

Northern Lights Canadian National Conservatory of Music

Licentiate Diploma in Piano Pedagogy Syllabus

CNCM OFFICE of the REGISTRAR

8/22/2019

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 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 *Northern Lights* 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 upon the candidate's repertoire and pedagogy skill. It combines written papers with performance and research to be a truly rewarding and inspiring program. The Licentiate Diploma offers two additional credits with a focus on Canadian content. These credits certify the successful candidate with a Licentiate in Piano Pedagogy, Canadian Music Specialist.

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

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 who wish to choose 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 provide exams during other periods, arrangements can be made through the registrar's office. ***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:

MARKING STANDARDS FOR PAPERS AND PRACTICAL EXAMS WITH DESIGNATED MARKS		
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
Failure	59 and below	Not up to standards
MARKING STANDARDS FOR PAPERS AND PRACTICAL EXAMS WITHOUT DESIGNATED MARKS		
STANDING	CRITERIA	
A	Exceptional high standard of knowledge	
B	Good preparation with areas needing improvement	
Failure	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 unless otherwise approved **prior** to the examination
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 correct work.
5. PLEASE NUMBER MEASURES IN TRADITIONAL STYLE ON THE EXAMINER'S COPY

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 Licentiate Piano Pedagogy Diploma.

MUSIC EDITIONS:

1. Any standard edition is acceptable which reflects the composer's intentions in the clearest manner.
2. 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. Candidate's choices should be marked on the examiner's copy. Measures must be numbered.

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 6 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.

LICENTIATE DIPLOMA IN PIANO PEDAGOGY

The *Northern Lights* Canadian National Conservatory of Music is proud to offer a Licentiate Diploma in piano pedagogy, the first of its kind in Canada. This diploma will present the successful candidate with a program of extensive study including research, pedagogy and piano performance skills.

This Licentiate 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, a non-qualified teacher seeking qualification or a qualified teacher seeking higher education and further study. The *Northern Lights* Canadian National Conservatory of Music Licentiate Diploma in Piano Pedagogy is available to any 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/Elementary and Associate Pedagogy Diplomas. **Licentiate Diploma candidates are expected to be knowledgeable and fluent in all aspects and topics of the CNCM Primary/Elementary and Associate Pedagogy Diplomas.**

This program is multi-faceted and more comprehensive than the *Northern Lights* Canadian National Conservatory of Music Primary/Elementary and Associate Diplomas in Pedagogy. All areas of pertinent study have been included within the seven required credits. Candidates will be tested in two 3.5 hour written examinations, three 2-hour practical/oral examinations, and two research papers (with practical components).

Canadian Music Specialist Certification: Successful Licentiate graduates may continue their studies to include **TWO** additional credits focused on Canadian Music. Candidates will submit two research papers and complete two 1.5 hour practical examinations.

Candidates will be required to demonstrate practical skills and pedagogical knowledge. Musical knowledge and skills will be examined to include the following:

- Candidates will be required to demonstrate teaching approaches for the selected repertoire.
- Candidates will be required to demonstrate knowledge and teaching ability of Canadian composers' repertoire.
- Candidates will be required to present an extensive collection and awareness of teaching repertoire and performance practices.
- Candidates will be required to show an awareness of different styles and comparative study of selected works and composers.
- Candidates will be required to offer polished performances and discuss repertoire through pedagogical and stylistic discussion.

Prerequisites: Candidates must fulfill **ONE** of the following prerequisites for the CNCM Licentiate in Piano Pedagogy:

- i. an Associate in Piano Pedagogy or an equivalent proof of pedagogical training. Contact the CNCM Office of the Registrar for more details.
- ii. five years of documented teaching experience at various levels. Contact the CNCM Office of the Registrar for more details.

ALL candidates are required to have **TEN** students complete conservatory practical examinations at various levels. Each of these students must obtain a minimum Honours standing. These students may complete their examinations prior to the candidate beginning the program or while the candidate

completes the examination process. Candidates will be awarded the Licentiate Diploma in piano pedagogy after this examination requirement is completed.

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 requirements.

PERFORMANCE LEVEL:

Candidates should aim for the highest possible performance proficiency. Grade ten *Northern Lights* Canadian National Conservatory of Music performance level is recommended but not required.

THEORY LEVEL:

Candidates should demonstrate a thorough knowledge of rudiments, advanced harmony, counterpoint and analysis.

HISTORY LEVEL:

Candidates should demonstrate a thorough knowledge of The *Northern Lights* Canadian National Conservatory of Music's elementary through advanced history program.

TIME LIMIT:

The time limit for completion of all Licentiate Diploma requirements will be six years from the date of the candidate's first examination.

