands together playing. The passage will include some of the following criteria:
  - keys: major and minor keys up to and including 2 sharps or flats
  - time signatures: 2/4, 3/4, 4/4, or 6/8 time
  - note values: whole, dotted half, half, quarter and eighth

Candidates will be given a brief period of time to scan the score before playing. Candidates may not practise silently on the keyboard and should not count aloud.

### Transposition: (10 marks)

- i. Candidates will be required to transpose at sight:
  - a short right hand melody
  - C Major to D Major, F Major to G Major or C Major to B<sup>b</sup> Major.

### Harmonization: (10 marks)

- i. with inversions, ascending and descending:
  - from memory
  - with the damper pedal
  - for C, F and G Major
  - place the triad in the right hand and the tonic or dominant note in the left hand

### I - V - I Progressions



- ii. Harmonize a short melody:
  - use I and V chords
  - C Major, G Major, F Major
  - right hand plays triads below the melody notes
  - left hand plays single tonic and dominant notes
  - proper placement of chords will be marked by an "X"

### Improvisation: (5 marks)

- i. Candidates will complete a two-measure phrase:
  - with two responding measures
  - ending on the tonic
  - C Major, F Major, G Major or a Minor
- ii. Candidates will repeat the above melody:
  - provide left hand block chords or single harmony notes
  - an "X" will indicate the appropriate placement of the chord in the given part
  - harmonize both the given phrase and the improvised phrase
  - use I and V chords

Candidates have the option to combine i. & ii.

### Technical Requirements: (39 marks)

FORMULA PATTERN	KEYS	HANDS	OCTAVES	M.M. ♩ =	ARTICULATION
Major	G, F	Together	2	100	Legato in eighth notes
Harmonic Minor	e, d	Together	2	100	Legato in eighth notes

SCALES	KEYS	HANDS	OCTAVES	M.M. ♩ =	ARTICULATION
Major	B <sup>b</sup> , E <sup>b</sup> , A <sup>b</sup>	Together	2	104	Legato, Staccato in eighth notes
Harmonic Minor	g, c, f	Together	2	104	Legato, Staccato in eighth notes
Melodic Minor	g, c, f	Together	2	104	Legato, Staccato in eighth notes
Contrary motion: Major Harmonic minor	B <sup>b</sup> e	Together	2	104	Legato in eighth notes
Chromatic	B <sup>b</sup>	Together	2	104	Legato in eighth notes
Whole Tone	C <sup>#</sup>	Together	2	104	Legato in eighth notes

TRIADS AND CHORDS	KEYS	POSITION	HANDS	OCTAVES	M.M. ♩ =	NOTE VALUES
Solid: Major Minor	A <sup>b</sup> , B <sup>b</sup> , G f, g, c	Root and Inversions	Together	2	80	In quarter notes without rests
Broken: Major Minor	A <sup>b</sup> , B <sup>b</sup> , G f, g, c	Root and Inversions	Together	2	80	In triplet eighth notes
Solid V <sup>7</sup>	of G, A <sup>b</sup> , E <sup>b</sup>	Root and Inversions	Separately	1	80	In half notes
Broken V <sup>7</sup>	of G, A <sup>b</sup> , E <sup>b</sup>	Root and Inversions	Separately	1	80	In eighth notes

ARPEGGIOS	KEYS	POSITION	HANDS	OCTAVES	M.M. ♩ =	NOTE VALUES
Major Minor	A <sup>b</sup> , E <sup>b</sup> , G f, c, g	Root	Separately	2	92	In eighth notes

HANON	EXERCISES	M.M. ♩ =	ARTICULATION
Hanon from <i>The Virtuoso Pianist</i> complete 60 exercises	1 to 3	72	Legato, Staccato in sixteenth notes

**THEORY CO-REQUISITE:** Grade Five Theory

## TECHNICAL EXAMPLES

### Two Octave Formula Pattern

### Solid Triads without quarter rests (play hands together)

### Solid Dominant Seventh Chords







# NORTHERN LIGHTS MUSIC FOR EVERYONE

## \*KATYA LEVEL (K LEVEL)

### EXAMINATION REQUIREMENTS: (see page 13 for Music for Everyone Requirements)

\*The *Northern Lights* Music for Everyone Katya Level is named in honour of Canadian composer Katya Pine. Candidates may opt for either the Popular Program or the Star Performance or both.

### EXAMINATION LENGTH: 15 minutes (each examination)

\*Be sure all chosen repertoire, set-up, oral presentation, audience participation, entry and departure can be performed within the **15 minute time performance period**.

<b>Northern Lights Popular Program Katya Level (K Level) Requirements</b>	<b>Northern Lights Star Performance Katya Level (K Level) Requirements</b>
<p>1. <b>Repertoire:</b> (20 marks) own choice <b>OR</b> original composition which requires level pre-approval by Registrar (level should be equal to Grade Six)</p> <p>2. <b>Repertoire:</b> (20 marks) own choice with an electronic accompaniment (level should be equal to Grade Six). Candidate/teacher <b>MUST</b> supply the electronic player.</p> <p><b>Repertoire:</b> either item <b>1 OR 2 MUST</b> be a Canadian work.</p> <p>3. <b>Lead Line/Sheet:</b> (20 marks) prepare a work based on a lead line <b>to be played twice</b> as follows:            i) <b>ONE</b> in the key of D, A or B<sup>♯</sup> Major <b>AND</b>            ii) <b>ONE</b> in the key of a Minor            iii) utilizing I, IV and V(<sup>7</sup>) harmony with full triad in close juxtaposition (minimum requirement)            iv) the performances must use varied accompaniments in keyboard style (some chords added to the right hand)  <b>Example:</b> broken chords, jazz styles, arpeggio, etc.            v) from a commercial lead line or a lead line of a <b>public domain</b> work prepared by the teacher</p> <p>4. <b>Improvisation:</b> (20 marks) prepare a work requiring improvisation.  <b>Example:</b> Any work from <i>American Popular Piano Level Four Improv Etudes</i> by Christopher Norton</p> <p>5. <b>Transposition:</b> (20 marks) prepare a work and transpose as follows:            i) Any simple work (approximately Grade Three level candidate's choice) in C Major transposed to D Major <b>AND</b> B<sup>♯</sup> Major.</p> <p><b>EXAMINATION LENGTH:</b> 15 minutes</p> <p>Parents and teacher are welcome to attend.</p> <p><b>EXAMINATION CODE:</b> NLPK</p>	<p>1. <b>Repertoire:</b> <b>FOUR</b> (15 marks each work) <b>own choice works</b> of a level equal to Grade Six as follows:            i) <b>ONE</b> Canadian work <b>MUST</b> be included (<b>ONE selection MUST be from the <i>Northern Lights</i> or <i>Making Tracks</i> series.</b>)            ii) Demonstrate contrast in tempo, metre and style            iii) Memory is recommended but not required</p> <p>2. <b>Oral Presentation:</b> (10 marks) a brief introduction for each work. <b>EXAMPLE:</b> <i>Ragtime</i> was written by ... In the style and form of.... (See page 9)</p> <p>3. <b>Written Program:</b> (10 marks) to be created by the student and <b>MUST</b> include:            i) The level. Example: <i>Northern Lights Katya</i> (K Level) Star Performance            ii) See page 9.</p> <p>4. <b>Performance Etiquette:</b> (10 marks) see requirements for graded Performance Examinations in the CNCM Piano Syllabus page 10</p> <p>5. <b>Repertoire Selection:</b> (10 marks) one Canadian work; three other works with contrast in tempo, metre and style appropriate to the level (refer to CNCM Piano Syllabus page 10)</p> <p><b>EXAMINATION LENGTH:</b> 15 minutes</p> <p>Audience welcome.</p> <p><b>EXAMINATION CODE:</b> NLSK</p>

**Grade Six Diploma:** Candidates may achieve a full Grade Six Diploma through the successful completion of the following examinations:

- *Northern Lights Katya Popular Level* Examination **AND**
- *Northern Lights Katya Star Performance Level* Examination **AND**
- Grade Six Musicianship Examination (see page 57)
- Grade Six Theory

All three practical examinations **MUST** be completed within twelve months of the first examination.

## MUSICIANSHIP EXAMINATION REQUIREMENTS:

(for Grade Six Performance, Workshop and Music for Everyone Katya Level (K Level))

### Aural Components: (12 marks)

- i. Identify the time signature of a four bar passage:
  - as 4/4 or 6/8
  - values will include whole, dotted half, half, dotted quarter, quarter, eighth and sixteenth note values
  - played twice by the examiner
- ii. Clap back the rhythmic pattern of a four-bar phrase as follows:
  - in 2/4, 3/4 or 6/8 time
  - consisting of dotted half, half, dotted quarter, quarter, dotted eighth, eighth and sixteenth note values
  - played twice by the examiner
- iii. Play back a melody of no more than 8 notes:
  - based on the first 5 notes of the scale and lower leading note
  - C Major, G Major, D Major, F Major or a Minor
  - melody begins and ends on tonic
  - key will be given
  - played twice by the examiner
- iv. Identify a 6 to 8 bar chorale passage:
  - as major or minor
  - the final cadence as perfect, plagal or interrupted/deceptive
  - played twice by the examiner
- v. Identify the following melodic intervals:
  - **above** a given note - major/minor second, major/minor third, perfect fourth, perfect fifth, major/minor sixth, perfect octave
  - **below** a given note - major/minor third, perfect fourth, perfect fifth, minor sixth, perfect octave
  - played once by the examiner
- vi. Identify the following harmonic intervals:
  - major third, perfect fifth, perfect octave
  - played once by the examiner
- vii. Sing back a short melody:
  - examiner will name the chosen key
  - in C Major, F Major, G Major or D Major
  - using the first five notes of the scale and the lower leading note
  - steps and skips will be included
  - beginning and ending on the tonic
  - solfège is not required, candidate may sing to *lah* or vowel sound
  - played twice by the examiner
- viii. Identify a major or minor triad or a dominant seventh or diminished seventh chord played once as follows:
  - solid form
  - root position (close)

### **Vocalization: (12 marks) (Candidates are not graded on voice quality)**

- i. Candidates will sing only a major scale as follows:
  - one octave pattern
  - beginning on two different tonics of the candidate's choice
  - tonic only will be sounded
  - ascending and descending
  - using solfège (*doh, re, mi, fah, sol, la, ti, doh, ti, la, sol, fah, mi, re, doh*)
- ii. Candidates will sing and play at sight:
  - a two-bar phrase
  - in C Major, G Major, D Major or F Major - one octave range
  - sing using solfège (*doh, re, mi, fah, sol, la, ti, doh*)
- iii. Candidates will sing and play a natural minor scale as follows:
  - one octave, one hand **ONLY**
  - beginning on two different tonics of the candidate's choice
  - ascending and descending
  - using solfège (*la, ti, doh, re, mi, fah, sol, la, sol, fah, mi, re, doh, ti, la*)
- iv. Candidates will sing and play at sight:
  - a two-bar phrase
  - a Minor or e Minor five finger pattern
  - sing using solfège (*la, ti, doh, re, mi*)
- v. Candidates will sing and play:
  - a major arpeggio, one hand **ONLY**
  - beginning on two different tonics of the candidate's choice
  - ascending and descending
  - using solfège (*doh, mi, sol, doh, sol, mi, doh*)

### **Sight Reading (12 marks)**

- i. Candidates must clap:
  - a four-bar passage in 3/4 or 4/4
  - using whole, dotted half, half, dotted quarter, quarter, dotted eighth, eighth, sixteenth and triplet eighth note values
- ii. Candidates must perform a piano passage at sight (approximately Grade Three level). Fingering will be provided and the passage will include hands together playing. The passage will include some of the following criteria:
  - keys: major and minor keys up to and including 3 sharps or flats
  - time signatures: 2/4, 3/4, 4/4, or 6/8 time
  - note values: whole, dotted half, half, quarters and eighth

Candidates will be given a brief period of time to scan the score before playing. Candidates may not practise silently on the keyboard and should not count aloud.

