

Mount Allison
UNIVERSITY
DEPARTMENT OF MUSIC

Local Centre
Examinations in Music

Piano Syllabus

2006 Edition

revised 2009

This syllabus will come into effect with the 2010 round of examinations.
Its requirements will supersede those of the previous (1999, 2006) editions
and will remain in effect until further notice.

Acknowledgements

We are pleased to present the 2009 revision of the 2006 edition of the Piano Syllabus for Mount Allison University's Local Centre Examinations in Music. We thank those many teachers, as well as our examiners, who responded thoughtfully to our request for suggested revisions to our examination requirements. Although we could not act on all ideas submitted to us, we gave all careful consideration.

I especially thank Dr. Gary Tucker, past Director of Local Centre Examinations, for his extensive work on the 2006 Syllabus; Dr. Edmund Dawe, former Professor of Music at Mount Allison and past Director of Local Centre Examinations, who evaluated the recommended changes and carefully reviewed drafts of the 2006 edition; Mrs. Margaret Ann Craig, Examinations Coordinator, who received and collated the suggestions, made many herself, and proofread the drafts with an eagle eye; and Dr. Elizabeth Wells, current Head of Mount Allison's Music Department, who kindly scoured the final draft for errors.

Dr. Stephen Runge
Director, Local Centre Examinations

Music at Mount Allison University

The study and performance of music have been an integral part of Mount Allison University since its earliest days. Our first diplomas in music were awarded in 1874, making ours one of the oldest music schools in Canada.

The Music Department presently welcomes students who plan to make careers in music, as well as those who wish to study music on an elective basis or to participate in extra-curricular music-making. We also enhance the musical life of our extended community through the many concerts, recitals, master classes, workshops, and special lectures presented by our faculty, students, and guest artists.

In our Bachelor of Music, Bachelor of Arts (Honours and Major in Music), and Minor in Music programmes we strive to integrate academic and performance activities, and to provide our students with a sound liberal education as well as specialized musical training. Within the applied music area our Department offers a mix of performance specialties and opportunity for solo, small-group, and large-ensemble playing. We are aided by our relatively small size (around one hundred students in music programmes), our excellent facilities, our highly qualified faculty and staff, and the ambiance and collegiality of a small residential university.

You can find out more about music at Mount Allison by visiting our site on the World Wide Web. Our Web address is www.mta.ca/music. Or contact us at

The Department of Music, Mount Allison University
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Local Centre Examinations in Music

The Mount Allison Local Centre Examinations were established in 1911 by Dr. James Noel Brunton as a service to local piano teachers and their students. Besides Dr. Brunton, past Directors of the Local Centre Examinations have included Professors Harold Hamer, Howard Brown, Carleton Elliott, Dr. Edmund Dawe and Dr. Gary Tucker. The current Director is Dr. Stephen Runge. Our Examinations Coordinator is Mrs. Margaret Ann Craig.

Each year in early summer, we administer approximately 350 exams in about twenty centres throughout New Brunswick, Nova Scotia, and Prince Edward Island. Our examinations are mostly given in piano, though we currently also administer a small number in voice. The teachers who use our service appreciate the professionalism and friendliness of our examiners and the reasonable cost of the examinations. We allot sufficient time for each candidate to perform all of the prepared repertoire and studies, with ample time for thorough technical tests without shortchanging the essentials of aural skills, rudiments, and sight reading. We usually return examination results and comments to teachers within a week or two. Prompt results ensure that the examinations are an effective pedagogical tool and an excellent way for teachers to conclude the year with their students.

In 1995 we began to award medals to students who obtain the highest provincial marks in their grades. We invite all medal winners to perform in a special Celebration of Talent concert held a few weeks after the end of examinations. Mount Allison's Local Centre Examinations continue to be a vital part of our outreach in helping teachers encourage high standards of musicianship in their students.

For further information about Local Centre Examinations, please contact us at

Mount Allison Local Centre Examinations
Department of Music, Mount Allison University
134 Main Street
Sackville, NB E4L 1A6
tel: (506) 364-2374
fax: (506) 364-2376
e-mail: localcentre@mta.ca

Examination Criteria and Goals

Performance of pieces and studies

A primary goal of these examinations is to encourage the musically meaningful and technically accomplished performance of music. The student should learn that fidelity to the musical score is a basic requirement. The student should also discover that the score is a *starting point* in learning their pieces, and that developing musicianship involves learning to discern the meaning *behind* the score. The student should be led to an understanding of the background, nature, and character of the works they perform. Progression through the grades requires an increasing knowledge of the stylistic characteristics of the works studied and the clear projection of these characteristics in performance.

Simultaneously, the student's technical goal is always to achieve secure playing without unnecessary physical tension. The student should also gradually develop a range of pedal techniques appropriate to the works being studied. In all, the student should develop the ability to combine technical and stylistic requirements into a convincing musical performance.

Technical requirements

The goal in the early grades is to establish the foundation for all further technical and musical development. To this end, careful attention should be given to well-balanced posture, appropriate hand and finger position, even tone in scales, triads, and arpeggios, and accurate attention to rhythmic details. As the student progresses through the grades, there is an increase in the technical requirements, with the introduction of four-note chords, sixths, and octaves.

Tone

From the earliest grades, the student should learn to produce a clear, full sound, and develop an awareness of the dynamic range of the piano. The student is also gradually acquiring the ability to control sound variations of tone through touch, finger independence, and balance between the hands. As the student progresses, there should be an increasing awareness of the tone colours available on the piano and of their use in performance.