The Seven Credits are as follows:

CREDIT REQUIREMENT	DESCRIPTION	TOTAL MARK	MINIMUM MARK
Credit 1	Theoretical Knowledge (3.5 hour Written Paper)	A B Fail	
Credit 2	Piano Pedagogy (3.5 Written Paper)	100	70
Credit 3	Piano Pedagogy (Research Paper with a 30 minute live/video session with an examiner)	A B Fail	
Credit 4	Piano Practical I: Pre-One to Grade 5 Repertoire: (2 hour practical examination)	100	70 (all areas)
Credit 5	Piano Practical II: Grade 6 to 9 Repertoire: (2 hour practical examination)	100	70 (all areas)
Credit 6	Research Paper: Selected composer	A B Fail	
Credit 7	Piano Practical III: Pre-one to grade 10 repertoire by selected composer (research paper): Practical: Lecture/performance plus a 30 minute live/video session with an examiner	A B Fail	

CANADIAN SPECIALIST CERTIFICATION

The following credits may be completed by successful CNCM Licentiate Piano Pedagogy graduates.

TIME LIMIT: Candidates may complete the Canadian Specialist Certification Licentiate Diploma at any time but Credit 9 must be completed within three years of completing Credit 8.

Credit 8	Canadian Piano Pedagogy Research Paper with Three sections: 1. Canadian Pedagogue 2. Canadian Music Organizations 3. Canadian Folk Music One 1.5 hour practical examination: <ul style="list-style-type: none">• Canadian piano music Grade Pre-One through 5	A B Fail
Credit 9	Canadian Piano Pedagogy Research Paper with Three sections: 1. Canadian Performer 2. Canadian Music Organizations 3. Canadian Symphonies, Opera or Ballet companies One 1.5 hour practical examination: <ul style="list-style-type: none">• Canadian piano music Grade 6 through 10	A B Fail

ANY CREDIT MAY BE REPEATED AND SUPPLEMENTS ARE AVAILABLE FOR DESIGNATED PORTIONS OF THE PRACTICAL EXAMINATIONS.

REPERTOIRE SELECTIONS:

Candidates will be required to present an extensive collection of teaching repertoire. These works may be selected from any reputable, original (not photo copied) source.

APPLICATIONS:

All applications must include the current application form and the necessary fees. In the case of the three practical examinations, candidates must submit copies of the appropriate completed charts (found at end of this syllabus) with the application form.

WRITTEN EXAMINATIONS:

Candidates may take written examinations 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.**

EDITIONS: In the case of Baroque and some early Classical music where the composer did not use dynamic, articulation or expressive markings, the candidate is expected to use musical knowledge in providing a stylistic performance, marking their choices on the examiner's copies. Candidates are encouraged to make every effort to obtain editions that present the composer's intentions in the clearest and most accurate manner.

CREDIT ONE: THEORETICAL KNOWLEDGE – WRITTEN PAPER A

EXAMINATION LENGTH: 3.5 HOURS

Marking: A B Fail

Questions may include the following topics:

i. **Scales and Modes:** Candidates must be prepared to write and/or identify scales and modes:

- Major
- Minor (natural, harmonic and melodic)
- Chromatic: any theoretically correct form
- Blues
- Whole tone
- Octatonic (Diminished)
- Pentatonic: (major; minor)
- Modal scales (aeolian, ionian, locrian, dorian, lydian, phrygian, mixolydian)

ii. **Transcription of Instruments:** Candidates must be able to transcribe a short passage from short to open score:

- String Quartet: 1st violin, 2nd violin, viola, cello
- Clarinet Quartet: 1st B \flat clarinet, 2nd B \flat clarinet, E \flat alto clarinet, B \flat bass clarinet
- Brass Quartet: 1st B \flat trumpet, 2nd B \flat trumpet, F horn, trombone
- Woodwind Quartet: oboe/flute 8va, 1st B \flat trumpet, 2nd B \flat clarinet, bassoon

The excerpt will not exceed eight measures

iii. **Harmonization:** Candidates must be able to harmonize in chorale style (Associate level). The example may include the following:

- Realization of figured bass
- Modulation
- Secondary dominants
- Altered chords
- Chromatic harmony

The example will not exceed twelve measures

iv. **Keyboard Accompaniment:** Candidates must be able to write a keyboard accompaniment for a song (Associate level). Melody and words will be provided to suggest character and mood. The example may include the following:

- Modulation
- Secondary dominants
- Altered chords
- Chromatic harmony

The example will not exceed sixteen measures

v. **Counterpoint:** Candidates must be able to write a short two-part invention (Associate level) as follows:

- In the style of Bach
- The opening will be provided
- At least one modulation

The example will not exceed sixteen measures

Candidates should consult the current CNCM theory syllabus Associate level at www.cncm.ca

EXEMPTION FROM THE WRITTEN PAPER A:

Candidates must submit successful student examination results reflecting the curriculum of the Canadian National Conservatory of Music's theory programs for grades five through associate or equivalent.

CREDIT TWO: PIANO PEDAGOGY – WRITTEN PAPER B

EXAMINATION LENGTH: 3.5 HOURS

A minimum of 70% is required to pass this examination.

