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A Historical Survey and Comparative Analysis

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and the piano examination system for the
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comparative analysis**

Ann Babin

**Thesis submitted to the
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Canada

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Abstract

For many 21st century Canadian music educators, students, and parents, the words conservatory and examination are inextricably linked. Generations of music students have participated in this examination process, the methods and results of which prompt ongoing debate. The lack of a comprehensive, comparative study of Canadian piano examination curriculum requirements is the problem this thesis undertakes to address. This is accomplished, first, by discussing the historical development of conservatories and their examination systems in Canada generally, and second, by analyzing nine different piano examination boards currently operating in various regions of the country. Syllabi, an important but often overlooked resource, have served as primary sources for details of past and present examination standards and practices. Details presented on charts and tables provide the basis for commentary on topics such as distribution of marks, repertoire, memory, ear, and sight-reading requirements, with emphasis on technique, a significant variable noted in each system.

Forward

Funk and Wagnall's Standard dictionary defines conservatory as "a school of art, especially of music" (p. 278). The music conservatory conforming to that description evolved in Europe, where groups of students gathered to receive training from a master teacher. Once transplanted in the Canadian music landscape, however, it was redefined as a system of standards and evaluations. For the average Canadian preparatory piano student and his or her teacher the word conservatory today implies a music examination system, an administrative center for a process that has come to be accepted as an integral part of preparatory music studies. While the examination system best known is Toronto's Royal Conservatory of Music (RCM), there are a host of other systems operating on either a national or a regional basis throughout the country, each with its own history and its own curriculum. In recognition of this fact, this thesis is an attempt to search out the origins of various Canadian institutions designed on the conservatory model, to study how their examination syllabi evolved, and to analyze and compare syllabi content. The work is structured in three sections: an introduction to discuss the conservatory concept generally and the particular intentions of this thesis, an outline of the history of the conservatories under discussion, and, finally, a comparative analysis of their syllabi.

I Introduction

In this introductory section two main points will be considered. The first will be a discussion of the European-style conservatory, how it was transformed in Canada into the local examination system, and the debate it continues to generate. The second point identifies the central research question of the thesis and explains the methodology. A review of information sources will follow, along with a clarification of the word 'conservatory' as it will be considered in this study. The particular programs chosen for observation will be justified, and the scope and

limitations of the thesis stated. The section will conclude with an explanation of how and where information sources were located, and an assortment of questions that it is hoped this research will answer.

1. The Conservatory as a Teaching Institution

For more than 200 years the word Conservatory has been associated with the training and development of musicians. The Conservatoire National Supérieure de Musique et de danse established in Paris in the late 1790's was the forerunner of today's institution (New Groves Dictionary of Music and Musicians, 2001). Established to train singers and orchestral instrumentalists for a secular audience, and supported by the public purse rather than that of church or court, the Conservatoire National was to be a new cultural force in a secular society. It was the first truly modern institution of its kind, and emerged as the model for subsequent conservatories in the West. Among its innovations was the creation and dissemination of methods of pedagogy. The first piano curriculum, edited in Paris by Louis Adam around the turn of the 19th century at the Conservatoire National, set a model for subsequent syllabi in other conservatories.

Decades later, in 1843, the conservatory established by Mendelssohn at Leipzig became a prominent teaching institution that was favored by both Europeans and North Americans. Students flocked to Leipzig to learn from master teachers, and proudly passed along the techniques learned there to their own students. At this time the piano was moving to the center of the conservatory curriculum, with the solo recital framing the years of study by serving first as an entrance requirement and finally as a graduating launch into a professional career. We read from Dennis Arnold's contribution to "Conservatories" in New Groves Dictionary (2001):

The rise of the solo recital as a new type of concert, most commonly for piano, paralleled the growing prominence of conservatories and renowned teachers such as Anton Rubenstein in Moscow, Liszt in Geneva and Weimar, Clara Schumann in Frankfurt. (p. 314). Social conventions, while making piano studies de rigueur for young 19th century ladies, at the same time discouraged performance as a career, preferring instead that young women use their music skills to occupy leisure time and demonstrate refinement. The movement towards ‘a piano in every home’ as a social statement of affluence and leisure soon gave rise to the idea of teaching piano teachers and amateurs, not just professional musicians. Conservatories addressing that three-fold need flourished, becoming in the process exemplars of Western music performance and education.

1.1 The Conservatory Experience in Canada

Following the European model, musicians in the 19th century Dominion of Canada worked to establish the conservatory experience as part of the cultural fabric. The increasing population and prosperity of the post-Confederation (1867) boom was reflected in what Gordon (1991) called a “growth industry” of leisure and aesthetic entertainment (p. 34); where even small towns could afford a church musician as well as support a private music teacher. Musicians had been arriving from Britain and mainland Europe since the early 1800’s, but “supply could not keep up with the demand” (p. 34). Along with the many legitimate musicians offering instruction there were some whose credentials and intentions were questionable. Professional musicians, many of them immigrant British organists trained in an environment that emphasized the training and testing of teachers, began to agitate for some means of establishing

standards and licensing for musicians, much as other professionals were doing.¹ For musicians, the obvious way seemed to be the establishment of a conservatory, a school of professionals with identifiable standards, on the familiar European model.

By the second half of the 19th century a measure of success was met with the founding in 1868 of the Académie de musique du Québec, the first of its kind in Canada. Managed by a Board of Directors drawn in equal numbers from Montreal and Quebec City, its mission was to set standards by devising an examination and certification schedule. Later, in 1911, the Académie would introduce the Prix d'Europe, an annual competition whose winner would be subsidized for further studies abroad. Conservatories newly established or operating in the ensuing years included Sackville N.B.(1885), Toronto (1886), Halifax (1887), Victoria (1889), London (1892), Montreal (1895), Hamilton (1897), Vancouver (1897), and Calgary (1910). Kallmann (1987) indicates that by 1913 there were about 50 conservatories in existence, “but an even larger number had already closed for reasons of financial or organizational failure” (p. 190). Those that were successful, like the examples just cited, became affiliated with their local university and enjoyed the support of prominent teachers. As Kallmann (1987) explains, “Faculties of music as such did not exist in Canadian universities until after World War I, but [some universities] offered examinations for music degrees before that time...Instruction towards these degrees was given by conservatories” (p. 192). In spite of the opportunities for musical study provided by the educational institutions of the young Dominion most Canadian

¹ Bliss, in Swainson (1972) writes of what he terms “protective impulse” in a description of the struggles of professional organizations in a competitive economic society. Dentistry, which became a recognized profession in 1868, based its case for professional control in terms of the need to protect the public from frauds and to raise standards of service (p. 184).

students wishing to take up music as a career sought advanced instruction outside the country, typically New England Conservatory in Boston, Conservatoire de Paris, or Germany's Leipzig Conservatory. As the century progressed and universities began to establish their own music faculties, the conservatories associated with them redesigned their focus to that of preparatory school. Thus, unlike European or American conservatories which retained their status as centers of higher levels of training in piano performance, conservatories in Canada came to be considered as adjuncts of university music faculties, and were gradually remodeled to serve in a preparatory function².

1.2 The Rise of the Local Examination System

From the beginning, Canada's geographical vastness and scarcity of music professionals were problems that would need to be dealt with. Not all students could get to the well-known training centers – how could they be assured their music instruction was adequate? The Académie de musique du Québec, established in 1868, was the first to address the issue in Canada. Motivated by the idea that a standardized system would benefit the student, protect the teacher and thereby enrich the community, its founding directors developed an examination system. In the decades following, a host of music institutions would come to support, in their own way, the conventional education wisdom that an examination was a natural evaluative conclusion to a term of studies. By the turn of the 20th century teachers at conservatories established in Toronto, Montreal and the Maritimes, no doubt influenced by their British alma maters, began to see the potential of the British system of private teachers and local center examinations. Rather than have students travel to the institution for a prolonged course of

² Exceptions to this general statement include RCM's prestigious Glenn Gould School and Québec's Conservatoire system, both of which will be discussed later.

studies, the institution would send out qualified examiners to conduct the necessary testing at the end of a period of studies with a local private teacher, provided a sufficient number of candidates was available. This support from the institution would benefit students, who received an unbiased evaluation of their progress, and teachers, who would use the conservatory-designed syllabus as a framework for instruction.

Shortly after its establishment in 1886, Toronto Conservatory of Music (TCM) started its own examination system, gradually expanding nationally as a local center operation. In the 1890's a lively rejection of Britain's Associated Board of the Royal Schools of Music (ABRSM) examinations by Toronto's music educators was prompted as much by political and economic issues as by educational philosophies. ABRSM did gain admittance to Canada in 1902 however, when requested by Montreal's new McGill Conservatorium in its bid to establish credibility as a music teaching institution. Within a few years McGill launched its own examination system across the country, competing with ABRSM and Toronto. Earlier, in 1894, Dominion College of Music in Montreal, in association with Bishop's University in Lennoxville, had set its own system of examinations, possibly to offer a home-grown anglophone alternative to that offered by the conservatory established in 1892 in London, Ontario (Gordon, 1991). Relatively short-lived, Dominion College closed its doors in 1942. In 1905 the Conservatoire national de musique, "[whose] program and the opportunity to present examination candidates prepared according to that program were available to teachers across the country" (Kallmann, 1981, p. 229) was established in Montreal by Alphonse Lavallée –Smith, in 1922 an examination system was established in Quebec City at Université Laval, and in 1932 École supérieure de musique d'Outremont, renamed in 1951 École de musique Vincent d'Indy was established in Montreal. In the eastern part of the country, British-trained James N. Brunton, Director of the Mount

Allison Conservatory of Music in Sackville, New Brunswick, established a local examination center operation in 1911 that continues to this day to serve three of the four Atlantic provinces. In the Western regions, the Western Board examination system was established in 1936 to serve Alberta, Saskatchewan and Manitoba. Depending on the part of the country in which they lived, piano students by 1940 had access to examinations administered by TCM, Western Ontario Conservatory of Music (WOCM) (a rebirth of the former London Conservatory), McGill Conservatorium, Mount Allison, Western Board, Laval, and l'École supérieure de musique d'Outremont, as well as British boards Trinity and ABRSM. More recent arrivals on the Canadian conservatory scene are the Victoria School (later Conservatory) of Music, established in British Columbia in 1968, and the Canadian National Conservatory of Music, established in London, Ontario in 2001. Clearly the examination system had come to stay. Since the dawn of the 20th century music examination systems have been in continuous development, covering all regions of the country. Conservatory examinations through the local center system have for many years now been part of Canadian music education culture, extending their reach equally through large cities and small towns.

Kallmann (1987) refers to the local examination center system as “a major factor in musical education [extending] the influence of the conservatories far beyond their home cities” (p. 191). Generations of young Canadian music students have participated in this examination process, as numbers available from TCM, Canada’s largest system and most accessible for information, will attest. Former University of Toronto Music Faculty Director Walter Arnold suggested “there are few countries where the examination system is used with such abandon” (Arnold, 1969, p. 276). In the mid-1920’s, little more than ten years after TCM President Augustus Vogt’s 1911 implementation of a national system, some 16,000 candidates sat TCM

examinations (Kallmann, Potvin, Winters, 1992, p. 827). While TCM, renamed in 1947 the Royal Conservatory of Music (RCM), has from the outset always conducted the largest number of examinations, the local center systems developed in other areas add to that total. The 1965-66 season records 59,000 candidates examined, a 100% increase since 1952 (Arnold, 1969, p. 277) and in 1983-84 the system offered over 70,000 examinations at more than 250 sites across Canada (Report of the Committee on the Future of Music Studies at the University of Toronto, 1984). Recent unofficial information from RCM indicates numbers still in the vicinity of 60,000 candidates annually. Taking into consideration the number of piano examinations that must come from other systems it is easily seen that this is a major event in the life of many a preparatory music student.

1.3 The Conservatory Examination Debate

Klein (1984) states “examination boards play a very important and influential role in the field of private music teaching” (p. 15). Indeed, its very pervasiveness makes the music examination an influencing factor in shaping pedagogical methods, and a resulting ongoing controversy on the subject dates to its inception in the late 19th century. Music educators see both positive and negative features to a music examination. On the positive side, examinations set a standard of accomplishment and expectation, providing a goal to which a student can aspire. They can assist the teacher, especially in isolated areas, with a carefully planned program of study. Green & Vogan (1991) explain the popularity of music examinations in the early years: “The majority of music teachers, especially those outside the major cities, relied upon examiners’ comments or adjudicators’ praise to renew their spirits for yet another season. Consequently, examination boards...represented an essential support system for private instruction.” (p. 180). In an essay prepared for the 1951 Royal Commission on National

Development in the Arts, Letters and Sciences, Sir Ernest MacMillan writes: “the examination systems of our leading institutions, however open to abuse, have a salutary effect; the quality of private teaching is on the whole of higher grade than obtains in countries where no such general standard is recognized” (pp. 361-362). Laval’s Lucien Brochu (1978), speaking at a conference of the International Society of Music Educators, claims that the examination system “has done a great deal to put out of business music charlatans and incompetent teachers” and that “outstanding talents can be quickly spotted wherever they may be”(p. 34). Not least of positive considerations is the fact that examinations bridge the fields of music and education through provincial ministry of education agreements with conservatories, which allow examination results at specified levels to be used for high school credits.