### **Transposition: (10 marks)**

- i. Candidates will be required to transpose a melody at sight:
  - C Major to D Major, F Major to G Major or C Major to B<sup>b</sup> Major

### **Harmonization: (10 marks)**

- i. I-V-I (see Grade Five page 50) and I-IV-I progressions:
  - from memory
  - with the damper pedal
  - for C Major, F Major, G Major or a Minor
  - the triad in the right hand and the tonic, subdominant or dominant notes in the left hand

## I - IV - I Progressions



ii. Harmonize a short melody:

- use I and V chords or I and IV chords
- C Major, G Major, F Major or a Minor
- right hand plays triads below the melody notes
- left hand plays single tonic, subdominant and dominant notes
- proper placement of chords will be marked by an “X”

### Improvisation: (5 marks)

i. Candidates will complete a two-measure phrase:

- with two responding measures
- ending on the tonic
- C Major, F Major, G Major or a Minor

ii. Candidates will repeat the above melody:

- provide left hand block chords or single harmony notes
- an “X” will indicate the appropriate placement of the chord in the given part
- harmonize both the given phrase and the improvised phrase
- use I, IV and V chords

Candidates have the option to combine i. & ii.

### Technical Requirements: (39 marks)

FORMULA PATTERN	KEYS	HANDS	OCTAVES	M.M. ♩=	ARTICULATION
Major	F, D, A	Together	2	108	Legato in eighth notes
Harmonic Minor	c, a	Together	2	108	Legato in eighth notes

SCALES	KEYS	HANDS	OCTAVES	M.M. ♩=	ARTICULATION
Major	A, E, A <sup>b</sup>	Together	2	112	Legato, Staccato in eighth notes
Harmonic Minor	f <sup>#</sup> , c <sup>#</sup> , f	Together	2	112	Legato, Staccato in eighth notes
Melodic Minor	f <sup>#</sup> , c <sup>#</sup> , f	Together	2	112	Legato, Staccato in eighth notes
Contrary motion: Major Harmonic Minor	E <sup>b</sup> , A <sup>b</sup> , E c, a	Together	2	112	Legato in eighth notes
Chromatic	C <sup>#</sup>	Together	2	112	Legato in eighth notes
Blues	C and F	Separately	1	112	Legato in eighth notes
Pentatonic	C and F <sup>#</sup>	Separately	1	112	Legato in eighth notes

TRIADS AND CHORDS	KEYS	POSITION	HANDS	OCTAVES	M.M. ♩ =	NOTE VALUES
Solid: Major Minor	E, A <sup>b</sup> , F c <sup>#</sup> , f <sup>#</sup> , a	Root and Inversions	Together	2	92	In quarter notes without rests
Broken: Major Minor	E, A <sup>b</sup> , F c <sup>#</sup> , f <sup>#</sup> , a	Root and Inversions	Together	2	92	In triplet eighth notes
Solid: V <sup>7</sup>	of E, F, A <sup>b</sup>	Root and Inversions	Separately	1	92	In half notes
Broken: V <sup>7</sup>	of E, F, A <sup>b</sup>	Root and Inversions	Separately	1	92	In eighth notes
Solid: vii <sup>o7</sup>	of c <sup>#</sup> , f <sup>#</sup> , a	Root and Inversions	Separately	1	92	In half notes
Broken: vii <sup>o7</sup>	of c <sup>#</sup> , f <sup>#</sup> , a	Root and Inversions	Separately	1	92	In eighth notes

ARPEGGIOS	KEYS	POSITION	HANDS	OCTAVES	M.M. ♩ =	NOTE VALUES
Major Minor	E, A <sup>b</sup> , F c <sup>#</sup> , f <sup>#</sup> , a	Root	Together	2	100	In eighth notes
V <sup>7</sup>	E, F, A <sup>b</sup>	Root	Separately	2	100	In eighth notes
vii <sup>o7</sup>	c <sup>#</sup> , f <sup>#</sup> , a	Root	Separately	2	100	In eighth notes

HANON	EXERCISES	M.M. ♩ =	ARTICULATION
<b>Hanon</b> from <i>The Virtuoso Pianist</i> complete 60 exercises	4 to 6	72	Legato, Staccato in sixteenth notes

**THEORY CO-REQUISITE:** Grade Six Theory

**TECHNICAL EXAMPLES:**

**Solid Diminished Seventh Chord**



**Broken Diminished Seventh Chord**



**C Blues Scale**



**C Pentatonic Scale**







# NORTHERN LIGHTS MUSIC FOR EVERYONE

## \*LOWETH LEVEL (L LEVEL)

### EXAMINATION REQUIREMENTS: (see page 13 for Music for Everyone Requirements)

\*The *Northern Lights* Music for Everyone Loweth Level is named in honour of Canadian music publisher and promoter John Loweth. Candidates may opt for either the Popular Program or the Star Performance or both.

### EXAMINATION LENGTH: 20 minutes (each examination)

\*Be sure all chosen repertoire, set-up, oral presentation, audience participation, entry and departure can be performed within the **20 minute time performance period**.

<b>Northern Lights Popular Program Loweth Level (L Level) Requirements</b>	<b>Northern Lights Star Performance Loweth Level (L Level) Requirements</b>
<p>1. <b>Repertoire:</b> (20 marks) own choice <b>OR</b> original composition which requires level pre-approval by Registrar (level should be equal to Grade Seven)</p> <p>3. <b>Repertoire:</b> (20 marks) own choice with an electronic accompaniment (level should be equal to Grade Seven). Candidate/teacher <b>MUST</b> supply the electronic player.</p> <p><b>Repertoire:</b> either item <b>1 OR 2 MUST</b> be a Canadian work.</p> <p>3. <b>Lead Line/Sheet:</b> (20 marks) prepare a work based on a lead line <b>to be played twice</b> as follows:            i) <b>ONE</b> in the key of A, B<sup>♭</sup> or E<sup>♭</sup> Major <b>AND</b>            ii) <b>ONE</b> in the key of d Minor            iii) utilizing I, IV and V(<sup>7</sup>) harmony with full triad in close juxtaposition (minimum requirement)            iv) the performances must use varied accompaniments in keyboard style (some chords added to the right hand)  <b>Example:</b> broken chords, jazz styles, arpeggio, etc.            v) from a commercial lead line or a lead line of a <b>public domain</b> work prepared by the teacher</p> <p>4. <b>Improvisation:</b> (20 marks) prepare a work requiring improvisation.  <b>Example:</b> Any work from <i>American Popular Piano Level Five Improv Etudes</i> by Christopher Norton</p> <p>5. <b>Transposition:</b> (20 marks) prepare a work and transpose as follows:            i) Any simple work (approximately Grade Four level candidate's choice) in C Major transposed to D Major <b>AND</b> B<sup>♭</sup> Major.</p> <p><b>EXAMINATION LENGTH:</b> 20 minutes</p> <p>Parents and teacher are welcome to attend.</p> <p><b>EXAMINATION CODE:</b> NLPL</p>	<p>1. <b>Repertoire: FOUR</b> (15 marks for each work) <b>own choice works</b> of a level equal to Grade Seven as follows:            i) <b>ONE</b> Canadian work <b>MUST</b> be included (<b>ONE selection MUST be from the <i>Northern Lights</i> or <i>Making Tracks</i> series.</b>)            ii) Demonstrate contrast in tempo, metre and style            iii) Memory is recommended but not required</p> <p>2. <b>Oral Presentation:</b> (10 marks) a brief introduction for each work. <b>EXAMPLE:</b> <i>Ragtime</i> was written by ... In the style and form of.... (See page 9)</p> <p>3. <b>Written Program:</b> (10 marks) to be created by the student and <b>MUST</b> include:            i) The level. Example: <i>Northern Lights Loweth</i> (L Level) Star Performance            ii) See page 9.</p> <p>4. <b>Performance Etiquette:</b> (10 marks) see requirements for graded Performance Examinations in the CNCM Piano Syllabus page 10</p> <p>5. <b>Repertoire Selection:</b> (10 marks) one Canadian work; three other works with contrast in tempo, metre and style appropriate to the level (refer to CNCM Piano Syllabus page 10)  <b>EXAMINATION LENGTH:</b> 20 minutes</p> <p>Audience welcome.</p> <p><b>EXAMINATION CODE:</b> NLSL</p>

**Grade Seven Diploma:** Candidates may achieve a full Grade Seven Diploma through the successful completion of the following examinations:

- *Northern Lights Loweth Popular Level Examination* **AND**
- *Northern Lights Loweth Star Performance Level Examination* **AND**
- Grade Seven Musicianship Examination (see page 65)
- Grade Seven Theory

All three practical examinations **MUST** be completed within twelve months of the first examination.