- i. **Ornaments:** Candidates must be able to realize ornaments in Baroque, Classical or Romantic style.
- ii. **Analysis and Editing:** Candidates must be able to analyze and edit a work of grades five to eight level as follows:
 - Articulation
 - Dynamics
 - Fingering
 - Historical and biographical resource material
 - Pedagogical value
 - Practise tips
 - Preparatory repertoire and proceeding repertoire
 - Structural and harmonic analysis
 - Stylistic, historical and biographical information
 - Teaching approaches
 - Technical challenges
- iii. **Repertoire:** Candidates must be prepared to discuss standard repertoire from all levels for Baroque, Classical, Romantic, Impressionism, and 20th/21st century idioms. Topics may include the following:
 - Biographical information
 - Historical information
 - Musical value
 - Performance tips
 - Practise tips
 - Preparatory repertoire and proceeding repertoire
 - Stylistic information
 - Teaching approach
- iv. **Canadian Composers:**

Candidates will be expected to prepare a paragraph, answer multiple choice true/false or fill-in-the-blank questions on Canadian composers from the selected list regarding biographical and musical contributions. In addition, candidates should be able to offer appropriate graded educational and performance repertoire lists written by these composers.

(see next page for Canadian Composer list)

- | | |
|-------------------------------|------------------------|
| 1. Archer, Violet | 19. Héту, Jacques |
| 2. Berlin, Boris | 20. Jaque, Rhené |
| 3. Bouchard, Rémi | 21. Joachim, Otto |
| 4. Chatman, Stephen | 22. Louie, Alexina |
| 5. Champagne, Claude | 23. McIntyre, David L. |
| 6. Coulthard, Jean | 24. Morel, François |
| 7. Crawley, Clifford | 25. Morawetz, Oskar |
| 8. Crosby Gaudet, Anne | 26. Niamath, Linda |
| 9. Duke, David | 27. Pentland, Barbara |
| 10. Dobinson, Michael | 28. Peterson, Oscar |
| 11. Duncan, Martha Hill | 29. Poole, Clifford |
| 12. Eckhardt-Gramatté, Sophie | 30. Schafer, R. Murray |
| 13. Elliott, Carlton | 31. Schneider, Ernst |
| 14. Gallant, Pierre | 32. Somers, Harry |
| 15. Gardiner, Mary | 33. Southam, Ann |
| 16. Hansen, Joan | 34. Stone, Court |
| 17. Harbridge, Andrew | 35. Telfer, Nancy |
| 18. Henderson, Ruth Watson | 36. Wanless, Debra |

Example: David Gordon Duke

- born mid 20th century in British Columbia
- lives and works in Vancouver, BC (Currently at Douglas College)
- studied (influences) with Dr. Jean Coulthard and Dr. Violet Archer
- genres: concert music; instrumental works; vocal; piano solos and ensembles for all levels
- list of piano works in wide range of styles and levels

v. **Psychology Questions:** Questions may include the following:

- | | |
|-----------------------------|---------------------------------------------------|
| • Competitions | • Motivation |
| • Concert preparation | • Parent/teacher or student/teacher relationships |
| • Difficult home situations | • Performance anxiety |
| • Examinations | • Transfer students |
| • Masterclasses | |

vi. **Candidates will be required to have a basic pedagogical understanding of:**

- | | |
|-----------------------------|-----------------------------------|
| a) Pedalling: | • Techniques |
| • Introduction to pedals | • Value |
| • Mechanisms | d) Music editions: |
| • Repertoire for all levels | • Artist |
| • Styles | • Student |
| b) Tone production: | • Strengths and weaknesses/values |
| • Approaches | • Urtext |
| c) Memorization: | |

CREDIT THREE: PIANO PEDAGOGY – RESEARCH AND PRACTICAL EXAMINATION

RESEARCH MATERIAL: TO BE SUBMITTED WITH THE CANDIDATE’S APPLICATION FORM BY CD OR ELECTRONIC FILE

PRACTICAL EXAMINATION LENGTH: 1 HOUR (DISCUSSION/DEFENDING – LIVE OR ONLINE)

Grading: A B Fail

Research Topics:

- i. Aural Training**
- ii. Harmonization**
- iii. Improvisation**
- iv. Sight Reading**
- v. Transposition**
- vi. Vocalization**

Research for each of the above topics **MUST** include:

- Values/reasons for study
- Course outline for beginner to Associate levels
- Materials differentiating between testing and curriculum building products
- Practise tips
- Program development at all levels
- Student challenges
- Reference chart demonstrating the process, approach and impact for the above topics with regard to the following sensory modalities: audio, visual, tactile and kinaesthetic

vii. Technique:

Research must include the following:

- All levels
- Introduction to
- Development of:
 - curriculum
 - fingering pattern charts
 - tone production
 - introduction of new skills ie 2-octave scales, formula patterns, triads, etc.
- Methods/materials
- Reference chart demonstrating the process, approach and impact for all technical skills with regard to the following sensory modalities: audio, visual, tactile and kinaesthetic

viii. Theory:

Research must include the following:

- All levels:
 - Primary theory
 - Elementary theory
 - Note Spellers
 - Rhythm Workbooks
 - Rudiments – Grades 5 to 8
 - Harmony – Grades 8 to Associate
 - Counterpoint
 - Analysis
- Materials:
 - Prepare a list of materials, texts, workbooks and reference material for each level above. Identify appropriate level for each.
 - Review in detail **ONE** series/book at each of the above levels: Include approaches, values, weaknesses, topics covered for each.
- Connection between written and practical work

ix. Early Childhood Music:

