

**THE *NORTHERN LIGHTS*  
CANADIAN NATIONAL CONSERVATORY OF MUSIC**

**ASSOCIATE PIANO PEDAGOGY SYLLABUS**

***“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 being 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.

## 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 pedagogy curriculum is a unique series of diplomas for all levels of training. Experienced and new teachers will find the *Northern Lights* Canadian National Conservatory of Music pedagogy curriculum to be stimulating and comprehensive.

Each diploma may be built credit by credit, allowing busy studio teachers an opportunity to study while gaining experience.

The Early Childhood Music Education Diploma is a five-credit program designed to develop a comprehensive understanding of pre-school children and music programs. Candidates will study early childhood psychology, available programs and may even develop their own pre-school music program.

The Primary and Elementary Piano Pedagogy Diploma is a five-credit program for the new teacher. The focus of the program is on the beginner piano student through grade two. Candidates delve into method books, repertoire and all areas pertaining to these early years.

The Associate in Piano Pedagogy is a twelve-credit program encompassing performance, pedagogy and musicianship. The Canadian National Conservatory of Music Associate Diploma is unique and develops both skills and applied pedagogy for each course of study.

The Licentiate in Piano Pedagogy is a seven-credit program. The Licentiate Diploma expands on the candidate's repertoire and pedagogy skill. It combines written papers with performance and research to be a truly rewarding and inspiring program.

The Junior and Senior Fellowship Diplomas in Piano Pedagogy are both twelve-credit programs. These diplomas take piano pedagogy to new levels, combining performance and pedagogy research. Candidates will once again expand their repertoire at the junior and senior levels with each of these diplomas.

The *Northern Lights* Canadian National Conservatory of Music is proud to offer these pedagogy diplomas. Teachers and students will both benefit from these unique diplomas. The *Northern Lights* Canadian National Conservatory of Music is proud to offer all teachers, new and experienced, the opportunity to truly enjoy the lifelong study and performance of music.

# GENERAL INFORMATION

## APPLICATION FORMS:

Please consult current application forms. New application forms are issued for each academic year (September-August). 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 ONLINE REGISTRATION**.

## APPLICATION DEADLINE:

Examination deadlines are final and can be found on the current application form. Candidates choosing their own schedule **MUST** contact the CNCM office with schedule requests prior to submitting an application. Applications **MUST** be **filed** a minimum of twelve weeks prior to the requested examination date.

## FEE DEFERRALS AND REFUNDS:

Application fees received by CNCM Examinations will not be refunded except as follows:

**Health Reasons:** Candidates must supply a physician's note to qualify for a refund. An administration fee of \$40.00 will be deducted from the application fee.

**If a Candidate decides to cancel an examination, CNCM Office requests advance notice of the cancellation 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 do exams during other periods, the registrar can arrange these. ***Examiner availability will determine whether the selected period can be accommodated.***

## EXAMINATION CENTRES:

Written examinations may be taken at any *Northern Lights* Canadian National Conservatory of Music centre. Practical examinations will be given 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.

**ASSESSMENT STANDARDS:**

The *Northern Lights* Canadian National Conservatory of Music uses the following marking standards 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 standards

**EXAMINER'S EVALUATION:**

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

**EXAMINATION CONDUCT:**

1. Only the examiner and the candidate are permitted in the examination room.
2. Recording equipment including video cameras is not permitted either inside or outside of the examination room.
3. Photocopies of any examination materials are not allowed in the examination room. This is in accordance with International Copyright Laws. **THE EXAMINER WILL NOT PROCEED WITH THE EXAMINATION IF PHOTOCOPIES ARE PRESENT.**
4. Please organize your musical scores with bookmarks so the examiner may easily find the selected work. Candidates must provide **ORIGINAL** copies of all performance repertoire to the examiner.

**REPERTOIRE SELECTIONS:**

Repertoire selections may be chosen from any source. Marks will be deducted for each piece below the graded level. The office of *Northern Lights* Canadian National Conservatory of Music may be contacted at any time to confirm appropriateness of repertoire selections.

**REPEATS:**

Repeats are discouraged due to time constraints. Candidates should be prepared to play *da capos*. Due to the length and amount of material to be covered during pedagogy examinations, the examiner **MAY NOT** hear complete works. If the examiner needs to stop a candidate during a performance, an attempt will always be made to do so at a logical point.

**MEMORIZATION:**

Memory is not required for the practical examinations of the Associate Piano Pedagogy Diploma.

**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. For Baroque and Classical period works, marks will not be deducted for following different dynamic or articulation markings than what appears in the score. Be sure to keep all additions to the score within proper stylistic parameters.

**THEORY AND HISTORY CREDITS:**

Candidates may transfer credits from a recognized institution towards *Northern Lights* Canadian National Conservatory of Music pedagogy diploma programs. A one-time transfer fee will be charged. Candidates should contact the CNCM Office to request transfer information.

**\*A copy of the examination results or a transcript from a recognized institution is required as proof of credit.**

***CANDIDATES MUST COMPLETE THEORY AND HISTORY PREREQUISITES AND CO-REQUISITES WITHIN 5 YEARS OF THE FIRST PRACTICAL EXAMINATION IN ORDER TO RECEIVE THEIR DIPLOMA UNLESS OTHERWISE STATED.***

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

# ASSOCIATE DIPLOMA IN PIANO PEDAGOGY BY CREDIT

The *Northern Lights* Canadian National Conservatory of Music Teacher's Associate by credit is a new approach in conservatory examination assessment. Students and teachers who are leading busy lives can opt to study this curriculum in twelve separate credits.

This Associate Diploma in Piano Pedagogy is a unique program designed to enrich the teaching skills of the private teacher. The candidate may be a recent university graduate planning a career in the private sector or a non-qualified teacher seeking qualification. The *Northern Lights* Canadian National Conservatory of Music Associate Diploma in Piano Pedagogy is available to any student/teacher of any conservatory or other training background.