## MUSICIANSHIP EXAMINATION REQUIREMENTS:

(for Grade Seven Performance, Workshop and Music for Everyone Loweth Level (L Level))

### Aural Components: (12 marks)

- i. Identify the time signature of a four-bar passage:
  - as 3/4 or 4/4 or 6/8
  - values will include whole, dotted half, half, dotted quarter, quarter, eighth and sixteenth note values
  - played twice by the examiner
- ii. Clap back the rhythmic pattern of a four-bar phrase as follows:
  - in 2/4, 3/4 or 6/8 time
  - consisting of dotted half, half, dotted quarter, quarter, dotted eighth, eighth, sixteenth and triplet eighth note values
  - played twice by the examiner
- iii. Play back a melody of no more than 9 notes:
  - based on the complete scale from tonic to tonic or dominant to dominant
  - C Major, G Major, D Major, F Major, B<sup>b</sup> Major or d Minor
  - melody begins on tonic or dominant
  - solid 4-note chord will be sounded once at the beginning
  - key will be given
  - played twice by the examiner
- iv. Identify a 6 to 8 bar chorale passage:
  - as major or minor
  - the final cadence as perfect, plagal, imperfect or interrupted
  - played twice by the examiner
- v. Identify the following melodic intervals:
  - **above** a given note - major/minor second, major/minor third, perfect fourth, perfect fifth, major/minor sixth, minor seventh, perfect octave
  - **below** a given note - major/minor third, perfect fourth, perfect fifth, major/minor sixth, minor seventh, perfect octave
  - played once by the examiner
- vi. Identify the following harmonic intervals:
  - major third, perfect fifth, perfect octave
  - played once by the examiner
- vii. Sing back a short melody
  - examiner will name the chosen key
  - in C Major, F Major, G Major or D Major
  - using the full octave major scale
  - steps and skips will be included and will be presented in an appropriate range for the candidate.
  - beginning on the tonic or dominant
  - solfège is not required, candidate may sing to *lah* or vowel sound
  - played twice by the examiner
- viii. Identify a major, minor or augmented triad or a dominant seventh or diminished seventh chord played once as follows:
  - solid form
  - root position (close)

### Vocalization: (12 marks) (Candidates are not graded on voice quality)

- i. Candidates will sing the major scale:
  - beginning on the tonic of the candidate's choice
  - tonic only will be sounded once
  - ascending and descending
  - in a one octave pattern
  - using solfège (*doh, re, mi, fah, sol, la, ti, doh, ti, la, sol, fah, mi, re, doh*)
- ii. Candidates will sing at sight:
  - a two-bar phrase
  - one octave in range
  - using **ONE** of the following major keys: C Major, G Major, F Major
  - the tonic will be sounded once only
  - sing using solfège (*doh, re, mi, fah, sol, la, ti, doh*)
- iii. Candidates will sing and play a harmonic minor scale as follows:
  - one octave, one hand **ONLY**
  - ascending and descending
  - using solfège (*la, ti, doh, re, mi, fah, see, la, see, fah, mi, re, doh, ti, la*)
- iv. Candidates will sing and play at sight:
  - a two-bar phrase
  - one octave in range
  - using one of the following keys: e Minor, d Minor, a Minor (natural form)
  - sing using solfège (*la, ti, doh, re, mi, fah, sol, la*)
- v. Candidates will sing and play:
  - the major and minor arpeggios, one hand **ONLY**
  - beginning on two different tonics of the candidate's choice
  - ascending and descending
  - using solfège: **Major:** *doh, mi, sol, doh, sol, mi, doh*  
**Minor:** *la, doh, mi, la, mi, doh, la*

### Sight Reading (12 marks)

- i. Candidates must clap:
  - a four-bar passage in 3/4, 4/4, or 6/8
  - using whole, dotted half, half, dotted quarter, quarter, dotted eighth, eighth and sixteenth, triplet eighth note values
- ii. Candidates must perform a piano passage at sight (approximately Grade Four level). Fingering will be provided and the passage will include hands together playing. The passage will include some of the following criteria:
  - keys: major and minor keys up to and including 3 sharps or flats
  - time signatures: 2/4, 3/4, 4/4, or 6/8 time
  - note values: whole, dotted half, half, quarter, eighth and sixteenth

Candidates will be given a brief period of time to scan the score before playing. Candidates may not practise silently on the keyboard and should not count aloud.

### Transposition: (10 marks)

Candidates will transpose at sight:

- a simple two voice passage, hands together
- up or down a major second as follows:
  - B<sup>b</sup> Major - C Major - D Major
  - F Major - G Major
  - g Minor - a Minor - b Minor
  - d Minor - e Minor

### Harmonization: (10 marks)

- i. Play the progression I-IV-V-I:
  - from memory
  - with the damper pedal
  - in the following keys:
    - Major: C, F, E<sup>b</sup>
    - Minor: a, d
  - play the full triad in the right hand and the tonic, subdominant or dominant notes in the left hand (keyboard style)

### I –IV-V-I Progressions



- ii. Harmonize a short melody:
  - using I, IV and V chords
  - in the following keys:
    - Major: C, F, E<sup>b</sup>
    - Minor: a, d
  - right hand plays triad below the melody note
  - left hand plays single tonic, subdominant and dominant note
  - proper placement of chords will be marked by an “X”

### Improvisation: (5 marks)

- i. Candidates will complete a given two-measure phrase as follows:
  - two responding measures
  - ending on the tonic, mediant or dominant
  - in the following keys: C Major, F Major, G Major, a Minor, d Minor
    - Major: C, F, G
    - Minor: a, d
- ii. Candidates will repeat the above melody:
  - provide left hand block chords or single harmony notes
  - an “X” will indicate the appropriate placement of the chord in the given part
  - harmonize both the given phrase and the improvised phrase
  - use I, IV and V chords

Candidates have the option to combine i. & ii.

**Technical Requirements: (39 marks)**

FORMULA PATTERN	KEYS	HANDS	OCTAVES	M.M. ♩ =	ARTICULATION
Major	E, B <sup>b</sup> , E <sup>b</sup>	Together	4	80	Legato in sixteenth notes
Harmonic Minor	b, g	Together	4	80	Legato in sixteenth notes

SCALES	KEYS	HANDS	OCTAVES	M.M. ♩ =	ARTICULATION
Major	B, D <sup>b</sup>	Together	4	80	Legato, Staccato in sixteenth notes
Harmonic Minor	g <sup>#</sup> , c <sup>#</sup> , f <sup>#</sup>	Together	4	80	Legato, Staccato in sixteenth notes
Melodic Minor	g <sup>#</sup> , c <sup>#</sup> , f <sup>#</sup>	Together	4	80	Legato, Staccato in sixteenth notes
Contrary Motion: Major Minor (harmonic only)	B f <sup>#</sup> , b	Together	2	80	Legato in sixteenth notes
Separated by a 10 <sup>th</sup> : Major	C, G, D	Together	2	80	Legato in eighth notes
Chromatic	Beginning on any white key	Together	2	80	Legato in sixteenth notes
Whole Tone	C and F	Together	2	104	Legato in eighth notes
Pentatonic	C and F <sup>#</sup>	Together	1	104	Legato in eighth notes

CHORDS	KEYS	POSITION	HANDS	OCTAVES	M.M. ♩ =	NOTE VALUES
4 Note Chords: Broken Major Minor	C, E, B, D <sup>b</sup> g <sup>#</sup> , b, f <sup>#</sup>	Root and Inversions	Separately	2	69	Legato in sixteenth notes
Solid: V <sup>7</sup>	C, E, B, D <sup>b</sup>	Root and Inversions	Separately	2	72	In quarter notes with no rests
Broken: V <sup>7</sup>	C, E, B, D <sup>b</sup>	Root and Inversions	Separately	2	72	Legato in sixteenth notes
Solid: vii <sup>o7</sup>	b, f <sup>#</sup> , c <sup>#</sup> , g <sup>#</sup>	Root and Inversions	Together	2	72	In quarter notes with no rests
Broken: vii <sup>o7</sup>	b, f <sup>#</sup> , c <sup>#</sup> , g <sup>#</sup>	Root and Inversions	Together	2	72	Legato in sixteenth notes

ARPEGGIOS	KEYS	POSITION	HANDS	OCTAVES	M.M. ♩ =	NOTE VALUES
Major Minor	C, E, B, D <sup>b</sup> b, f <sup>#</sup> , g <sup>#</sup>	Root	Together	2	104	In eighth notes
V <sup>7</sup>	C, E, B, D <sup>b</sup>	Root	Together	2	104	In eighth notes
vii <sup>o7</sup>	b, f <sup>#</sup> , c <sup>#</sup> , g <sup>#</sup>	Root	Together	2	104	In eighth notes

HANON	EXERCISES	M.M. ♩ =	ARTICULATION
<b>Hanon</b> from <i>The Virtuoso Pianist</i> complete 60 exercises	7 to 9	76	Legato and Staccato: 1: in sixteenth notes 2: dotted eighth followed by a sixteenth note

**THEORY CO-REQUISITE: Grade Seven Theory**  
**TECHNICAL EXAMPLES**

**Four Octave Formula Pattern**

The musical score consists of four systems of piano accompaniment in B-flat major (two flats) and 2/4 time. Each system features eighth-note patterns in both the left and right hands. The first system is in bass clef for both hands. The second system is in treble clef for the right hand and bass clef for the left hand. The third system is in treble clef for both hands. The fourth system is in treble clef for the right hand and bass clef for the left hand. A dashed line labeled '8va' indicates an octave transposition for the right hand in the first three systems. The piece concludes with a double bar line and repeat dots.

**Separated by a 10<sup>th</sup> Scale**

The musical score is in common time (C) and shows two hands playing a scale separated by a tenth. The right hand starts on a middle C (C4) and plays an ascending scale: C4-D4-E4-F4-G4-A4-B4-C5. The left hand starts on a C two octaves below (C2) and plays an ascending scale: C2-D2-E2-F2-G2-A2-B2-C3. The piece concludes with a double bar line and repeat dots.

## Broken 4-Note Chord

The image shows a musical exercise for a broken 4-note chord in treble clef, common time (C). The exercise is written on two staves. The first staff contains eight measures of eighth-note patterns. The second staff contains eight measures, with the final measure ending with a double bar line. The notation includes various ledger lines and octave markings:  $8^{va}$  above the first staff and  $(8^{va})$  above the first measure of the second staff. The patterns consist of ascending and descending eighth-note runs, often with beamed eighth notes.





# NORTHERN LIGHTS MUSIC FOR EVERYONE

## \*MICHAEL LEVEL (M LEVEL)

### EXAMINATION REQUIREMENTS: (see page 13 for Music for Everyone Requirements)

\*The *Northern Lights* Music for Everyone Michael Level is named in honour of Canadian composer Michael Dobinson. Candidates may opt for either the Popular Program or the Star Performance or both.