These positives notwithstanding, there have been objections raised to the music examination concept since its beginning, and those who would praise the system are not blind to its drawbacks. Green & Vogan (1991) write of an entrenched criticism that “teachers followed the examination requirements with a fidelity that bordered on the slavish” (p. 135). As early as 1932, in a speech “Music Education in Canada”, Sir Ernest MacMillan speaks to this criticism, warning: “An examination syllabus should not be looked upon in the light of the Scriptures of the Old and New Testament [containing] ‘all things necessary to salvation’”. Brochu (1978) speaks of how some teachers and students treat the grade certificate “as an ultimate goal for its own sake, instead of a framework and a means to a more worthy end” (p. 34). Further, he states, some teachers unfortunately measure their value as a teacher by the number of successful certificates that come out of their studio, essentially teaching to the examination, thereby limiting their students’ musical growth. (p. 43). Helmut Blume, in a 1978 report commissioned by the Canada Council on the state of music education in Canada states: “I feel the present concept and

content of grade examinations...should be reviewed” (p. 63). He quotes a comment from a colleague: “Teachers and pupils...become hypnotized by the few ‘grade pieces’ which are worked at throughout the entire year, frequently to the exclusion of everything else” (p. 63). There are teachers who feel pressured to adopt a tunnel-visioned approach to examination preparation. The comment, “I don’t want to get any black marks against my name”, (Davidson & Shutt, 1999, p. 90) by a British music educator concerning examinations reflects the unfortunate perspective held by many teachers and parents who see examinations mainly as competitions for top grades. This sentiment is echoed by Malitowski (2001): “Often teachers get trapped in the mindset of the Conservatory agenda, thinking only of the final mark at the end of the year, instead of the lifetime development of musical skills” (p. 64). The justifiable fear of objectors to the music examination system is well defined by Malitowski (2001): “The cloud of the private conservatory world produces a mindset that emphasizes how to reproduce skills of a specific instrument rather than teaching a student how to develop and put into practice individual musical ideas” (p. 9). As we enter the 21st century the debate goes on while the examination system thrives.

2. Research Intention and Methodology

It has been shown that conservatories in Canada, through their role as examining bodies, play a major role in preparatory music education. Despite this they have never been studied in their entirety. While there are many conservatory systems operating in Canada today, knowledge of their varied histories may be gleaned only and in part from a scattering of archival material and a short list of books and theses. Further, with few exceptions, both current and archival examination curriculum content can be accessed only from the individual institutions. More than fifteen years ago a report by music educator G. Campbell Trowsdale, “a detailed

nationwide study of conservatory-type music instruction, the first...ever undertaken in Canada” (Creech, 1989, p. 1) identified “comparability of different examination systems” (Trowsdale, 1988, p. 237) as one of the main issues in music education that needed to be addressed. It is the goal of this thesis to meet that stated need, through the combination of:

1. a historical overview of conservatories currently operating in Canada today, and
2. a comparative analysis of the various conservatory piano examination curricula/syllabi.

In this section source material consulted for research will be introduced and explained, the term ‘conservatory’ as used in this document will be clearly defined, and parameters will be set for the scope and limitations of study. Finally, a number of questions and observations about the piano examination system in general will be identified as focal points for comparison and discussion.

2.1 Information on Examination History and Content

Historical information relevant to the topic was discovered in archival material found through site visits to Library and Archives Canada in Ottawa, and Robarts and Edward Johnson Libraries at the University of Toronto. There, material unavailable through inter-library loan, such as a few older syllabi from Laval, McGill, Toronto, and Western Board conservatories, microfiche of 19th century vintage prospecti and syllabi, RCM Bulletins and Quarterly Reports, and, particularly, the Ernest MacMillan fonds, yielded valuable facts and insights. MacMillan’s long tenure as Principal of Toronto Conservatory of Music (1926-1942), in addition to many other musical activities – examining, adjudicating, conducting, composing, administration - lends special authority to his commentaries on music education. A July 2004 visit to Mount Allison University in New Brunswick resulted in a wealth of archival material about the conservatory established there from local examination center coordinator Margaret Ann (Peggy) Craig. Important secondary sources for historical information include the following three books, which

were consulted extensively. *Music Education in Canada: A historical account* (1991), authored by recognized authorities on Canadian music education Nancy Green and Paul Vogan, is a wide-ranging history of both school and private music education across the country since its beginnings. *Independent and Affiliated Non-Profit Conservatory-Type Music Schools in Canada: A speculative survey* (1988) by G. Campbell Trowsdale comes from the author's background of decades of research and teaching in the field of music education. Essential reading for any student of Canadian music education history, Trowsdale's survey was commissioned by the Canadian Music Council, and was motivated in part by earlier studies that had neglected preparatory, conservatory-type training (Creech, 1989, p. 1). *The Encyclopedia of Music in Canada*, an immense, critically acclaimed compilation by editors Helmut Kallmann, Gilles Potvin and Kenneth Winters, has been another source of reliable historical information.

While there are some references to examinations in the literature of music education in Canada, there is not an abundance of easily available material on their content. Therefore the syllabi published by the various conservatories are the principal, and primary sources of information. They have come from a variety of sources - from Library and Archives Canada, from friends and colleagues who happened to possess vintage material; some (McGill, Mount Allison, Moncton, England's Associated Board and Australia's Music Examination Board) came as gifts, others (Victoria, Canadian National Conservatory of Music, Laval, Vincent d'Indy, Royal American Conservatory) were purchased. It is unfortunately not a complete listing, as not all conservatories could be equally represented from the syllabi that were accessible.

Insights on both the historical background and content of music examinations have also been provided through a reading of a few theses. John Becker's "The Early Years of the Toronto Conservatory of Music 1886-1912" (1983), goes into some detail about the origins of that

particular system; Simon Couture's "Les origines du conservatoire de musique du Québec" (1997) discusses the events that led to the establishment of Québec's unique conservatoire system. Nancy Klein's "Canadian Piano Music and its Inclusion in the Syllabi of Selected Examination Boards 1930-1980" (1984) is an interesting study of the historical development and transformation of the piano repertoire curriculum and examination requirements of Canadian conservatories in that given time frame. Laura Denise Beauchamp's "Boris Berlin's Career and Contributions to Piano Pedagogy" (1994) gives an overview of the conservatory influence generally; Cynthia Malitowski's "The Journey from Instrumentalist to Musician: Reflections on the implementation of the conservatory method in musical performance" (2001) is an excellent reflection on teaching outside the Conservatory box. In addition to books and archival material several online sites were visited, to confirm, collaborate or elaborate on information received through print sources; further suggestions for research sometimes came from conversations with musicians and teachers. From all these sources it has been possible to extract information relevant to thesis objectives.

2.2 Defining the Conservatory Concept

The original European concept of conservatory as a building that housed teachers and studios, to which students came for instruction, was the model first adopted in the early days of music instruction in Canada. Into the 20th century, however, conservatories found themselves better able to extend their influence and accommodate far more students and teachers by developing the local center examination system. The term conservatory in this thesis refers to an institution that:

- is open to all and provides music training for all levels from beginner to advanced,
- has developed its own curriculum and an extension system of examinations,

- awards certificates and diplomas to students on successful completion of examinations,
- may or may not affiliate private teachers, either on site or from a distance, who use the syllabus as a standard of instruction.

Toronto's Royal Conservatory of Music, as the oldest, largest and most influential, will come under closest scrutiny and held as the standard to which others compare. While most of the systems studied use the word conservatory, caution must be taken with that term in the framework of the province of Quebec, where the unique Conservatoire system does not fall into this definition as it is state-supported and admits only students who have been selected by audition. Any student following a recognized course of music studies in Quebec may audition for placement in its elite training system. However, there are other schools in the province that fit the above parameters, and they will be considered in this study.

2.3 Justification for Selection of Programs and Curriculum

This thesis will deal with both historical and present day aspects of the graded curriculum and examination system as it relates to the teaching of music, specifically, piano. Its scope is Canada-wide, including those systems currently active in each region of the country, and will be extended with a glance at a few systems that originated outside the country. In Canada's Atlantic provinces, the Mount Allison local examination system will be studied, as will the system that was established by the Sisters of Notre Dame d'Acadie and lately assimilated into Université de Moncton as a preparatory school. In Quebec, both École de Musique Vincent d'Indy and École préparatoire de musique de l'Université Laval merit study as they have developed along different lines to serve francophone students; McGill has also enjoyed a strong reputation in music education for the preparatory student. Ontario presents three examination systems to consider, all with a mission to serve nationally. The two largest and best known of

these are Toronto's Royal Conservatory of Music and London's Conservatory Canada. The latter, formed by the recent (1997) merger of Western Ontario Conservatory of Music and the Edmonton based Western Board of Music, will include syllabi from those two worthy institutions as well as one representing the merged system. Canada's newest system, Canadian National Conservatory of Music (2001), also based in London, Ontario, is poised to reach into the market with its own individual approach. Although at this time its destiny is unknown its program deserves attention and its syllabus will be included for study. Victoria Conservatory of Music, now the only western-based conservatory in Canada, has developed its own demanding syllabus to co-exist and compete with other systems.

In addition, mention will be made of relevant outside examination systems. These include Britain's Trinity and Associated Board (ABRSM), Australia's Music Examinations Board, the new (2004) Royal American Conservatory Examinations (RACE), and the American Piano Guild Report Card system. Both Trinity and ABRSM are part of the Canadian piano pedagogy heritage and strongly influential in shaping the system as it exists today. ABRSM was popular in the early years of the Dominion and currently operates mainly in British Columbia; Trinity was part of the Toronto Conservatory of Music's early years as well as a prominent feature of the early examination scene in Newfoundland, and continues to maintain a presence in parts of the country. The Australian Board, like Canada, also derives from the British system and has grown in its own unique direction. RACE is RCM's new expansion project in the USA, a competitor to the well-established Piano Teachers Guild quasi-examination Report Card system. While the list of conservatories under review seems extensive, the data presented is intended to be informative without being exhaustive. Information was not equally attainable for every conservatory studied, and in some cases the current syllabus was the only one available.

Statistics indicate that piano is the instrument most chosen for music examinations. An overwhelming majority, (approximately 80%), of examinations are listed under piano; a perusal of their most recent brochure indicates 85% of teachers listed in the Ottawa Branch of the Ontario Registered Music Teacher Association teach piano. Klein (1984) quotes the February 1984 University of Toronto Bulletin that more than 90% of all examinations are in piano (p. 15). More than twenty years later (May 2005), correspondence from Christie Gray, Center Representative Coordinator at RCM Examinations, reports this number to be still very high at 85%. Therefore, assuming examination requirements dictate the content and direction of studies, a comparative study of piano syllabi will reveal what was commonly taught to the bulk of students, and indicate if, and how, requirements changed over time. The circumstances surrounding the changes might be found to reflect changes in contemporary educational philosophies, the impact of a charismatic musical personality, or the simple reality of market forces. With so many students having used the examination system, its continuing influence on the structure and content of the private music lesson is unquestionable. It would be of great interest to learn if the syllabi lead, counter, or follow prevailing conventions of music education.

2.4 Research Methods

The methodology for this study on Canadian conservatories and their examination systems is two-fold – a historical survey, followed by a comparative analysis. The historical survey, based on a review of the information sources discussed earlier, will provide an outline of the evolution in time of the various conservatories. As much as possible the discussion will be chronological rather than topical, describing events that occurred or decisions that were taken which impacted the practices and policies of the institution. Conservatory syllabi, which contain a wealth of information ranging from curriculum requirements to examination policies and

procedures, fees, mark allocations, and theory co-requisites, will be the basis for the comparative analysis. Much of that information will be listed in charts and tables, the clearest and most concise manner of presenting such a myriad of details. Points of comparison include the standard categories that have evolved to form the basis of contemporary piano examinations - repertoire/studies, memory, technique, ear training and sight-reading - and allocation of marks. As most of the contemporary examination systems under study are designed for ten levels followed by the Associate Diploma, uniformity in the progression of levels of difficulty is expected. Thus, rather than examining entire systems from start to finish, snapshots will be taken of grade 1, the initial examination, grade 5, a mid-point, and grade 8, a turning point for many students because of the policy of most Canadian high schools to allow a high-school credit for the successful completion of grade 8 practical and theory co-requisites. Although many students perceive grade 8 as a legitimate end to music studies, others do continue with more advanced work.

Questions and observations arise when undertaking a historical and comparative study of syllabi. From the historical perspective:

Have all conservatories developed in a similar manner and do they all offer the same services?

- Is there a sense of evolutionary direction i.e. is the material more difficult today than it was earlier, are certain categories emphasized more now than before? What can be found about the number of candidates taking examinations at different levels – are/were some levels more heavily represented than others?
- What is the relationship of schools and departments of education with private music teaching?

And from the content comparison perspective:

- Is what students are expected to know in order to achieve a certain level of proficiency consistent across the country?
- Have technical requirements always been the same, or has the bar been raised or lowered - were there demands made in earlier syllabi that are not present today, and vice versa? What study material was most popularly used?
- Has the required repertoire canon changed, and if so, how and to what extent? Were the three eras - Baroque, Classical, Contemporary, always represented? Was the material of particular composers part of the examination repertoire? When and where did the work of Canadian composers become included in the examination syllabus?
- Are there variables across the different systems, and if so to what degree, e.g. in technique, ear training, repertoire. What is the distribution of marks – are all categories weighted the same for marks allotted or have there been changes in the balance? Were there categories before that we do not see today? Does every system use the same categories?

We have seen how the European style conservatory model was adapted to fit the Canadian musical landscape, and the local examination system well received as a means to aid teachers and students. Although it has elicited both admirers and detractors over the decades, the conservatory examination system has not been subject to any comprehensive study. The purpose of this thesis is, through a historical survey and a curriculum content analysis, to contribute to a clearer understanding of the evolution, aim, and function of Canada's preparatory music examination system.