Viva voce questions, aural tests, and sight reading

As their piano studies progress, students should also be increasing their knowledge of music theory and of music's stylistic development, and they should be expanding their aural awareness. They should be acquiring the ability to sight read music at an appropriate level. Our viva voce questions – questions about musical knowledge asked orally by the examiner – and aural and sight reading tests are meant to promote the development of intelligent, skillful musicians, not simply pianists.

General Information

Examination sessions

Practical examinations are held in the three Maritime provinces in late May and early June each year.

Closing date for application forms

All applications for examinations should be postmarked no later than **April 1st** each year. Late applications must be accompanied by a Late Application Fee of \$10.00 for each student.

Examination fees

The table of fees appears in the upper right-hand corner of the application form.

Examination application forms and Syllabus copies

Application forms for examinations may be downloaded, in PDF format, from our Web site at www.mta.ca/music/local_centre. They may also be obtained by contacting

Mount Allison Local Centre Examinations
The Department of Music, Mount Allison University
134 Main Street, Sackville NB E4L 1A6
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This revision of the 2006 Piano Syllabus, which incorporates the addendum of August 2009, is now available on-line. This revised version is effective immediately, and remains in effect until further notice. To order a paper copy of the revised 2006 syllabus, send a cheque or money order for **\$10.00**, payable to "Mount Allison University," to the address above.

Examination centres

Each year we shall endeavour to arrange examination centres throughout the Maritime provinces that are convenient for the majority of candidates. We normally require enough students for at least one full day's worth of examining in order to establish or maintain a centre. It may be necessary, then, for candidates in remote areas to travel some distance for their examinations. If this travel proves to be excessive, we shall attempt to make alternative arrangements.

Examination dates

We try to conform to the wishes of teachers as to specific dates but, depending on the numbers of candidates and the availability of examiners, we cannot always accommodate all requests, nor can we guarantee that the schedule of examinations in any centre will remain unaltered from year to year. Any conflict with school examinations, field trips, etc., should be reported immediately upon receipt of the examination schedule. If possible, these examinations will be rescheduled. In some instances it may be necessary for the candidate to travel to Mount Allison to take the examination.

General Information

Cancellation and refund of fees

An application may not be withdrawn after we have received it, and we cannot refund submitted fees. If for reason of illness a candidate is prevented from taking an examination, a doctor's certificate should be submitted. We shall then allow the candidate the opportunity of taking the examination the following year. Any notice to cancel an examination should be made in writing as far in advance as possible.

Candidates with special needs

Requests to accommodate candidates with special needs must be made in writing by the teacher as far in advance as possible. We shall endeavour to work with the teacher and candidate to make reasonable accommodations. Limited resources, however, may limit our ability to do so.

Examination results and certificates

Examination results, with grades and the examiner's comments, will be mailed to the teacher as soon as possible after the examinations – usually within two weeks. The comments are meant to explain the examiner's assessment of how the candidate played during the examination, and are not meant to be influenced by extraneous judgement of the candidate's musical ability.

Examinations are graded out of 100 marks. In addition to the marking sheets with the grade and the examiner's comments, each successful candidate will receive a certificate. The candidate's standing will be indicated as follows:

90% – 100%	High distinction
80% – 89%	Distinction
70% – 79%	Merit
60% – 69%	Pass

A mark below 60% is considered a failure. A student with a failing grade will receive a comment sheet only.

A candidate's results on one examination do not in any way prejudice her or his results on future examinations.

Medals

We award medals to students who obtain the highest provincial mark in their grades with a mark of 85% or above. We invite all medal winners to perform in a special Celebration of Talent concert held a few weeks after the end of examinations.

Privacy and finality of results

Examination results are normally mailed to the teacher, unless we have received a written request to send them elsewhere. Examination results cannot be released verbally, either in person or by telephone. Because examination marks are confidential to the teacher and the candidate, results **cannot** be released to any other person.

Examination results are normally considered final. Any appeal of these results must be made, in writing, to the Director of Local Centre Examinations within 10 days of their receipt. Re-examination or supplemental examinations cannot be offered.

Conduct of Examinations

Lengths of examinations

The lengths of the examination are as follows:

Grades 1 and 2	20 minutes
Grades 3 and 4	25 minutes
Grades 5, 6, and 7	30 minutes
Grades 8 and 9	45 minutes
Grade 10	70 minutes

Privacy

No person other than the candidate and the examiner may normally be in the room during the examination, except when the services of a translator are required. No recording equipment of any kind is permitted in the examination room.

Repertoire, publications, scores

Students may choose pieces and studies from the various series of graded repertoire and studies published by the Royal Conservatory of Music (RCM) and Conservatory Canada (CC). Studies may also be chosen from other publications listed in this Syllabus.

Note that a maximum of ONE selection from the RCM's "Popular Selection List" may be substituted for one Study per examination. A written request for approval is not necessary for this substitution. Note that a selection from the "Popular Selection List" may not be substituted for a List piece.

The teacher must provide the examiner with original scores of all works prepared by each candidate. **Unauthorized photocopies are strictly forbidden and will not be accepted.**

Teachers must also provide the examiner with a list of the pieces and studies prepared by each candidate, as well as the volume and page number where each score is found.

Substitutions

Teachers may request to substitute other repertoire and studies at any grade level. Requests for substitutions must be made in writing by the teacher and should accompany the entry form. Here also, the teacher must provide the examiner with an original copy of the score at the time of the examination.

Performance of pieces and studies

In almost all cases, examiners will hear all of the required pieces and studies. Exceptions may occur in the upper grades where time limitations are often a factor. Marks of repetition should **not** be observed, unless requested by the examiner. *Da capo* signs are to be observed, however, unless otherwise requested by the examiner. In the playing of pieces and studies, any logical system of fingering may be used, as long as it does not impede accuracy, fluency, consistency of tone, or musicality.