### EXAMINATION LENGTH: 20 minutes (each examination)

\*Be sure all chosen repertoire, set-up, oral presentation, audience participation, entry and departure can be performed within the **20 minute time performance period.**

<b><i>Northern Lights</i> Popular Program Michael Level (M Level) Requirements</b>	<b><i>Northern Lights</i> Star Performance Michael Level (M Level) Requirements</b>
<p>1. <b>Repertoire:</b> (20 marks) own choice <b>OR</b> original composition which requires level pre-approval by Registrar (level should be equal to Grade Eight)</p> <p>2. <b>Repertoire:</b> (20 marks) own choice with an electronic accompaniment (level should be equal to Grade Eight). Candidate/teacher <b>MUST</b> supply the electronic player.</p> <p><b>Repertoire:</b> either item <b>1 OR 2 MUST</b> be a Canadian work.</p> <p>3. <b>Lead Line/Sheet:</b> (20 marks) prepare a work based on a lead line <b>to be played twice</b> as follows:            i) <b>ONE</b> in the key of A, B<sup>♭</sup> or E<sup>♭</sup> Major <b>AND</b>            ii) <b>ONE</b> in the key of d or e Minor            iii) utilizing I, IV and V(<sup>7</sup>) harmony with full triad in close juxtaposition (minimum requirement)            iv) the performances must use varied accompaniments in keyboard style (some chords added to the right hand)  <b>Example:</b> broken chords, jazz styles, arpeggio, etc.            v) from a commercial lead line or a lead line of a <b>public domain</b> work prepared by the teacher</p> <p>4. <b>Improvisation:</b> (20 marks) prepare a work requiring improvisation.  <b>Example:</b> Any work from <i>American Popular Piano Level Six Improv Etudes</i> by Christopher Norton</p> <p>5. <b>Transposition:</b> (20 marks) prepare a work and transpose as follows:            i) Any simple work (approximately Grade Five level candidate's choice) in E<sup>♭</sup> Major transposed to D Major <b>AND</b> F Major.</p> <p><b>Examination Length:</b> 20 minutes</p> <p>Parents and teacher are welcome to attend.</p> <p><b>EXAMINATION CODE:</b> NLPM</p>	<p>1. <b>Repertoire:</b> <b>FOUR</b> (15 marks each work) <b>own choice works</b> of a level equal to Grade Eight as follows:            i) <b>ONE</b> Canadian work <b>MUST</b> be included (<b>ONE selection MUST be from the <i>Northern Lights</i> or <i>Making Tracks</i> series.</b>)            ii) Demonstrate contrast in tempo, metre and style            iii) Memory is recommended but not required</p> <p>2. <b>Oral Presentation:</b> (10 marks) a brief introduction for each work. <b>EXAMPLE:</b> <i>Ragtime</i> was written by ... In the style and form of.... (See page 9)</p> <p>3. <b>Written Program:</b> (10 marks) to be created by the student and <b>MUST</b> include:            i) The level. Example: <i>Northern Lights Michael (M Level) Star Performance</i>            ii) See page 9.</p> <p>4. <b>Performance Etiquette:</b> (10 marks) see requirements for graded Performance Examinations in the CNCM Piano Syllabus page 10</p> <p>5. <b>Repertoire Selection:</b> (10 marks) one Canadian work; three other works with contrast in tempo, metre and style appropriate to the level (refer to CNCM Piano Syllabus page 10)</p> <p><b>Examination Length:</b> 20 minutes</p> <p>Audience welcome.</p> <p><b>EXAMINATION CODE:</b> NLSM</p>

**Grade Eight Diploma:** Candidates may achieve a full Grade Eight Diploma through the successful completion of the following examinations:

- *Northern Lights Michael Popular Level Examination* **AND**
- *Northern Lights Michael Star Performance Level Examination* **AND**
- Grade Eight Musicianship Examination (see page 74)
- Grade Eight Theory

All three practical examinations **MUST** be completed within twelve months of the first examination.

## MUSICIANSHIP EXAMINATION REQUIREMENTS:

(for Grade Eight Performance, Workshop and Music for Everyone Michael Level (M Level))

### Aural Components: (12 marks)

- i. Identify the time signature of a four-bar passage:
  - as 3/4, 4/4, 5/4, or 6/8
  - values may include whole, dotted half, half, dotted quarter, quarter, eighth and sixteenth note values
  - played twice by the examiner
- ii. Clap back the rhythmic pattern of a four-bar phrase as follows:
  - in 2/4, 3/4, 4/4 or 6/8
  - consisting of whole, dotted half, half, dotted quarter, quarter, dotted eighth, eighth, sixteenth and triplet eighth note values
  - played twice by the examiner
- iii. Play back a melody of no more than 10 notes:
  - based on the complete octave scale from tonic to tonic, mediant to mediant or dominant to dominant
  - in the following keys:
    - Major: C, G, D, F, E<sup>b</sup>
    - Minor: a, d (all forms)
  - melody begins on tonic, mediant or dominant
  - solid 4-note chord will be sounded once at the beginning
  - key will be given
  - played twice by the examiner
- iv. Identify a 6 to 8 bar chorale passage:
  - as major or minor
  - one internal and one final cadence as perfect, plagal, imperfect or interrupted
  - played twice by the examiner
  - the first play through will be without interruption
  - the second play through will stop at each cadence for identification
- v. Identify the following melodic intervals:
  - **above** a given note - major/minor second, major/minor third, perfect fourth, perfect fifth, major/minor sixth, major/minor sevenths, perfect octave.
  - **below** a given note - major/minor second, major/minor third, perfect fourth, perfect fifth, major/minor sixth, major/minor sevenths, perfect octave
  - played once by the examiner
- vi. Identify the following harmonic intervals:
  - major third, perfect fifth, major sixth, perfect octave.
  - played once by the examiner
- vii. Sing back a short melody:
  - examiner will name the chosen key
  - based on the full octave minor scale
  - in one of the following minor keys: a, b, c, d (all forms)
  - steps and skips will be included and will be presented in an appropriate range for the candidate.
  - beginning on the tonic or dominant
  - solfège is not required, candidate may sing *la* or any vowel sound
  - played twice by the examiner
- viii. Identify a major, minor or augmented triad or a dominant seventh or diminished seventh chord played once as follows:
  - solid form
  - root position (close)

### Vocalization: (12 marks) (Candidates are not graded on voice quality)

- i. Candidates will sing the major scale:
  - beginning on the upper tonic of the candidate's choice
  - only the upper tonic will be sounded
  - descending only in a one octave pattern
  - using solfège (*doh, ti, la, sol, fah, mi, re, doh*)
- ii. Candidates will sing at sight:
  - a two-bar phrase
  - one octave in range
  - using one of the following major keys: C, G, F, D
  - the tonic will be sounded once only
  - sing using solfège (*doh, re, mi, fah, sol, la, ti, doh*)
- iii. Candidates will sing and play:
  - a harmonic and melodic minor scale, one hand **ONLY**
  - ascending and descending in a one octave pattern
  - beginning on two different tonics of the candidate's choice
  - using solfège: **Harmonic** (*la, ti, doh, re, mi, fah, see, la, see, fah, mi, re, doh, ti, la*)  
**Melodic** (*la, ti, doh, re, mi, fi, see, la, sol, fah, mi, re, doh, ti, la*)
- iv. Candidates will sing at sight:
  - a two-bar phrase
  - one octave in range
  - using one of the following minor keys: d, a, e (natural form)
  - the tonic will be sounded once only
  - using solfège (*la, ti, doh, re, mi, fah, sol, la, sol*)
- v. Candidates will sing:
  - a major and minor arpeggios
  - beginning on two different tonics of the candidate's choice
  - the tonic will be sounded once only
  - ascending and descending one octave
  - using solfège: **Major:** *doh, mi, sol, doh, sol, mi, doh*  
**Minor:** *la, doh, mi, la, mi, doh, la*

### Sight Reading (12 marks)

- i. Candidates must clap a passage:
  - in simple or compound time
  - using varied note and rest values including triplets
- ii. Candidates must perform a piano passage at sight (approximately Grade Five level). Fingering will be provided and the passage will include hands together playing. The passage will include some of the following criteria:
  - keys: major and minor keys up to and including 4 sharps or flats
  - time signatures: 2/4, 3/4, 4/4, or 6/8
  - note values: whole, dotted half, half, quarter, eighth, sixteenth and triplets

Candidates will be given a brief period of time to scan the score before playing. Candidates may not practise silently on the keyboard and should not count aloud.

### Transposition: (10 marks)

- i. Candidates will be required to transpose at sight as follows:
  - a simple two voice passage, hands together
  - up or down a major or minor second as follows:  
Major Keys: C-D-E<sup>b</sup>-F-G-A-B<sup>b</sup>-C  
Minor Keys: g-a-b-c-d-e

**Harmonization: (10 marks)**

- i. Play the progression I-IV-V-I (see page 67):
  - from memory
  - with the damper pedal
  - in the following keys:
    - Major: C, F, G, B<sup>b</sup>, E<sup>b</sup>
    - Minor: d, e, b, g
  - play the full triad in the right hand and the tonic, subdominant or dominant notes in the left hand (keyboard style)
- ii. Harmonize a short melody:
  - using I, IV and V chords in the following keys:
    - Major: C, F, G, B<sup>b</sup>, E<sup>b</sup>
    - Minor: d, e, b, g
  - right hand plays triad below the melody note
  - left hand plays single tonic, subdominant and dominant note
  - proper placement of chords will be marked by an “X”

**Improvisation: (5 marks)**

- i. Candidates will complete a given two-measure phrase as follows:
  - two responding measures
  - ending on the tonic, mediant or dominant
  - in the following keys:
    - Major: C, F, G
    - Minor: a, d, e
- ii. Candidates will repeat the above melody:
  - provide left hand block chords or single harmony notes
  - an “X” will indicate the appropriate placement of the chord in the given part
  - harmonize both the given phrase and the improvised phrase
  - use I, IV and V chords

Candidates have the option to combine i. & ii.

**Technical Requirements: (39 marks)**

FORMULA PATTERN	KEYS	HANDS	OCTAVES	M.M. ♩ =	ARTICULATION
Major	B <sup>b</sup> , B, F	Together	4	88	Legato in sixteenth notes
Minor (harmonic only)	b, f	Together	4	88	Legato in sixteenth notes

SCALES	KEYS	HANDS	OCTAVES	M.M. ♩ =	ARTICULATION
Major	G <sup>b</sup> , A <sup>b</sup> , D <sup>b</sup>	Together	4 Legato 3 Staccato	96	Legato in sixteenth notes, Staccato in triplet eighth notes
Minor (harmonic & melodic)	e <sup>b</sup> , b <sup>b</sup> , g <sup>#</sup> , f <sup>#</sup> , c <sup>#</sup>	Together	4 Legato 3 Staccato	96	Legato in sixteenth notes, Staccato in triplet eighth notes
Octatonic	Beginning on C	Separately	1	96	Legato in eighth notes
Contrary Motion Major Minor (harmonic only)	G <sup>b</sup> , B <sup>b</sup> e <sup>b</sup>	Together	2	96	Legato in sixteenth notes
Separated by a 6th: Major	A, B, D <sup>b</sup>	Together	2	69	Legato in sixteenth notes
Separated by a 10th: Major	A, B, D <sup>b</sup>	Together	2	69	Legato in sixteenth notes
Chromatic	Beginning on any note	Together	4	96	Legato in sixteenth notes
Whole Tone	C and B	Together	3	69	Legato, Staccato in triplet eighth notes
Double 3rds: Major	A, B	Separately	1	80	Legato in eighth notes
Broken Octaves: Major: Minor: (harmonic only)	A, B, D <sup>b</sup> f <sup>#</sup> , f, b <sup>b</sup>	Together	2	69	Legato in sixteenth notes