II Historical Development

Section II is concerned with a historical sketch of the evolution of music education and the establishment of conservatories and their examining bodies in Canada. Five regions will be explored –Québec, Ontario, Atlantic Provinces, Western Provinces, and British Columbia. It will be seen that the church and religious orders figure prominently in the early days of music education across most of the country. Later, as towns and cities developed, there arose the perception that a curriculum of music studies should be standardized and evaluated, giving rise to the conservatory examination systems that we know today. Each of the above regions benefited from the extraordinary talent and drive of individual teachers, whose influence affected the scope and direction taken by these conservatories and their examination systems.

3. Province of Quebec

Québec, the site of some of the earliest exploration and settlement in the country, records music education activity in the early 17th century. The church was an important part of early music training and development, and continued in that role until well into the 20th century. The first music examining body in the newly created Dominion of Canada was Québec's Académie de musique du Québec, which was established in 1868. Other examining bodies, designed to reach both French and English language groups, were established in the ensuing decades. Québec's unique conservatoire system, although it does not fit the parameters of this study, merits discussion, and, like the systems established at McGill, Laval, and Vincent d'Indy, holds an important place in preparatory music education in the province today.

3.1 Early Music Education a Church Initiative

Religious orders contributed immensely to the development of music education in colonial Québec. Music was taught as a subject by religious orders in the province as early as

1639, when Sister Marie de Saint Joseph of the Ursulines taught the viol to young Indian and French girls (Green & Vogan, 1991). Kallmann, Potvin and Winters (1992) refer to a convent opened by the Ursuline order in Trois Rivières in 1697. A Young Ladies' Academy, operating in Quebec City in the 1800's by that order is recorded as offering lessons in accordian, guitar, harp, organ and piano (Kallmann et al, 1992). Records also show that sisters of the Congrégation de Notre-Dame, an order founded in Montreal as early as 1658, began in 1834 to teach piano at their boarding school in the city (Kallmann et al, 1992).³ The 1843 foundation of the Institute of les Soeurs du Saint-Nom de Jésus et de Marie in Montreal was the start of music instruction that evolved into today's prominent École Préparatoire de Musique Vincent d'Indy. Les Soeurs de Ste-Croix, who began teaching piano at their boarding school at St Laurent, Montreal soon after their arrival in Canada in 1847, and les Soeurs de Ste-Anne, a new order established in 1850 in Quebec City, also contributed significantly to music education in the developing province.

Any manner of education by the religious orders was strictly divided by gender – girls and young women were taught in convents by the Sisters, and the education of boys and young men was in the care of the Priests or Brothers. Like the Sisters, they were quick to establish educational institutions in the fledgling colony of what came to be known as Quebec. By 1668 the Petit Séminaire de Québec was teaching music to boys, a male counterpart to the contemporary Ursulines and Congrégation de Notre-Dame. The Petit Séminaire de Montréal, established almost 100 years later in 1767, is representative of the classical colleges which were being built to educate young men of the day. Well equipped with a music room and auditorium,

³ Many decades later, in the early 1900's, they established teacher training programs, and by the middle of the 20th century they were offering music instruction in 140 of their houses in Canada, the US, and Japan. It was only in 1966, however, that they would begin to admit boys to the program (Trowsdale, 1988).

it offered instruction in solfège, theory and ensemble work as well as instruments (Trowsdale, 1988). With their emphasis on music as part of a classical education, the religious orders in Québec made a major contribution to its development in the province.

A variation on the gender separation in music education that was enforced by the religious orders was the Institut Nazareth. This co-educational school for the blind was established in Montreal in 1861 by Benjamin-Victor Rousselot, of the Saint-Sulpice order, in collaboration with the Grey Nuns. Although music was a part of the curriculum from the outset, it was further enhanced in 1876 with the arrival from Paris of Madame Rosalie Euvarard; the program was continued in 1880 by Paul Letondal, the first blind musician believed to have settled in Canada. Under their direction, Institut Nazareth evolved into what some consider the earliest conservatory in Montreal (Kallmann et al., 1992). This comment from 1917 in the Institute's online history expresses pride in the students' accomplishments:

Le prestige de l'école de musique, la renommée de ses élèves et la qualité de ses concerts en font selon les journaux de l'époque le 'véritable conservatoire' de Montréal. On y offre un programme de formation instrumentale et vocale qui comprend l'étude du piano, de l'harmonium, de l'orgue, du violon et du violoncelle, (www.inlb.qc.ca/lapetitehistoire.aspx 26 April 2004).

Known for its piano tuning classes, Institut Nazareth is reputed to have organized the first workshops in piano tuning in French Canada.⁴

Another exception to musical education conducted by religious orders was the career of Friedrich Heinrich Glackemeyer, who arrived in Quebec City in the 1780's and remained there until his death in 1836 (Green & Vogan, 1991). Glackemeyer was in the employ of the

⁴ Institut Nazareth was affiliated with Université de Montréal in 1917; through this connection organist Armand Pellerin received the first Bachelor of Music granted by the University. The affiliation remained in place until the second half of the 20th century, when the Institut disassociated with Université de Montréal and merged with Institut Louis Braille, focusing on providing services to the visually impaired.

commander of a German mercenary regiment stationed in the city following the British conquest in 1763. Engaged to teach piano to the commander's daughters, he soon became active in the musical life in the city teaching, importing instruments and printed music, and tuning and repairing. He is presumed to be the founder in 1819 of the Quebec Harmonic Society, the first of several such societies until 1857 using this name. The aim of the society was "not only to contribute to the progress of an agreeable art and to the pleasures of the privileged class of citizens, but also to assist public charity" (Kallmann, Potvin & Winters, 1981, p. 786). Existence of the society was intermittent - the first series hosted 9 concerts in 1821, the final demise came in 1857 as a result of financial difficulties. Although secular music was becoming part of the cultural mix as a consequence of the influence of the post-1763 arrival of regimental bands and immigrants from Britain, Germany, and the United States, music education generally remained the domain of the clergy.

3.2 A Perceived Need for Accreditation

With the increasing number of training institutions and practicing musicians it was felt that a system of accreditation, for both teachers and students, should be investigated and put into place. A desired standard of ability, established, reviewed and promoted by specialists in the craft, would benefit the music community by shaping studies and defining expectations. Thus began the practice in Canada of evaluating students' musical knowledge and performance skills. The Académie de musique du Québec, established in 1868, was the forerunner of today's music evaluation process. For well over a century since, in different times and in different parts of the country, this perceived need has resulted in a number of music examination systems.

3.2.1 Académie de musique du Québec

A group of professional musicians met in Quebec City in 1868 to establish the non-profit Académie de Musique du Québec (AMQ), which, although never intended to be a teaching institution, was the first provincial examining body, and the first private institution to award diplomas in Quebec. Its objectives were “to promote interest in music, raise the level of music studies, bring order to studies by establishing programs and setting examinations and granting diplomas and certificates in all branches of music teaching” (Kallmann et al., 1981, p. 2). Incorporated in December of 1870, the AMQ was to be independent of all political parties and schools of music. In the beginning it was financed by the founders and their friends, with a token amount from the government. It was made up of a 10-member Board of Directors, half of whom would be from Quebec City, the other half from Montreal. Brothers Ernest and Gustave Gagnon, founding members of the Académie de musique du Québec, were actively involved with music in the province; both served as Director of the AMQ at varying times in its early years.⁵ In later generations Claude Champagne and Wilfred Pelletier were to have pivotal positions in the direction music education was to take in the province. The first examinations were held in the summer of 1871, Montreal in July, Quebec City in August. The Prix d’Europe, a competition established by the AMQ in 1911, continues to this day and enables talented young musicians to continue their studies abroad.

⁵ Ernest was trained as an organist, and after early years as an active musician, continued to serve the music community as an aside to full-time employment in the public service. He is perhaps best known for his collection of French Canadian folk songs. His sister Elizabeth (1838-1897) was married to the prominent music educator Paul Letondal, his daughter Blanche published monographs under the pseudonyms Bibliophile, Manrésien or Amicus, and his son Henri (1887-1961) gave up a promising career as a solo virtuoso for life in Quebec City as an organist and teacher. Ernest’s brother Gustave Gagnon, (1842-1930), took music instruction in his native Quebec City, (one of his teachers was his brother-in-law Paul Letondal), and continued studies in Europe at the conservatories in Dresden and Leipzig, where he is reputed to have met Liszt and Saint-Saens. On his return to Quebec Gustave Gagnon served many years as teacher and administrator in musical activities in the province.

3.2.2 Dominion College of Music

In 1894 the Dominion College of Music was established in Montreal by J. Edgar Birch, Percival J. Illsley and Horace Reyner and was incorporated a year later with the purpose of administering theoretical and practical examinations. Although there was some instruction offered in the first few years, its activity was mostly confined to examinations. Affiliated with Bishop's University, which like many universities at that time did not develop its own faculty of music, Dominion College of Music offered diplomas, a Bachelor of Music degree, and silver and gold medals for best results in examinations. Operations spread in the early years of the 20th century to the Maritime Provinces, parts of Western Canada, and parts of the U.S. near the border. It ceased operation in the early 1940's following the establishment of the Conservatoire de musique du Québec in 1942.

3.2.3 Conservatoire de musique du Québec

Since the middle of the 19th century musicians had dreamed of a conservatory in Quebec that would, like the Conservatoire de Paris, admit talented students on a scholarship basis. Calixa Lavallée had lobbied unsuccessfully, and the lottery-funded Conservatoire de musique de Montréal (1895-1900) managed only five years of operation before being closed when the government outlawed lotteries. In 1905, Alphonse Lavalée-Smith, a prominent Montreal musician, established the Conservatoire national de musique et de l'élocution, where he served as Director until his death in 1912. Lavallée-Smith was assisted in this endeavor by Edmond Archambault, who provided rent-free premises in his St Catherine Street store. Couture (1997) speculates whether the establishment of McGill's Conservatorium in the city at about the same time provided the impetus for the initiative:

Il apparaît intéressant de noter... que le Conservatoire national de musique a été fondé exactement un an après l'ouverture du McGill Conservatorium of Music. Pourrait-on

supposer que Lavalée-Smith ait agi en réaction à la fondation d'une école de musique anglophone? (p. 57).

At its establishment in 1905 the Conservatoire was granted the right to teach music and grant diplomas by the Canadian Secretary of State, a role it maintained until 1928, when it was reorganized under Director Eugène Lapierre along the lines of the European institutions and took on a teaching role. Affiliated with the Université de Montréal from 1921-1951, it granted diplomas in music, diction, elocution, drawing and painting, later continuing its mandate under independent management.

A report by Claude Champagne on the teaching of music in the province provided the final impetus for the government to pass legislation and provide the finances necessary for a network of seven music teaching institutions. The first branch of the Conservatoire de musique du Québec opened in Montreal in 1942, the first entirely state-subsidized institution of higher learning for music in North America. Enrolment for the first academic season was 175. A second branch opened in Quebec City in 1944 (with a resulting decline of student enrolment at Laval's École de Musique). Subsequent branches opened in Trois-Rivières in 1964⁶, in Hull, Chicoutimi and Val d'Or in 1967, and finally in Rimouski in 1973 (Kallmann et al., 1992). The central administration of all seven schools is the responsibility of the Conservatoire de musique et d'art dramatique de Québec, its stated mission to "coordinate the professional training of composers, singers, instrumentalists and actors"(Kallmann et al., 1992, p. 310). Its provincial standard of curricula, of level of achievement necessary for admission and advancement, and of criteria for the selection of teachers has "produced remarkable caliber in teachers and in advanced musical training throughout Quebec"(p. 310).

⁶ Actually a preparatory school in the first 3 years, it was accorded Conservatoire status in 1967, and the preparatory school moved to another location.

Trowsdale (1988) reports that before 1960 the conservatoire system was funded by the Secretary of the province of Quebec, but since then all funding comes from the Ministère des Affaires Culturelles de Québec (MACQ). Through an agreement with the Ministry of Education the Conservatoire offers the Diplôme d'études collégiales (DEC) and the Diplôme d'études supérieures (DES), which qualify holders for admission to faculties of education in the universities (Kallmann et al., 1992). The Conservatoire philosophy concerning the music/academic mix is addressed thus:

In a strictly performance oriented program a student must practice seven to nine hours a day. This does not leave much time for other academic subjects. Either you are scholarly oriented or performance oriented. It is possible to achieve a well-rounded musician but this is done at the expense of musical proficiency. (Trowsdale, 1988, p. 106).

In 1968 the conservatoire system consisted of four stages:

1. Primaire
2. Secondaire (CEGEP)
3. Untitled, equivalent to university undergraduate degree
4. Concours

While the Conservatoire is an important system in the province it will not be considered further because its total funding by the province and entrance only by audition do not meet the parameters of this thesis. In addition to funding the conservatoire system the MACQ also supports community music schools, with a funding formula based on the number of examinations taken by its students from one of the recognized institutions within the province, e.g. Laval or Vincent d'Indy (Trowsdale, 1988). No other province enjoys that amount of support.