Conduct of Examinations

Memorization

Memorization is encouraged for all grades. In Grades 1 to 7, memorization of repertoire is marked separately, with up to two marks awarded for each repertoire selection played from memory. In Grades 8 to 10, marks for memorization are included in the repertoire marks for List pieces.

Note that studies (and canons/inventions for Grades 1 and 2) need NOT be memorized, and no extra marks will be awarded for memory. All technical tests must be played from memory.

Technical requirements

All technical requirements must be performed from memory. The listed metronome markings for these requirements indicate minimum speeds. In the playing of scales, chords, and arpeggios, any logical system of fingering may be used, as long as it does not impede accuracy, fluency, or consistency of tone.

Small hands

Candidates in Grade 9 and 10 who have small hands may substitute scales in sixths in place of scales in octaves, and may omit four-note block triads (though they must still prepare broken four-note triads). A written note from the teacher, requesting that these allowances for small hands be made, should be presented to the examiner at examination time.

Aural tests

Where two possible methods of testing are listed for elements (for example, singing melodic intervals or identifying intervals played by the examiner), the choice will be up to the examiner. The examiner may decide to allow the candidate to choose the testing method.

Grading

	Grades 1-2	Grades 3-7	Grades 8-9	Grade 10
Studies	8	8 + 8	7 + 7	6 + 6
Pieces A	16	16	14 (1.5)	12 (1.5)
B	16	16	14 (1.5)	12 (1.5)
C	16	16	14 (1.5)	12 (1.5)
D	—	—	14 (1.5)	12 (1.5)
E	—	—	—	12 (1.5)
Memorization	6	6	—	—
Canon or Invention	8	—	—	—
Technical requirements	12	12	12	10
Aural tests	6	6	6	6
Viva voce questions	6	6	6	6
Sight reading	6	6	6	6
Totals	100	100	100	100

Note that for Grades 8 to 10, figures in parentheses indicate marks awarded for memory as a portion of the total mark for each List piece.

Examples of Technical Requirements

1. Solid triads, Grades 1–6; hands together in Grades 4–6; extended to two octaves in Grades 5–6

2. Broken triads, Grades 1–6; hands together in Grades 4–6; extended to two octaves in Grades 5–6

3. Arpeggiated triads, Grades 1–2

4. Scale in sixths, Grades 4–8; extended to two octaves in Grades 5–8

5. V–I cadence for triads, Grades 4–8

Examples of Technical Requirements

6. Dominant seventh chords, solid, Grade 5. Dominant sevenths are built on the dominant of the given key.

(one octave lower)

7. Dominant seventh chords, broken, Grade 5

(one octave lower)

8. Dominant seventh chords, solid, Grades 6–10; hands together in Grades 9–10

9. Dominant seventh chords, broken, Grades 6–10; hands together in Grades 9–10

10. Diminished seventh chords, solid, Grades 6–10; hands together in Grades 9–10. Diminished sevenths are built on the leading tone of the given key.

Examples of Technical Requirements

11. Diminished seventh chords, broken, Grades 6–10; hands together in Grades 9–10

Musical notation for Example 11, showing two staves of music. The key signature is one flat (B-flat) and the time signature is 2/4. The music consists of broken diminished seventh chords, with notes moving in a stepwise fashion across the staves.

12. Four-note triadic chords, broken, Grades 7–10

Musical notation for Example 12, showing two staves of music. The key signature is one flat (B-flat) and the time signature is 2/4. The music consists of broken four-note triadic chords, with notes moving in a stepwise fashion across the staves.

13. Four-note triadic chords, solid, Grades 9–10

Musical notation for Example 13, showing two staves of music. The key signature is one flat (B-flat) and the time signature is 2/4. The music consists of solid four-note triadic chords, with notes held in place across the staves.

14. I–IV–V–I cadence for scales, Grades 8–10

Musical notation for Example 14, showing two staves of music. The key signature is one flat (B-flat) and the time signature is 2/4. The music consists of a cadence for scales, with notes held in place across the staves. The cadence is labeled as major and minor.

major minor

I IV V I i iv V i

Notes

Grade One

Pieces

Three pieces are required: List A, B, and C.

If the List C piece is a two-part invention (as in RCM publications), the candidate should substitute a second piece from either Lists A or B as a replacement.

Studies

One study chosen from

Hugh Arnold, *The Child's Czerny* (Presser)

Better Hurry

Cat and Mouse

Echoes

Going Nowhere Fast

Piccolo Player

Subway Train

Up Hill and Down

Ballet Dancer

or from RCM or CC Grade One publications.

Canon or Invention

One canon or invention chosen from

Carleton Elliott, *Seventeen Canons for the Early Grades*, Grade One (Waterloo)

or from RCM or CC Grade One publications.

Technical requirements

Similar motion scales				
Major	C, G, D, A, E	hands separately, legato, 1 octave	♩ = 69	eighth notes
Contrary motion scales				
Major	C	legato, 1 octave	♩ = 69	eighth notes
Triads (see examples 1–3)				
Major	C, G, D, A, E	hands separately, 1 octave, solid	♩ = 100	quarter notes
		hands separately, 1 octave, broken	♩ = 60	triplet eighth notes
		arpeggiated	♩ = 100	quarter notes

Grade Two

Pieces

Three pieces are required: List A, B, and C.

If the List C piece is a two-part invention (as in RCM publications), the candidate should substitute a second piece from either Lists A or B as a replacement.