CHORDS	KEYS	POSITION	HANDS	OCTAVES	M.M. ♩ =	NOTE VALUES
4 Note Chords: Solid Major: Minor:	G <sup>b</sup> , A, A <sup>b</sup> , B, D <sup>b</sup> e <sup>b</sup> , f, g <sup>#</sup> , c <sup>#</sup> , f <sup>#</sup> , b <sup>b</sup>	Root and Inversions	Together	2	84	Legato, in quarter notes, no rests
4 Note Chords: Broken Major Minor	G <sup>b</sup> , A, A <sup>b</sup> , B, D <sup>b</sup> e <sup>b</sup> , f, g <sup>#</sup> , c <sup>#</sup> , f <sup>#</sup> , b <sup>b</sup>	Root and Inversions	Together	2	84	Legato, in sixteenth notes
4 Note Chords: Alternating Pattern: Major: Minor:	A, D <sup>b</sup> f	Root and Inversions	Separately	2	84	Legato, in sixteenth notes
Solid: V <sup>7</sup>	G <sup>b</sup> , A, A <sup>b</sup> , B, D <sup>b</sup>	Root and Inversions	Together	2	84	In quarter notes, no rests
Broken: V <sup>7</sup>	G <sup>b</sup> , A, A <sup>b</sup> , B, D <sup>b</sup>	Root and Inversions	Together	2	84	Legato, in sixteenth notes
Solid: vii <sup>o7</sup>	e <sup>b</sup> , f, g <sup>#</sup> , c <sup>#</sup> , f <sup>#</sup> , b <sup>b</sup>	Root and Inversions	Together	2	84	In quarter notes, no rests
Broken: vii <sup>o7</sup>	e <sup>b</sup> , f, g <sup>#</sup> , c <sup>#</sup> , f <sup>#</sup> , b <sup>b</sup>	Root and Inversions	Together	2	84	Legato, in sixteenth notes

ARPEGGIOS	KEYS	POSITION	HANDS	OCTAVES	M.M. ♩ =	NOTE VALUES
Major Minor	G <sup>b</sup> , A, A <sup>b</sup> , B, D <sup>b</sup> e <sup>b</sup> , f, g <sup>#</sup> , c <sup>#</sup> , f <sup>#</sup> , b <sup>b</sup>	Root and Inversions	Together	4	76	Legato, in sixteenth notes
V <sup>7</sup>	G <sup>b</sup> , A, A <sup>b</sup> , B, D <sup>b</sup>	Root and Inversions	Together	4	76	Legato, in sixteenth notes
vii <sup>o7</sup>	e <sup>b</sup> , f, g <sup>#</sup> , c <sup>#</sup> , f <sup>#</sup> , b <sup>b</sup>	Root and Inversions	Together	4	76	Legato, in sixteenth notes

COMPOSER	EXERCISES	M.M. ♩ =	ARTICULATION
<b>Hanon</b> from <i>The Virtuoso Pianist</i> complete 60 exercises	10 -12 inclusive	80	Legato, Staccato: 1: in sixteenth notes 2: eighth note followed by triplet sixteenth notes
<b>OR</b>			
<b>Czerny</b> from 160 Eight-measure Exercises Opus 821	1 – 10 any three		As suggested by Czerny

**THEORY CO-REQUISITE:** Grade Eight Theory

### TECHNICAL EXAMPLES

**Octatonic (beginning with a tone)**



**Octatonic (beginning with a semitone)** (both forms of the Octatonic Scale are required)



Scales Separated by a 6<sup>th</sup>

Musical notation for Scales Separated by a 6<sup>th</sup>. The piece is in treble and bass clefs, key of D major (two sharps), and common time (C). It consists of two staves. The right hand plays a scale starting on D4, and the left hand plays a scale starting on G3, with a sixth interval between the starting notes. The scales are played in an ascending and then descending sequence.

Double 3<sup>rd</sup> Scale

Musical notation for Double 3<sup>rd</sup> Scale. The piece is in treble clef, key of D major (two sharps), and common time (C). It consists of a single staff. The scale is played in an ascending and then descending sequence, with a double triplet (triplets of eighth notes) in the middle section.

Broken Octaves

Musical notation for Broken Octaves. The piece is in treble and bass clefs, key of D major (two sharps), and 3/4 time. It consists of two staves. The right hand plays a scale starting on D4, and the left hand plays a scale starting on G3, with an octave interval between the starting notes. The scales are played in an ascending and then descending sequence. A dashed line with the number 8va is positioned above the right-hand staff to indicate the octave relationship.

4-Note Chords Alternating Pattern

Musical notation for 4-Note Chords Alternating Pattern. The piece is in treble clef, key of D major (two sharps), and common time (C). It consists of two staves. The right hand plays a sequence of four-note chords (D major, E major, F major, G major) in an ascending and then descending sequence. The left hand plays a sequence of four-note chords (G major, F major, E major, D major) in an ascending and then descending sequence.





# NORTHERN LIGHTS MUSIC FOR EVERYONE

## \*NANCY LEVEL (N LEVEL)

### EXAMINATION REQUIREMENTS: (see page 13 for Music for Everyone Requirements)

\*The *Northern Lights* Music for Everyone Nancy Level is named in honour of Canadian music composer Nancy Telfer. Candidates may opt for either the Popular Program or the Star Performance or both.

### EXAMINATION LENGTH: 25 minutes (each examination)

\*Be sure all chosen repertoire, set-up, oral presentation, audience participation, entry and departure can be performed within the **25 minute time performance period.**

<b>Northern Lights Popular Program Nancy Level (N Level) Requirements</b>	<b>Northern Lights Star Performance Nancy Level (N Level) Requirements</b>
<p>1. <b>Repertoire:</b> (20 marks) own choice <b>OR</b> original composition which requires level pre-approval by Registrar (level should be equal to Grade Nine)</p> <p>2. <b>Repertoire:</b> (20 marks) own choice with an electronic accompaniment (level should be equal to Grade Nine). Candidate/teacher <b>MUST</b> supply the electronic player.</p> <p><b>Repertoire:</b> either item <b>1 OR 2 MUST</b> be a Canadian work.</p> <p>3. <b>Lead Line/Sheet:</b> (20 marks) prepare a work based on a lead line <b>to be played twice</b> as follows:            i) <b>ONE</b> in the key of B<sup>b</sup>, E<sup>b</sup> Major or E Major <b>AND</b>            ii) <b>ONE</b> in the key of g or b Minor            iii) utilizing I, IV, V(<sup>7</sup>) harmony, as well as some secondary chords with full triad in close juxtaposition (minimum requirement)            iv) the performances must use varied accompaniments in keyboard style (some chords added to the right hand)  <b>Example:</b> broken chords, jazz styles, arpeggio, etc.            v) from a commercial lead line or a lead line of a <b>public domain</b> work prepared by the teacher</p> <p>4. <b>Improvisation:</b> (20 marks) prepare a work requiring improvisation.  <b>Example:</b> Any work from <i>American Popular Piano Level Seven Improv Etudes</i> by Christopher Norton</p> <p>5. <b>Transposition:</b> (20 marks) prepare a work and transpose as follows:            i) Any simple work (approximately Grade Six level candidate's choice) in e minor transposed to d minor <b>AND</b> F<sup>#</sup> minor.</p> <p><b>Examination Length:</b> 25 minutes</p> <p>Parents and teacher are welcome to attend.</p> <p><b>EXAMINATION CODE:</b> NLPN</p>	<p>1. <b>Repertoire: FOUR</b> (15 marks for each work) <b>own choice works</b> of a level equal to Grade Nine as follows:            i) <b>ONE</b> Canadian work <b>MUST</b> be included (<b>ONE selection MUST be from the <i>Northern Lights</i> or <i>Making Tracks</i> series.</b>)            ii) Demonstrate contrast in tempo, metre and style            iii) Memory is recommended but not required</p> <p>2. <b>Oral Presentation:</b> (10 marks) a brief introduction for each work. <b>EXAMPLE:</b> <i>Ragtime</i> was written by ... In the style and form of.... (See page 9)</p> <p>3. <b>Written Program:</b> (10 marks) to be created by the student and <b>MUST</b> include:            i) The level. Example: <i>Northern Lights Nancy</i> (N Level) Star Performance            ii) See page 9.</p> <p>4. <b>Performance Etiquette:</b> (10 marks) see requirements for graded Performance Examinations in the CNCM Piano Syllabus page 10</p> <p>5. <b>Repertoire Selection:</b> (10 marks) one Canadian work; three other works with contrast in tempo, metre and style appropriate to the level (refer to CNCM Piano Syllabus page 10)</p> <p><b>Examination Length:</b> 25 minutes</p> <p>Audience welcome.</p> <p><b>EXAMINATION CODE:</b> NLSN</p>

**Grade NINE Diploma:** Candidates may achieve a full Grade Nine Diploma through the successful completion of the following examinations:

- *Northern Lights Nancy Popular Level* Examination **AND**
- *Northern Lights Nancy Star Performance Level* Examination **AND**
- Grade Nine Musicianship Examination (see page 83)
- Grade Eight Theory
- Grade Nine Harmony and Grade Nine History

All three practical examinations **MUST** be completed within twelve months of the first examination.

## MUSICIANSHIP EXAMINATION REQUIREMENTS:

(for Grade Nine Performance, Workshop and Music for Everyone Nancy Level (N Level))

### Aural Components: (12 marks)

- i. Identify the time signature of a four-bar passage:
  - as 3/4, 4/4, 5/4, or 6/8
  - values may include whole, dotted half, half, dotted quarter, quarter, eighth and sixteenth note values
  - played twice by the examiner
- ii. Clap back the rhythmic pattern of a four-bar phrase as follows:
  - in 2/4, 3/4, 4/4 or 6/8
  - consisting of whole, dotted half, half, dotted quarter, quarter, dotted eighth, eighth, sixteenth and triplet eighth note values
  - played twice by the examiner
- iii. Play back the upper part of a two part melody of no more than 10 notes:
  - based on the complete octave scale from tonic to tonic, mediant to mediant or dominant to dominant
  - in the following possible keys:
    - Major: C, G, D, F, E<sup>b</sup>
    - Minor: a, e, d (all forms)
  - melody begins on tonic, mediant or dominant
  - solid 4-note chord will be sounded once at the beginning
  - key will be given
  - played twice by the examiner
- iv. Identify a 6 to 8 bar chorale passage:
  - as major or minor
  - any internal and one final cadence as perfect, plagal, imperfect or interrupted
  - played twice by the examiner
  - the first play through will be without interruption
  - the second play through will stop at each cadence for identification
- v. Identify the following melodic intervals:
  - **above** a given note - major/minor second, major/minor third, perfect fourth, perfect fifth, major/minor sixth, major/minor sevenths, perfect octave, augmented fourth (diminished fifth)
  - **below** a given note - major/minor second, major/minor third, perfect fourth, perfect fifth, major/minor sixth, major/minor sevenths, perfect octave, augmented fourth (diminished fifth)
  - played once by the examiner
- vi. Identify the following harmonic intervals:
  - major third, minor third, perfect fifth, major sixth, major seventh, perfect octave
  - played once by the examiner
- vii. Sing back a short melody:
  - examiner will name the chosen key
  - based on the full octave minor scale
  - in one of the following minor keys: a, b, c, d (all forms)
  - steps and skips will be included and will be presented in an appropriate range for the candidate
  - beginning on the tonic or dominant
  - solfège is not required, candidate may sing *lah* or any vowel sound
  - played twice by the examiner
- viii. Identify a major, minor four-note chord (root or first inversion) or augmented triad or a dominant seventh or diminished seventh chord played once as follows:
  - solid form
  - root position (close)