This program builds upon the foundation laid in the *Northern Lights* Canadian National Conservatory of Music Primary and Elementary Pedagogy Diploma. The *Northern Lights* Canadian National Conservatory of Music Primary and Elementary Pedagogy Diploma is not a pre-requisite for the Associate Diploma. However, Associate Diploma candidates are expected to be knowledgeable and fluent in all aspects and topics of the Primary and Elementary Pedagogy Diploma. All areas of pertinent study have been included and will be tested in eleven practical examinations, and one written examination paper.

Candidates will be required to demonstrate practical skills and pedagogical knowledge.

**Prerequisites:** None required. However, Associate Diploma candidates are expected to be knowledgeable and fluent in all aspects and topics of the Primary and Elementary Pedagogy Diploma.

**Co-requisites:** *Northern Lights* Canadian National Conservatory of Music's Grade Eight theory, Associate theories, Grade Nine History, Grade Ten History and Associate History.

Credits for History or Theory courses from other recognized institutions may be considered. Proof of these credits along with a copy of the course curriculum must be submitted to the registrar for consideration. A processing fee will be charged to administer the accreditation of this/these credit(s).

All co-requisites **MUST** be completed within five years from the date of the candidate's first practical Associate examination.

## **TRANSFER CREDITS:**

Candidates may transfer credits from a recognized institution towards the *Northern Lights* Canadian National Conservatory of Music Associate in Piano Pedagogy. The registrar will assess each candidate on an individual basis. Candidates may be able to transfer credits in performance and skill areas as well as the written paper. A one-time credit transfer fee will be charged.

*Northern Lights* Canadian National Conservatory of Music offers two supplemental exams for the following:

1. **Technical requirements:** includes areas not covered in the candidate's transfer credit(s).
2. **Performance:** includes the performance and pedagogy for works not included in the candidate's transfer credit(s).

These two examinations ensure that missing curriculum is covered according to the requirements in the *Northern Lights* Canadian National Conservatory of Music piano syllabus.

**CERTIFICATES AND DIPLOMAS:**

**Certificates** will be awarded after the successful completion of each individual credit.

A **Diploma** will be awarded after the completion of all twelve credits along with required co-requisites within a five year period.

**Time Limit:**

The time limit for completion of all Associate Diploma requirements will be five years from the date of the candidate's first examination. This time limit also applies to all co-requisites.

**The Twelve Credits are as follows:**

<b>CREDIT REQUIREMENTS</b>	<b>DESCRIPTION</b>	<b>TOTAL MARK</b>	<b>MINIMUM MARK*</b>
<b>Credit 1</b>	Senior Repertoire: Renaissance/Baroque; Romantic; 20 <sup>th</sup> /21 <sup>st</sup> Century Idioms non Canadian	100	60
<b>Credit 2</b>	Senior Repertoire: Classical/Rococo; Post Romantic/20 <sup>th</sup> -21 <sup>st</sup> Century; Canadian	100	60
<b>Credit 3</b>	Beginner to Grade 4 Repertoire	100	60
<b>Credit 4</b>	Grades 5 to 8 Repertoire	100	60
<b>Credit 5</b>	Technique	100	60
<b>Credit 6</b>	Sight Reading	100	60
<b>Credit 7</b>	Transposition	100	60
<b>Credit 8</b>	Harmonization	100	60
<b>Credit 9</b>	Vocalization	100	60
<b>Credit 10</b>	Improvisation	100	60
<b>Credit 11</b>	Aural Skills	100	60
<b>Credit 12</b>	Written Paper	100	70

**\*Candidates must achieve an overall average mark of 70% amongst the twelve credits.  
Candidates must attain a minimum of 70% for their written paper.**

**ANY CREDIT MAY BE REPEATED TO IMPROVE THE FINAL AVERAGE MARK.**

**CANDIDATES MAY COMPLETE ONE OR MORE ASSOCIATE CREDITS DURING ANY GIVEN EXAMINATION SESSION.  
ASSOCIATE CREDITS MAY BE TAKEN IN ANY ORDER.**

**REPertoire SELECTIONS:**

Candidates will be required to present an extensive collection of teaching repertoire. These works may be selected from any reliable edition concerning the repertoire.

**Candidates MUST include 50% Canadian Content as follows:**

- **Pre-Grade One to Grade Six: Modern works** (Credits 3 and 4)
- **Grades Seven and Eight: Modern works** (Credit 4)

**APPLICATIONS:**

All applications must include the current application form and the necessary fees. In the case of the Practical Examinations, candidates must submit copies of the appropriate completed charts found at the end of this Syllabus with the application form.

**WRITTEN EXAMINATION:**

Candidates may take the written examination at any time. **Candidates must contact the registrar prior to applying for the examination to determine the feasibility of the requested time. Candidates must provide a minimum of twelve weeks' notice when applying for the written paper.**

**MINIMUM AGE: 16 years\***

\* Candidates are recommended to have two years of teaching experience before attempting this examination.



## CREDIT ONE: SENIOR LEVEL REPERTOIRE

**Examination Length: 60 minutes**

**A minimum of 60% graded standing is required to pass this examination.**

**An overall average mark of 70% amongst the twelve credits is required.**

Repertoire selection may be from any source. Marks will be deducted for each piece below the graded level.

REPERTOIRE REQUIREMENTS	DESCRIPTION	TOTAL POSSIBLE MARKS:	MINIMUM MARKS REQUIRED:
<b>Renaissance/Baroque: Associate Level</b>	Complete Prelude or Fantasia or Toccata and Fugue	20	12
<b>Romantic: Grade 9 or 10 or Associate</b>	Own Choice	15	9
<b>20<sup>th</sup>-21<sup>st</sup> Century Idioms Non-Canadian: Grade 9 or 10 or Associate</b>	Own Choice	15	9
<b>Musical Knowledge</b>	Oral discussion	50	30

The accompanying charts should be used as references for the candidate and the examiner. They **MUST** be completed and submitted **with the examination application** for credit one. Candidates are permitted to reproduce the charts.