Studies

One study chosen from

David Hirschberg, *Technic Is Fun*, Preparatory Book (Warner)

Berens, *Dance of the Marionettes*

Kohler, *Busy Street*

Lemoine, *Little Brown Rabbit*

Streabogg, *March of the Trumpeters*

Czerny, *My Little Goldfish*

LeCouppey, *A Walk in the Park*

Schytte, *On My Scooter*

or from RCM or CC Grade Two publications.

Canon or Invention

One canon or invention chosen from

Carleton Elliott, *Seventeen Canons for the Early Grades*, Grade Two (Waterloo)

or from RCM or CC Grade Two publications.

Technical requirements

Similar motion scales				
Major	C, G, D, A, E	hands separately,	♩ = 80	eighth notes
Minor (harmonic only)	A, E	legato, 2 octaves		
Contrary motion scales				
Major	C	legato, 2 octaves	♩ = 72	eighth notes
Triads (see examples 1–3)				
Major	C, G, D, A, E	hands separately,	♩ = 112	quarter notes
Minor	A, E	1 octave, solid		
		hands separately,	♩ = 66	triplet eighth notes
		1 octave, broken		
		arpeggiated	♩ = 112	quarter notes

Grade Two

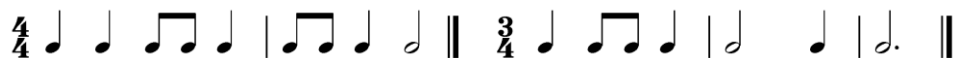
Aural tests

1. The candidate will be asked to clap a rhythm or play it on a single note after the examiner has played it *twice*.

Examples:

1.

2.



2. The candidate will be asked to sing or recognize the 3rd or 5th degree of a major scale above a given keynote (tonic). The examiner will play a keynote, and the candidate will be asked to sing the 3rd or 5th scale degree above that note, or the examiner will *twice* play a keynote and the 3rd or 5th above, asking the candidate which scale degree was played.
3. The candidate will be asked to recognize the higher or lower of two notes successively played *twice* by the examiner.

Viva voce questions

1. Be able to define all of the signs (including clefs, key signatures, time signatures, and accidentals) and markings for articulation (slur or phrase markings, staccato, accents, etc.), tempo and dynamic markings, and other musical terms in the pieces and studies prepared for the Grade Two examination. Where appropriate, be able to explain briefly the meaning of the titles of these pieces (for example “Minuet,” “Air,” “Waltz”).
2. Be able to name lines and spaces of the treble and bass staves, and up to two ledger lines above or below these staves.
3. Be able to identify the values of the following notes and rests: whole, half, dotted half, quarter, dotted quarter, eighth, dotted eighth, sixteenth.
4. Know which *major* keys have key signatures of 1–3 sharps and 1–3 flats.

Sight Reading

Play a short melody in the keys of C, G, or F major, consisting of half and quarter notes, divided between the hands, with hands together at the cadence.

Example:



Grade Three

2. The candidate will be asked to sing or recognize any of the first five degrees of a major scale above a given keynote (tonic). The examiner will play a keynote, and the candidate will be asked to sing one of the scale degrees above that note, or the examiner will *twice* play a keynote and one of the first five scale degrees above, asking the candidate which degree was played.
3. The candidate will be asked to sing the higher or lower of two notes played simultaneously by the examiner while the notes are held.

Viva voce questions

1. Be able to define all of the signs (including clefs, key signatures, time signatures, and accidentals) and markings for articulation (slur or phrase markings, staccato, accents, etc.), tempo and dynamic markings, and other musical terms in the pieces and studies prepared for the Grade Three examination. Where appropriate, be able to explain briefly the meaning of the titles of these pieces (for example “Musette,” “Gavotte,” “Sonatina”).
2. Know the pitches of all notes and the durational values of all notes, dots, and rests encountered in the pieces and studies prepared for the Grade Three examination.
3. Be able to name the keys of the pieces and studies prepared for the Grade Three examination.
4. Know which *major and minor* keys have key signatures of 1–4 sharps and 1–4 flats.

Sight reading

Play a piece for two hands, each within the compass of a fifth, in the keys of C, G, or F major, the fastest moving note to be a quarter-note.

Grade Four

Pieces

Three pieces are required: List A, B, and C.

Studies

Two studies chosen from

David Hirschberg, *Technic Is Fun*, Book One (Warner)

Czerny *Frisky Lambs*

Czerny, *Skyscraper*

Gurlitt, *Circus Days*

Streabogg, *Merry-Go-Round*

or from RCM or CC Grade Four publications

Czerny, *Roller Skating*,

Czerny, *Speed-Boat Race*

Spindler, *Boy Scouts Go Climbing*

Technical requirements

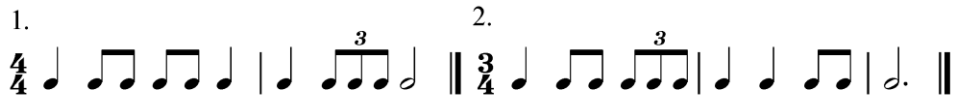

Similar motion scales				
Major	F, B ^b , E ^b	hands separately,	♩ = 88	eighth notes
Minor (harmonic only)	D, G, C	legato, 2 octaves		
Contrary motion scales				
Major	F	legato, 2 octaves	♩ = 80	eighth notes
Minor (harmonic only)	C			
Scale in sixths (see example 4)				
Major	C	hands separately, detached, 1 octave	♩ = 120	quarter notes
Chromatic scale				
Starting on	C	hands separately, legato, 2 octaves	♩ = 80	eighth notes
Triads (see examples 1–2; end triads with a V–I cadence, see example 5)				
Major	F, B ^b , E ^b	hands together, 1 octave, solid	♩ = 120	quarter notes
Minor	D, G, C	hands together, 1 octave, broken	♩ = 72	triplet eighth notes
Arpeggios				
Major	F, B ^b	hands separately,	♩ = 72	triplet eighth notes
Minor	G, C	root position, legato, 2 octaves		

Grade Four

Aural tests

1. The examiner will place a card before the candidate on which are written three different rhythms. The examiner will then play one of these rhythms *twice* and ask the candidate to identify which one was played. The candidate may be asked to play that particular rhythm, reading from the card.