3.2.4 McGill Conservatorium

McGill University was established in Montreal in 1821 as a non-denominational institution, a counterbalance to the proliferation of clergy-dominated teaching institutions. Music instruction had been provided for women only at McGill since 1884, and in 1889 the Royal Victoria College for Girls was founded to offer women separate but equal study opportunities. Through a request of the students, and with financial help from Donald A. Smith, Lord Strathcona, teaching specialist Clara Lichenstein was hired from Edinburgh in 1899 to be in charge of the music department at Royal Victoria College. Lichenstein's successful teaching, combined with continued financial support from Lord Strathcona and lobbying efforts of Charles A.E. Harriss, "an ambitious and indefatigable musician whose lifelong purpose was the promotion of musical reciprocity within the British Empire" (Kallmann et al., 1981, p. 417), greatly increased the status of music at the university. Harriss was in 1903 appointed an Honorary Director of the Associated Board of the Royal Schools of Music (ABRSM), whose examination system had been persuaded a year earlier to come to McGill. The Conservatorium, which was established in 1902, absorbed the College of Music and appointed Lichenstein Vice-Director. Its credibility established through the combination of excellent staff, financial support and the examination system, McGill Conservatorium in 1904 officially opened its doors to both women and men. The first session in the Fall of 1904 was attended by 462 students, with 26 instructors hired on an hourly basis, teaching composition, theory and performance. The first syllabus listed courses appropriate for all levels from young children to doctoral (Trowsdale, 1988). Harriss served as director of both the Conservatorium and the Board of Examinations until his resignation in 1907. His 1908 replacement, Harry Crane Perrin, a former organist/choirmaster at Canterbury Cathedral, immediately set himself to organizing McGill's

own system of music examinations, establishing some 50 examination centers across the country. Clara Lichenstein, Vice-Director of the Conservatorium since 1902, remained in that position until 1929. Although close ties were maintained with the British institution over the years, Perrin's Board of Examinations effectively detached McGill's music department from ABRSM control and established autonomy for the Conservatorium.

A faculty of music was established at the McGill University in 1920; a 1955 reorganization, where "[University Music] Faculty and Conservatorium, while sharing staff and facilities in common, maintain their distinctive functions and internal structure" (Syllabus 1956-57, p. 2110) led to the creation of a senior department which granted Associate and Licentiate diplomas, and a junior department which would take responsibility for preparatory (i.e. pre-university) instruction. In 1966, under the direction of Helmut Blume, the Conservatorium became known as the McGill Preparatory School of Music, sharing budget and teaching staff with the university faculty. School credits in music were granted by Quebec's provincial department of education for certain levels of McGill preparatory grades. In 1978 the Preparatory School became the McGill Conservatory of Music and continues as such today. The chart from the 1973-74 Syllabus (p. 16) that follows illustrates the awareness at McGill of other contemporary music examining bodies. Approximate equivalents are noted, presumably for students wishing to continue with post secondary music studies.

Table 1 Grade Level Equivalents 1970's Canadian Examination Systems

	Practical			Theory	Ear Training
McGill (old)	11	10	9	9	9
McGill (new)	Collegial II	Collegial I	Secondary Complete	Secondary Complete	Secondary Complete
Conservatoire de Québec	Cycle II 2ieme partie	Cycle II 1ere Partie	Cycle I (complet)	Cycle II (complet)	Cycle II (complet)
Laval	Bacc 1 (CEGEP II)	CEGEP 1	Lauréat	Lauréat	Lauréat

Vincent d'Indy U. of Sherbrooke	Lauréat II (CEGEP II)	Lauréat I (CEGEP I)	Supérieur	Supérieur	Supérieur
Toronto Conservatory	10	9	8	II	Included in practical examination
Western Board	10	9	8	5	“
Mount Allison	10	9	8	5	“
Associated Board	8	7	6	6	“

3.2.5 École Préparatoire de l'Université Laval

Université Laval, the oldest French language school in North America, was founded as a seminary in 1663 and granted its university charter by Queen Victoria in 1852. It established its École de Musique in 1921, the primary focus of which was to be the study and teaching of liturgical and sacred music. In June of 1922 the School of Music was attached to the university's Faculty of Arts, its first Dean (1922-25) Gustave Gagnon. Laval was one of the first universities in Canada offering a complete theory and instrumental program leading to a baccalaureate, and until 1942 offered degrees extramurally through an extension program. The 1942 discontinuation of the extramural degree program did not apply to pre-collegiate studies. However, competition from the newly established Conservatoire national de musique du Québec, with its policy of free tuition to candidates who successfully passed their audition, dropped Laval's preparatory student enrolment numbers (Kallmann et al., 1992). Restructuring and expansion took place under the mandate of Director Lucien Brochu 1962-1977, beginning with the 1962 assumption of responsibility for the operation of local centre examinations by the Extension Department of the university, le Département de l'Extension de l'enseignement de l'Université Laval. One of the most notable transformations that took place during that time was the reshaping of the examination evaluation system, with eleven graded levels replacing the previous three stages of Supérieure, Lauréat and Complémentaire. This move was made to keep

the École de musique in step with other examination systems “...imitant en cela plusieurs autres...” (Programme de Piano École Préparatoire de musique de l’Université Laval, 1989, unpagé). The 11th edition of the syllabus dating from 1989 is the one still presently in use, the name now used for the system, École Préparatoire de musique de l’Université Laval, was officially adopted in 1995.

A 1977 speech at the International Society of Music Educators (ISME) conference by Brochu, outlines the program and objectives of the school. Quoting Jean-Jacques Rousseau that “the greatest risks of life are found at the outset of it”, he emphasizes the importance of quality training for the preparatory student:

Whatever his future orientation may turn out to be, his training should be directed to one paramount goal: and that is, to develop to the utmost his musical capabilities, by means of significant and varied aesthetic experiences, brought about by quality teaching, in a balanced diet of applied music and theory. (Brochu, 1977, p. 31).

To that end, the following teaching philosophy and mission statement has evolved :

- To design a curriculum (syllabus) adapted to students who wish to study music seriously outside of regular classroom time
- To maintain a quality control of this teaching through the administration of annual examinations
- To grant certificates of achievement
- To support teachers through summer pedagogy workshops and the provision of a documentary center which provides information on required study pieces.

In 1977 more than 2000 pupils of some 300 teachers were registered for that year’s music examinations, numbers which appear to be stable over the years. The 2002-2003 season had

about 2000 candidates representing the major regions of the province - Abitibi, Côte-Nord, Saguenay-Lac-St-Jean, Bas-du-fleuve, Gaspésie, Beauce, Mauricie, Estrie and Montréal. (www.ulaval.ca/mus/ecole/examens.htm) 16 June 2005. Brochu felt that from this pool of well-trained amateur musicians communities would be able to create “active centers of popular music culture” (Brochu, 1977, p. 34). It is both a legacy and a vision that is maintained today.

3.2.6 École de musique Vincent d’Indy

The history of this successful music school begins with Sister Marie-Stéphane, of the order of les Soeurs du Saint-Nom de Jésus et de Marie, and her appointment in 1920 as director of a music study program for young girls in all the houses of that order. So well was the program received that in 1932 a special school, École Supérieure de musique d’Outremont, was established for that purpose alone. The school, which affiliated with Université de Montréal the following year, was given its present name in 1951 when Sister Marie-Stéphane, a great admirer of Vincent d’Indy, renamed the school after the French musician in part because 1951 was the centenary of his birth. The names of several prominent Quebec musicians and educators such as Claude Champagne, Yvonne Hubert, Rhené Jaque, are associated with this school, which included among its objectives:

- to promote the art of music
- to teach music and singing in regular courses
- to give lectures, concerts, recitals
- to organize competitions
- to set examinations
- to grant certificates and diplomas

In 1960 the school became coeducational, and in 1967 the affiliation with Université de Montréal ended, although diplomas continued to be granted until 1970. A 1970 affiliation with Université de Sherbrooke ended in 1978 when Vincent d'Indy took on the status of a private CEGEP. Today the school continues to operate in a preparatory capacity, teaching students from beginner to diploma level. Under an agreement with the Quebec Ministry of Education École de musique Vincent d'Indy is able to offer the Diplôme d'études collégiales (DEC) and the Brévet d'enseignement spécialisé (BES).

4. Province of Ontario

Ontario owes as much to secular groups as to the church for its foundation in music education. Noted educator Edgerton Ryerson, a promoter of universal education, endorsed the value of music in schools in his 1846 report on the Upper Canadian school system. Many music schools and conservatories were established in the late decades of 19th century Ontario. Of those, some, like Belleville's Albert College, Hamilton's Conservatory of Music and Toronto's Hambourg Conservatory, were more successful and long-lived than others. None of these, however, could compete with the Toronto Conservatory of Music (TCM), later known as the Royal Conservatory of Music (RCM), which came to be a dominating force across the country in the area of music examinations. RCM currently offers music training from the earliest beginnings to the professional artist, and enters the 21st century extending its successful local examination center system into the USA, and exploring the potential of broadband technology. An equally important, although not as large, examining body, is Western Ontario Conservatory of Music (WOCM). RCM's principal competitor nationally, WOCM entered the 21st century in a merger with the Prairie Provinces' Western Board as Conservatory Canada. The Canadian National Conservatory of Music (CNCM) is the newest (2001) system to appear in the

patchwork that is Canada's piano examination system, advocating a new approach to a century-old process. With regard to the music examination process Ontario has emerged as a province with national rather than local aspirations.

4.1 Early Music Education Credited to both Church and Secular Community

In the province of Ontario, as in other parts of the country, church organists and regimental bandmen were the earliest resources for the passing along of musical skills. A demand was created for church musicians as settlements grew into towns and increasing populations prompted the building of churches for various denominational adherents. Garrison towns, especially in southern Ontario, supported military bands for parades and other military functions. When not occupied with their salaried employment, many of these skilled artists would make themselves available to teach local children and adults. Edgerton Ryerson, noted 19th century educator and promoter of universal schooling endorsed the value of music in common schools: "In his first extensive report on the Upper Canadian school system in 1846...Ryerson cited both American and European authorities... [who] agreed that [music] had great powers to "humanize, refine and elevate" whole communities" (Prentice, 2004, p. 69).

4.1.1 First Conservatories Appear in Belleville, Brantford, Windsor

The earliest music teaching institution recorded in the province of Ontario was in Cobourg (1839) at Upper Canada Academy (Kallmann et al., 1992), later (1842) known as Victoria College. During the decades following confederation in 1867, a time of high immigration and a relatively secure economy, a number of music schools and conservatories were established. Brantford Ladies College and Conservatory of Music, chartered in 1874, was one of the earliest. It was patronized by telephone inventor Alexander Graham Bell, whose interest in sound prompted him to attend their concerts. Renamed the Brantford Conservatory of

Music in 1900, it affiliated with London's University of Western Ontario in 1911 (Kallmann et al., 1981, p. 109). Farther east, but not as far south, the city of Belleville boasted Albert College, founded in 1866, which was granted full power to examine and grant prizes, scholarships, medals, honor certificates and Diplomas in Music. (Albert College 1893 Annual Announcement). By 1879 Albert College was granting the degree of Doctor of Music. In an extant 1885-86 Albert College Academy of Music syllabus it is seen that instruction is offered and diplomas are granted for piano-forte, organ, harmony, and singing. The promising early years for Albert College, unfortunately, did not settle into a long-lived program; economic considerations were the most probable reasons for its music department to later affiliate with the larger Toronto Conservatory.

The city of Windsor, incorporated in 1892, population 10,528, had to compete with Detroit, its neighboring American city, (population in 1889, 205,876) (Hall, 1973, p. 111), where residents traveled to attend concerts and receive instruction. Nevertheless, private music instruction had been available since 1864 from the Sisters of the Holy Names of Jesus and Mary at Saint Mary's Academy. A series of concerts, mostly choir and organ music, from 1873 to 1880 presented by St Alphonsus Church and the Academy were well received, and concerts given by local teachers and their pupils were always "filled to capacity" (Hall, 1973, p. 115). Assumption College, later (1953) University of Windsor, in 1894 had three professors of music on staff (Ford, 1982, p. 115); and teachers at Grovenberg Academy and Windsor Conservatory of Music as well as a Windsor branch of the Detroit Institute of Music provided instruction to local students. From the Depression years of the 1930's until 1967 when University of Windsor began a music program Windsor students were served more often than not by neighboring Detroit music teaching institutions. "[Windsor] teachers did not produce any nationally

acclaimed performers, but did provide an important musical base for the community” (Hall, 1973, p.115). Despite the best efforts of many dedicated music teachers, only the Ursuline School of Music, founded in 1915, and the earlier mentioned St Mary’s Academy lasted into the 1970’s (Kallmann et al., 1981).

4.2 Evolution of Conservatories and a National Examination System

Unlike the conservatoire system in Quebec which is heavily subsidized and limits its enrolment to the decidedly talented, music schools and conservatories in Ontario and the rest of Canada serve a wide range of amateur students whose commitment to studies is not always as focused. Until the years following World War I the trend across the country was for most conservatories to be affiliated with universities. Requirements for a degree were written theoretical exams in harmony, counterpoint and composition; conservatories provided the performance experience. By mid-century, more and more universities had developed their own faculties of music, leaving conservatories to serve in a preparatory function. In Ontario, the examination system developed by TCM and WOCM served the double function of setting a standard of music competence and keeping the institutions solvent. Another conservatory, established at the turn of the century in Hamilton, was not so fortunate.

4.2.1 Hamilton Conservatory

The issue of economy was an important factor in the history and eventual demise of the Hamilton Conservatory, 1897 – 1980. The Hamilton Musical Institute, founded in 1888 by D.J. O’Brien, is the earliest record of musical instruction in that city. The following year, 1889, it was renamed the Hamilton College of Music, which remained active until 1898 (Kallmann et al., 1992). The Hamilton Conservatory of Music (HCM), founded in 1897 by C.L.M. Harris, was perhaps the competition that displaced the College of Music, for it moved in 1899 to buildings

formerly occupied by the College. Under Harris' successful direction, HCM grew and prospered. In 1906 it affiliated with the University of Toronto, and was offering lessons in piano, strings, winds, organ, guitar, art, physical culture, dance, musical kindergarten, and elocution. In addition to its own examination system it offered to its students those of University of Toronto and Trinity College, Toronto. Because of its competing examination system, the University of Toronto disaffiliated with Hamilton in 1918. At that time HCM's Community Service teachers, who taught extramurally, were providing instruction to 3800 students additional to the ones taught in the main building. In 1965 the Conservatory was granted a royal charter and renamed the Royal Hamilton College of Music. Branches had been established in various parts of the city, as well as in Windsor, Leamington and Oakville; students could sit examinations that would earn them up to an Associate or Licentiate level. Sadly, without the financial support that affiliation with a larger body would bring, and with no further chance of a government subsidy, the institution in 1980 had no alternative but to close its doors: Since 1974...it could boast of over 3000 students but also of a \$200,000 deficit and continuing losses of \$7000 a month. This was the 7th appeal since 1974, but at least the ministry of culture and recreation now agreed the college deserved funding (and in the same breath, said there was no money in the budget) (Gee, 1980, p. 11).