### **CANDIDATES ARE FREE TO CHOOSE REPERTOIRE FROM ANY SOURCE.**

A portion of the mark will be deducted from any composition deemed to be at an inappropriate level. In the cases of Renaissance and Baroque music where the composer did not use dynamics, articulation or expressive markings, the candidate is expected to be creative and insert his/her own interpretation using good taste and applying appropriate stylistic guidelines.

Candidates should make every effort to obtain editions which present the composer's intentions in the clearest and most accurate manner.

### **Repertoire Selection:**

- the completed repertoire Chart 1 (found at end of this syllabus) **MUST** be submitted with the candidate's application form
- candidates are responsible for appropriate levelling for each selection
- candidates **MUST** provide a second copy of the selected work for the examiner during the examination

### **Musical Knowledge and Research:**

Candidates are encouraged to develop a binder of research pertaining directly to Credit One level of study and present this binder at the examination for the examiner to view during the examination.

Research should include:

- biographical, historical and stylistic information for each selected work
- a complete harmonic and structural analysis for each selected work
- a graded list of appropriate preparatory repertoire for each selected work
- a list of companion works for each selected work
- related articles to the selected works
- recommended editions, recordings, websites, texts, etc. pertaining to the selected works

### **ORAL COMPONENTS: MUSICAL KNOWLEDGE AND PEDAGOGY TECHNIQUES:**

Candidates should be prepared to answer oral questions pertaining to all levels (not just the advanced level). The examiner may ask questions pertaining to the following areas:

- Articulation
- Canadian Composers and Compositions as preparatory or companion material
- Copyright regulations and challenges
- Current music technology
- Dynamics
- Form
- How to introduce new repertoire
- Materials and Tools for both teacher and student: texts, workbooks, articles, exercises, websites
- Memorization: memory types, applied approaches, psychological aspects
- Music editions
- Musical phrasing
- Musical style with regards to: composers of selected works, historical periods, selected works
- Ornamentation
- Pedalling
- Performance related issues: i.e.: performance anxiety, performance etiquette, stage etiquette
- Technical exercises and issues arising from the selected repertoire
- Posture, hand and arm position, hand and arm movement
- Practise techniques
- Recitals, festivals, examinations, master classes and competitions
- Rhythm
- Situational psychology
- Tone production

## CREDIT TWO: SENIOR LEVEL REPERTOIRE

**Examination Length: 60 minutes**

**A minimum of 60% graded standing is required to pass this examination.**

**An overall average mark of 70% amongst the twelve credits is required.**

Repertoire selection may be from any source. Marks will be deducted for each piece below the graded level.

REPERTOIRE REQUIREMENTS	DESCRIPTION	TOTAL POSSIBLE MARKS:	MINIMUM MARKS REQUIRED:
<b>Classical/Rococo: Associate Level</b>	A Complete Sonata	20	12
<b>Post Romantic: Grade 9 or 10 or Associate</b>	Own Choice	15	9
<b>Canadian: Associate</b>	Own Choice	15	9
<b>Musical Knowledge</b>	Oral discussion	50	30

The accompanying charts should be used as references for the candidate and the examiner. They **MUST** be completed and submitted **with the examination application** for credit two. Candidates are permitted to reproduce the charts.

### **CANDIDATES ARE FREE TO CHOOSE REPERTOIRE FROM ANY SOURCE.**

A portion of the mark will be deducted from any composition deemed to be at an inappropriate level.

Candidates should make every effort to obtain editions which present the composer's intentions in the clearest and most accurate manner.

### **Repertoire Selection:**

- the completed repertoire Chart 2 (found at end of this syllabus) **MUST** be submitted with the candidate's application form
- candidates are responsible for appropriate levelling for each selection
- candidates **MUST** provide a second copy of the selected work for the examiner during the examination

### **Musical Knowledge and Research:**

Candidates are encouraged to develop a binder of research pertaining directly to Credit Two level of study and present this binder at the examination for the examiner to view during the examination.

Research should include:

- biographical, historical and stylistic information for each selected work
- a complete harmonic and structural analysis for each selected work
- a graded list of appropriate preparatory repertoire for each selected work
- a list of companion works for each selected work
- related articles to the selected works
- recommended editions, recordings, websites, texts, etc. pertaining to the selected works

### **ORAL COMPONENTS: MUSICAL KNOWLEDGE AND PEDAGOGY TECHNIQUES:**

Candidates should be prepared to answer oral questions pertaining to all levels (not just the advanced level). The examiner may ask questions pertaining to the following areas:

- Articulation
- Canadian Composers and Compositions as preparatory or companion material
- Copyright regulations and challenges
- Current music technology
- Dynamics
- Form
- How to introduce new repertoire
- Materials and Tools for both teacher and student: texts, workbooks, articles, exercises, websites
- Memorization: memory types, applied approaches, psychological aspects
- Music editions
- Musical phrasing
- Musical style with regards to: composers of selected works, historical periods, selected works
- Memorization
- Music editions
- Musical phrasing
- Musical style
- Ornamentation
- Pedalling
- Performance related issues: i.e.: performance anxiety, performance etiquette, stage etiquette
- Technical exercises and issues arising from the selected repertoire
- Posture, hand and arm position, hand and arm movement
- Practise techniques
- Recitals, festivals, examinations, master classes and competitions
- Rhythm
- Sample work provided by the examiner: teaching issues, approaches, challenges, values
- Situational psychology
- Tone production

