

A close-up, low-angle photograph of a piano keyboard. The keys are white and black, creating a strong sense of perspective as they recede into the distance. The lighting is soft, highlighting the texture of the keys.

MountAllison
Music

LOCAL CENTRE
EXAMINATIONS IN MUSIC
PIANO SYLLABUS

2024 EDITION

This syllabus will come into effect with the 2024 round of examinations.
Its requirements will supersede those of the previous (1999, 2006, 2009) editions
and will remain in effect until further notice.

Acknowledgements

We are pleased to present the 2024 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 provided thoughtful suggestions for revisions to our examination requirements.

I especially thank Dr. Gary Tucker, past Director of Local Centre Examinations, for his extensive work on the 2006 Syllabus which continues to provide the basis for this revision; and Mrs. Margaret Ann Craig, Examinations Coordinator, who proofread this document with an eagle eye and works to ensure the smooth running and organization of our examinations.



Dr. Stephen Runge
Professor of Music
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, Major in Music, and Joint Major in Computer Science and Music), Music Education, and Minor in Music programs 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 the opportunity for solo, small-group, and large-ensemble playing. We are aided by our relatively small size, 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 mta.ca/music or by contacting us at music@mta.ca.

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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 examinations in centres throughout New Brunswick, Nova Scotia, and Prince Edward Island. Our examinations are mostly given in piano, though we may administer a small number in voice and other instruments upon request. 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. 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

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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 and Balance

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 should also gradually acquire 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 proper balance of textures and of the tone colours available on the piano.

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 1** each year. Late applications must be accompanied by a Late Application Fee of \$20 for each student.

Examination application forms and Syllabus copies

Application forms for examinations may be downloaded, in PDF format, from <https://mta.ca/music/localcentre>. 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
506-364-2374
localcentre@mta.ca

This 2024 syllabus is effective immediately and remains in effect until further notice. To order a paper copy of the current syllabus for a fee of \$20, please contact localcentre@mta.ca.

Examination fees

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

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 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

Online (virtual) examinations

If requested by April 1, Mount Allison may be able to provide examinations in an online (virtual) format, using Zoom or other online communication platform of Mount Allison's choosing. Students undertaking an online exam will be responsible for securing an appropriate location with piano, microphone, camera, and internet connection of sufficient quality to ensure the examiner is able to evaluate the examination successfully. Candidates are strongly encouraged to attend in-person examinations if possible.

Cancellation and refund of fees

An application may not be withdrawn after we have received it, and we cannot refund submitted fees. If a candidate is prevented from taking an examination due to illness, documentation from a health care professional is required. 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.

Special Accommodations

Requests for special accommodations must be made in writing and should accompany the entry form. Requests will be considered on a case-by-case-basis; we shall endeavour to work with the teacher and candidate to make reasonable accommodations. For details, please contact the Examinations Coordinator at localcentre@mta.ca.

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, on one specific occasion, rather than being a broader assessment of the candidate's overall 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% indicates that the candidate has not met the minimum threshold for performance expected at the examined grade level. A student with a failing grade will receive a comment sheet only, but no certificate.

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

General Information

Medals

We award medals to students who obtain the highest provincial mark in their grades with a mark of 85% or above.

Privacy and finality of results

Examination results are normally mailed to the teacher unless we have received a written request to send them elsewhere. Teachers will then inform candidates of their marks and are encouraged to help students understand and interpret the written comments. 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

Durations of examinations

The durations 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 and publications

Teachers and students may use the graded repertoire lists published by the Royal Conservatory of Music (RCM) and Conservatory Canada (CC) when choosing pieces and studies. Studies and inventions may also be chosen from the other publications listed in this Syllabus.

Repertoire to be performed at Local Centre Examinations is to be chosen according to style periods and dates of composition. These may or may not correspond with the List groupings in the RCM and CC syllabi. Repertoire requirements are listed for each Grade. Teachers are encouraged to email localcentre@mta.ca with any questions pertaining to repertoire choices.

Popular selections and substitutions

A maximum of ONE selection in a popular style may be substituted for one **study** per examination. Teachers and students are encouraged to consult the RCM's most recent **Popular Selection List** (<https://www.rcmusic.com/learning/examinations/academic-resources-and-policies/syllabi-and-syllabi-errata>) or the CC's most recent **Contemporary Piano Repertoire List** (<https://conservatorycanada.ca/e-club/contemporary-piano-repertoire-lists/>) when choosing popular selections. A written request for approval is not necessary for this substitution.