After more than eighty years in the city HCM could no longer find the financial resources to continue operating. There can be little doubt its proximity to the considerably larger TCM played a part in its demise.

4.2.2 Toronto Conservatory of Music (TCM)

By far, the largest and most influential conservatory of music in Canada has been, and continues to be, the Royal Conservatory of Music. Its history traces back to 1886, when conservatories and music schools were being established in the growing town of Toronto. A short-lived Toronto College of Music was founded in 1879 by J. Davenport Kerrison,⁷ as were a number of other colleges and schools – all eventually assimilated by TCM in the early decades of the 20th century. When it opened in 1886 TCM had an enrolment of 200 students and a staff of 50 teachers (Green & Vogan, 1991). At the outset it was, in essence, a “conglomeration” (Green & Vogan, 1991, p. 70) of private music studios, with teachers paying a commission for access to conservatory students. Further revenues would be collected from the examination system established within years of its founding. While Green and Vogan (1991) credit Edward Fisher (1848-1913) with the founding of TCM, Kallmann et al., (1992) name Fisher as merely a leading figure in its organization. Jones (1989), referring to a speech made by Humphrey Anger at a banquet in Fisher’s honor 7 May 1908, supports the claim that Fisher did indeed establish the conservatory, “his greatest contribution...for which he was called ‘the Mendelssohn of Canada’” (p. 60).

One that would never be absorbed, however, was the Hambourg Conservatory, which enjoyed four decades of success in the city. This conservatory was founded in 1911 by Michael Hambourg and operated chiefly by his son Boris and Boris’ wife Maria, with help from other

⁷Not to be confused with the school by the same name established by organist and conductor Frederick Herbert Torrington in 1886. Torrington’s College of Music flourished under his leadership until his death in 1918, when the college amalgamated with the Canadian Academy of Music, which had been established in 1911 as the Columbia Conservatory of Music. The Metropolitan College of Music, founded in 1893 and reorganized in 1895 as the Metropolitan School of Music under the direction of W.O. Forsyth, was also absorbed (1912) by the recently established Canadian Academy of Music. This was purchased and assimilated by the University of Toronto in 1924, the university having by then assumed financial control over TCM (Kallmann et al., 1992).

sons Jan and Clement, all of them well-respected musicians. Not designed as a formal institution with curricula and degrees, Hambourg Conservatory considered itself in a performance-teaching function, and cultivated an image as ‘the alternate’ (to TCM), “a center for the arts with an international flavour” (Kallmann et al., 1981, p. 408). Like TCM, it gave space on a rental basis to teachers and students, as well as operating branches throughout the city by associate teachers, who included such luminaries as Boris Berlin, Helmut Blume, and Alberto Guerrero. Rather than allow itself be absorbed by TCM Hambourg Conservatory closed its doors in 1951.

The origins of TCM’s examination system, which can be fairly said to dominate music education for the preparatory student in Canada today, are interesting to say the least, and worthy of explanation. Jones (1989) describes the event as “almost... a replay of the Mackenzie Rebellion in musical terms” (p. 1). The saga unfolds thus: Soon after its establishment in 1895 England’s Associated Board of the Royal Schools of Music (ABRSM) had offered to send examiners to Canada, which was at the time still considered very much a colony. A few years earlier the University of Toronto had had a short-lived and not well received exchange with London’s Trinity College of Music, awarding degrees extramurally to students upon successful completion of examinations. Musicians in the Toronto area now united in an effort to avoid the “arrogant” British from “filling their own coffers with gold” (Keillor, 2002, p. 138). Letters of invective crossed the Atlantic during the late 1890’s as members of the Society of Musicians, including prominent names like F.H. Torrington, Edward Fisher and Augustus Vogt, defended the capabilities of their own local musicians to British Secretary of the Associated Board Samuel Aitken. Finally in 1902 it was decided that TCM, in its affiliation (since 1896) with the University of Toronto would assume the role of examining body (and ABRSM took comfort by establishing residence at McGill in Montreal). In 1913 Augustus Vogt succeeded Fisher as

Director of TCM; it was during his time in office that the already-established local examination center system was expanded into a nation-wide operation. In 1918 Vogt was appointed Dean of the Faculty of Music at University of Toronto, and the next year, in 1919, the University took over control of Conservatory operations (Green & Vogan, 1991).

In the early part of the 20th century TCM began introducing methods in pre-school instruction that became widely known and adopted. One such was that developed by Evelyn Aston Fletcher, a Canadian born (Woodstock, Ontario, 1872) musician who took advanced training in France, Germany and England. After only a few years of working in Canada Fletcher joined the staff of Boston's New England Conservatory. The Fletcher method used toys, games and songs to teach music to young children; several schools and conservatories across Canada and the USA chose it for their work with the very young student (Kallmann et al., 1992). Another pre-school specialist, May Kelly Kirby, joined TCM staff in 1910 and continued there for 70 years; her Kelly Kirby Kindergarten Piano Method was widely used and enjoyed great popularity. The method is still in use in some parts of Canada, particularly in the West. Lesson books for teaching piano to the kindergarten set was developed in the 1940's by Boris Berlin, whose 3-book series *ABC-123* for the beginner continues to be popularly used.

By the late 1920's the TCM was working in 3 main areas:

1. instructing young children and amateurs;
2. examining at all levels of theory and practical; and
3. training advanced students for professional careers.

But change was in the air. In 1935, under the direction of Principal Ernest MacMillan the TCM's examination syllabus underwent a major revision, when the school category for examinations was removed and the existing five levels of proficiency (elementary, primary,

junior, intermediate, senior) were replaced by the graded system for which it is known today. An agreement was reached with the Ontario Department of Education allowing credit to be claimed for conservatory examinations in secondary schools and as entrance requirement for university admission (Kallmann et al., 1992). With funding from the Carnegie Corporation of New York, Ernest Hutcheson in 1938 undertook a study of TCM's operations within the university. The report recommended that fewer faculty be hired, and on a salary, not a commission basis; that a greater commitment be made to a comprehensive program for senior students and a division established for the preparatory student (Green & Vogan, 1991). Because of the disruption caused by World War II no action was taken until 1946, when a new Senior School offering a two-year program with professional performance training combined with theory and history was established under the leadership of Walter Arnold. In 1947, in recognition of its wide influence the name was changed from Toronto Conservatory to Royal Conservatory of Music (RCM). In 1952 the University of Toronto created two main divisions under the Royal Conservatory designation:

1. School of music, which would continue the traditional conservatory music programs in preparatory teaching and examining, continue the Associate program, and retain responsibility of the Opera School; and

2. Faculty of Music, which would offer programs leading to degrees, the Licentiate (soon to become a teacher's diploma) and Artist diploma of University of Toronto.

In 1954 the original letters patent of the TCM were revoked, and all its assets were assigned to the university. This proved to be an unworkable situation, and a series of studies and reports on the organization of the School and Faculty and their areas of responsibility proved ineffective.

Finally, in 1983, a commission appointed to develop a plan to integrate the two divisions rejected

its mandate and recommended the Conservatory become autonomous. With the governing council's approval the Ontario legislature passed the act that allowed separation. The examining administrative unit has since relocated to new premises in the city and operates independently. A few years later, in 1987, the Royal Conservatory of Music Professional School was created to offer advanced training for those students seeking professional careers in music. In 1997 it was renamed the Glenn Gould School, its continuing mission "dedication in developing artistic leaders with a unique and innovative performance and pedagogy curriculum" (www.rcmusic.ca/ContentPage.aspx?name=GGS_History 23 July 2005).

RCM enters the 21st century embracing technology. On an administrative level, online examination applications are strongly encouraged and results achieved are obtainable online within weeks of the event, as opposed to the month or better that candidates formerly waited for posted replies. A larger project, still in the developmental stage, is the 2003-04 joint venture between RCM and Acadia University, the MusicPath project, whereby digital acoustic pianos are interconnected "in "real time" via high speed networks over long distances using the MIDI protocol..." (<http://musicpath.acadiau.ca/> 22 Jan 2005) for distance education. Project partners Yamaha Canada provided the necessary disklaviers at either end of the broadband connection, and CANARIE (Canada's Network for the Advancement of Research, Industry and Education) provided most of the funding and the broadband expertise in support of this RCM/Acadia videoconferencing project "to use broadband to bring people together" (www.canarie.ca/conferences/fall_series/halifax/ppt/musicpath.ppt 22 Jan 2005). In one use of the MusicPath videoconferencing link, RCM pedagogues in the Fall of 2003 taught several classes at studios in Toronto which were able to be simultaneously viewed by an audience at Acadia in Wolfville N.S. In another, Marc Durand, internationally acclaimed pianist and

pedagogue at RCM's Glenn Gould Professional School gave lessons from his Toronto studio to 12-year old Nova Scotian wunderkind Lucas Porter at Acadia. In March of 2004 seven students at Acadia University participated in mock piano examinations using the MusicPath software, a concept that opens a new dimension to practical piano examinations. While there is no timetable for an expansion of this operation the implications are clear:

- students, particularly in rural or isolated areas, can benefit from the expertise of a high-caliber teacher
- long-distance auditions can be more easily facilitated and teacher training will be easier and less expensive to organize.

Today's RCM continues to dominate music education in Canada, from preschool programs to the Glenn Gould School, with an examination system strongly in place for students at all levels in between. Although it faces competition from other examination systems in the country it seems to be able to maintain its status as the largest, and, if numbers count, most influential examination system in the country. Do its examinations reflect, or do they shape music education trends? Is the institution a leader, or is it a follower? Perhaps it exhibits both as it enters the 21st century, developing new ventures to expand its market while exploring the potential of new technology.

4.2.3 Western Ontario Conservatory of Music (WOCM)

Western Ontario Conservatory of Music, since 1998 known as Conservatory Canada, is one of RCM's main competitors across the country. It might be said to have had its beginning in 1869, when Helmuth Ladies College was founded, with the support of the Church of England, to provide music instruction in the town. Offering courses in choral singing, voice, harmony, history, organ, piano, theory and violin, from 1883 – 1885 it employed as musical director one of

Canada's great pianistic talents Waugh Lauder, "the only Canadian who can justly claim the honor of being a student of Liszt" (Kallmann et al., 1981, p. 525). In 1892 William Caven Barron, returning from two years of study at the conservatory in Leipzig, accepted a position as organist at First Presbyterian Church in the city and established the London Conservatory of Music, where he served as director until 1910. This institution offered instruction with examination leading to three possible diplomas – Associate, Teacher and Fellow. Piano, organ, voice, orchestral and band instruments, theory and the children's Fletcher Piano Method were the subjects taught. It was absorbed in 1922 by the Institute of Musical Art, which had been established in affiliation with the Toronto Conservatory of Music in 1919 by Albert David Jordan. This was in turn absorbed in 1934 by the newly incorporated Western Ontario Conservatory of Music (WOCM).

Frederick Newman, WOCM's first director, discontinued the association with Toronto, and in 1939, under new director Harvey Robb, WOCM offered its own examinations in piano, violin and voice. In 1942 the conservatory affiliated with the University of Western Ontario and relocated to premises on-campus. After the formation of the Music Teachers College at the University of Western Ontario in 1945 the campus conservatory was reduced to an examining body. Decades later, in the 1970's, the teaching body was restored and under the direction of George Smale the conservatory syllabus was revised and reactivated, with examinations being taken by as many as 5000 candidates annually (Kallmann et al, 1981, p. 994). By the 1980's the conservatory was operating in academic cooperation with the university while still able to retain its own financial and administrative independence. Student enrolment and teaching staff were bolstered by the absorption of 400 students and 10 teachers from nearby St. Joseph's School of Music. As the 1990's opened WOCM, with a new building that housed a library, recital hall and

teaching studios, had 26,000 students in its campus and examination programs, including 1100 students taking instruction weekly at the building. It had its own publishing house, Waterloo, to print and distribute teaching materials. In 1998, under the direction of Dr. Donald Cook, WOCM and the Western Board of Music merged to form Conservatory Canada, a federally incorporated, not-for-profit institution, operating under a volunteer Board of Directors. A full range of examinations, from Grade 1 to the licentiate diploma, was being offered in over 150 centers, many of them in small communities, across the nation. In 2002 Conservatory Canada sold its new on-campus building and relocated to other premises within the city, limiting operations to that of an examining center.

4.2.4 Canadian National Conservatory of Music (CNCM).

An exacerbation of Conservatory Canada's transitional situation came with the founding of the Canadian National Conservatory of Music (CNCM) in London in February 2001. Many of the teachers include displaced Conservatory Canada staff. Stating "there is a need in Canada for a new approach to the teaching of music"

www.canoe.ca/NewsStand/LondonFreePress/Today/2003/11/2 (7 December 2003) founding members state their intention to make Canadian music a large segment of the conservatory's curriculum. The syllabus allows students to choose material from other conservatory lists, but calls for more detailed musicianship skills than the traditional examinations require. Candidates, with the teacher's oversight, design their own recital program on either a theme or a period list and then present it to an audience. The first program to be launched, the *Licentiate in Piano Pedagogy* was heralded as designed "to enrich the teaching skills of the private teacher" (*Newsletter CNCM* Vol. 1, No. 1, unpagged). The vision statement of this new conservatory calls for "the eventual establishment of a world-class teaching center in London...[which] would

provide students and teachers with resources surpassing those available in private teaching studios.” (www.canoe.ca/NewsStand/LondonFreePress/Today/2003/11/27 Dec 2003). Time will prove how achievable are those ambitions.