Research must include a theoretical knowledge of the following programs (250 -500 words for each):

- Dalcroze Eurhythmics
- Garner's Multiple Intelligences
- Gordon Music Learning Theory
- Kindermusik
- Kodály Method of Music Education
- Music for Young Children™ Music pups
- Orff Approach to Music Education
- Piaget's Stages of Cognitive Development
- Suzuki Method

x. The Business of Teaching:

Research must include the following:

- Accounting
- Advertising
- Affiliations and memberships
- Library resources (comprehensive list of texts, recordings, scores, tools owned by candidate)
- Professional philosophies
- Social skills and ethics
- Studio set-up & policies
- Technological aids (comprehensive list of pedagogy websites, apps, videos used by candidate)
- Understanding copyright in the electronic age

xi. Philosophy of Teaching:

Prepare and include a short essay on your personal teaching philosophy.
(300 - 500 words)

CREDIT FOUR: PIANO PEDAGOGY PRACTICAL – EXAMINATION I

EXAMINATION LENGTH: 2 HOURS

A minimum of 70% graded standing is required to pass this examination.

Candidates must be prepared to perform and/or discuss forty-six works chosen from beginner to grade five level inclusive. Repertoire selections may be taken from any source.

REQUIREMENT	DESCRIPTION	TOTAL MARK	MINIMUM MARK
Section 1 : repertoire	Pre-one to grade 5 repertoire: 46 works	50	35
Section 2 : Musical Knowledge	Oral discussion	50	35

SECTION I: REPERTOIRE PERFORMANCE: 50 MARKS

Pre-grade One Repertoire: This section of the exam must include ten solos or collections from any source. Repertoire should include works that develop pedalling techniques, imagery, compound metre, contrapuntal techniques, Canadian content, various tonalities, modes, and styles. Several of the collections or solos should be appropriate for the mature/adult student. Discussions may include the appeal and presentation of the repertoire as it pertains to the student's age.

Renaissance and Baroque Repertoire: 6 selections

Grades One to Five inclusive must be represented in this section.

Selections must be made from the following list:

- One work from the Anna Magdalena Notebook by J.S. Bach
- One work by a French Baroque composer
- One work by an English Baroque composer
- One German Baroque work by a composer other than J.S. Bach
- One work in a contrapuntal style, not included in i to iv above
- One sonata by D. Scarlatti

Rococo and Classical Repertoire: 5 selections

Grades One to Five inclusive must be represented as follows:

- One complete sonatina of at least three movements
- Three works, one work by each of the following composers: Beethoven, Mozart and Haydn. These selections should be forms other than a sonatina i.e. Dance, Capriccio, Allegro, Fantasie.
- One character piece

Romantic, Post Romantic, 20th/21st Century Repertoire and Studies: 15 selections

Grades One to Five inclusive must be represented as follows:

- Five Romantic, Post Romantic and 20th/21st Century pieces, one from each grade
- Five studies from a past or present graded series, one from each grade
- Five studies from other sources, one from each grade

The following composers/works must be represented:

- i. One work by Béla Bartók
- ii. One work by Dmitri Kabalevsky
- iii. One work by Joan Last
- iv. One work by a Russian composer other than Kabalevsky
- v. One modal work
- vi. Two works utilizing different 20th and 21st century techniques i.e. clusters, metre-less music, aleatoric music, polytonality, bitonality, atonality, or other avant garde techniques
- vii. One jazz piece
- viii. One work in an Impressionistic style
- ix. One work in a Romantic style
- x. The remaining works should represent other contrasting composers, countries and styles

Canadian Content: 10 Selections

Ten different composers (other than those selected in grades one to five) and styles should be represented as follows:

- i. Five works, written pre 1980, one each from grades one to five inclusive
- ii. Five works written post 1980, one each from grades one to five inclusive

SECTION II: MUSICAL KNOWLEDGE: 50 MARKS

A: Discussions and questions may be based on any work presented by the candidate as follows:

- Analysis
- Applied pedagogy
- Biographical and stylistic information
- Grade one readiness
- Memorization
- Goals and appeal of choice
- Pedalling techniques
- Performance preparation
- The importance of examinations/festivals/masterclasses

B: Candidates will also be presented with a work **NOT INCLUDED** on their presented list from pre-grade one to five selected by the examiner. Candidates will be required to discuss the presentation of this work using the parameters included in **A** above.

SECTION III: Children's Method Books: (research to be submitted by hard copy, CD or electronic file with the candidate's application form)

Candidates must have a working knowledge of at least five method series for various ages and abilities.

Topics for discussion may include the following:

- Adaptability of the series
- Advantages and disadvantages

- Approaches: methodology (including sensory modalities), pacing, introduction of new topics, age appropriateness
- Appropriate uses
- External supplementary material
- Supplementary material within the series
- Transition to conservatory work or other method series

*The accompanying charts should be used as references for the candidate and the examiner. The charts **MUST** be completed and submitted with the application for Practical Examinations I. Candidates are permitted to reproduce the charts (found at end of this syllabus).*

CREDIT FIVE: PIANO PEDAGOGY PRACTICAL – EXAMINATION II

EXAMINATION LENGTH: 2 HOURS

A minimum of 70% graded standing is required to pass this examination.