Note that a popular selection may NOT be substituted for a repertoire piece.

Scores

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.** If a work is in the public domain and downloaded from the internet, or if a work has been purchased online for printing at home, the teacher must indicate source and date of download and/or purchase.

Teachers must also provide the examiner with a list of the pieces and studies prepared by each candidate which includes the volume and page number of each work.

Conduct of Examinations

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. 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 the entirety of each required piece and study. Exceptions may occur in the upper grades where time limitations may be a factor. Repeat signs should **not** be observed. *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.

Memorization

Memorization is encouraged for all grades, and separate marks are awarded for the memorization of each repertoire selection.

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 indicates 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 solid 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 the time of the examination.

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 student will be asked for their choice of testing method.

Conduct of Examinations

Grading

	Grades 1-2	Grades 3-7	Grades 8-9	Grade 10
Studies	8	8 + 8	7 + 7	6 + 6
Pieces A	16	16	12	10
B	16	16	12	10
C	16	16	12	10
D	—	—	12	10
E	—	—	—	10
Memorization	2 + 2 + 2	2 + 2 + 2	2 + 2 + 2 + 2	2 + 2 + 2 + 2 + 2
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

Examples of Technical Requirements

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

(one octave lower)

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

(one octave lower)

5. V–I cadence for triads, Grades 4–8

major minor

V I V I

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 I–IV–V–I cadences for both major and minor scales. The major cadence is shown in the first four measures, and the minor cadence is shown in the next four measures. The notes are held in place across the staves.

major minor

I IV V I i iv V i

Notes

Grade One

Pieces

Three pieces are required:

Piece A: a work in the Baroque style, written approximately 1600 to 1750
(as found in RCM Level 1, List A or CC Grade 1, Group 1)

Piece B: a work in the Classical style, written approximately 1740 to 1820
(as found in RCM Level 1, List A or CC Grade 1, Group 1)

Piece C: a work in the Romantic style, written after approximately 1820; or a work written in the 20th or 21st centuries
(as found in RCM Level 1, List B or CC Grade 1, Group 2)

Note: Canons, Inventions, or other two-part contrapuntal works should not be included in the above pieces.

Teachers are encouraged to email localcentre@mta.ca with any questions pertaining to repertoire choices.

Study

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 Level 1 or CC Grade 1 publications.

Canon or Invention

One canon or invention chosen from

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

or from RCM Level 1, List C.

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 One

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 a short melody of six or seven notes as the examiner plays it. The examiner will first play the melody twice; the candidate will sing along with the third playing. The candidate need not be acquainted with sol-fa syllables.

Example:



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 One examination. Where appropriate, be able to briefly explain the meaning of the titles of these pieces (for example, “Minuet,” “Air,” “Waltz”).
2. Be able to name any line or space in the treble and bass clefs. Ledger lines will not be asked.
3. Be able to identify the values of the following notes and rests: whole, half, dotted half, quarter, and eighth.

Sight reading

Play in the keys of C or G major, a simple tune consisting of five-finger position, using quarter, half, and whole notes. The first phrase is to be played with the right hand in the treble clef and the second to be played with the left hand in the bass clef.

Example:



Grade Two

Pieces

Three pieces are required:

Piece A: a work in the Baroque style, written approximately 1600 to 1750
(as found in RCM Level 2, List A or CC Grade 2, Group 1)

Piece B: a work in the Classical style, written approximately 1740 to 1820
(as found in RCM Level 2, List A or CC Grade 2, Group 1)

Piece C: a work in the Romantic style, written after approximately 1820; or a work written in the 20th or 21st centuries
(as found in RCM Level 2, List B or CC Grade 2, Group 2)

Note: Canons, Inventions, or other two-part contrapuntal works should not be included in the above pieces.

Teachers are encouraged to email localcentre@mta.ca with any questions pertaining to repertoire choices.

Study

One study chosen from

David Hirschberg, *Technic Is Fun*, Preparatory – Elementary B (2000, Warner/Alfred)

Berens, *Dance of the Marionettes*

Czerny, *My Pet Goldfish*

Köhler, *Busy Street*

LeCoupey, *A Walk in the Park*

Lemoine, *Playing Hopscotch*

Schytte, *On My Skateboard*

Streabogg, *In the Marching Band*

or from RCM Level 2 or CC Grade 2 publications.