## CREDIT THREE: BEGINNER AND JUNIOR REPERTOIRE

**Examination Length: 60 minutes**

**A minimum of 60% graded standing is required to pass this examination.**

**An overall average mark of 70% amongst the twelve credits is required.**

**Repertoire selection may be from any source. Marks will be deducted for each piece below the graded level.**

REPERTOIRE REQUIREMENTS	DESCRIPTION	TOTAL POSSIBLE MARKS:	MINIMUM MARKS REQUIRED:
<b>Beginner- Pre Grade One: 10 Compositions</b>	Contrasting compositions: at least 5 Canadian compositions	15	9
<b>Grades 1 to 4</b>	Three compositions per grade (12 in total): One each from the following Lists: 1, 2 and 3**	35	21
<b>Musical Knowledge</b>	Oral discussion	50	30

**Lists should be interpreted by periods as follows:**

List 1: Renaissance or Baroque

List 2: Classical or Rococo

List 3: Romantic or Post Romantic or Twentieth/Twenty-First Centuries

The accompanying charts should be used as references for the candidate and the examiner. They **MUST** be completed and submitted **with the examination application** for credit three. Candidates are permitted to reproduce the charts.

**CANDIDATES ARE FREE TO CHOOSE REPERTOIRE FROM ANY SOURCE.**

A portion of the mark will be deducted from any composition deemed to be at an inappropriate level. In the cases of Renaissance and Baroque music where the composer did not use dynamics, articulation or expressive markings, the candidate is expected to be creative and insert his/her own interpretation using good taste and applying appropriate stylistic guidelines.

Candidates should make every effort to obtain editions which present the composer's intentions in the clearest and most accurate manner.

**Repertoire Selection:**

- the completed repertoire Charts 3 & 4 (found at end of this syllabus) **MUST** be submitted with the candidate's application form
- candidates are responsible for appropriate levelling for each selection
- candidates **MUST** provide a second copy of the selected work for the examiner during the examination

### **Musical Knowledge and Research:**

Candidates are encouraged to develop a binder of research pertaining directly to Credit Three level of study and present this binder at the examination for the examiner to view during the examination.

Research should include:

- biographical, historical and stylistic information for each selected work
- a complete harmonic and structural analysis for each selected work
- a graded list of appropriate preparatory and proceeding repertoire for each selected work
- a list of companion works for each selected work
- related articles to the selected works
- recommended editions, recordings, websites, texts, etc. pertaining to the selected works

### **ORAL COMPONENTS: MUSICAL KNOWLEDGE AND PEDAGOGY TECHNIQUES:**

Candidates should be prepared to answer oral questions pertaining to all levels (not just the advanced level). The examiner may ask questions pertaining to the following areas:

- Articulation
- Beginner methods including adult approaches
- Canadian Composers and Compositions as preparatory or companion material
- Copyright regulations and challenges
- Current music technology
- Dynamics
- Form
- How to introduce new repertoire
- Learning Styles: modalities – audio, visual, tactile, kinaesthetic
- Materials and Tools for both teacher and student: texts, workbooks, games, articles, exercises, websites
- Memorization: memory types, applied approaches, psychological aspects
- Music editions
- Musical phrasing
- Musical style with regards to: composers of selected works, historical periods, selected works
- repertoire
- Memorization
- Music editions
- Musical phrasing
- Musical style
- Pedalling
- Performance related issues: i.e.: performance anxiety, performance etiquette, stage etiquette
- Piano technique and technical exercises
- Posture, hand and arm position, hand and arm movement
- Practise techniques
- Recitals, festivals, examinations, masterclasses and competitions
- Rhythm
- Sample work provided by the examiner: teaching issues, approaches, challenges, values
- Situational psychology
- The Business of Teaching
- The teacher-parent relationship
- The piano: modern construction and historical development
- The studio: teaching aids and design
- Tone production

## CREDIT FOUR: INTERMEDIATE REPERTOIRE

**Examination Length: 60 minutes**

**A minimum of 60% graded standing is required to pass this examination.**

**An overall average mark of 70% amongst the twelve credits is required.**

Repertoire selection may be from any source. Marks will be deducted for each piece below the graded level.

REPERTOIRE REQUIREMENTS	DESCRIPTION	TOTAL POSSIBLE MARKS:	MINIMUM MARKS REQUIRED:
<b>Grades 5 and 6</b>	Three compositions per grade (6 in total): One each from the following Lists: 1, 2 and 3**	15	9
<b>Grade 7</b>	Four compositions One each from the following lists: 1, 2, 3 and 4**	15	9
<b>Grade 8</b>	Four compositions One each from the following lists: 1: must be a two part Invention (No.'s 2-15 only) by J.S. Bach, 2, 3 and 4**	20	12
<b>Musical Knowledge</b>		50	30

**\*\* Lists should be interpreted by periods as follows:**

List 1: Renaissance or Baroque

List 2: Classical or Rococo

List 3: Grade five and six Romantic or Post Romantic or Twentieth/Twenty-First Centuries

List 4: Grades seven and eight: Romantic only

List 5: Grades seven and eight: Post Romantic or Twentieth/Twenty-First Centuries

The accompanying charts should be used as references for the candidate and the examiner. They **MUST** be completed and submitted **with the examination application** for credit four. Candidates are permitted to reproduce the charts.

**CANDIDATES ARE FREE TO CHOOSE REPERTOIRE FROM ANY SOURCE.**

A portion of the mark will be deducted from any composition deemed to be at an inappropriate level. In the cases of Baroque and some early Classical music where the composer did not use dynamics, articulation or expressive markings, the candidate is expected to be creative and insert his/her own interpretation using good taste and applying appropriate stylistic guidelines.

Candidates should make every effort to obtain editions which present the composer's intentions in the clearest and most accurate manner.

### **Repertoire Selection:**

- the completed repertoire Charts 5 & 6 (found at end of this syllabus) **MUST** be submitted with the candidate's application form
- candidates are responsible for appropriate levelling for each selection
- candidates **MUST** provide a second copy of the selected work for the examiner during the examination

### **Musical Knowledge and Research:**

Candidates are encouraged to develop a binder of research pertaining directly to Credit Three level of study and present this binder at the examination for the examiner to view during the examination.