Candidates must be prepared to perform and/or discuss twenty-nine works chosen from grades six to nine inclusive. Repertoire selections may be taken from any source. A minimum of four grade nine works must be included in this section.

REQUIREMENT	DESCRIPTION	TOTAL MARK	MINIMUM MARK
Section I: repertoire	Grade 6 to 9 repertoire: 29 works	50	35
Section 2: Musical Knowledge	Oral discussion	50	35

SECTION I: REPERTOIRE PERFORMANCE: 50 MARKS

Renaissance and Baroque Repertoire: 4 selections

Grades Six to Nine inclusive must be represented as follows:

- One Bach Prelude
- One Fugue or Fughetta by any Baroque composer
- One Sonata by D. Scarlatti
- One Baroque work by a composer other than Bach or Scarlatti

Rococo and Classical Repertoire: 3 selections

Selections must represent three different grades from six to nine and include the following:

- One complete sonata or sonatina of at least three movements.
- One work in the form of theme and variations.
- One other work: i.e. dance, bagatelle, character piece.

Romantic Repertoire: 4 selections

Grades Six to Nine inclusive must be represented by four different composers as follows:

- One work by Chopin
- One character piece
- One Song Without Words
- One other selection of a contrasting form

Post Romantic, 20th/21st Century Repertoire and Studies: 10 selections

Selections must include the following:

A: Post Romantic or 20th/21st Century repertoire: 4 selections, one selection each from grades six to nine inclusive.

B: Six studies as follows:

- Three studies from a past or present graded series
- Three studies from other sources

DO NOT include more than two studies from any one grade.

The following works must be represented:

- i. One jazz piece
- ii. One Impressionistic work
- iii. One work by a Russian composer
- iv. One work by a French composer
- v. One work by an American composer
- vi. One work by a Spanish composer
- vii. One Nationalistic work
- viii. One traditional study by Clementi, Cramer, Czerny, Duvernoy, or Heller
- ix. One work utilizing 20th and 21st century techniques
- x. The remaining choices should represent another composer and style

Canadian Content: 8 selections

- i. Four works, written pre 1980, one each from grades six to nine inclusive
- ii. Four works written post 1980, one each from grade six to nine inclusive

Eight different Canadian composers must be represented, **OTHER THAN THOSE PREVIOUSLY SELECTED.**

SECTION II: MUSICAL KNOWLEDGE: 50 MARKS

A: Candidates must be prepared to answer questions or discuss topics as follows:

- | | |
|---------------------------------------------|----------------------------------------|
| • Analysis, style, form | • Pedalling techniques |
| • Examinations, festivals and masterclasses | • Periodic styles |
| • Imagery | • Preparation for university audition |
| • Memorization | • Presentations of works and composers |
| • Motivation | • Selecting examination programs |

B: Candidates will also be presented with a work **NOT INCLUDED** on their presented list from grade six to grade nine selected by the examiner. Candidates will be required to discuss the presentation of this work using the parameters included in **A** above.

SECTION III: Adult Method Books: (research to be submitted by CD or electronic file with the candidate's application form)

Candidates must have a working knowledge of at three method series for older and adult students.

Topics for discussion may include the following:

- Adaptability of the series
- Advantages and disadvantages
- Approaches: methodology (including sensory modalities), pacing, introduction of new topics, maturity
- Appropriate uses
- External supplementary material
- Supplementary material within the series
- Transition to conservatory work or other method series

*The accompanying charts should be used as references for the candidate and the examiner. These **MUST** be completed and submitted with the application for Practical Examinations II. Candidates are permitted to reproduce the charts (found at end of this syllabus).*

CREDIT SIX: RESEARCH PAPER

This paper should be a minimum of 3,000 words.

A B Fail

The following composers have written works for the young student to Associate Performer levels. Candidates should choose a composer for their research paper from the list below or submit their own choice for approval **prior** to the application date. Candidates must also submit repertoire that will be discussed in the research paper. Photocopies will not be accepted. Original copies will be returned to the candidate with the reviewed decision.

Research Document: should include the following:

- Biographical information directly relating to the selected works
- Historical information
- Compositional style
- Specific works
- Chronological list of other identifying genres for the selected composer
- Performance practice
- Include scores of selected works with a complete structural, melodic and harmonic analysis, as well as performance practices
- Suggested recordings and editions
- Research paper should be double spaced with proper citations and bibliography.

The research paper will be retained for the Practical III examination and will be graded and returned with the Practical III examination results.

Suggested list for Licentiate Research Paper:

Violet Archer

J.S. Bach

Béla Bartók

Ludwig van Beethoven

Rémi Bouchard

Frederick Chopin

Jean Coulthard

François Couperin

Claude Debussy

David Duke

G.F. Handel

Joan Hansen

F.J. Haydn

Dmitri Kabalevsky

W.A. Mozart

Domenico Scarlatti

Ernst Schneider

Franz Schubert

Robert Schumann

D. Shostakovich

Nancy Telfer

P.I. Tchaikovsky

G.P. Telemann

Selections from all possible grade levels should be included in this research paper as well as the Practical III examination. Candidates selecting a composer who has not written for junior levels **MUST** include preparatory works with reasons for the selections.