Canon or Invention

One canon or invention chosen from

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

or from RCM Level 2, List C.

Technical requirements

Similar motion scales				
Major	C, G, D, A, E	hands separately,	$\text{♩} = 80$	eighth notes
Minor (harmonic only)	A, E	legato, 2 octaves		
Contrary motion scales				
Major	C	legato, 2 octaves	$\text{♩} = 72$	eighth notes



Grade Two

Triads (see examples 1–3)				
Major	C, G, D, A, E	hands separately, 1 octave, solid	♩ = 112	quarter notes
Minor	A, E	hands separately, 1 octave, broken	♩ = 66	triplet eighth notes
		arpeggiated	♩ = 112	quarter notes

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 briefly explain 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.

Grade Two

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:

The image shows a musical score for a sight-reading exercise in 4/4 time. The score is written for two staves: a treble clef staff and a bass clef staff. The melody is divided between the hands, with the right hand playing the upper notes and the left hand playing the lower notes. The piece concludes with a cadence where both hands play together.

The notation includes the following notes and fingerings:

- Measure 1: Treble clef (C4, D4), Bass clef (F3). Fingering: 1 (right hand).
- Measure 2: Treble clef (E4, G4), Bass clef (rest). Fingering: 4 (right hand).
- Measure 3: Treble clef (A4, B4, A4, G4), Bass clef (rest). Fingering: 4 (right hand).
- Measure 4: Treble clef (F4), Bass clef (rest). Fingering: 1 (right hand).
- Measure 5: Treble clef (rest), Bass clef (F3, G3). Fingering: 1 (left hand), 3 (left hand).
- Measure 6: Treble clef (rest), Bass clef (A3, B3). Fingering: 2 (left hand).
- Measure 7: Treble clef (A4, G4, F4), Bass clef (F3). Fingering: 2 (right hand).
- Measure 8: Treble clef (F4), Bass clef (F3). Fingering: 2 (right hand).

Grade Three

Pieces

Three pieces are required:

Piece A: a work in the Baroque style, written approximately 1600 to 1750
(as found in RCM Level 3, List A or CC Grade 3, Group 1)

Piece B: a work in the Classical style, written approximately 1740 to 1820
(as found in RCM Level 3, List B or CC Grade 3, Group 1)

Piece C: a work in the Romantic style, written after approximately 1820; or a work written in the 20th or 21st centuries
(as found in RCM Level 3, List C or CC Grade 3, Group 2)

Teachers are encouraged to email localcentre@mta.ca with any questions pertaining to repertoire choices.

Studies

Two studies chosen from

David Hirschberg, *Technic Is Fun*, Book One – Late Elementary (2000, Warner/Alfred)

Concone, *Clouds*

Czerny, *Basketball Game*

Czerny, *Hurdle Race*

Czerny, *The Harpist*

Gurlitt, *May Breeze*

Spindler, *Ice Skating*

Streabogg, *Playing Tag*

or from RCM Level 3 or CC Grade 3 publications.

Technical requirements

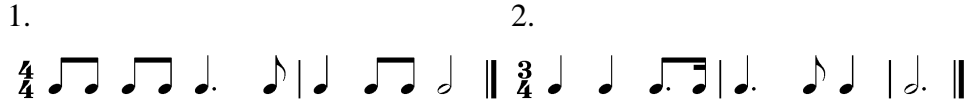
Similar motion scales				
Major	C, G, F, B \flat	hands separately,	$\text{♩} = 88$	eighth notes
Minor (harmonic only)	A, E, D, G	legato, 2 octaves		
Contrary motion scales				
Major	C, G	legato, 2 octaves	$\text{♩} = 80$	eighth notes
Triads (see examples 1–2)				
Major	C, G, F, B \flat	hands separately,	$\text{♩} = 120$	quarter notes
Minor	A, E, D, G	1 octave, solid		
		hands separately,	$\text{♩} = 72$	triplet eighth notes
		1 octave, broken		
Arpeggios				
Major	C, F	hands separately,	$\text{♩} = 60$	triplet eighth notes
Minor	D	root position, legato, 2 octaves		

Grade Three

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:



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 briefly explain 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:

Piece A: a work in the Baroque style, written approximately 1600 to 1750
(as found in RCM Level 4, List A or CC Grade 4, Group 1)

Piece B: a work in the Classical style, written approximately 1740 to 1820
(as found in RCM Level 4, List B or CC Grade 4, Group 1)

Piece C: a work in the Romantic style, written after approximately 1820; or a work written in the 20th or 21st centuries
(as found in RCM Level 4, List C or CC Grade 4, Group 2)

Teachers are encouraged to email localcentre@mta.ca with any questions pertaining to repertoire choices.