Example

1. 
3. 

2. The candidate will be asked to sing or recognize any degree of a major scale up to an octave above a given keynote (tonic). The examiner will play a keynote, and the candidate will be asked to sing one of the scale degrees above that note, or the examiner will *twice* play a keynote and one of the scale degrees above, asking the candidate which degree was played.
3. The examiner will play a major or minor triad in close root position and ask the candidate to sing the highest, lowest, or middle note of the triad, while the chord is held.

Viva voce questions

1. Be able to define all of the signs (including clefs, key signatures, time signatures, and accidentals) and markings for articulation (slur or phrase markings, staccato, accents, etc.), tempo and dynamic markings, and other musical terms in the pieces and studies prepared for the Grade Four examination. Where appropriate, be able to explain briefly the meaning of the titles of these pieces (for example “Musette,” “Fantasia,” “Sonatina”).
2. Know the pitches of all notes and the durational values of all notes, dots, and rests encountered in the pieces and studies prepared for the Grade Four examination.
3. Be able to name the keys of the pieces and studies prepared for the Grade Four examination.
4. Be able to give a few relevant facts about the composers of the pieces prepared for List A and List B.
5. Know what simple and compound time signatures mean, and be able to distinguish between the two.
6. Know which *major and minor* keys have key signatures of 1–5 sharps and 1–5 flats.

Sight reading

Play a short passage in two parts, in either a major or a minor key, of about Grade One difficulty.

Grade Five

Pieces

Three pieces are required: List A, B, and C.

Studies

Two studies chosen from

David Hirschberg, *Technic Is Fun*, Book One (Warner)

Loeschorn, *Happy Rabbits*

Gurlitt, *Jolly Blacksmith*

Gurlitt, *Elves at Play*

Brauer, *The Deer*

Heller, *Skiing*

Krause, *Fireside Tale*

Czerny, *Gypsy Dance*

or from RCM or CC Grade Five publications.

Technical requirements

Similar motion scales				
Major	C, G, D, F	hands together,	♩ = 100	eighth notes
Minor	A, E, B, D	legato, 2 octaves		
(harmonic and melodic)				
Contrary motion scales				
Major	G, D	legato, 2 octaves	♩ = 92	eighth notes
Minor	A, E			
(harmonic only)				
Scale in sixths (see example 4)				
Major	G, F	hands separately,	♩ = 120	quarter notes
		detached, 2 octaves		
Chromatic scales				
Starting on any white note		hands separately,	♩ = 92	eighth notes
		legato, 2 octaves		
Triads (see examples 1–2; end triads with a V–I cadence, see example 5)				
Major	C, G, D, F	hands together,	♩ = 126	quarter notes
Minor	A, E, B, D	2 octaves, solid		
		hands together,	♩ = 76	triplet eighth notes
		2 octaves, broken		
Dominant 7th chords (see examples 6–7)				
Major	C, D	hands separately,	♩ = 96	quarter notes
		1 octave, solid		
		hands separately,	♩ = 96	eighth notes
		1 octave, broken		

Grade Five

Arpeggios				
Major	G, F	hands separately,	$\text{♩} = 88$	eighth notes
Minor	E, D	root position only legato, 2 octaves		

Aural tests

1. The examiner will place a card before the candidate on which are written three different rhythms. The examiner will then play one of these rhythms *twice* and ask the candidate to identify which one was played. The candidate may be asked to play that particular rhythm, reading from the card.

Example

1.  2. 

3. 

2. The candidate will be asked to sing or identify any of the following melodic intervals above a given pitch: M2, M3, P4, P5, P8. The examiner will play a pitch, and the candidate will be asked to sing one of the required intervals above that pitch; or the examiner will *twice* play a pitch and one of the intervals above, asking the candidate to identify the interval played.
3. The examiner will play a major or minor triad either in close root position or close first inversion, and the candidate will be asked to sing the highest, lowest or middle note of the triad, or the candidate may be asked to sing all three notes in succession, up or down, while the examiner holds the chord.

Viva voce questions

1. Be able to define all of the signs (including clefs, key signatures, time signatures, and accidentals) and markings for articulation (slur or phrase markings, staccato, accents, etc.), tempo and dynamic markings, and other musical terms in the pieces and studies prepared for the Grade Five examination. Where appropriate, be able to explain briefly the meaning of the titles of these pieces (for example “Allemande,” “Divertimento,” “Sonatina”).
2. Be able to name the keys of the pieces and studies prepared for the Grade Five examination.
3. Be able to give a few relevant facts about the composers of the pieces prepared for List A and List B.
4. Know the names of the different degrees of the scale: tonic, supertonic, mediant, sub-dominant, dominant, sub-mediant, and leading-note.

Grade Five

5. Be able to identify the following harmonic intervals in scores: M3, P4, P5, M6, P8.
6. Know which *major and minor* keys have key signatures of 1–6 sharps and 1–6 flats.

Sight reading

Play a short piece of about Grade Two difficulty.

Grade Six

Pieces

Three pieces are required: List A, B, and C.