Research should include:

- biographical, historical and stylistic information for each selected work
- a complete harmonic and structural analysis for each selected work
- a graded list of appropriate preparatory and proceeding repertoire for each selected work
- a list of companion works for each selected work
- related articles to the selected works
- recommended editions, recordings, websites, texts, etc. pertaining to the selected works

### **ORAL COMPONENTS: MUSICAL KNOWLEDGE AND PEDAGOGY TECHNIQUES:**

Candidates should be prepared to answer oral questions pertaining to all levels (not just the advanced level). The examiner may ask questions pertaining to the following areas:

- Articulation
- Canadian Composers and Compositions as preparatory or companion material
- Copyright regulations and challenges
- Current music technology
- Dynamics
- Form
- How to introduce new repertoire
- Learning Styles: modalities – audio, visual, tactile, kinaesthetic
- Materials and Tools for both teacher and student: texts, workbooks, games, articles, exercises, websites
- Memorization: memory types; applied approaches, psychological aspects
- Music editions
- Musical phrasing
- Musical style with regards to: composers of selected works, historical periods, selected works
- Memorization
- Music editions
- Musical phrasing
- Musical style
- Ornamentation
- Pedalling
- Performance related issues: i.e.: performance anxiety, performance etiquette, stage etiquette
- Piano technique and technical exercises
- Posture, hand and arm position, hand and arm movement
- Practise techniques
- Recitals, festivals, examinations, masterclasses and competitions
- Rhythm
- Sample work provided by the examiner: teaching issues, approaches, challenges, values
- Situational psychology
- Tone production



## CREDIT FIVE: TECHNICAL REQUIREMENTS

**Examination Length: 30 minutes**

**A minimum of 60% graded standing is required to pass this examination.**

**An overall average mark of 70% amongst the twelve credits is required.**

**Technical requirements: 50 marks**

**Musical Knowledge: 50 marks**

SCALES	KEYS	HANDS	OCTAVES	M.M. to a quarter note	ARTICULATION/RHYTHMS
Major	All	Together	4	126	Legato and/or staccato in sixteenth notes
Minor	All	Together	4	126	Legato and/or staccato in sixteenth notes
Formula Pattern	All (harmonic minor only)	Together	4 Octave Pattern	126	Legato in sixteenth notes
Alternate Hands	All	Together: left-right/ right-left	4	126	Staccato in sixteenth notes
Separated by a 3rd	All (harmonic minor only)	Together	4	126	Legato in sixteenth notes
Separated by a 6th	All (harmonic minor only)	Together	4	126	Legato in sixteenth notes
Chromatic: Separated by a major/minor tenth	Beginning on any note	Together	4	126	Legato in sixteenth notes
Solid Octaves	All	Together	2	84	Staccato in sixteenth notes
Solid Chromatic Octaves	Beginning on any note	Together	2	84	Staccato in sixteenth notes
Double 3rds	All (harmonic minors only)	Together	2	60	Legato in sixteenth notes
Pentatonic	Beginning on any white key	Together	2	60	Legato in eighth notes
Blues	Beginning on any white key	Together	2	60	Legato in eighth notes
Octatonic	Beginning on C, D or B-flat	Together	2	60	Legato in eighth notes
Modes: Beginning on C, F or G	Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian	Separately	1	60	Legato in eighth notes
Whole Tone Scale	Beginning on any note	Together	2	60	Legato in triplet eighth notes

CHORDS	KEYS	HANDS	OCTAVES	M.M. to a quarter note	ARTICULATION/RHYTHMS
Major and minor four note chords: Solid, broken and alternating	All	Together, with inversions	2	126	Solid in quarter notes and broken in sixteenth notes
Dominant 7 <sup>th</sup> chords: Solid, broken and alternating	All	Together, with inversions	2	126	Solid in quarter notes, Broken in sixteenth notes
Diminished 7 <sup>th</sup> chords: Solid, broken and alternating	All	Together, with inversions	2	126	Solid in quarter notes, Broken in sixteenth notes

ARPEGGIOS	KEYS	HANDS	OCTAVES	M.M. to a quarter note	ARTICULATIONS/RHYTHMS
Major and minor arpeggios	All	Together, with inversions*	4	100	Legato in sixteenth notes
Dominant 7 <sup>th</sup> arpeggios	All	Together, with inversions*	4	100	Legato in sixteenth notes
Diminished 7 <sup>th</sup> arpeggios	All	Together, with inversions *	4	100	Legato in sixteenth notes

**\*Candidates must be prepared to begin in any inversion of the arpeggio.**

### **Advanced Technical Exercises:**

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

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

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

**Dohnanyi:** Essential Finger Exercises: 31, 32, 33, 36, 37

**Moskowski:** School of Double Notes: Op.64: Second Part: 5, 7, 8, 9, 12

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

**Cortot:** Rational Principles of Pianoforte Technique: Series 3: 1, 2, 3, 4, or 5 (hands together)

**Brahms:** Fifty-One Exercises: any exercise(s)

### **Musical Knowledge: (50 marks)**

Candidates will be asked to demonstrate pedagogical techniques and approaches for technique.