Studies

Two studies chosen from

David Hirschberg, *Technic Is Fun*, Book One – Late Elementary (2000, Warner/Alfred)

Czerny, *Springtime*

Czerny, *Roller Skating*

Czerny, *Skyscraper*

Czerny, *Speedboat Race*

Gurlitt, *Circus Days*

Spindler, *Mountain Climbing*

Streabogg, *Merry-Go-Round*

or from RCM Level 4 or CC Grade 4 publications

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


Grade Four

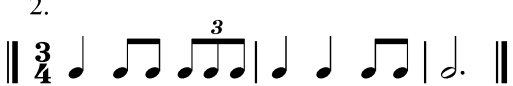
Triads (see examples 1–2; end triads with a V–I cadence, see example 5)				
Major	F, B \flat , E \flat	hands together, 1 octave, solid	$\text{♩} = 120$	quarter notes
Minor	D, G, C	hands together, 1 octave, broken	$\text{♩} = 72$	triplet eighth notes
Arpeggios				
Major	F, B \flat	hands separately, root position,	$\text{♩} = 72$	triplet eighth notes
Minor	G, C	legato, 2 octaves		


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 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.
- 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.

Grade Four

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 briefly explain 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 candidate’s Pieces A and 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:

Piece A: a work in the Baroque style, written approximately 1600 to 1750
(as found in RCM Level 5, List A or CC Grade 5, Group 1)

Piece B: a work in the Classical style, written approximately 1740 to 1820
(as found in RCM Level 5, List B or CC Grade 5, Group 1)

Piece C: a work in the Romantic style, written after approximately 1820; or a work written in the 20th or 21st centuries
(as found in RCM Level 5, List C or CC Grade 5, Group 2)

Teachers are encouraged to email localcentre@mta.ca with any questions pertaining to repertoire choices.

Studies

Two studies chosen from

David Hirschberg, *Technic Is Fun*, Book One – Late Elementary (2000, Warner/Alfred)

Loeschorn, *Autumn*

Gurlitt, *Jolly Blacksmith*

Gurlitt, *Northern Lights*

Brauer, *The Deer*

Heller, *Skiing*

Krause, *Fireside Tale*

Czerny, *Gypsy Dance*

or from RCM Level 5 or CC Grade 5 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		

Grade Five

Triads (see examples 1–2; end triads with a V–I cadence, see example 5)				
Major	C, G, D, F	hands together, 2 octaves, solid	♩ = 126	quarter notes
Minor	A, E, B, D	hands together, 2 octaves, broken	♩ = 76	triplet eighth notes
Dominant 7th chords (see examples 6–7)				
Major	C, D	hands separately, 1 octave, solid	♩ = 96	quarter notes
		hands separately, 1 octave, broken	♩ = 96	eighth notes
Arpeggios				
Major	G, F	hands separately, root position only	♩ = 88	eighth notes
Minor	E, D	legato, 2 octaves		

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, 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.
- 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.

Grade Five

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 briefly explain 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 candidate’s Pieces A and 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, 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:

Piece A: a work in the Baroque style, written approximately 1600 to 1750
(as found in RCM Level 6, List A or CC Grade 6, Group 1)

Piece B: a work in the Classical style, written approximately 1740 to 1820
(as found in RCM Level 6, List B or CC Grade 6, Group 2)

Piece C: a work in the Romantic style, written after approximately 1820; or a work written in the 20th or 21st centuries
(as found in RCM Level 6, List C or CC Grade 6, Group 3)

Teachers are encouraged to email localcentre@mta.ca with any questions pertaining to repertoire choices.

Studies

Two studies chosen from

David Hirschberg, *Technic Is Fun*, Book Two – Early Intermediate (2000, Warner/Alfred)

Berens, *Batter Up*

Berens, *Circus Parade*

Burgmüller, *Arabesque*

Concone, *Dance of the Old Witch*

Concone, *The Juggler*

Czerny, *Racing to the Finish Line*

Köhler, *Fun at the Fair*

or from RCM Level 6 or CC Grade 6 publications.