CREDIT SEVEN: PIANO PEDAGOGY PRACTICAL – EXAMINATION III

EXAMINATION LENGTH: 45 – 60 MINUTE VIDEO/LIVE OR POWERPOINT (WITH COMMENTARY AND EMBEDDED VIDEOS) PRESENTATION PLUS 45-60 MINUTE PRACTICAL EXAMINATION (LIVE OR ONLINE) WITH A CNCM EXAMINER (DISCUSSING AND DEFENDING)

Assessment: A B Fail

SECTION I: REPERTOIRE PERFORMANCE: 15 SELECTIONS

All selections for this examination must be written by the composer of the candidate's written research paper. These works are restricted to selections **NOT** presented on the Practical I or II examinations. Candidates will be expected to present appropriate repertoire from the early and intermediate grades.

Selections should encompass pre-grade one to a minimum of grade ten. Candidates will be required to perform a minimum of seven works. Candidates selecting a composer who has not written for junior levels **MUST** include preparatory works with reasons for the selections.

Assessment Format: Video lecture; Live; PowerPoint with embedded audio, video or live session
A B Fail

Presentation Length: 45 (minimum) – 60 (maximum) minutes with a balance of complete performances, excerpts of performances and oral presentation. (videos may be edited)

OR PowerPoint: as above but with commentary included and videos embedded within

OR Live Presentation with videos or live performances.

Live/Video Session: 60 minutes with a CNCM examiner; defending and discussing the submitted Video and Research Document.

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

REQUIREMENT	DESCRIPTION	MARKING
Section 1: Repertoire/Performance	Pre-one to Grade 10 (minimum) repertoire:15 works	A B Fail
Section 2: Musical Knowledge	Oral presentation	
Section 3: Discussion & Defending	Discussion and questions regarding research and Lecture/Performance	

SECTION II: MUSICAL KNOWLEDGE

A: Candidates must be prepared to answer questions and discuss topics as follows:

- Analysis: style and form
- Biographical information
- Imagery, inspiration and mood
- Other piano repertoire by the composer
- Historical information
- Compositional style
- Specific works
- Performance practice
- Suggested recordings and editions
- Preceding and proceeding influences and repertoire
- Reasons for the candidate's choice of composer and repertoire

B: Candidates will also be presented with a work **NOT INCLUDED** on their presented list by their chosen composer. Candidates will be required to discuss the presentation of the work using the parameters included in **A** above.

The discussion should include information for beginner through associate levels.

*The accompanying charts should be used as references for the candidate and the examiner. These **MUST** be completed and submitted with the application for Practical Examinations III. Candidates are permitted to reproduce the charts.*

Licentiate Canadian Specialist Certificate										
Goals	<p>CNCM Licentiate Canadian Specialist Certification is an additional 2-credit study in <u>piano pedagogy</u>. The credits are a combination of research and performance and focus on: items which were not necessarily covered in the actual Piano Pedagogy Licentiate Diploma</p> <ul style="list-style-type: none">• Canadian content ONLY• 20th /21st century idioms• folk music in piano study• research of Canadian pedagogues and performers, including orchestral music and a deeper understanding of leading Canadian organizations									
Pre-Requirement:	CNCM Licentiate in Piano Pedagogy									
Time Limit	Candidates may complete the Canadian Specialist Certification Licentiate Diploma at any time. However, Credit 9 MUST be completed within three years of completing Credit 8.									
2- Credits:	<table><tr><th colspan="2">Credit 1</th><th>Credit 2</th></tr><tr><td rowspan="2">Research: <u>(3 sections)</u> to be submitted electronically EIGHT weeks prior to the practical examination</td><td>1. Research a Canadian Piano Pedagogue: candidate's choice to be pre-approved by CNCM<ul style="list-style-type: none">➤ pedagogue may be from any level of study ie elementary; university; etc.➤ living or deceased➤ research should include: biographical info, contributions, who (s)he influenced, a list of any writings/compositions➤ minimum of 4,000 to a maximum of 6,000 words</td><td>1. Research a leading Canadian performer (must differ from pedagogue selected in Credit 1):<ul style="list-style-type: none">➤ candidate's choice to be pre-approved by CNCM➤ performer may be specialized in any genre living or deceased➤ research should include: biographical info, contributions, influences, a list of any writings/compositions/recordings➤ minimum of 4,000 to a maximum of 6,000 words</td></tr><tr><td>2. Research of Canadian organizations (split between the two credits)<ul style="list-style-type: none">➤ a maximum of 500 words for each organization➤ outline history and purpose, their functionality and impact if any</td><td></td><td></td></tr></table>	Credit 1		Credit 2	Research: <u>(3 sections)</u> to be submitted electronically EIGHT weeks prior to the practical examination	1. Research a Canadian Piano Pedagogue: candidate's choice to be pre-approved by CNCM <ul style="list-style-type: none">➤ pedagogue may be from any level of study ie elementary; university; etc.➤ living or deceased➤ research should include: biographical info, contributions, who (s)he influenced, a list of any writings/compositions➤ minimum of 4,000 to a maximum of 6,000 words	1. Research a leading Canadian performer (must differ from pedagogue selected in Credit 1): <ul style="list-style-type: none">➤ candidate's choice to be pre-approved by CNCM➤ performer may be specialized in any genre living or deceased➤ research should include: biographical info, contributions, influences, a list of any writings/compositions/recordings➤ minimum of 4,000 to a maximum of 6,000 words	2. Research of Canadian organizations (split between the two credits) <ul style="list-style-type: none">➤ a maximum of 500 words for each organization➤ outline history and purpose, their functionality and impact if any		
	Credit 1		Credit 2							
	Research: <u>(3 sections)</u> to be submitted electronically EIGHT weeks prior to the practical examination	1. Research a Canadian Piano Pedagogue: candidate's choice to be pre-approved by CNCM <ul style="list-style-type: none">➤ pedagogue may be from any level of study ie elementary; university; etc.➤ living or deceased➤ research should include: biographical info, contributions, who (s)he influenced, a list of any writings/compositions➤ minimum of 4,000 to a maximum of 6,000 words	1. Research a leading Canadian performer (must differ from pedagogue selected in Credit 1): <ul style="list-style-type: none">➤ candidate's choice to be pre-approved by CNCM➤ performer may be specialized in any genre living or deceased➤ research should include: biographical info, contributions, influences, a list of any writings/compositions/recordings➤ minimum of 4,000 to a maximum of 6,000 words							
2. Research of Canadian organizations (split between the two credits) <ul style="list-style-type: none">➤ a maximum of 500 words for each organization➤ outline history and purpose, their functionality and impact if any										
	<ul style="list-style-type: none">• SOCAN• Canadian Music Centre• Canada Council of Arts	<ul style="list-style-type: none">• Canadian Music Reproductions Rights Agency• Canadian League of Composers• Association of Canadian Women Composers								