Candidates are encouraged to develop a binder of research pertaining directly to Credit Five at all levels (beginner to Associate) and present this binder at the examination for the examiner to view during the examination. Candidates should be prepared to answer oral questions pertaining to all levels (not just the advanced level). The examiner may ask questions pertaining to the following areas:

- the value of technical studies
- tone production
- hand position, posture, hand and arm movement, general physiological approaches and needs
- knowledge of keys, scales, chords, arpeggios and approaches to teaching
- fingering
- practise tips
- support and reference materials and tools for students and teachers: texts, workbooks, games, articles, exercises, websites
- demonstrations of teaching approaches for all aspects of technical requirements
- situational psychology and assessments

## CREDIT SIX: SIGHT READING SKILLS

**Examination Length: 20 minutes**

**A minimum of 60% graded standing is required to pass this examination.**

**An overall average mark of 70% amongst the twelve credits is required.**

- i. Candidates must clap at sight two rhythmic patterns as follows: **(10 marks)**
  - four to eight measures in length
  - any simple, compound or irregular metre
  - using a variety of rhythmic values including ties and rests
- ii. Candidates must play at sight a piano passage as follows: **(20 marks)**
  - equivalent to a grade eight or nine level
  - any key
  - may include modulation, changing metres and clefs
- iii. Candidates must play at sight a piano passage as follows: **(20 marks)**
  - a piano passage equivalent to a grade two to three level
  - a high level of expressive detail and style comprehension is expected

### **Musical Knowledge: (50 marks)**

Candidates will be asked to demonstrate pedagogical techniques and approaches for sight reading.

Candidates are encouraged to develop a binder of research pertaining directly to Credit Six at all levels (beginner to Associate) and present this binder at the examination for the examiner to view during the examination. Candidates should be prepared to answer oral questions pertaining to all levels (not just the advanced level). The examiner may ask questions pertaining to the following areas:

- the value of sight reading
- approaches and challenges
- practise tips
- support and reference materials and tools for students and teachers: texts, workbooks, games, articles, exercises, websites
- demonstrations of teaching approaches
- situational psychology and assessments

## CREDIT SEVEN: TRANSPOSITION

**Examination Length: 20 minutes**

**A minimum of 60% graded standing is required to pass this examination.**

**An overall average mark of 70% amongst the twelve credits is required.**

- i. Candidates will be asked to transpose at sight a chorale style (hymn tune) passage as follows: **(15 marks)**
  - up or down a major or minor second
  - beginning in a key of no more than five sharps or flats
- ii. Candidates will be asked to transpose at sight a keyboard style passage as follows: **(15 marks)**
  - up or down a major or minor second
  - beginning in a key of no more than five sharps or flats
- iii. Candidates will be asked to transpose a single melody as follows: **(10 marks)**
  - to subdominant and dominant keys
- iv. Candidates will be asked to transpose an instrumental melody as follows: **(10 marks)**
  - to sound at concert pitch
  - for the following instruments: B flat or A Trumpet/Clarinet, E-flat Saxophone or F Horn.

### **Musical Knowledge: (50 marks)**

Candidates will be asked to demonstrate pedagogical techniques and approaches for transposition.

Candidates are encouraged to develop a binder of research pertaining directly to Credit Seven at all levels (Beginner to Associate) and present this binder at the examination for the examiner to view during the examination. Candidates should be prepared to answer oral questions pertaining to all levels (not just the advanced level). The examiner may ask questions pertaining to the following areas:

- the value of transposition
- approaches and challenges
- practise tips
- support and reference materials and tools for students and teachers: texts, workbooks, games, articles, exercises, websites
- demonstrations of teaching approaches for all aspects of transposition
- situational psychology and assessments

## CREDIT EIGHT: HARMONIZATION

**Examination Length: 20 minutes**

**A minimum of 60% graded standing is required to pass this examination.**

**An overall average mark of 70% amongst the twelve credits is required.**

- i. Candidates will be asked to harmonize two contrasting melodies using the following: **(30 marks)**
  - primary and secondary triads with appropriate inversions
  - dominant 7th chords with appropriate inversions
  - improvising a creative accompaniment figure
  - each example must incorporate a different style of accompaniment figure
  - keys: any key up to four sharps or flats
  
- ii. Candidates will be asked to harmonize a simple figured bass as follows: **(10 marks)**
  - no more than four measures in length
  - figures may include root, first, and second inversion chords
  - the dominant seventh in all inversions
  - keys: Major: C, F, G  
Minor: a, d, e
  
- iii. Candidates will be asked to harmonize a jazz melody as follows: **(10 marks)**
  - jazz styles including shuffle bass and boogie bass
  - guitar style chords will be provided above the melody line (C, G7, a min etc.)

### **Musical Knowledge: (50 marks)**

Candidates will be asked to demonstrate pedagogical techniques and approaches for harmonization

Candidates are encouraged to develop a binder of research pertaining directly to Credit Eight at all levels (beginner to Associate) and present this binder at the examination for the examiner to view during the examination. Candidates should be prepared to answer oral questions pertaining to all levels (not just the advanced level). The examiner may ask questions pertaining to the following areas:

- the value of harmonization
- approaches and challenges
- practise tips
- support and reference materials and tools for students and teachers: texts, workbooks, games, articles, exercises, websites
- demonstrations of teaching approaches for all aspects of harmonization
- situational psychology and assessments

## CREDIT NINE: VOCALIZATION

**Examination Length: 20 minutes**

**A minimum of 60% graded standing is required to pass this examination.**

**An overall average mark of 70% amongst the twelve credits is required.**

**Candidates are not graded on voice quality.**

- i. Candidates will sing the major scale: **(5 marks)**
  - beginning on two different upper tonics 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: **(5 marks)**
  - 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*)  
Melodic: (*la, ti, doh, re, mi, fee, see, la, sol, fah, mi, re, doh, ti, la*)
- iii. Candidates will sing: **(5 marks)**
  - a chromatic scale
  - 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, mi, fah, fee, sol, see, la, lee, ti, doh*)  
(*flats – doh, ti, tay, la, lay, sol, fee, fah, mi, may, re, rah, doh*)
- iv. Candidates will sing at sight: **(15 marks)**
  - a two bar phrase
  - one octave in range
  - using one of the following possible major keys: G, D, A, F, B=
  - the tonic will be sounded once only
  - accidentals may be included
  - sing using solfège: (*doh, re, mi, fah, sol, la, ti, doh*)
- v. Candidates will sing at sight: **(15 marks)**
  - a two bar phrase
  - one octave in range
  - using one of the following possible minor keys: e, b, d, g
  - tonic will be sounded once only
  - sing using solfège: (*la, ti, doh, re, mi, fah(fee), sol(see), la*)
- vi. Candidates will sing: **(5 marks)**
  - a dominant seventh and diminished seventh chord
  - beginning on two different roots of the candidate's choice
  - the root will be sounded only once
  - ascending and descending
  - using solfège.  $V^7$  (*sol, ti, re, fah*)  
 $vii^{o7}$  (*see, ti, re, fah*)

**Musical Knowledge: (50 marks)**

Candidates will be asked to demonstrate pedagogical techniques and approaches for vocalization.