5. Atlantic Provinces

Religious groups, both Protestant and Roman Catholic, must be given credit for much of the early development of music education in the mid-19th century Atlantic Provinces. British and European trained musicians who settled in various towns and communities were always in demand to share their expertise in private, school and post secondary situations. Still, students who wished to have advanced, professional training felt, until recent decades, that they must continue their studies abroad. University-affiliated music conservatories were established in the late 19th century with Mount Allison in Sackville, New Brunswick, and with Acadia University in Wolfville and Dalhousie University in Halifax, Nova Scotia; a more recent one was established with l’Université de Moncton in Moncton, New Brunswick. Mount Allison’s local center examination system, fashioned in the early years of the 20th century, continues today to function on a regional basis in competition with other systems, including a thriving system which has been recently absorbed into the music department of l’Université de Moncton.

5.1 Early Music Education Largely Church Sponsored

The Roman Catholic religious orders who came to proselytize in Canada’s Atlantic colonies in the early 1800’s, in combination with the Protestant immigrants who settled in villages and towns, must be credited with much of the early music education in that area. The Irish Presentation Sisters and the Sisters of Mercy established convents in Newfoundland and began distinguished teaching careers; the Sisters of Charity and Sisters of the Sacred Heart are credited with the first music training schools in Halifax, Nova Scotia; and another unrelated

order of Sisters of Charity and the francophone Soeurs de la Congrégation de Notre-Dame arrived in New Brunswick and Prince Edward Island from Montreal to establish teaching schools with music as part of their program. In 1863 the community of les Pères de la Ste-Croix founded Collège St Joseph in Memramcook, New Brunswick, and in 1890 les Pères Eudistes established Collège Ste-Anne at Church Point, Nova Scotia. All were to have a lasting impact on the quality of music education in their area and beyond.

Members of these various orders promoted music in their communities through concerts; they formed bands and choirs, many of which enjoyed success in recitals and competitions over the years. If short on personnel from within their own ranks some orders hired secular staff to teach their young charges. As their students matured and developed they were able in turn to instruct, creating an environment where music was known and appreciated. Administration and award-winning teaching by Sisters M. Josephine French and Mary Loretto Croke of the Presentation Order, Sisters Mary Ludovica, Mary Corona, and Margaret Young of the Sisters of Charity at Mount St Vincent, Sisters St Helen of the Cross, and Sister Claudette Melanson of the Congrégation de Notre-Dame represent the best that these communities presented to music education in their respective locations.

In the province of Newfoundland music instruction was offered at many convents since the mid 1800's. Woodford (1988) reports that the Sisters of Mercy accepted their first piano student in their convent in St John's in June of 1843. Correspondence between Presentation sisters in St John's and Ireland suggests "a strong demand for music by the local populace" (Woodford, 1988, p. 31). A prospectus for St Bride's Academy in St John's *Evening Telegram* in July of 1884 offered instruction in private piano and vocal lessons under the guidance of Mother Superior Xaverius Dowsley, an organist who had been trained in Europe (Woodford,

1988, p. 85). In 1892 the Presentation convent in St John's was qualified by the government to prepare teachers, (Woodford, 1988) a status that Mount St Vincent in Halifax was to achieve in 1908. In the late 1800's for students outside the Roman Catholic sphere of influence, private teaching could be obtained in St John's at Clara Fisher's Vocal Academy (established 1881) or George Rowe's St John's School of Music (1887-1901).⁸ Although there were instruction opportunities to be had in the province, particularly in St John's, many chose to go abroad, either to England or to other parts of Canada, especially Halifax. In 1884 when seven young ladies from Newfoundland who had left for Halifax to study at Mount St Vincent, and won among them five awards, their hometown newspaper writes:

It is very wrong to give all the credit of the music training of the young ladies...to the Sisters of Mount St Vincent. The foundation for that training was laid in St John's either by the good nuns of St John's convents or by Miss Fisher (Woodford, 1988, p. 97).

At Brigus convent music was such a high priority that their students were among the first to take Trinity of College music examinations (Woodford, 1988). Student Laura Cantwell won the first exhibition award in junior piano in a Canada-wide competition in 1919; in 1921 she won the senior division.

Both Roman Catholic and Protestant schools and communities hired local church organists to give private tuition and conduct classes – one of these was Peter LeSueur, an important teacher in St John's Methodist College 1894-1904. Miss Louise Burchell, following early studies with LeSueur, graduated from Oxford with a Bachelor of Music in 1908, and taught at Mount Allison and Halifax Conservatory. Another student, Gordon Christian, studied at the

⁸ Rowe's school advertised instruction in pianoforte, violin, organ, harmonium, singing, harmony, viola and cello. A former pupil, Miss Nettie McCowen, attended the Royal College of Music in London, England, in 1895, taking first prize in harmony (Woodford, 1988, p. 96).

Royal College of Music and returned to St John's Methodist College to become a professor of music there.⁹ During the 1930's and 1940's Memorial College in St John's, which assumed University status in 1949 (confederation year), offered music appreciation courses as part of an Extension program. Local lawyer/judge and skilled musician Frederick R. Emerson's 1940's non-credit classes were some of the most highly attended in the history of the college. In 1960 Ignatius Rumboldt was appointed music specialist at the University, and music consultant with its Extension Department. In this capacity he developed community choirs throughout Newfoundland and Labrador, and orchestras in St John's and Cornerbrook (Kallmann, 1981). In 1969 Donald F. Cook established credit courses in music in Memorial University's Department of Education, and in 1975 a Department of Music was established at the University, with Cook as head; Extension services were transferred to this department.

Unfortunately, however excellent the music tuition may have been in individual areas, it was not universally available throughout the province. "The problem which Newfoundland experienced, and which ultimately affected her musical culture, was her inability to provide a politically and economically stable climate in which professional musicians could settle and practice their talents" (Woodford, 1988, p. 235). Except for the convents and the private academies there was no organized school music program until the mid-1960's, when the Music Council of Newfoundland Teachers was founded, "the first united attempt...to establish music as a subject in the proscribed curriculum of all schools" (Woodford, 1988, p. 177). Similarly, private teachers worked in relative isolation until the 1980's, when the Nova Scotia Registered

⁹ Woodford (1988) writes of a musical rivalry between Christian and another prominent Newfoundland musician, Charles Hutton. "There was always controversy over who was better" (p. 169). Christian gave weekly recitals at Methodist College, later renamed Prince of Wales College, providing information on the life and works of great composers before performing their works on the piano.

Music Teachers Association began to admit Newfoundland teachers as members and worked with them towards the formation of their own association.

5.2 Establishment of University-Affiliated Conservatories

Although Roman Catholic orders dominated music education in Newfoundland and were active in other parts of the Atlantic Provinces, Protestant denominations also contributed greatly to its growth, especially in New Brunswick and Nova Scotia. In the 1850's two colleges were established that were to evolve into important music education centers - Mount Allison University in Sackville, New Brunswick, and Acadia University in Wolfville, Nova Scotia. Decades later, in 1887, Halifax Conservatory was established as an adjunct to Halifax Ladies College, soon afterwards affiliating with Dalhousie University in the city. Francophones in the Atlantic area were well served by Académie Notre-Dame, a music school with a long and rich history whose operations have been recently taken over by l'Université de Moncton.

5.2.1 Mount Allison

Mount Allison opened as a Methodist Ladies College in 1853, a companion to the Mount Allison Wesleyan Academy for Boys (Green & Vogan, 1991). A decade later, in 1863, Mount Allison College was given degree-granting powers on behalf of both schools (Kallmann et al., 1992), and in 1864 the first degrees were granted (Trowsdale, 1988). In 1874 two certificates were awarded for piano, and by 1885 there were enough students to justify the opening of Mount Allison Conservatory, one of Canada's first, teaching voice, piano and violin. Godfrey (1897) in *A Souvenir of Musical Toronto*, writes:

It may be a surprise to most residents of Ontario, or the Western provinces, to know that one of the largest Ladies Colleges in Canada, with one of the largest musical teaching facilities, is

situated in the small town of Sackville, New Brunswick, close to the boundary line of Nova Scotia; yet such is the fact. (p. 33).

In 1911 a system of local examination centers was introduced, which, following a period of suspension, was revived in 1930 (Green & Vogan, 1991). By 1934 the Mount Allison Conservatory was offering a popular Music Leadership Diploma, emphasizing public school music, a Licentiate in Music (Artist and Teacher), and Associate diploma, and, in conjunction with the university, a Bachelor of Arts with music major (Kallmann et al., 1992). In 1937 the Conservatory was incorporated into the university, leaving it to function solely as a preparatory examination center for smaller communities in the Atlantic region; the university would grant degrees in music and music education. Since that time Mount Allison Conservatory has continued to operate within the limits of that mandate.

5.2.2 Acadia University

Like Mount Allison, Acadia University traces its origins to a Protestant denomination. It began as a Baptist seminary in 1868 in Grand Pré, Nova Scotia, moving in 1870 to Wolfville and becoming Acadia Ladies Seminary, offering instruction and a Licentiate diploma in music. A Bachelor of Music degree was introduced, but none were conferred until 1928. In 1926 the Seminary closed and the music department became the School of Music of Acadia University, with Carl Farnsworth, the director of the Seminary music program, taking the position of the first director of the University School of Music. Some of the Seminary music programs were transferred to the University, e.g. the Licentiate in Music, either Applied or Education, which was offered from 1919 until 1972, spanned both University and Seminary. While it has not developed an examination system as has Mount Allison for preparatory students, it is nonetheless

active in pre-university musical education, noted particularly in its close cooperation with Toronto's Royal Conservatory.

5.2.3 Halifax Conservatory

In the city of Halifax, the same spirit that led to the creation of McGill University in Montreal earlier in the century - a perceived need for a non-denominational conservatory – led to the founding by Rev Robert Lang in 1887 of the Halifax Conservatory. The Conservatory's first director was American organist Charles Porter, who had studied at Leipzig Conservatory. By 1890 the conservatory had an enrolment of 240 students, and in 1898 it affiliated with Dalhousie University and began granting licentiate diplomas and Bachelor of Music degrees (Kallmann et al., 1992). A competing, although short-lived, school of music was established in 1900 by Max Weil, who had come to the city in 1892 as Head of the Violin Department of Halifax Conservatory. Weil was well known in musical circles in the city, having served for a time as Director of the Halifax Symphony (Green & Vogan, 1991). In 1906 Miss Elsie Taylor began teaching piano at the Halifax Conservatory, a post at which she was to remain until 1943, taking up the position of Head of the Piano Department in 1934. In that year the Conservatory encountered competition from within, when Harry Dean, a prominent local musician who, among other musical activities, had served as conductor of the Halifax Symphony Society during the 1920's and 1930's, established the Maritime Academy, taking part of the Halifax Conservatory staff with him. The new Maritime Academy, like the Halifax Conservatory had done earlier, affiliated with Dalhousie University, offering various diplomas and a Bachelor of Music degree. Dean also developed a two-year program in school music, with certification offered through his Maritime Academy. In 1954 the assets of Dean's Maritime Conservatory were purchased by Halifax Conservatory, and the two institutions merged to form the Maritime

Conservatory (Green & Vogan, 1991). The new conservatory became the largest music school in the city, offering certificates for grade levels 1 –10, an Associate diploma, and a chamber music program for advanced students (Kallmann et al., 1992). Over the years its mandate broadened to include dance; since 1998 it has been known as the Maritime Conservatory of Performing Arts.

5.3 Evolution of Two Examination Systems

A local center system of examinations was established at Mount Allison Ladies College in 1911, with requirements following the European model (in the manner of the Toronto Conservatory of Music and the McGill Conservatorium), shortly after the appointment of James Noel Brunton as Director of its Conservatory of Music. Brunton received his early musical training in England, where we must presume he would have been familiar with the Trinity and the Associated Board examination systems. The 1909 establishment of McGill's own examination system and the expansion of Toronto Conservatory's local center system might have prompted the creation of a Maritime alternative. Estabrooks (1994) relates the local center concept was "initiated to allow young Maritime musicians to benefit from a professional musical adjudication without the travel and expense often associated with examination by larger centers of musical studies" (p. iii). After a lapse between 1914 and 1929 the system was revived in 1930, with examinations held annually ever since. Fonds reveal that more than 20,000 examinations were conducted between 1945-1983 (yielding an annual average of about 500 candidates), with perhaps as many as 800 teachers participating (although we are cautioned the number of teachers is difficult to ascertain due to variations in the documentation). Of those candidates during that time, 25% were from New Brunswick, 65% from Nova Scotia, and 10% from Prince Edward Island. In recent years, six to eight examiners are sent to various centers in

the Maritime Provinces “to examine several hundred students [mainly piano, but also voice, wind, strings] from the studios of approximately one hundred private teachers” (Estabrooks, 1994, p. iii). In 1995 medals were introduced and awarded to students obtaining the highest provincial marks for their grade in that year - winners are invited annually to Mount Allison to perform at a special *Celebration of Talent* concert.