### **Vocalization: (12 marks) (Candidates are not graded on voice quality)**

- i. Candidates will sing the major scale:
  - beginning on the upper tonic of the candidate's choice
  - only the upper tonic will be sounded
  - descending only in a one octave pattern
  - using solfège: (*doh, ti, la, sol, fah, mi, re, doh*)
- ii. Candidates will sing at sight:
  - a two-bar phrase
  - one octave in range
  - using one of the following major keys: C, G, F, D, B<sup>b</sup>
  - the tonic will be sounded once only
  - using solfège: (*doh, re, mi, fah, sol, la, ti, doh*)
- iii. Candidates will sing:
  - a harmonic and melodic minor scale
  - ascending and descending in a one octave pattern
  - beginning on two different tonics of the candidate's choice
  - using solfège **Harmonic:** (*la, ti, doh, re, mi, fah, see, la, see, fah, mi, re, doh, ti, la*)  
**Melodic:** (*la, ti, doh, re, mi, fi, see, la, sol, fa, mi, re, doh, ti, la*)
- iv. Candidates will sing at sight:
  - a two-bar phrase
  - one octave in range
  - using one of the following minor keys: d, a, e (natural form)
  - the tonic will be sounded once only
  - using solfège: (*la, ti, doh, re, mi, fah, sol, la*)
- v. Candidates will sing:
  - a major and minor broken arpeggios
  - beginning on two different tonics of the candidate's choice
  - the tonic will be sounded once only
  - descending only
  - using solfège: **Major:** *doh, sol, mi, doh*  
**Minor:** *la, mi, doh, la*

### **Sight Reading (12 marks)**

- i. Candidates must clap a passage:
  - in simple or compound metre
  - may include changing metre
  - using varied note values including irregular groupings
- ii. Candidates must perform a piano passage at sight (approximately Grade Six level). Fingering will be provided and the passage will include hands together playing. The passage will include some of the following criteria:
  - keys: major and minor keys up to and including 5 sharps or flats
  - time signatures: in any simple or compound time

Candidates will be given a brief period of time to scan the score before playing. Candidates may not practise silently on the keyboard and should not count aloud.

### **Transposition: (10 marks)**

- i. Candidates will transpose at sight:
  - a simple passage
  - up or down a major or minor second as follows:
  - beginning in any key of no more than three sharps or flats
  - new key will not exceed three sharps or flats

**Harmonization: (10 marks)**

- i. Play the progression: I-I<sup>6</sup>-IV-IV<sup>6</sup>-V-V<sup>6</sup>-I **AND** I-IV-I<sup>6</sup><sub>4</sub>-V<sup>7</sup>-I
- with damper pedal
  - in the following keys:  
Major: D, A, B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>  
Minor: b, f<sup>#</sup>, g, c, f
- ii. Harmonize a short melody:
- using I, I<sup>6</sup>, IV, IV<sup>6</sup>, V, V<sup>6</sup>, I<sup>6</sup><sub>4</sub>, V<sup>7</sup> chords  
in the following keys:  
Major: D, A, B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>  
Minor: b, f<sup>#</sup>, g, c, f
  - right hand plays triad below the melody note
  - left hand plays single tonic, subdominant and dominant notes in octaves
  - proper placement of chords will be marked by an "X"

**Improvisation: (5 marks)**

- i. Candidates will complete a given four-measure phrase as follows:
- four responding measures
  - ending on the tonic, mediant or dominant
  - in the following keys:  
Major: F, D, G  
Minor: a, d, e
- ii. Candidates will repeat the above melody:
- provide left hand block chords or single harmony notes
  - an "X" will indicate the appropriate placement of the chord in the given part
  - harmonize both the given phrase and the improvised phrase
  - use the following chords:

I, I<sup>6</sup>, IV, IV<sup>6</sup>, V, V<sup>6</sup>, I<sup>6</sup><sub>4</sub>, V<sup>7</sup>

Candidates have the option to combine i. & ii.

**Technical Requirements: (39 marks)**

FORMULA PATTERN	KEYS	HANDS	OCTAVES	M.M. ♩ =	ARTICULATION
Major	A <sup>b</sup> , D <sup>b</sup> , B, F <sup>#</sup>	Together	4	112	Legato in sixteenth notes
Minor (harmonic only)	f, b <sup>b</sup> , f <sup>#</sup> , c <sup>#</sup>	Together	4	112	Legato in sixteenth notes

SCALES	KEYS	HANDS	OCTAVES	M.M. ♩=	ARTICULATION
Major	A, E, F, B <sup>b</sup>	Together	4 legato 3 staccato	112	Legato in sixteenth notes, Staccato in triplet eighth notes
Minor (harmonic & melodic)	g <sup>#</sup> , d <sup>#</sup> , b <sup>b</sup> , g	Together	4 legato 3 staccato	112	Legato in sixteenth notes, Staccato in triplet eighth notes
Alternate Hands Major: Minor (harmonic & melodic)	G, D, E <sup>b</sup> e, b, c	Together left-right/ right-left	4	80	Staccato in sixteenth notes
Separated by a 3rd: Major:	C, G, F, B <sup>b</sup>	Together	4	80	Legato in sixteenth notes
Separated by a 6th: Major	D, E, E <sup>b</sup> , A <sup>b</sup>	Together	4	80	Legato in sixteenth notes
Separated by a 10th: Major	E, F, B <sup>b</sup> , E <sup>b</sup>	Together	4	80	Legato in sixteenth notes
Chromatic	Beginning on any note	Together	4	104	Legato in sixteenth notes
Whole Tone	C and B	Together	3	104	Legato, Staccato in triplet eighth notes
Double 3rds: Major	C, G, F, B <sup>b</sup>	Together	1	96	Legato in eighth notes
Solid Octaves: Major: Minor: (harmonic & melodic)	G, D, A, E, F, B <sup>b</sup> , E <sup>b</sup> e, b, f <sup>#</sup> , c <sup>#</sup> , d, g, c	Together	2	66	Staccato in sixteenth notes
Solid Chromatic Octaves	Beginning on any note	Together	2	66	Staccato in sixteenth notes

CHORDS	KEYS	POSITION	HANDS	OCTAVES	M.M. ♩=	NOTE VALUES
4 Note Chords: Solid Major: Minor:	All Keys All Keys	Root and Inversions	Together	2	104	Legato in quarter notes with no rests
4 Note Chords: Broken Major Minor	All Keys All Keys	Root and Inversions	Together	2	104	Legato in sixteenth notes
4 Note Chords: Alternating Pattern Major Minor	B <sup>b</sup> , E <sup>b</sup> , E, B b <sup>b</sup> , c, c <sup>#</sup> , g <sup>#</sup>	Root and Inversions	Together	2	80	Legato in sixteenth notes
Solid: V <sup>7</sup>	All Keys	Root and Inversions	Together	2	104	In quarter notes with no rests
Broken: V <sup>7</sup>	All Keys	Root and Inversions	Together	2	104	Legato in sixteenth notes
Solid: vii <sup>o7</sup>	All Keys	Root and Inversions	Together	2	104	In quarter notes with no rests
Broken: vii <sup>o7</sup>	All Keys	Root and Inversions	Together	2	104	Legato in sixteenth notes

ARPEGGIOS*	KEYS	POSITION	HANDS	OCTAVES	M.M. ♩=	NOTE VALUES
Major Minor	All Keys All Keys	Root and Inversions	Together	4	96	Legato in sixteenth notes
√ <sup>7</sup>	All Keys	Root and Inversions	Together	4	96	Legato in sixteenth notes
vii <sup>o7</sup>	All Keys	Root and Inversions	Together	4	96	Legato in sixteenth notes

\* Candidates may be asked to begin in any position and complete the inversions from that position.

### Advanced Technical Exercises:

Choose **ANY THREE** contrasting exercises from the following collections:

Czerny: 160 Eight Measure Exercises Opus 821: 11 - 160

Hanon: The Complete 60 Exercises: 44, 47, 50, 54, 55

Pischna: Sixty Progressive Exercises: 1, 2, 3, 4, 5, 6

Philippe: Exercises for Independence: Part I: 2nd, series: 1, 2, 3, 4, 6

### THEORY AND HISTORY CO-REQUISITES:

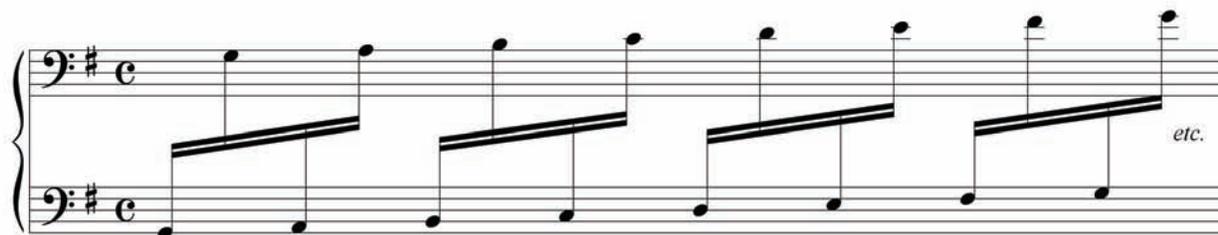
Grade Eight Theory

Grade Nine Harmony

Grade Nine History

### Technical Examples:

**Scales: Alternating Hands** (Left-Right) (candidates must also play Right-Left pattern)







**NORTHERN LIGHTS MUSIC FOR EVERYONE**  
**\*O Canada LEVEL (O LEVEL)**

**EXAMINATION REQUIREMENTS: (see page 13 for Music for Everyone Requirements)**

\*The *Northern Lights* Music for Everyone O Canada Level offers **ONLY** the Star Performance stream.

**EXAMINATION LENGTH: 40 minutes**

\*Be sure all chosen repertoire, set-up, oral presentation, audience participation, entry and departure can be performed within the **40 minute time performance period.**

***Northern Lights Star Performance***  
**O Canada Level (O Level) Requirements**

1. **Repertoire: FOUR** (15 marks for each work) **own choice works** of a level equal to Grade Ten as follows:
  - i) **ONE** Canadian work **MUST** be included
  - ii) Demonstrate contrast in tempo, metre and style
  - iii) Memory is recommended but not required
2. **Oral Presentation:** (10 marks) a brief introduction for each work.  
**EXAMPLE:** *Ragtime* was written by ... In the style and form of.... (See page 9)
3. **Written Program:** (10 marks) to be created by the student and **MUST** include:
  - i) The level. Example: *Northern Lights O Canada (O Level) Star Performance*
  - ii) See page 9.
4. **Performance Etiquette:** (10 marks) see requirements for graded Performance Examinations in the CNCM Piano Syllabus page 10
5. **Repertoire Selection:** (10 marks) one Canadian work; three other works with contrast in tempo, metre and style appropriate to the level (refer to CNCM Piano Syllabus page 10)

**Examination Length:** 40 minutes

Audience welcome.