Studies

Two studies chosen from

David Hirschberg, *Technic Is Fun*, Book Two (Warner)

Berens, *Batter Up*

Burgmueller, *Fairy Frolic*

Concone, *The Juggler*

Kohler, *Fun at the Fair*

Berens, *Circus Parade*

Concone, *Dance of the Old Witch*

Czerny, *Whippet Race*

Spindler, *Song of the Steeple Bells*

or from RCM or CC Grade Six publications.

Technical requirements

Similar motion scales				
Major	G, F, B ^b , A ^b	hands together, legato, 2 octaves	♩ = 100	eighth notes
Minor (harmonic and melodic)	E, D, G, F			
Contrary motion scales				
Major	B ^b , A ^b	legato, 2 octaves	♩ = 92	eighth notes
Minor (harmonic only)	D, G			
Scale in sixths (see example 4)				
Major	B ^b	hands separately, detached, 2 octaves	♩ = 120	quarter notes
Chromatic scales				
Starting on any white note		hands together, legato, 2 octaves	♩ = 92	eighth notes
Triads (see examples 1–2; end triads with a V–I cadence, see example 5)				
Major	G, F, B ^b , A ^b	hands together, 2 octaves, solid	♩ = 126	quarter notes
Minor	E, D, G, F	hands together, 2 octaves, broken	♩ = 76	triplet eighth notes
Dominant 7th chords (see examples 8–9)				
Major	G, F, A ^b	hands separately, 2 octaves, solid	♩ = 54	quarter notes
		hands separately, 2 octaves, broken	♩ = 54	sixteenth notes

Grade Six

Diminished 7th chords (see examples 10–11)				
Minor	E, D, F	hands separately, 2 octaves, solid	♩ = 54	quarter notes
		hands separately, 2 octaves, broken	♩ = 54	sixteenth notes
Arpeggios				
Major	G, B ^b , A ^b	hands together, root position,	♩ = 92	eighth notes
Minor	E, G, F	legato, 2 octaves		
Dominant 7th arpeggios				
Major	G, B ^b	hands separately, root position, legato, 2 octaves	♩ = 92	eighth notes

Aural tests

- The examiner will place a card before the candidate on which are written three different rhythms. The examiner will then play one of these rhythms *twice* and ask the candidate to identify which one was played. The candidate may be asked to play that particular rhythm, reading from the card.

Example

1.  2. 

3. 

- The candidate will be asked to sing or identify any of the following melodic intervals above a given pitch: m2, M2, m3, M3, P4, P5, m6, M6, P8. The examiner will play a pitch, and the candidate will be asked to sing one of the required intervals above that pitch; or the examiner will *twice* play a pitch and one of the intervals above, asking the candidate to identify the interval played.
- The examiner will play a root-position triad on the piano, and the candidate will be asked to state whether the triad is major or minor in quality.

Viva voce questions

- Be able to define all of the signs (including clefs, key signatures, time signatures, and accidentals) and markings for articulation (slur or phrase markings, staccato, accents, etc.), tempo and dynamic markings, and other musical terms in the pieces and studies

Grade Six

prepared for the Grade Six examination. Where appropriate, be able to explain briefly the meaning of the titles of these pieces (for example “Polonaise,” “Toccata,” “Sonata”).

2. Be able to name the keys of the pieces and studies prepared for the Grade Six examination.
3. Be able to give a few relevant facts about the composers of the pieces prepared for List A and List B.
4. Know the names of the different degrees of the scale: tonic, supertonic, mediant, sub-dominant, dominant, sub-mediante, and leading-note.
5. Be able to identify the following harmonic intervals in scores: m3, M3, P4, P5, m6, M6, P8. Be able to name the inversions, within the octave, of each interval.
6. Know which *major and minor* keys have key signatures of 1–6 sharps and 1–6 flats.

Sight reading

Play a short piece of about Grade Three difficulty.

Grade Seven

Pieces

Three pieces are required: List A, B, and C.

Studies

Two studies chosen from

David Hirschberg, *Technic Is Fun*, Book Two (Warner)

Berens, *Monkey Chatter*

Concone, *Ride 'Em Cowboy*

Concone, *Picnic Days*

Concone, *Kangaroo Hop*

Concone, *Seals at Play*

Concone, *Walking and Whistling*

or from RCM or CC Grade Seven publications.

Technical requirements

Similar motion scales				
Major	D, A, E, E ^b , D ^b	hands together, legato, 2 octaves	♩ = 66	sixteenth notes
Minor	B, F [#] , C [#] , C, B ^b			
(harmonic and melodic)				
Contrary motion scales				
Major	E, A	legato, 2 octaves	♩ = 66	sixteenth notes
Minor	C [#] , F [#]			
(harmonic only)				
Scales in sixths (see example 4)				
Major	E, E ^b	hands separately, detached, 2 octaves	♩ = 72	eighth notes
Chromatic scales				
Starting on any note		hands together, legato, 2 octaves	♩ = 66	sixteenth notes
Four-note triadic chords (see example 12; chords must end with a V–I cadence, see example 5)				
Major	D, A, E, E ^b , D ^b	hands together, 2 octaves, broken	♩ = 60	sixteenth notes
Minor	B, F [#] , C [#] , C, B ^b			
Dominant 7th chords (see examples 8–9)				
Major	D, A, E, E ^b , D ^b	hands separately, 2 octaves, solid	♩ = 60	quarter notes
		hands separately, 2 octaves, broken	♩ = 60	sixteenth notes