	<p>3. Research: A short history of Folk Music in Canada:</p> <ul style="list-style-type: none"> ➤ provide a short history ➤ include arrangements of piano works based on Canadian folk music – leading composers, lists, etc. ➤ include the value of piano students learning folk music ➤ minimum of 1,500 to a maximum of 2,000 words 	<p>3. Research: A short history of symphony, opera or ballet companies in Canada:</p> <ul style="list-style-type: none"> ➤ provide a short history ➤ symphonies, ballet or opera companies currently operating in Canada ➤ the value of a piano student attending concerts ➤ minimum of 1,500 to a maximum of 2,000 words
<p>Practical Examination:</p> <ul style="list-style-type: none"> • 1.5 hours • live/online • performance & discussion based 	<p>Encompassing Grades Pre-One to Grade 5 inclusive:</p> <ul style="list-style-type: none"> ➤ all works MUST be new to the candidate (not included on previous examinations) ➤ all works MUST be harmonically and structurally analyzed ➤ composer biographies and pictures MUST be included ➤ candidate MUST provide original scores or material to identify permission of copy usage <p>Canadian Works Required:</p> <p>TWENTY-FIVE pieces total as follows:</p> <ul style="list-style-type: none"> • FIVE Pre-One works • TWENTY works from Grades 1 through 5 with a minimum of 3 per grade • Styles MUST include the following: <ul style="list-style-type: none"> ○ THREE modal works including: Aeolian; Dorian; & Mixolydian ○ Aleatoric ○ Atonal ○ Irregular metre ○ Metreless ○ THREE folk song arrangements by three different composers ○ TWO contrasting jazz works ○ remaining works – own choice demonstrating a wide range of styles, keys, metre and historical decades 	<p>Encompassing Grades 6 to Grade 10 inclusive:</p> <ul style="list-style-type: none"> ➤ all works MUST be new to the candidate (not included on previous examinations) ➤ all works MUST be harmonically and structurally analyzed ➤ composer biographies and pictures MUST be included ➤ candidate MUST provide original scores or support material to identify permission of copy usage <p>Canadian Works Required:</p> <p>EIGHTEEN pieces total as follows:</p> <ul style="list-style-type: none"> • at least ONE Grade 10 work • a minimum of THREE works per grade • Styles MUST include the following: <ul style="list-style-type: none"> ○ THREE modal works including: Phrygian; Lydian & Locrian ○ Changing Metre ○ Bi/Polytonal ○ Sympathetic Vibration ○ Prepared Piano ○ THREE period style works: ONE Neo Baroque; ONE Neo Classical; ONE Neo Romantic ○ TWO contrasting jazz works ○ remaining works – own choice demonstrating a wide range of styles, keys, metre and historical decades