Music instruction for the francophone population of New Brunswick was provided largely by two religious communities located in the Moncton area. Collège St-Joseph, established at Memramcook in 1863, became well known for its musical training, especially Gregorian chant. The Sisters of the Congrégation de Notre-Dame operated a school from their convent, moving in 1946 from Memramcook to Moncton, where they established École Notre-Dame d'Acadie. Affiliated with Collège St-Joseph 1949-1963, the school offered a bachelor's degree in music as well as a teaching diploma in piano or voice; summer courses for teachers were begun in 1952 (Kallmann, 1981). An examination system was developed, which in the late 1980's had expanded to over 50 centers, mostly in New Brunswick. In 1972 École Notre-Dame became a private preparatory school, and affiliated with the newly established Université de Moncton. Under the able direction of Sister Claudette Melanson the school offered courses in piano, voice, flute and classes in theory and solfège. When she retired in 2002 the École de Musique was assimilated by the university, where it serves now in a preparatory function. A syllabus reflecting l'École préparatoire de musique de Université de Moncton's administrative policies and curriculum demands was in progress at the time of this writing.

6. Western Provinces

Although the history of music education in the Western, or Prairie, Provinces is not as long as that of their eastern counterparts, the manner of development is similar. Religious

groups taught music in pioneer schools and communities in the late 19th century, followed, in fairly short order, by private teachers and secular institutions. Conservatories, in the now familiar pattern, became associated with universities. The early years of the 20th century saw the foundation of high levels of instruction at both the private and institutional level, as the talents and energies of individual teachers created an atmosphere that encouraged and supported musical activities. Meetings in 1936 by representatives from seven area universities and the three provincial departments of education resulted in a Western-based music examination system, a deliberately intended regional alternative to other competing national systems. After more than sixty years of independent operation Western Board Examinations merged with Ontario's Western Ontario Conservatory of Music (WOCM) to form Conservatory Canada, in a continued bid to present a music examination alternative at the national level.

6.1 Music Education Indebted to Religious Orders

Music education developed in a relatively shorter time span in the Prairie Provinces than in the rest of the country. With the exception of Winnipeg, most of the population settlement there took place only in the late 19th century when immigration policies brought in waves of white settlers. As in the other provinces, the church, both Protestant and Roman Catholic denominations, was a mainstay in the support and growth of musical activities. Berg (1986) gives his account of the importance of the church in the development of music in pioneer societies:

[Churches] provided an audience, a tradition of music-making that could survive the setbacks that a small group of pioneers would inevitably encounter, and a repertoire that...had the potential to encompass more substantial music very easily....Churches also attracted choirmasters and organists whose contributions often extended well beyond the walls of the

particular church employing them. And then, as now, churches provided concert spaces in communities not sufficiently developed to build separate concert facilities. (p.143).

In 1874 St Mary's Academy was founded in Winnipeg by the Sisters of the Holy Names of Jesus and Mary, followed in 1898 by St. Joseph's in St. Boniface, and another school in Gravelburg, Saskatchewan, which operated 1915-1960 administering both public school and private, conservatory-style instruction. St. Mary's and St. Joseph's, offering instruction in piano, theory, voice, organ and strings, flourished well into the mid-20th century, serving in the latter years as a center for both Western Board and Royal Conservatory examinations. The year 1898 also saw the establishment of St Michael's Academy in Brandon, Manitoba, by the Sisters of Our Lady of the Missions (Trowsdale, 1988). That same order established Sacred Heart Academy in 1905 in Regina, a thriving school which was at one time a center for three different examination boards – Western, RCM and Trinity. In 1969, after restructuring in response to a new provincial education policy, it was renamed Our Lady of the Missions Music Studio and staffed by lay teachers as well as Sisters. The Ursuline order was also active in music instruction, particularly in the province of Saskatchewan, where St Angela's Convent, established in 1919 in Prelate, by 1926 was offering instruction to the community in piano, voice, violin and theory. A similar service was offered to the community at Bruno until 1982 (Trowsdale, 1988). The first Mennonite institution offering music instruction to the community was founded at Gretna, Manitoba. Other such establishments that came later included Westgate Mennonite Collegiate in Winnipeg, Steinbach Bible College, and Swift Current Bible Institute in Saskatchewan (Trowsdale, 1988).

6.2 Later Secular Development

In the early years of the 20th century Alberta College Conservatory of Music in Edmonton (1903), Brandon College (1906), Mount Royal College in Calgary (1910), and Regina Conservatory (1911) initiated a high level of music instruction in their respective communities, some with salaried staff (Brandon, Regina), others with teachers who rented studio space or taught on commission (Alberta, Mount Royal). From a founding faculty of five and a student registration of one hundred, Mount Royal Conservatory evolved over the years to a 1990 registration of almost 10,000 served by approximately 100 teachers on campus and another 40 affiliates teaching out of their home studios (Kallmann et al., 1992). In 1931 the Conservatory affiliated with the University of Alberta, offering courses leading to a diploma in music (Green & Vogan, 1991). This changed in 1966 when it became a post-secondary public community college. Two new programs in the 1980's were added to the already existing instruction for all instruments – a two-year post secondary diploma in either classical or jazz studies, and a pre-college program for gifted children (Kallmann et al., 1992). Mount Royal became known especially for its orchestras, a particularly notable program was the 1937 “Baby Symphony”¹⁰, an orchestra of children aged 4 to 12, organized by Jascha Galperin (Green & Vogan, 1991). Mount Royal for a time administered its own examination system, but for reasons of cost-effectiveness yielded in the 1990's to the competition from larger examination bodies. Edmonton's Alberta College was established in 1903.¹¹ The first director of the music

¹⁰ Kallmann et al, 1981, refer to the Mount Royal College Symphony Orchestra, organized in 1937 by Jascha Galperin and known then as the Baby Symphony Orchestra, becoming the basis of the Calgary Symphony Orchestra under Clayton Hare in 1949 (p. 652).

¹¹ Initially the institution was known as McDougall Methodist College, then Methodist College, later the name was changed to Alberta College to reflect its non-denominational status.

department was Percy Hook, formerly of the Toronto College of Music; students at the college took examinations with various eastern institutions. Alberta College underwent an expansion in 1973 with an increase in staff to more than fifty, by the late 1980's this faculty had doubled to more than one hundred, to serve a student enrolment of 3000. Known since 1985 as Conservatory of Music of Alberta College the institution prepares students for examinations, and also has a successful music in early childhood program, where children as young as three years of age may enter to study in a program based mainly on Kodaly principles. The Conservatory retains private status and is financed almost entirely by student fees (Trowsdale, 1988)

In Winnipeg, the University of Manitoba had established a music department in 1944 but only expanded courses to offer professional degrees in the 1960's, and introduced a preparatory division offering conservatory-type instruction in 1984. Traditionally, music instruction in Winnipeg was offered by teachers in private studios scattered throughout the city. (Trowsdale,1988). Brandon College's Music Department introduced in the early 1930's a two-year graduate diploma program, which required an Associate, two arts courses and a public recital for graduation. It was dropped, however, by the end of the decade. In 1963 instruction at Brandon was divided into Conservatory (preparatory) and university streams (Kallmann et al., 1992). Regina Conservatory was established in 1911 as a music program for Regina College, teaching piano, voice, string, theory, kindergarten instruction, and Fletcher Piano Method for children. At the time of the opening of the conservatory's home, Darke Hall, in 1928, there were 16 teachers on staff (Kallmann et al., 1992). It was closely associated with the Conservatory established at the University of Saskatchewan, Saskatoon campus, in 1930 (Green & Vogan, 1991), the first in the West to have a music department where courses and degrees were integrated into the academic program.

6.3 Private Teaching

Berg's (1986) comment that "the presence of one energetic and talented person was often sufficient to act as a nucleus and catalyst for musical activities once the basic requirements for such activities were present", made in reference to the influence of private teachers in Edmonton, can be applied as a general statement to the success of any community. Regarding music education on the Prairies, the work of private piano teachers like Blanche St. John Baker and Lyell Gustin in Saskatoon, Jenny Lerouge Saulnier and Vernon Barford in Edmonton, and Eva Clare in Winnipeg has been of inestimable value. Over decades of teaching they have played a vital role in the education and development of countless students. All began their work in the early decades of the 20th century and were involved in significant initiatives and programs. Eva Clare, a prominent local private teacher, took on the position of director of the music department when it was first established in 1944 as part of the University of Manitoba. Vernon Barford arrived in Edmonton in 1900 to a position as organist and choirmaster, from which "he supplemented his salary of \$150 per year with another \$500 earned as a private piano teacher" (Berg, 1986, p. 155). The performance of Barford's students in monthly recitals in the city, some 100 recitals in the years 1900-1912, became "an integral and essential part of Edmonton's developing musical culture" (Berg, 1986, p. 155). In 1908 Barford was one of the organizers of the first music festival in Canada.¹² Lyell Gustin, "Saskatoon's one-man conservatory" (George, 1962, p.15) taught for 40 years in that city, receiving in 1955 the University of Alberta's National Music Award 'for his contributions to the development of the arts in Canada'.¹³ George

¹² In addition to being a gifted sight reader and improviser and in great demand as an accompanist, Barford "also took part in dramas and was a gifted athlete who at various times became golf and tennis champion of Edmonton". (Berg p. 155).

¹³ One of the many graduates of Gustin's studio was Douglas Voice, who later served as a Professor of Music at the University of Ottawa. Voice was working as an assistant to Gustin when George's 1962 journal article was written.

(1962) concludes: "...if music in Canada ever amounts to something – as there is no reason to doubt it will...Gustin of Saskatoon [and] Barford of Edmonton will have been essential to it..." (p. 18).

6.4 An Examination System Evolves

As early as 1910 Walter Murray, founding president of the University of Saskatchewan and a strong supporter of music education, contacted McGill Conservatorium, which had just started up its own system, about the possibility of establishing a national board of music examinations (Green & Vogan, 1991). What may have triggered Murray's approach was the establishment of a TCM local examination center in Saskatoon in that year. Associated Board (ABRSM), TCM and McGill were now competing to offer examinations to music students in Western Canada. Private teachers in Winnipeg and other parts of Manitoba had been able since 1919 to make an arrangement with the provincial Department of Education to have the work of their students accepted as high school options, and a committee of teachers had developed a music syllabus that was authorized for use by the Department. Although school credit was given for examinations completed, diplomas for musical achievement could only be provided by the university-affiliated ABRSM and TCM. The frustration of seeing their students go elsewhere for a service that could be offered from local expertise was compounded by the fact that the money for this service flowed eastward. Faced with the reluctance of the Eastern administrators to address this imbalance, representatives from Brandon College and the Universities of Alberta, Calgary, Lethbridge, Regina, Manitoba, and Saskatchewan met in 1936 to form the Western Board of Music (Green & Vogan, 1991). There, representatives of the Prairie universities, in collaboration with their respective provincial Departments of Education, set up "a uniform standard of music options and music tests" (Western Board Syllabus, 1938, p. vii), with nine

levels of progression before the examination for the Associate or Licentiate diploma. University of Saskatchewan's Music Department Chair Arthur Collingwood, who had organized and conducted the Saskatoon Symphony Orchestra in 1931/32 and who was involved with the provincial music festival, represented one of the seven university music departments that united to form the Western Board of Examinations. Eva Clare of Winnipeg, representing the University of Manitoba, was one of the compilers for the newly formed Western Board's first syllabus. From the 1930's until 1998 when it merged with London's Western Conservatory to form Conservatory Canada this was the Western alternative to TCM's examination system.

7. British Columbia

Music developed in British Columbia in much the same manner as it had in the rest of the country - through the church, community choirs and bands, and private teachers. As had happened with the Prairies, population growth came later in the 19th century, allowing music students on the West Coast access to Canadian-born teachers, the first generation of Canadian-trained performing musicians and teachers. While religious orders were active in promoting music education in the province's early days, much of the credit for developing musicians goes to private teachers, who devoted skill and energy to their students and to their music community. Victoria, which evolved from a Hudson's Bay outpost to a thriving environment for music education, now supports a conservatory that has developed its own examination system, and is unique in Canada for its partnership with the music program of its city college. Today, British Columbia's music education community, despite the Victoria option, still contends with the continuing presence of London's ABRSM and the eastern examination systems, particularly that of Toronto.

7.1 Early Music Education Both a Church and Private Enterprise

In the colony of Victoria, rudiments of music were taught in the early 1850's at the Colonial School of Mrs Robert Staines, wife of the chaplain brought to the colony by the Hudson's Bay Company. Government officials, navy officers and businessmen of largely British background who had had various degrees of musical training in their 'gentle' upbringing brought their interest and ability to the developing colony. In 1856 Miss Susan Pemberton arrived "to keep house for her brother [Augustus Pemberton] later Surveyor General of the colony, and to become the principal of the Angela College for Young Ladies..." (Smith, 1958, p. 7). By the time the Gold Rush swept over the colony in 1858 there had been established "an elevated respectability in which music both formed a natural element of daily life and also provided a large part of ...self-made entertainment" (Smith, 1958, p. 7). Each social group looked after its own affairs, it seems, for in 1859 the Select School, a private school for Victoria's Jewish population, was founded by Mr. J. Silversmith, violinist and pianist, who offered courses in violin, piano and guitar. In 1858 four Sisters of the order of St. Ann arrived in Victoria, beginning a long tradition of music and education throughout the whole province. They arranged for a piano to be brought from San Francisco to their Academy, and engaged a local teacher to provide instruction to their charges. Within a few years the Sisters had music teachers from within their own community, and were able to expand their services to Academies in both island and mainland - in New Westminster in 1865, Nanaimo 1877, Kamloops 1880, and Vancouver 1888. (Green & Vogan, 1991).¹⁴ Music instruction was said to be the strongest part of their academies, with piano instruction their forte. When the various piano examination systems

¹⁴ McIntosh (1989) places the establishment of a music program at the Kamloops Academy at 1891 when the first piano was brought to the town by Sister Mary Catherine of Sienna (p. 179).

became available in the early decades of the 1900's, students at the academies could be prepared for testing set by ABRSM, McGill Conservatorium, or TCM.