Technical requirements

Similar motion scales				
Major	G, F, B \flat , A \flat	hands together,	$\text{♩} = 100$	eighth notes
Minor	E, D, G, F	legato, 2 octaves		
(harmonic and melodic)				
Contrary motion scales				
Major	B \flat , A \flat	legato, 2 octaves	$\text{♩} = 92$	eighth notes
Minor	D, G			
(harmonic only)				
Scale in sixths (see example 4)				
Major	B \flat	hands separately,	$\text{♩} = 120$	quarter notes
		detached, 2 octaves		
Chromatic scales				
Starting on any white note		hands together,	$\text{♩} = 92$	eighth notes
		legato, 2 octaves		


Grade Six


Triads (see examples 1–2; end triads with a V–I cadence, see example 5)				
Major	G, F, B \flat , A \flat	hands together,	$\text{♩} = 126$	quarter notes
Minor	E, D, G, F	2 octaves, solid		
		hands together,	$\text{♩} = 76$	triplet eighth notes
		2 octaves, broken		
Dominant 7th chords (see examples 8–9)				
Major	G, F, A \flat	hands separately,	$\text{♩} = 54$	quarter notes
		2 octaves, solid		
		hands separately,	$\text{♩} = 54$	sixteenth notes
		2 octaves, broken		
Diminished 7th chords (see examples 10–11)				
Minor	E, D, F	hands separately,	$\text{♩} = 54$	quarter notes
		2 octaves, solid		
		hands separately,	$\text{♩} = 54$	sixteenth notes
		2 octaves, broken		
Arpeggios				
Major	G, B \flat , A \flat	hands together,	$\text{♩} = 92$	eighth notes
Minor	E, G, F	root position,		
		legato, 2 octaves		
Dominant 7th arpeggios				
Major	G, B \flat	hands separately,	$\text{♩} = 92$	eighth notes
		root position,		
		legato, 2 octaves		


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. 

Grade Six

2. 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.
3. 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

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 Six examination. Where appropriate, be able to briefly explain the meaning of the titles of these pieces (for example “Polonaise,” “Toccatà,” “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 candidate’s Pieces A and B.
4. Know the names of the different degrees of the scale: tonic, supertonic, mediant, subdominant, dominant, sub-mediant, 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:

Piece A: a work in the Baroque style, written approximately 1600 to 1750
(as found in RCM Level 7, List A or CC Grade 7, Group 1)

Piece B: a work in the Classical style, written approximately 1740 to 1820
(as found in RCM Level 7, List B or CC Grade 7, Group 2)

Piece C: a work in the Romantic style, written after approximately 1820; or a work written in the 20th or 21st centuries
(as found in RCM Level 7, List C or CC Grade 7, Group 3)

Teachers are encouraged to email localcentre@mta.ca with any questions pertaining to repertoire choices.

Studies

Two studies chosen from

David Hirschberg, *Technic Is Fun*, Book Two – Early Intermediate (2000, Warner/Alfred)

Berens, *Monkey Chatter*

Concone, *Ride 'Em Cowboys*

Concone, *Picnic Days*

Czerny, *Seals at Play*

Czerny, *Walking and Whistling*

or from RCM Level 7 or CC Grade 7 publications.

Technical requirements

Similar motion scales				
Major	D, A, E, E \flat , D \flat	hands together,	$\text{♩} = 66$	sixteenth notes
Minor	B, F \sharp , C \sharp , C, B \flat	legato, 2 octaves		
(harmonic and melodic)				
Contrary motion scales				
Major	E, A	legato, 2 octaves	$\text{♩} = 66$	sixteenth notes
Minor	C \sharp , F \sharp			
(harmonic only)				
Scales in sixths (see example 4)				
Major	E, E \flat	hands separately, detached, 2 octaves	$\text{♩} = 72$	eighth notes
Chromatic scales				
Starting on any note		hands together, legato, 2 octaves	$\text{♩} = 66$	sixteenth notes