	<p>Candidates will prepare and submit (at time of application) a chart/listing of ALL selected works under the following headings: Title and Source; Composer (include name, dates and copyright of selected work); Metre; Key; Stylistic Characteristics</p> <p><u>Candidate may select TEN works from his/her list at various levels for performance – ONE of which must be Grade 10 level.</u></p> <p>Examiner may select additional works for performance and/or discussion/demonstration.</p>	<p>Candidates will prepare and submit (at time of application) a chart/listing of ALL selected works under the following headings: Title and Source; Composer (include name, dates and copyright of selected work); Metre; Key; Stylistic Characteristics</p> <p><u>Candidate may select TEN works from his/her list at various levels for performance.</u></p> <p>Examiner may select additional works for performance and/or discussion/demonstration.</p>	<p>Candidates will prepare and submit (at time of application) a chart/listing of ALL selected works under the following headings: Title and Source; Composer (include name, dates and copyright of selected work); Metre; Key; Stylistic Characteristics</p> <p><u>Candidate may select TEN works from his/her list at various levels for performance – ONE of which must be Grade 10 level.</u></p> <p>Examiner may select additional works for performance and/or discussion/demonstration.</p>
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PIANO PEDAGOGY PRACTICAL EXAMINATION I: Chart #1

Pre-Grade One Repertoire: 10 works

TITLE	COMPOSER	COLLECTION/SOLO	FEATURES/STYLE	KEY	TIME SIGNATURE	STUDENT AGE
eg. Queen of Siam	D. Wanless	Solo	Pedal Impressionistic	Pentatonic	4/4	6-8
i.						
ii.						
iii.						
iv.						
v.						
vi.						
vii.						
viii.						
ix.						
x.						

PIANO PEDAGOGY PRACTICAL EXAMINATION I: Chart #2

List A Repertoire: 6 works and List B Repertoire: 5 works

REQUIREMENT	COMPOSER	TITLE	GRADE	KEY	COMMENTS
i. List A Anna Magdalena Notebook	J.S. Bach				
ii. French Baroque					
iii. English Baroque					
iv. German Baroque not J.S. Bach					
v. Contrapuntal Style					
vi. Sonata	D. Scarlatti				
i. List B a complete Sonatina					
ii. non Sonatina	L. van Beethoven				
ii. non Sonatina	W.A. Mozart				
ii. non Sonatina	F.J. Haydn				
iii. Character Piece					

PIANO PEDAGOGY PRACTICAL EXAMINATION I: Chart #3

List C Repertoire: 5 works, Study List I Repertoire: 5 Works, Study List II Repertoire: 5 works

REQUIREMENT	COMPOSER	TITLE	GRADE	LIST C	STUDY I	STUDY II	KEY	METRE	COMMENTS
i. One work	B. Bartók								
ii. One work	D. Kabalevsky								
iii. One work	J. Last								
iv. Russian Not Kabalevsky									
v. Modal									
vi. 20 th century 21 st century Technique									
vii. 20 th century 21 st century Technique									
viii. Impressionistic Genre									
ix. Jazz Genre									
x. Romantic Genre									
xi.									
xii.									
xiii.									
xiv.									
xv.									

PIANO PEDAGOGY PRACTICAL EXAMINATION I: Chart #4
Canadian Content Repertoire: 10 Works by 10 composers
(5 written Pre-1980 and 5 written Post 1980)

TITLE	COMPOSER	GRADE	PRE 1980	POST 1980	COMMENTS
i.					
ii.					
iii.					
iv.					
v.					
vi.					
vii.					
viii.					
ix.					
x.					

PIANO PEDAGOGY PRACTICAL EXAMINATION II: Chart #1

List A Repertoire: 4 works, List B Repertoire: 5 works, List C Repertoire: 4 Works

REQUIREMENT	COMPOSER	TITLE	GRADE	KEY	COMMENTS
i. List A Bach Prelude	J.S. Bach	Prelude			
ii. Fugue/Fughetta					
iii. Sonata	D. Scarlatti	Sonata			
iv. Baroque work by another composer					
i. List B complete sonata/sonatina					
ii. Theme and variations					
iii. Other work dance, etc.					
i. List C (list B grade 6 is Romantic)	F. Chopin				
ii. Character Piece					
iii. Song Without Words					
iv. Contrasting Work					

PIANO PEDAGOGY PRACTICAL EXAMINATION II: Chart #2

List D Repertoire: 4 works, Study List I Repertoire: 3 works, Study List II: 3 works

REQUIREMENT	COMPOSER	TITLE	GRADE	LIST D	STUDY I	STUDY II	KEY	METRE	COMMENTS
i. Jazz genre									
ii. Impressionistic genre									
iii. Russian genre									
iv. French genre									
v. American genre									
vi. Nationalistic genre									
vii. Spanish genre									
viii. Traditional Study									
ix. 20 th century 21 st century technique									
x. Other composer and style									

PIANO PEDAGOGY PRACTICAL EXAMINATION II: Chart #3
Canadian Repertoire: 8 works by 8 composers (4 written Pre-1980 and 4 written Post 1980)

TITLE	COMPOSER	GRADE	PRE 1980	POST 1980	COMMENTS
i.					
ii.					
iii.					
iv.					
v.					
vi.					
vii.					
viii.					

PIANO PEDAGOGY PRACTICAL EXAMINATION Credit Six & Seven

Repertoire List: 15 works - Composer: _____

TITLE	COLLECTION	GRADE	KEY	METRE	COMMENTS
i.					
ii.					
iii.					
iv.					
v.					
vi.					
vii.					
viii.					
ix.					
x.					
xi.					
xii.					
xiii.					
xiv.					
xv.					