**EXAMINATION CODE:** NLSO

## MUSICIANSHIP EXAMINATION REQUIREMENTS:

(for Grade Ten Performance and Workshop)

### Aural Components: (12 marks)

- i. Identify the time signature of a four-bar passage:
  - as 3/4, 4/4, 5/4, 6/8 or 9/8
  - note values may include whole, dotted half, half, dotted quarter, quarter, eighth and sixteenth, and triplet note values
  - played twice by the examiner
- ii. Clap back the rhythmic pattern of a four-bar phrase as follows:
  - in 2/4, 3/4, 4/4, 6/8 or 9/8 time
  - consisting of whole, dotted half, half, dotted quarter, quarter, dotted eighth, eighth, sixteenth and triplet eighth note values
  - played twice by the examiner
- iii. Play back the lower part of a two part melody of no more than 10 notes:
  - based on the complete octave scale from tonic to tonic, mediant to mediant or dominant to dominant
  - in the following possible keys:
    - Major: G, D, F, B<sup>b</sup>
    - Minor: e, b, d, g (all forms)
  - melody begins on tonic, mediant or dominant
  - solid 4-note chord will be sounded once at the beginning
  - key will be given
  - played twice by the examiner
- iv. Identify a 6 to 8 bar chorale passage:
  - as major or minor
  - any internal and one final cadence as perfect, plagal, imperfect or interrupted
  - played twice by the examiner
  - the first play through will be without interruption
  - the second play through will stop at each cadence for identification
- v. Identify the following melodic intervals:
  - **above** a given note - major/minor second, major/minor third, perfect fourth, perfect fifth, major/minor sixth, major/minor seventh, perfect octave, minor ninth, augmented fourth (diminished fifth).
  - **below** a given note - major/minor second, major/minor third, perfect fourth, perfect fifth, major/minor sixth, major/minor seventh, perfect octave, augmented fourth (diminished fifth).
  - played once by the examiner
- vi. Identify the following harmonic intervals:
  - major/minor third, perfect fifth, major/minor sixth, major/minor seventh, perfect octave
  - played once by the examiner
- vii. Sing back the upper part of a two-part passage of no more than 10 notes:
  - based on the full octave minor scale
  - in one of the following minor keys: a, e, b, d, g (all forms)
  - steps and skips will be included and will be presented in an appropriate range for the candidate
  - beginning on the tonic, mediant or dominant
  - solid 4-note chord will be sounded once at the beginning
  - key will be given
  - solfège is not required, candidate may sing *lah* or any vowel sound
  - played twice by the examiner
- viii. Identify a major, minor four-note chord (root, first or second inversion) or a dominant seventh or diminished seventh chord (root position) played once as follows:
  - solid form

## Vocalization: ( 12 marks) (Candidates are not graded on voice quality)

- i. Candidates will sing the major scale:
  - beginning on the upper tonic of the candidate's choice
  - only the upper tonic will be sounded
  - descending only in a one octave pattern
  - candidate will use solfège: (*doh, ti, la, sol, fah, mi, re, doh*)
- ii. Candidates will sing at sight:
  - a two-bar phrase
  - one octave in range
  - using one of the following major keys: G, D, A, F, B<sup>b</sup>
  - the tonic will be sounded once only
  - accidentals may be included (see item v)
  - sing using solfège: (*doh, re, mi, fah, sol, la, ti, doh*)
- iii. Candidates will sing:
  - a harmonic and melodic minor scale
  - ascending and descending in a one octave pattern
  - beginning on two different tonics of the candidate's choice
  - sing using solfège:
    - Harmonic:** (*la, ti, doh, re, mi, fah, see, la, see, fah, mi, re, doh, ti, la*)
    - Melodic:** (*la, ti, doh, re, mi, fi, see, la, sol, fa, mi, re, doh, ti, la*)
- iv. Candidates will sing at sight:
  - a two-bar phrase
  - one octave in range
  - using one of the following minor keys: e, b, d, g (all forms)
  - tonic will be sounded once only
  - sing using solfège: (*la, ti, doh, re, mi, fah, sol, la*)
- v. Candidates will sing and play:
  - a chromatic scale, one hand **ONLY**
  - ascending and descending in a one octave pattern
  - beginning on a tonic of the candidate's choice
  - sing using solfège: (*sharps – doh, dee, re, ree, me, fah, fi, soh, see, lah, li, tee, doh*)  
(*flats – doh, tee, tay, lah, lay, soh, fi, fah, me, may, re, rah, doh*)
- vi. Candidate will sing and play:
  - a broken dominant seventh and diminished seventh chord, one hand **ONLY**
  - beginning on two different roots of the candidate's choice
  - ascending and descending
  - using solfège. V<sup>7</sup> (*sol, ti, re, fah, re, ti, sol*)  
vii<sup>o7</sup> (*see, ti, re, fah, re, ti, see*)

## Sight Reading (12 marks)

- i. Candidates must clap a passage:
  - in simple, compound or irregular metres
  - using varied note values including irregular groupings
- ii. Candidates must perform a piano passage at sight (approximately Grade Seven level). Fingering will be provided and the passage will include hands together playing. The passage will include some of the following criteria:
  - keys: Major, Minor, Modal Keys or Atonal
  - time signatures: any metre, including changing metre

Candidates will be given a brief period of time to scan the score before playing. Candidates may not practise silently on the keyboard and should not count aloud.

**Transposition: (10 marks)**

- i. Candidates will transpose at sight:
  - a simple passage
  - up or down a major or minor second as follows:
    - beginning in any key of no more than four sharps or flats
    - new key will not exceed four sharps or flats

**Harmonization: (10 marks)**

- i. Progressions: I-I<sup>6</sup>-IV-IV<sup>6</sup>-I<sup>6</sup><sub>4</sub>-V<sup>7</sup>-I **AND** I-IV-I-vi-ii-V<sup>7</sup>-I
  - with the damper pedal
  - in the following keys:
    - Major: A, E, E<sup>b</sup>, A<sup>b</sup>, B
    - Minor: f<sup>#</sup>, c<sup>#</sup>, c, f, g<sup>#</sup>
- ii. Harmonize a short melody:
  - using I-I<sup>6</sup>-IV-IV<sup>6</sup>-I<sup>6</sup><sub>4</sub>-V<sup>7</sup>-I **AND** I-IV-I-vi-ii-V<sup>7</sup>-I
  - in the following keys:
    - Major: A, E, E<sup>b</sup>, A<sup>b</sup>, B
    - Minor: f<sup>#</sup>, c<sup>#</sup>, c, f, g<sup>#</sup>
  - right hand plays triad below the melody note
  - left hand plays single tonic, subdominant and dominant notes in octaves
  - proper placement of chords will be marked by an “X”

**Improvisation: (5 marks)**

- i. Candidates will complete a given four-measure phrase as follows:
  - four responding measures
  - ending on the tonic, mediant or dominant
  - in the following keys:
    - Major: B<sup>b</sup>, E<sup>b</sup>, D, A
    - Minor: g, c, b, f<sup>#</sup>
- ii. Candidates will repeat the above melody:
  - provide left hand block chords or single harmony notes
  - an “X” will indicate the appropriate placement of the chord in the given part
  - harmonize both the given phrase and the improvised phrase
  - use I, I<sup>6</sup>, I<sup>6</sup><sub>4</sub>, IV, IV<sup>6</sup>, V, V<sup>6</sup>, ii, vi

Candidates have the option to combine i. & ii.

**Technical Requirements (39 marks)**

FORMULA PATTERN	KEYS	HANDS	OCTAVES	M.M. ♩ =	ARTICULATION
Major	F <sup>#</sup> , A <sup>b</sup>	Together	4	126	Legato in sixteenth notes
Minor (harmonic)	g <sup>#</sup> , d <sup>#</sup>	Together	4	126	Legato in sixteenth notes
Separated by a 3 <sup>rd</sup> : Major: Minor: (harmonic)	C, G, D a, e, b	Together	4	120	Legato in sixteenth notes
Separated by a 6 <sup>th</sup> : Major: Minor: (harmonic)	A, E, B f <sup>#</sup> , c <sup>#</sup> , g <sup>#</sup>	Together	4	120	Legato in sixteenth notes
Separated by a 10 <sup>th</sup> : Major: Minor: (harmonic)	F <sup>#</sup> , D <sup>b</sup> , A <sup>b</sup> d <sup>#</sup> , b <sup>b</sup> , f	Together	4	120	Legato in sixteenth notes

SCALES	KEYS	HANDS	OCTAVES	M.M. ♩ =	ARTICULATION
Major	A, B <sup>b</sup> , B, C	Together	6	132	Legato, Staccato in sixteenth notes
Minor: harmonic & melodic	a, b <sup>b</sup> , b, c	Together	6	132	Legato, Staccato in sixteenth notes
Major	A, F, B <sup>b</sup>	Together	4	132	Legato 4 octaves with varied rhythm pattern* Staccato 3 octaves in triplet eighths
Minor: harmonic & melodic	f <sup>#</sup> , f, e <sup>b</sup>	Together	4	132	Legato 4 octaves with varied rhythm pattern* Staccato 3 octaves in triplet eighths
Alternate Hands: Major: Minor: harmonic & melodic	D, B, F <sup>#</sup> b, g <sup>#</sup> , e <sup>b</sup>	Together left-right/ right-left	4	126	Staccato in sixteenth notes
Double 3rds: Major: Minor harmonic:	A <sup>b</sup> , D <sup>b</sup> , G <sup>b</sup> a, e, g, c	Together	2	104	Legato in eighth notes
Chromatic: Separated by a major/minor tenth	Beginning on any note	Together	4	126	Legato in sixteenth notes
Broken Octaves: Major: Minor: harmonic & melodic	F, B <sup>b</sup> , E <sup>b</sup> d, g, c	Together	2	104	Legato in sixteenth notes
Solid Octaves	All Keys	Together	2	104	Staccato in sixteenth notes
Solid Chromatic Octaves	Beginning on any note	Together	2	104	Staccato in sixteenth notes

**\* Rhythmic groups:**

- |                            |                             |
|----------------------------|-----------------------------|
| 1. dotted eighth-sixteenth | 3. eighth-triplet sixteenth |
| 2. sixteenth-dotted eighth | 4. triplet sixteenth-eighth |

CHORDS	KEYS	POSITION	HANDS	OCTAVES	M.M. ♩ =	NOTE VALUES
4 Note Chords Solid Major: Minor:	All Keys All Keys	Root and Inversions	Together	2	104	In quarter notes with no rests
4 Note Chords: Broken Major Minor	All Keys All Keys	Root and Inversions	Together	2	104	Legato in sixteenth notes
4 Note Chords: Alternating Pattern: Major: Minor:	B <sup>b</sup> , E <sup>b</sup> , E, B b <sup>b</sup> , c, c <sup>#</sup> , g <sup>#</sup>	Root and Inversions	Separately	2	104	Legato in sixteenth notes
Solid: V <sup>7</sup>	All Keys	Root and Inversions	Together	2	104	In quarter notes with no rests
Broken: V <sup>7</sup>	All Keys	Root and Inversions	Together	2	104	Legato in sixteenth notes
Solid: vii <sup>o7</sup>	All Keys	Root and Inversions	Together	2	104	In quarter notes with no rests
Broken: vii <sup>o7</sup>	All Keys	Root and Inversions	Together	2	104	Legato in sixteenth notes

ARPEGGIOS*	KEYS	POSITION	HANDS	OCTAVES	M.M. ♩=	NOTE VALUES
major minor	All Keys All Keys	Root and Inversions	Together	4	96	Legato in sixteenth notes
V <sup>7</sup>	All Keys	Root and Inversions	Together	4	96	Legato in sixteenth notes
vii <sup>o7</sup>	All Keys	Root and Inversions	Together	4	96	Legato in sixteenth notes

\* Candidate can be asked to begin arpeggios in any position and complete the inversions from that position.