Grade Seven

Four-note triadic chords (see example 12; chords must end with a V–I cadence, see example 5)				
Major	D, A, E, E \flat , D \flat	hands together,	$\text{♩} = 60$	sixteenth notes
Minor	B, F \sharp , C \sharp , C, B \flat	2 octaves, broken		
Dominant 7th chords (see examples 8–9)				
Major	D, A, E, E \flat , D \flat	hands separately,	$\text{♩} = 60$	quarter notes
		2 octaves, solid		
		hands separately,	$\text{♩} = 60$	sixteenth notes
		2 octaves, broken		
Diminished 7th chords (see examples 10–11)				
Minor	B, F \sharp , C \sharp , C, B \flat	hands separately,	$\text{♩} = 60$	quarter notes
		2 octaves, solid		
		hands separately,	$\text{♩} = 60$	sixteenth notes
		2 octaves, broken		
Arpeggios				
Major	D, A, E, E \flat , D \flat	hands together,	$\text{♩} = 100$	eighth notes
Minor	B, F \sharp , C \sharp , C, B \flat	root position, legato, 2 octaves		
Dominant 7th arpeggios				
Major	A, E, E \flat	hands together,	$\text{♩} = 100$	eighth notes
		root position, legato, 2 octaves		
Diminished 7th arpeggios				
Minor	B, C	hands together,	$\text{♩} = 100$	eighth notes
		root position, legato, 2 octaves		

Aural tests

- The examiner will play a rhythm of about 10 to 14 notes, in either 2/4 or 3/4 meter, 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 meter.

Example:



Grade Seven

2. 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



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, 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.

4. 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:

major		minor	
root position	first inversion	root position	first inversion

Grade Seven

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 Seven examination. Where appropriate, be able to briefly explain the meaning of the titles of these pieces (for example “Sarabande,” “Scherzo,” “Rondo”).
2. 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 briefly explain 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 give a few relevant facts about the composers of the candidate’s Pieces A, B, and C.
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: m2, M2, m3, M3, P4, P5, m6, M6, m7, M7, P8. Be able to name the inversions, within the octave, of each interval.
6. 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:

Piece A: a work in the Baroque style, written approximately 1600 to 1750

(as found in RCM Level 8, List A or CC Grade 8, Group 1)

Piece B: a work in the Classical style, written approximately 1740 to 1820

(as found in RCM Level 8, List B or CC Grade 8, Group 2)

Piece C: a work in the Romantic style, written approximately 1820 to 1900

(as found in RCM Level 8, List C or CC Grade 8, Group 3)

Piece D: a work written in the 20th or 21st centuries

(as found in RCM Level 8, List D or CC Grade 8, Group 4)

Teachers are encouraged to email localcentre@mta.ca with any questions pertaining to repertoire choices.

Studies

Two studies chosen from

Czerny, *School of Velocity*, op. 299: nos. 11, 12, 18, 25 (Schirmer)

or from RCM Level 8 or CC Grade 8 publications.

Technical requirements:

Similar motion scales (scales must end with a I–IV–V–I cadence, see example 14)				
Major	B, E \flat , A \flat , D \flat , G \flat	hands together,	$\text{♩} = 80$	sixteenth notes
Minor	G \sharp , C, F, B \flat , E \flat	legato, 4 octaves		
(harmonic and melodic)				
Contrary motion scales				
Major	B, D \flat , G \flat	legato, 2 octaves	$\text{♩} = 72$	sixteenth notes
Minor	B \flat , E \flat			
(harmonic only)				
Scales in sixths (see example 4)				
Major	A \flat , D \flat , G \flat	hands separately, detached, 2 octaves	$\text{♩} = 72$	eighth notes
Chromatic scales				
Starting on any note		hands together, legato, 2 octaves	$\text{♩} = 72$	sixteenth notes
Four-note triadic chords (see example 12; chords must end with a V–I cadence, see example 5)				
Major	B, E \flat , A \flat , D \flat , G \flat	hands together,	$\text{♩} = 72$	sixteenth notes
Minor	G \sharp , C, F, B \flat , E \flat	2 octaves, broken		

Grade Eight

4. Be able to identify the following harmonic intervals in scores: m2, M2, m3, M3, P4, A4, d5, P5, m6, M6, m7, M7, P8. Be able to name the inversions, within the octave, of each interval.
5. Know the key signatures of all major and minor keys.
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 Five difficulty.