Grade Seven

Diminished 7th chords (see examples 10–11)				
Minor	B, F [♯] , C [♯] , C, B [♭]	hands separately, 2 octaves, solid	♩ = 60	quarter notes
		hands separately, 2 octaves, broken	♩ = 60	sixteenth notes
Arpeggios				
Major	D, A, E, E [♭] , D [♭]	hands together, root position,	♩ = 100	eighth notes
Minor	B, F [♯] , C [♯] , C, B [♭]	legato, 2 octaves		
Dominant 7th arpeggios				
Major	A, E, E [♭]	hands together, root position, legato, 2 octaves	♩ = 100	eighth notes
Diminished 7th arpeggios				
Minor	B, C	hands together, root position, legato, 2 octaves	♩ = 100	eighth notes

Aural tests

- The examiner will play a rhythm of about 10–14 notes, in either 2/4 or 3/4 metre, beginning on the downbeat. The examiner will first establish the pulse, then play the rhythm *twice* on a single note with emphasis given to the downbeat of each measure. The candidate will then be asked to play or clap the rhythm and state whether it is in simple duple or simple triple metre.

Example



- The candidate will be asked to play back a short melodic phrase of not more than nine notes, in either C, G, or F major. The melody will be situated within a tonic-tonic octave. It will begin on either the tonic, mediant, dominant, or upper tonic and have no interval larger than a P5. The examiner will identify the key, play the tonic chord *once*, then the melody *twice*.

Example



Grade Seven

- The candidate will be asked to sing or identify any of the following melodic intervals:
 - above a given pitch: m2, M2, m3, M3, P4, P5, m6, M6, m7, M7, P8.
 - below a given pitch: m3, P5, P8.

The examiner will play a pitch, and the candidate will be asked to sing one of the required intervals relative to that pitch; or the examiner will *twice* play a pitch and one of the required intervals, asking the candidate to identify the interval played.

- The examiner will play a four-note triadic chord on the piano, as in the following examples, and the candidate will be asked to state whether the chord is major or minor in quality and whether it is in root position or in first inversion.

Examples:

The image shows four triadic chords on a grand staff (treble and bass clefs). The first two are major chords, and the last two are minor chords. The first and third are in root position, while the second and fourth are in first inversion. The bass clef notes are consistently one octave below the treble clef notes.

Quality	Inversion
major	root position
major	first inversion
minor	root position
minor	first inversion

Viva voce questions

- Be able to define all of the signs (including clefs, key signatures, time signatures, and accidentals) and markings for articulation (slur or phrase markings, staccato, accents, etc.), tempo and dynamic markings, and other musical terms in the pieces and studies prepared for the Grade Seven examination. Where appropriate, be able to explain briefly the meaning of the titles of these pieces (for example “Sarabande,” “Scherzo,” “Rondo”).
- Be able to name the keys of the pieces and studies prepared for the Grade Seven examination. Be able, with reference to the score, to explain briefly the main elements of the formal design of these pieces (for example, ternary, binary, or sonata form) and their basic tonal design, including main modulations.
- Be able to give a few relevant facts about the composers of the pieces prepared for List A, List B, and List C.
- Know the names of the different degrees of the scale: tonic, supertonic, mediant, subdominant, dominant, sub-mediant, and leading-note.
- Be able to identify the following harmonic intervals in scores: m2, M2, m3, M3, P4, P5, m6, M6, m7, M7, P8. Be able to name the inversions, within the octave, of each interval.
- Know the key signatures of all major and minor keys.

Sight reading

Play a short piece of about Grade Four difficulty.

Grade Eight

Pieces

Four pieces are required: List A, B, C, and D.

Studies

Two studies chosen from

Czerny, *School of Velocity*, op. 299: nos. 11, 12, 18, 25 (Schirmer)
or from RCM or CC Grade Eight publications.

Technical requirements:

Similar motion scales (scales must end with a I–IV–V–I cadence, see example 14)				
Major	B, E ^b , A ^b , D ^b , G ^b	hands together, legato, 4 octaves	♩ = 80	sixteenth notes
Minor (harmonic and melodic)	G [#] , C, F, B ^b , E ^b			
Contrary motion scales				
Major	B, D ^b , G ^b	legato, 2 octaves	♩ = 72	sixteenth notes
Minor (harmonic only)	B ^b , E ^b			
Scales in sixths (see example 4)				
Major	A ^b , D ^b , G ^b	hands separately, detached, 2 octaves	♩ = 72	eighth notes
Chromatic scales				
Starting on any note		hands together, legato, 2 octaves	♩ = 72	sixteenth notes
Four-note triadic chords (see example 12; chords must end with a V–I cadence, see example 5)				
Major	B, E ^b , A ^b , D ^b , G ^b	hands together, 2 octaves, broken	♩ = 72	sixteenth notes
Minor	G [#] , C, F, B ^b , E ^b			
Dominant 7th chords (see examples 8–9)				
Major	B, E ^b , A ^b , D ^b , G ^b	hands separately, 2 octaves, solid	♩ = 72	quarter notes
		hands separately, 2 octaves, broken	♩ = 72	sixteenth notes
Diminished 7th chords (see examples 10–11)				
Minor	G [#] , C, F, B ^b , E ^b	hands separately, 2 octaves, solid	♩ = 72	quarter notes
		hands separately, 2 octaves, broken	♩ = 72	sixteenth notes

Grade Nine

Pieces

Four pieces are required: List A, B, C, and D.

Studies

Two studies chosen from

Czerny, *Studies*, op. 740: nos. 1, 3, 12, 17 (Schirmer)
or from RCM or CC Grade Nine publications.