### Advanced Technical Exercises:

Choose **ANY THREE** contrasting exercises from **ONE** of the following collections:

Czerny: School of Velocity for Piano Opus 299 any one

Hanon: The Complete 60 Exercises: 58, 59, 60

Pischna: Sixty Progressive Exercises: 11, 12, 13, 14, 15

Philippe: Exercises for Independence: Part II: 3rd series: 1, 2, 3, 4, 5, 6, 7, 8

### THEORY AND HISTORY CO-REQUISITES:

Grade Eight Theory

Grade Nine Harmony

Grade Nine History

Grade Ten Harmony

Grade Ten History

## ASSOCIATE IN PIANO PERFORMANCE

### EXAMINATION REQUIREMENTS: (see page 9 for General Performance Requirements)

#### Examination Length: 95 minutes\*

\*Be sure all chosen repertoire, set-up, oral presentation, audience participation, entry and departure can be performed within the **95 minute time performance period**. Intermissions are **NOT** permitted.

Candidates **MUST** perform:

1. A Toccata or Prelude or Fantasia **AND** Fugue
2. A Complete Sonata of at least three movements

The program should include the following:

- Contrast of Style
- Contrast of Key
- Contrast of Tempo
- Contrasting Moods
- Six different Composers

This Program **MUST BE PERFORMED BY MEMORY**. Candidates will not receive any marks for a work performed with the score.

Transfer Candidates from other programs **MUST** complete the Grade 10 Musicianship Examination.

Candidates who have not completed the **GRADE TEN Canadian National Conservatory of Music Musicianship Examination** must do so within **ONE** year from the time of the Practical Examination.

There are no Musicianship Examinations for the Performer Associate Level. Candidates who have successfully completed the Grade Ten Musicianship Examination have the necessary co-requisite.

**Candidates MUST obtain a minimum mark of 70% for each performed work.**

REQUIREMENT	DESCRIPTION	TOTAL POSSIBLE MARKS
List A	Baroque Period	20
List B	Classical Period	25
List C	Romantic Period	10
List D	Post Romantic	9
List E	20 <sup>th</sup> – 21 <sup>st</sup> Century Idioms non-Canadian	9
List F	Canadian Composition	9
Oral Presentation, Written Program, Performance Etiquette	Biographical information, Style, Forms, Key, Structure, Terms, Genres	10
Encore	Any work of the candidate's choice	8

#### THEORY AND HISTORY CO-REQUISITES:

Grade Eight Theory  
Grade Nine History  
Grade Ten History

Associate Harmony and Counterpoint  
Associate History  
Associate Form and Analysis

## **NORTHERN LIGHTS MUSIC FOR EVERYONE**

### **\*Porter LEVEL (P LEVEL)**

**EXAMINATION REQUIREMENTS:** (see page 13 for Music for Everyone Requirements)

\*The *Northern Lights Music for Everyone Porter Level* is named in honour of Canadian music composer Beverly Porter. **ONLY** the Star Performance stream is available at this level.

**EXAMINATION LENGTH:** 40 minutes

### ***Northern Lights Star Performance* Porter Level (P Level) Requirements**

1. **Repertoire:** **FOUR** (15 marks each work) **own choice works** of a level equal to Associate as follows:
  - i) **ONE** Canadian work **MUST** be included
  - ii) Demonstrate contrast in tempo, metre and style
  - iii) Memory is recommended but not required
2. **Oral Presentation:** (10 marks) a brief introduction for each work.  
**EXAMPLE:** *Ragtime* was written by ... In the style and form of.... (See page 9)
3. **Written Program:** (10 marks) to be created by the student and **MUST** include:
  - i) The level. Example: *Northern Lights Porter (P Level) Star Performance*
  - ii) See page 9.
4. **Performance Etiquette:** (10 marks) see requirements for graded Performance Examinations in the CNCM Piano Syllabus page 10
5. **Repertoire Selection:** (10 marks) one Canadian work; three other works with contrast in tempo, metre and style appropriate to the level (refer to CNCM Piano Syllabus page 10)

**EXAMINATION LENGTH:** 40 minutes

Audience welcome.

**EXAMINATION CODE:** NLSP

# LICENTiate IN PIANO PERFORMANCE

**EXAMINATION REQUIREMENTS:** (see page 9 for General Performance Requirements)

**Examination Length: 110 minutes\***

**Pre-Requisite:** Piano Performance Associate

\*Be sure all chosen repertoire, set-up, oral presentation, audience participation, entry and departure can be performed within the **110 minute time performance period**. Intermissions are **NOT** permitted.

Candidates **MUST** perform:

1. A Toccata or Prelude or Fantasia **AND** Fugue
2. A Complete Sonata of at least three movements

The program should include the following:

- Contrast of Style
- Contrast of Key
- Contrast of Tempo
- Contrasting Moods
- Six different Composers

This Program **MUST BE PERFORMED BY MEMORY**. Candidates will not receive any marks for a work performed with the score.

**Candidates MUST obtain a minimum mark of 70% for each performed work.**

REQUIREMENT	DESCRIPTION	TOTAL POSSIBLE MARKS
List A	Baroque Period	20
List B	Classical Period	25
List C	Romantic Period	10
List D	Post Romantic	9
List E	20 <sup>th</sup> – 21 <sup>st</sup> Century Idioms non-Canadian	9
List F	Canadian Composition	9
Oral Presentation, Written Program, Performance Etiquette	Biographical information, Style, Forms, Key, Structure, Terms, Genres	10
Encore	Any work of the candidate's choice	8

## THEORY AND HISTORY CO-REQUISITES:

Grade Eight Theory  
Grade Nine History  
Grade Ten History

Associate Harmony and Counterpoint  
Associate History  
Associate Form and Analysis

## BIBLIOGRAPHY

**The following list of pedagogical materials is suggested by the Northern Lights Canadian National Conservatory of Music as a guide for study. Teachers and students should consult many sources for study and not rely on any particular publication for examination preparation.**

### Piano Repertoire:

**The Northern Lights Canadian National Conservatory of Music allows teachers and students the freedom to choose from ANY reliable sources for repertoire selection. A reliable source is defined as one which is a good **Urtext** or a good **Artist's edition**:**

**Urtext Edition:** a good attempt at presenting only what the composer wrote.

**Artist's Edition:** an edited edition by an artist-performer or scholar\*.

\*Teachers and candidates should be sure to investigate and choose artist's editions which have modern scholarship at their foundation. Some 19th and 20th century editions have wrong notes, unreliable ornament realization and other added interpretive details that may be outdated or incorrect.

### Aural Development:

**Bennett, Elsie, and Hilda Capp. *Sight Reading and Ear Tests*. Books 1-10. Mississauga, Ontario: Frederick Harris Music, 1968-1970.**

**Berlin, Boris, and Andrew Markow. *Ear Training for Practical Examinations: Melody Playback/Singback*. 4 vols. (Grade 1-Associate). Mississauga, Ontario: Frederick Harris Music, 1986-1988.**

**Berlin, Boris, and Andrew Markow. *Ear Training for Practical Examinations: Rhythm Clapback/Singback*. 3 vols. (Grades 1-7). Mississauga, Ontario: Frederick Harris Music, 1989-1991.**

**Berlin, Boris, and Andrew Markow. *Four Star Sight Reading and Ear Tests*. 11 volumes. (Introductory to Grade 10). Mississauga, Ontario: Frederick Harris Music, 1986-1996.**

**Berlin, Boris and Warren Mould. *Basics of Ear Training*. Grades 8-Assoc.. Miami: Gordon V. Thompson Music (Warner Bros. Publications), 1968.**

**Fish, Arnold and Norman Lloyd. *Fundamentals of Sight Singing and Ear Training*. New York: Harper & Row, 1964.**

**Warburton, Annie O. *Graded Aural Tests*. Essex, England, Longman Group, 1993.**

### Improvisation:

**Alexander, Bonnie. *CNCM Musicianship*. Grades 1-8.**

**Hancock, Gerre. *Improvising: How to Master the Art*. New York, Oxford University Press, 1994.**

**Simpson, Kenneth. *Keyboard Harmony and Improvisation*. Lengnick, 1963.**

**Konowitz, Bert. *Teach Yourself to Improvise at the Keyboard*. U.S.A., Alfred Publications.**

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**Livermore, Margaret. *Vocalization, Harmonization and Improvisation*. 5 Volumes. Grades 1- 8. 2006**

**Shannon, Sue. *Composing at the Keys*. Books 1-2. U.S.A., Alfred Publishing Co., 1976.**

**Wanless, Debra. *Elementary Harmony & Melody Writing*. Debra Wanless Music 2005**

### Keyboard Harmony:

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**Fielder, Steven. *Keyboard Harmony and Transposition*. Ontario, Canada: Waterloo/Mayfair Music.**

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**Simpson, Kenneth. *Keyboard Harmony and Improvisation*. Lengnick, 1963.**

**Wanless, Debra. *Beginning Keyboard Harmony* Mayfair Music 2008.**

## Piano Technique:

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- Berlin, Boris. *Essential Daily Exercises for Piano*. Miami: Gordon V. Thompson (Warner Bros. Publications).
- Brahms, Johannes. *51 Exercises for Piano*. Van Nuys, California: Alfred Publishing.
- Brée, Malwine. *The Leschetizky Method*. N.Y. N.Y.: Dover.
- Burnam, Edna Mae. *Dozen a Day*. Cincinnati, Ohio: Willis Music, 1950. 6 volumes. Mini-Book 4
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- Dohnányi, Ernő. *Essential Finger Exercises for Obtaining a Sure Piano Technique*. Budapest: Editio Musica Budapest, 1929.
- Gat, Joseph. *The Technique of Piano Playing*. London: Collet's, 1980.
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- Miller, Carolyn. *Sportacular Warmups Books 1-4*. U.S.A: The Willis Music Company. MCMXCVIII
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