Grade Nine

Pieces

Four pieces are required:

- Piece A: a work in the Baroque style, written approximately 1600 to 1750
(as found in RCM Level 9, List A or CC Grade 9, Group 1)
- Piece B: a work in the Classical style, written approximately 1740 to 1820
(as found in RCM Level 9, List B or CC Grade 9, Group 2)
- Piece C: a work in the Romantic style, written approximately 1820 to 1900
(as found in RCM Level 9, List C or CC Grade 9, Group 3)
- Piece D: a work written in the 20th or 21st centuries
(as found in RCM Level 9, List D or CC Grade 9, Group 4)

Teachers are encouraged to email localcentre@mta.ca with any questions pertaining to repertoire choices.

Studies

Two studies chosen from

- Czerny, *Studies*, op. 740: nos. 1, 3, 12, 17 (Schirmer)
- or from RCM Level 9 or CC Grade 9 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 \flat	hands together, staccato, 2 octaves	♩ = 60	sixteenth notes
Minor	F \sharp , D, C			
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	

Grade Nine

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
Diminished 7th arpeggios All minor keys	hands together, root position and inversions, legato, 4 octaves	♩ = 80	sixteenth notes

Aural tests

- The examiner will play a rhythm of about 14–18 notes, in either 2/4 or 6/8 meter, 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 compound duple meter.

Example:



- The examiner will play a short two-part phrase in either C, G, D, or F major, as in the following example. The examiner will identify the key, play the tonic chord *once*, then the phrase *twice*. The candidate will be asked to play the *upper* part.

Example:



- The examiner will play a four-note triadic chord on the piano, 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.

Grade Nine

Example:

The example shows two musical staves, treble and bass clef. The top staff is labeled 'major' and the bottom staff is labeled 'minor'. Each staff contains four triads, alternating between 'root position' and 'first inversion'. The major triads are C major, G major, F major, and C major. The minor triads are C minor, G minor, F minor, and C minor. The bass line consists of single notes: C, G, F, C for the major section and C, G, F, C for the minor section.

- The candidate will be asked to sing or identify any major, minor, or perfect melodic interval within an octave above or below a given pitch. 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 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

- 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 briefly explain the meaning of the titles of these pieces (for example “Sinfonia,” “Variations,” “Prelude”).
- 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 briefly explain 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 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).
- Be able to give a few relevant facts about the composers of the candidate’s Pieces A, B, C, and D.
- 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.
- 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:

- Piece A: a work in the Baroque style, written approximately 1600 to 1750
(as found in RCM Level 10, List A or CC Grade 10, Group 1)
- Piece B: a work in the Classical style, written approximately 1740 to 1820
(as found in RCM Level 10, List B or CC Grade 10, Group 2)
- Piece C: a work in the Romantic style, written approximately 1820 to 1900
(as found in RCM Level 10, List C or CC Grade 10, Group 3)
- Piece D: a work in the Post-Romantic, Impressionist, or early Modern style, written approximately 1890 to 1950
(as found in RCM Level 10, List D or CC Grade 10, Group 4)
- Piece E: a work written after 1950
(as found in RCM Level 10, Lists D and E or CC Grade 10, Group 4)

Teachers are encouraged to email localcentre@mta.ca with any questions pertaining to repertoire choices.

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 Level 10 or CC Grade 10 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

Grade Ten

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
Dominant 7th arpeggios			
All major keys	hands together, root position and inversions, legato, 4 octaves	♩ = 104	sixteenth notes
Diminished 7th arpeggios			
All minor keys	hands together, root position and inversions, legato, 4 octaves	♩ = 104	sixteenth notes

Aural tests

- The examiner will play a rhythm of about 16–20 notes, in either 2/4 or 6/8 meter, 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 compound duple meter.

Example:



- The examiner will play a short two-part phrase in either C, G, D, or F major, or A, E, or D minor, as in the following example. The examiner will identify the key, play the tonic chord *once*, then the phrase *twice*. The candidate will be asked to play the *lower* part.

Grade Ten

Example:



3. The candidate will be asked to sing or identify any major, minor, or perfect melodic interval within an octave, as well as the tritone (A4/d5) above or below a given pitch. 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.
4. The candidate will be asked to identify the types of cadences heard in a short passage of music in four-part chorale texture, as in the following example. The passage may be in major or minor mode and may contain one or two cadences of the following types: perfect (authentic, V–I), half (I–V, II–V, or IV–V), deceptive (V–VI). The examiner will play the tonic chord *once*, then play the passage *twice*.

Example:

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 briefly explain 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 briefly explain 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 candidate’s Pieces A, B, C, D, and E.

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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