Technical requirements

Similar motion scales (scales must end with a I–IV–V–I cadence, see example 14)			
All major and minor (harmonic and melodic)	hands together, legato, 4 octaves	♩ = 100	sixteenth notes
Contrary motion scales			
All major and minor (harmonic)	legato, 2 octaves	♩ = 80	sixteenth notes
Scales in octaves			
Major	A, F, E ^b	hands together, staccato, 2 octaves	♩ = 60
Minor	F [#] , D, C		
(melodic and harmonic)			
Chromatic scales			
Starting on any note	hands together, legato, 2 octaves	♩ = 80	sixteenth notes
Four-note triadic chords, Dominant 7th chords, Diminished 7th chords (see examples 8–13)			
All keys	hands together, 2 octaves, solid	♩ = 80	quarter notes
	2 octaves, broken	♩ = 80	sixteenth notes
Arpeggios			
All keys	hands together, root position and inversions, legato, 4 octaves	♩ = 80	sixteenth notes
Dominant 7th arpeggios			
All major keys	hands together, root position and inversions, legato, 4 octaves	♩ = 80	sixteenth notes

Grade Nine

5. The candidate will be asked to identify a root-position seventh chord, played *twice* by the examiner, as either a dominant seventh or a diminished seventh.

Viva voce questions

1. Be able to define all of the signs (including clefs, key signatures, time signatures, and accidentals) and markings for articulation (slur or phrase markings, staccato, accents, etc.), tempo and dynamic markings, and other musical terms in the pieces and studies prepared for the Grade Nine examination. Where appropriate, be able to explain briefly the meaning of the titles of these pieces (for example “Sinfonia,” “Variations,” “Prelude”).
2. Be able to name the keys of the pieces and studies prepared for the Grade Nine examination. Be able, with reference to the score, to explain briefly the main elements of the formal design of these pieces (for example, ternary, binary, or sonata form) and their basic tonal design, including main modulations.
3. Be able to recognize the following cadence types in the pieces and studies prepared for the Grade Nine examination: perfect (authentic, V–I), half (I–V, II–V, or IV–V), deceptive (V–VI).
4. Be able to give a few relevant facts about the composers of the pieces prepared for List A, List B, List C, and List D.
5. Be able to identify the following harmonic intervals in scores: m2, M2, A2, d3, m3, M3, P4, A4, d5, P5, m6, M6, A6, d7, m7, M7, P8. Be able to name the inversions, within the octave, of each interval.
6. In addition, the candidate may be asked the meanings of different signs and ornaments: the mordent, inverted mordent, turn, trill, and so on. The candidate may be asked to perform these.

Sight reading

Play a short piece of about Grade Six difficulty.

Grade Ten

Pieces

Five pieces are required: List A, B, C, D, and E.

Studies

Two studies chosen from

Czerny, *Octave Studies*, op. 553: any **one** except no. 4 (Schirmer)

Czerny, *Studies*, op. 740: nos. 5, 6, 13, 31 (Schirmer)

or from RCM or CC Grade Ten publications.

Technical requirements

Similar motion scales (scales must end with a I–IV–V–I cadence, see example 14)			
All major and minor (harmonic and melodic)	hands together, legato, 4 octaves	♩ = 116	sixteenth notes
Contrary motion scales			
All major and minor (harmonic)	legato, 2 octaves	♩ = 116	sixteenth notes
Scales in octaves			
All major and minor (harmonic and melodic); chromatic starting on any note.	hands together, staccato, 2 octaves	♩ = 84	sixteenth notes
Chromatic scales			
Starting on any note	hands together, legato, 4 octaves	♩ = 116	sixteenth notes
Scales separated by a third (Left hand begins on tonic; right hand begins on mediant.)			
All major	hands together, legato, 4 octaves	♩ = 100	sixteenth notes
Scales separated by a sixth (Left hand begins on mediant; right hand begins on tonic.)			
All major	hands together, legato, 4 octaves	♩ = 100	sixteenth notes
Four-note triadic chords, Dominant 7th chords, Diminished 7th chords (see examples 8–13)			
All keys	hands together, 2 octaves, solid	♩ = 104	quarter notes
	2 octaves, broken	♩ = 104	sixteenth notes
Arpeggios			
All keys	hands together, root position and inversions, legato, 4 octaves	♩ = 104	sixteenth notes

Grade Ten

Example

I V V I

Viva voce questions

1. Be able to define all of the signs (including clefs, key signatures, time signatures, and accidentals) and markings for articulation (slur or phrase markings, staccato, accents, etc.), tempo and dynamic markings, and other musical terms in the pieces and studies prepared for the Grade Ten examination. Where appropriate, be able to explain briefly the meaning of the titles of these pieces (for example “Fugue,” “Ballade,” “Intermezzo”).
2. Be able to name the keys of the pieces and studies prepared for the Grade Ten examination. Be able, with reference to the score, to explain briefly the main elements of the formal design of these pieces (for example, ternary, binary, or sonata form) and their basic tonal design, including main modulations.
3. Be able to recognize the following cadence types in the pieces and studies prepared for the Grade Ten examination: perfect (authentic, V–I), half (I–V, II–V, or IV–V), deceptive (V–VI).
4. Be able to give a few relevant facts about the composers of the pieces prepared for List A, B, C, D, and E.
5. Be able to identify the following harmonic intervals in scores: m2, M2, A2, d3, m3, M3, P4, A4, d5, P5, m6, M6, A6, d7, m7, M7, P8. Be able to name the inversions, within the octave, of each interval.
6. In addition, the candidate may be asked the meanings of different signs and ornaments: the mordent, inverted mordent, turn, trill, and so on. The candidate may be asked to perform these.

Sight reading

Play a short piece of about Grade Seven difficulty.

Notes

Notes