Candidates are encouraged to develop a binder of research pertaining directly to Credit Nine at all levels (beginner to Associate) and present this binder at the examination for the examiner to view during the examination. Candidates should be prepared to answer oral questions pertaining to all levels (not just the advanced level). The examiner may ask questions pertaining to the following areas:

- the value of vocalization
- approaches and challenges
- practise tips
- support and reference materials and tools for students and teachers: texts, workbooks, games, articles, exercises, websites
- demonstrations of teaching approaches for all aspects of vocalization
- situational psychology and assessments



## CREDIT TEN: IMPROVISATION SKILLS

**Examination Length: 20 minutes**

**A minimum of 60% graded standing is required to pass this examination.**

**An overall average mark of 70% amongst the twelve credits is required.**

**NB: Candidates may choose to do A and B separately or simultaneously.**

- i a.** Candidates will improvise a responding phrase to a given four measure melodic phrase as follows: **(15 marks)**
  - in a major key
  - responding phrase must end on the tonic
  - responding phrase should include motivic and melodic elements from the given phrase
- i b.** Candidates will harmonize the above eight measure phrase as follows: **(10 marks)**
  - using diatonic chords of the candidate's choice
  - employing any type of suitable accompaniment figure
- ii a.** Candidates will improvise a responding phrase to a given four measure melodic phrase as follows: **(15 marks)**
  - in a minor key
  - responding phrase must end on the tonic
  - responding phrase should include motivic and melodic elements from the given phrase
- ii b.** Candidates will harmonize the above eight measure phrase as follows: **(10 marks)**
  - using diatonic chords of the candidate's choice
  - employing any type of suitable accompaniment figure

### **Musical Knowledge: (50 marks)**

Candidates will be asked to demonstrate pedagogical techniques and approaches for improvisation.

Candidates are encouraged to develop a binder of research pertaining directly to Credit Ten at all levels (beginner to Associate) and present this binder at the examination for the examiner to view during the examination. Candidates should be prepared to answer oral questions pertaining to all levels (not just the advanced level). The examiner may ask questions pertaining to the following areas:

- the value of improvisation
- approaches and challenges
- practise tips
- support and reference materials and tools for students and teachers: texts, workbooks, games, articles, exercises, websites
- demonstrations of teaching approaches for all aspects of improvisation
- situational psychology and assessments

## CREDIT ELEVEN: AURAL SKILLS

**Examination Length: 20 minutes**

**A minimum of 60% graded standing is required to pass this examination**

**An overall average mark of 70% amongst the twelve credits.**

- i. Candidates will play back on the piano a two part melodic phrase as follows: **(10 marks)**
  - two to three measures length
  - in a major or minor key of no more than five sharps or flats
  - key will be named by the examiner
  - tonic chord will be played in solid form
  - passage will be played twice
- ii. Candidates will identify melodic or harmonic intervals as follows: **(10 marks)**
  - played once by the examiner
  - any intervals within an octave
- iii. Candidates will identify the time signature of a short passage played once by the examiner: **(10 marks)**
  - in 

3	4	5	6	7	or	9
4	4	8	8	8		8
- iv. Candidates will identify chords in a short homophonic passage as follows: **(10 marks)**
  - in a major key
  - using the following Roman numerals: I, ii, IV, V, V<sup>7</sup>, vi, I  $\frac{6}{4}$
  - passage will be performed twice in its entirety
  - upon the third playing, the examiner will pause after each chord and the candidate will then identify each chord
- v. Candidates will identify the following modes played once by the examiner: **(5 marks)**
  - Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian
- vi. Candidates will identify the following scales played once by the examiner: **(5 marks)**
  - Pentatonic, Blues, Octatonic, Whole Tone

### **Musical Knowledge: (50 marks)**

Candidates will be asked to demonstrate pedagogical techniques and approaches for aural skills.

Candidates are encouraged to develop a binder of research pertaining directly to Credit Eleven at all levels (beginner to Associate) and present this binder at the examination for the examiner to view during the examination. Candidates should be prepared to answer oral questions pertaining to all levels (not just the advanced level). The examiner may ask questions pertaining to the following areas:

- the value of aural skills
- approaches and challenges
- practise tips
- support and reference materials and tools for students and teachers: texts, workbooks, games, articles, exercises, websites
- demonstrations of teaching approaches for all aspects of aural skills
- situational psychology and assessments

## CREDIT TWELVE: WRITTEN EXAMINATION

**Examination Length: 3 hours**

**A minimum of 60% graded standing is required to pass this examination**

**An overall average mark of 70% amongst the twelve credits.**

Candidates should be prepared to answer questions pertaining to all levels on the following pedagogical areas:

- Appropriate teaching repertoire for all levels
- Aural skill development
- Business aspects of operating a studio
- Canadian composers: see list on page 27
- Copyright regulations and challenges
- Detection and correction of errors
- Early childhood education training
- Editing: fingering, phrasing, articulation, tempo, dynamics, ornamentation, pedal and general interpretation
- Examinations, festivals and masterclasses
- Goal setting
- Harmonization development
- Harpsichord construction: historical development and related performance techniques
- Improvisation
- Learning Styles: sensory modalities – audio, visual, tactile, kinaesthetic
- Support and reference materials and tools for students and teachers (texts, workbooks, games, articles, exercises, websites) for all topics
- Memorization: memory types; applied approaches, psychological aspects
- Modes: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian – approaches to (theoretical & at the keyboard); repertoire; support material and tools
- Music editions
- Ornamentation from the Baroque period to the present
- Pedalling techniques
- Performance related issues: i.e.: performance anxiety, performance etiquette, stage deportment
- Philosophy of teaching
- Piano construction: historical development and detailed function
- Piano method book series for various ages including adults
- Piano technique
- Psychology of teaching
- Rhythm: complete metre comprehension, movement, polyrhythms, irregular groupings
- Sight reading development
- Strategies of how to practise
- Structure, form and analysis
- Studio equipment: including instruments, library, furniture, aesthetics
- Style: general genre information and composer specific
- Technique: approaches to all aspects of technique at all levels (fingering, theoretical knowledge, development, physical aspects, fluency)
- Technology in the studio
- The initial interview between teacher and parent/ teacher and student (include transfer student)
- The student-teacher relationship
- The teacher-parent relationship
- Theory: appropriate companion courses and programs for rudiments and harmony as outlined in the *Northern Lights* Canadian National Conservatory of Music Theory Syllabus
- Transposition development
- Vocalization development (to include *solfège*)

**REMINDER:** Associate Diploma candidates are expected to be knowledgeable and fluent in all aspects of the *Northern Lights* Canadian National Conservatory of Music Primary and Elementary Piano Pedagogy Diploma.

**REQUIRED CANADIAN COMPOSER LIST FOR CREDIT TWELVE (ASSOCIATE WRITTEN EXAMINATION)**

- Archer, Violet
- Berlin, Boris
- Bouchard, Rémi
- Chatman, Stephen
- Coulthard, Jean
- Crawley, Clifford
- Crosby, Anne
- Duke, David
- Eckhardt-Gramatté, Sophie
- Gallant, Pierre
- Gardiner, Mary
- Hansen, Joan
- Louie, Alexina
- Morel, François
- Niamath, Linda
- Pentland, Barbara
- Peterson, Oscar
- Poole, Clifford
- Schafer, R. Murray
- Schneider, Ernst
- Somers, Harry
- Stone, Court
- Telfer, Nancy
- Wanless, Debra

Candidates can find a more extensive list of Canadian composers from the *Northern Lights* and *Making Tracks* piano series for supplemental repertoire and musical examples. The Tables of Content for the *Northern Lights* and *Making Tracks* collections are available at [www.cncm.ca](http://www.cncm.ca) (see Publications)

## Associate Piano Pedagogy Performance Credit 1: Senior Level

LIST	TITLE	COMPOSER	SOURCE & EDITION	LEVEL	KEY	METRE	COMMENTS	PERF. TIME
Renaissance/Baroque Associate Level:  COMPLETE FANTASIA/PRELUDE/ TOCCATA & FUGUE				ASSOCIATE				
Romantic  Grade 9 or 10 or Associate Level:								
20 <sup>th</sup> /21 <sup>st</sup> C.  Non Canadian  Grade 9 or 10 or Associate Level								

## Associate Piano Pedagogy Performance Credit 2: Senior Level

LIST	TITLE	COMPOSER	SOURCE & EDITION	LEVEL	KEY	METRE	COMMENTS	PERF. TIME
Classical/Rococo Associate Level: Complete Sonata				ASSOCIATE				
Post Romantic Grade 9 or 10 or Associate Level								
Canadian Associate Level				ASSOCIATE				

**Associate Piano Pedagogy Performance Credit 3 (Chart 1)  
Beginner to Pre-One**

LIST	TITLE	COMPOSER	SOURCE & EDITION	KEY	METRE	COMMENTS	AGE	PERF. TIME
1.								
2.								
3.								
4.								
5.								
6. Canadian								
7. Canadian								
8. Canadian								
9. Canadian								
10. Canadian								

## Associate Piano Pedagogy Performance Credit 3 (Chart 2) Grades 1 to 4

LIST	TITLE	COMPOSER	SOURCE & EDITION	KEY	METRE	COMMENTS	PERF. TIME
Renaissance or Baroque Grade 1							
Classical or Rococo Grade 1							
Romantic to 21 <sup>st</sup> c Grade 1							
Renaissance or Baroque Grade 2							
Classical or Rococo Grade 2							
Romantic to 21 <sup>st</sup> c Grade 2							
Renaissance or Baroque Grade 3							
Classical or Rococo Grade 3							
Romantic to 21 <sup>st</sup> c Grade 3							
Renaissance or Baroque Grade 4							
Classical or Rococo Grade 4							
Romantic to 21 <sup>st</sup> c Grade 4							



## Associate Piano Pedagogy Performance Credit 4 (Chart 1) Grades 5 and 6

LIST	TITLE	COMPOSER	SOURCE & EDITION	KEY	METRE	COMMENTS	PERF. TIME
Renaissance or Baroque Grade 5							
Classical or Rococo Grade 5							
Romantic to 21 <sup>st</sup> C Grade 5							
Renaissance or Baroque Grade 6							
Classical or Rococo Grade 6							
Romantic to 21 <sup>st</sup> C Grade 6							

## Associate Piano Pedagogy Performance Credit 4 (Chart 2) Grades 7 and 8

LIST	TITLE	COMPOSER	SOURCE & EDITION	KEY	METRE	COMMENTS	PERF. TIME
Renaissance or Baroque Grade 7							
Classical or Rococo Grade 7							
Romantic Grade 7							
Post Romantic to 21 <sup>st</sup> c Grade 7							
Renaissance or Baroque Grade 8	Two Part Invention No. (not No. 1)	J.S. Bach	15 Two Part Inventions				
Classical or Rococo Grade 8							
Romantic grade 8							
Post Romantic to 21 <sup>st</sup> c Grade 8							