Although music education in the province was primarily in the hands of private teaching studios, some institutionalized teaching did meet with a measure of success. In 1888 George J. Dyke (b. England 1864, d. Victoria 1940) arrived in Vancouver from Britain, at this time still the preferred place of origin for teachers in Canada, local talent notwithstanding, with his musician brother Frederick. After becoming involved in a variety of musical activities, Dyke opened Vancouver's first private conservatory in 1897, and within five years expanded the original staff of five teachers; in 1902 the name was changed to Vancouver School of Music. In 1911 the school came under the management of Charles F. Ward and was renamed Columbia Conservatory of Music. Dyke moved in 1913 to Victoria, continuing his successful teaching career there. In Victoria, both the Dominion Academy of Music and Columbia School of Music offered a high caliber of private instruction, with rosters including notable teachers Stanley Shale, Marjorie Tebo, and Dyke. In 1926 a group of Victoria music teachers amalgamated with other local societies from different parts of the province to form what would become in 1935 the British Columbia Music Teachers Association.

7.2 Private Teaching Studios

There was no lack of private music teachers available to serve music students as the Hudson's Bay colony and gold-rush city of Victoria evolved. Some who set up teaching establishments in the late decades of the 19th century might have been of questionable character and qualification, but their tenure did not last. A number of short-lived teaching institutions came and went, with only a few of them able to provide an adequate service to young musicians. But there were also instances of outstanding instruction, and since 1862, with very little

interruption, experienced and well-trained private piano teachers were available to students in Victoria from novice to advanced levels. One of these was British-born teacher Digby Palmer. A Royal Academy of Music graduate, Palmer arrived in Victoria in 1862 via bandmaster positions in London and Bombay to take up the post of organist at St Andrew's Cathedral, where he remained until just before his death in 1887. In addition to operating his own private studio he instructed at several local schools, "[introducing] countless young ladies and gentlemen to the pianoforte" (McIntosh, 1989, p. 177).

In the last decades of the 19th century cities and towns on Canada's West Coast had access to the first wave of born-in-Canada music teachers, although their training was finished outside the country. One example of this was Selina Frances Smith, who in 1894 established a teaching studio in Victoria, from which she was to become known as one of the principal private piano teachers in the city. Born in 1854 in London, Ontario, Smith had come to Victoria at an early age and studied at Angela College, later taking advanced studies in Toronto at Torrington's College of Music. Following further studies in Leipzig and England Smith taught from her studio in the city until her death in 1938 (McIntosh, 1989). She was succeeded by Gertrude Huntley Green, another piano teacher with origins in Ontario. Born in 1889 in St Thomas, Ontario, Huntley Green received her early music instruction from William Caven Barron at London Conservatory, with further studies in Detroit and Paris, and later, Germany. After her debut in 1908 she "established an international career in the first two decades of this century" (McIntosh, 1989, p. 180). In the 1940's Huntley Green settled in Victoria, where she taught advanced students and continued to perform until her retirement in 1960. The city remained her home until her death in 1987 at the age of 98. Before Huntley Green established residence in

Victoria advanced piano students would find themselves at the studio of Gwendolyn Harper, whose career spanned the years 1928-1943.

Like Victoria, the city of Vancouver (incorporated in 1886) was also endowed with influential private music teachers. It was in Vancouver that J.D.A. Tripp, born in 1867 in the Toronto area and one of TCM's first graduates (1889), enjoyed a long and successful career teaching and performing. After initial training Tripp furthered his musical studies in Leipzig, returning to Toronto to teach and examine for his alma mater for 20 years before relocating to Vancouver in 1910. He was TCM's first examiner to visit the Pacific coast, a tour to a number of mostly small towns and communities to evaluate the progress of a host of students. Another notable teacher, Mrs. Walter (Jean Robinson) Coulthard, born in Moncton, New Brunswick and a graduate of Boston's New England Conservatory of Music in piano and voice, established one of the earliest private teaching studios in Vancouver in 1905. Mrs. Coulthard became known as a champion of contemporary music, and was active in music teacher associations. She was a founding member (and President 1910-1912) of the Vancouver Women's Musical Club, and one of the organizers (1920) of the Vancouver Music Teachers Association, one of the first of its kind. Her daughter Jean (1908 – 2000) became a prominent pianist, composer and teacher in her own right, "the first West Coast composer to have gained wide recognition" (Kallmann et al., 1981, p. 234).

7.3 Examination System Developed at Victoria Conservatory of Music (VCM)

In 1964 a landmark event in the history of music education in Victoria occurred when the Victoria School of Music was incorporated, with most of the private teachers in the city under its auspices. The first of several institutions known variously as the Victoria Conservatory had been established in 1889, but none were to have any long-term success until this 1964 venture.

Beginning with 40 students, the conservatory by 1989 was teaching 1300 lessons per week (McIntosh, 1989). The first Principal was Otto Werner-Mueller, at the time conductor of the Victoria Symphony Orchestra. In 1966 he relinquished the principalship to Robin Wood, (a former student of Dominion Conservatory's Stanley Shale), who was convinced to return, with his wife Winnifred Scott Wood, from a teaching /performing position in England. Wood and Scott Wood held the Principal and Vice-Principal positions for the next 20 years, until administrative changes made during a 1985 restructuring. Thereafter both maintained an active presence as mentors and teachers at VCM.

When the name was changed in 1968 from Victoria School of Music to Victoria Conservatory of Music (VCM) the institution was affiliated with the University of Victoria, allowing musicians from the Victoria Symphony to teach on its premises. For the next decade, from 1968 until 1978, VCM maintained an agreement with the University of Victoria to provide tuition services for the university's School of Music until the university could offer all tuition with its own faculty. A detailed syllabus and examination system was developed for preparatory students, with special emphasis on Canadian material. In 1978, when the agreement with the University of Victoria lapsed, the B.C. Ministry of Education provided funding for VCM to become a remote campus of Camosun College, with the authority to grant a two-year diploma as part of its music program. This joint venture between two such institutions is unique in Canada. Since its establishment VCM has changed locations a number of times, finally finding permanent housing in the former Metropolitan United Church, now a heritage building. A 1979 move brought it for a short time to the Sisters of St Ann Academy building, continuing the circle of music education begun in 1858 when the Sisters came to the colony. In 1984 VCM premiered the popular series *Music of our Time*. Calling themselves "both a music school and a

performance center” (Syllabus 2003-2004, p.2), VCM welcomes some 2000 students each year. Instruction is offered from preschool to adult beginner levels, in a variety of instruments and a variety of styles from pop to jazz to classical, in preparation for examinations, university entrance, festivals, or competitions (Syllabus 2003-2004).

7.4 Community Music Schools

Music education in British Columbia, from beginner to professional, is strongly supported at the community level. The Community Music School of Greater Vancouver, founded in 1969, was a response to a petition resulting from a five-year study by the non-profit Community Arts Council. Renamed in 1979 the Vancouver Academy of Music (VAM), the institution is administered by a Board of Trustees and an Advisory Committee comprised of leading Vancouver musicians. At the time of its founding it had a faculty of seventy and a student body of 1500. Today VAM cites as its mission statement “...to improve substantially the quality of music training in Western Canada. Central to the curriculum and constant at all stages of study are private instruction and public performance” (www.vam.bc.ca 2 April 2003). The Academy offers a two-year Diploma of Music and a four-year Bachelor of Music in Music Performance in collaboration with the BC Open University, since April 2005 renamed Thompson Rivers University (www.ola.bc.ca/ 23 July 2005). In the 1970’s and 80’s similar community music schools became established in the province, and in 1987 the BC Association of Community Music Schools was established to:

- promote the establishment of independent, non-profit conservatories and music schools,
- help develop common policies concerning government funding, and
- enable members to coordinate contact with similar national and international organizations.

At the founding meeting, held at VAM, fourteen schools were represented; the President of the Association in 1989 was Denis Donnelly, Director at the time of VCM

(www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=U1ARTU000 22 June 2005). Recognition and support coming from both government and conservatory sources ensures for community music schools the best possible chance of success.

This exploration of the evolution of music education across Canada's five regions shows both similar and divergent paths of development. Across the country early music training, especially in keyboard music, was largely a church initiative. Regimental bands, which had more influence in some areas (Ontario, BC) than others, also fostered an environment receptive to musical instruction. Conservatories that were founded in the late 19th and early 20th centuries (Mount Allison, McGill, Toronto, Laval) were university-affiliated; by the middle of the 20th century these universities had established their own faculties of music, leaving the conservatories to operate solely in a preparatory function. Exceptions to this trend were the conservatoire du Québec, established in 1942 with full provincial support to train talented students from the novice to the professional stage, and Toronto's Glenn Gould School, an offshoot of the RCM, created to train only at a degree or post-graduate performance level. The involvement of provincial Departments of Education was an important part of the establishment of music examination systems, for they gave legitimacy to external music studies by allowing high school credit for successful completion of specific levels of examinations. A critical factor in the development of music education in every community across Canada was the talent, dedication, and administrative skills of teachers. Their skills, along with their work with provincial and community agencies, both encouraged and enabled students to discover and reach their musical potential.

III. Syllabus Analysis

Section III will deal specifically with the syllabi developed by the conservatories under study, with focus on the Canadian systems currently active. Syllabus content will be analyzed and, where applicable, comparisons drawn between systems. As stated in the introduction, “snapshots” have been taken of the requirements for grades 1, 5 and 8. An unavoidably large number of tables has been used in the effort to contain the myriad of details necessary to justify the commentary; some appear in the text, others, especially those specific to syllabus content, have been placed at the back of the text in an appendix. The section concludes with a brief mention of examination systems relevant to our own that originate outside the country.

8. Toronto Conservatory of Music (TCM)

For the majority of piano students, the national examination system developed in Toronto is the only one they know and the only choice they have. Without question it is the largest, and for that reason must be considered the most influential. In recognition of its wide influence TCM was renamed in 1947, with the consent of King George VI, the Royal Conservatory of Music (RCM). The evolution of its syllabus over the decades will be shown in the pages that follow. From its establishment in the late 19th century, to its adaptation of local center examinations and school piano examinations in the early 20th century, and its experimentation with technology and expansion into the USA in the early 21st century, TCM/RCM stands as a leader in its field. Because of its size and reach this national system will be taken as the standard for the comparative part of this analysis.

8.1 A Syllabus Evolves

The TCM piano syllabus has been a particularly rich source of information, yielding more than curriculum requirements and details of examination policies and procedures. Some of the earlier publications listed examination centers and their contacts, scholarship and prize possibilities, and referred to examination results published in the Conservatory Quarterly Review. Times change, now the most recent syllabus refers candidates to online services for a private viewing of their examination results. The earliest syllabus available for this study, dating from 1919, describes the Introductory examination that was instituted in 1915, and the special examinations for schools instituted in 1918. Until the 1970's the TCM/RCM syllabus was printed either annually or biannually, after that time editions appeared only every seven or eight years.

The pages that follow will attempt to keep the discussion of major developments in TCM's syllabi editions chronological, beginning with the early days of the local center examinations and the short-lived school examination venture, and moving forward to the 1935 restructuring. The system of mark allocation has remained consistent in structure, despite having undergone two significant modifications since its inception, and has been stable over the last three decades. These allocations will be outlined in tables and discussed. The issue of playing repertoire from memory for examinations merits discussion, for it is a departure from the early 20th century "Old School" and was an element revisited in the late 1960's Board of Revision. TCM syllabi also show how marks gradually shifted to express increased value for ear training and sight-reading, and chronicle the attempts for greater rapport with the provincial Department of Education.

8.1.1 Local Center and School Examinations to 1935

TCM had established its own local center examinations in 1898, just twelve years after its founding in 1886, in the aftermath of the bitter feud with England's Associated Board. From the beginning these local centers were successful, and as the venture expanded and developed the conservatory became a dominant force in the Canadian music education scene. Candidates progressed through Elementary, Primary, Junior, Intermediate and Senior levels in order to be eligible to try the examination for the Associate Diploma. In 1913/14 incoming President Augustus Vogt added an Introductory layer to the already existing five levels, the purpose:

To provide teachers and schools with a test covering the early stages of the work of their younger students in piano playing...A thoroughly prepared introductory candidate usually proceeds to the work of the succeeding grades with every promise of real success (Klein, 1984, p.39).

It was also around this time that Frederick Harris Publishing became associated with TCM, making available graded books that contained a selection of the required test pieces. Until that time students and teachers were obliged to find their own scores for the pieces chosen from the required lists. The publishing of examination material, albeit only selected pieces from a larger list, would make it easier and far less expensive, especially for students and teachers in outlying areas, to gain access to it. This convenience presents the unfortunate drawback of narrowly defining the student's selection from the dozens of choices which remained in the syllabus to a few compositions printed in a graded book. It obviously was a successful venture, however, for by 1924, after having been in operation for less than 40 years, the Toronto Conservatory of Music was offering examinations in 75 local centers in Ontario and the three Prairie provinces, with one center in St-Ignace, Michigan, USA.

About the same time as the new Introductory level was introduced to the local center examination system, a parallel system of examinations was established for school centers, where it was “arranged to modify the amount of work” (TCM Syllabus 1919/20, p. 4). Students in the classroom, using the same grade of material as students in private studies, would be tested in the school setting and awarded a school examination certificate. The highest level possible for this certificate was Intermediate, comparable today to grade 7/8. Examinations would be conducted at the School or College concerned, provided there was a minimum of 5 students. Like the local center examinations, school examinations demanded specific technique and certain selections. There was a major difference, however, in the amount of repertoire required. School Introductory, Elementary and Primary categories were required to perform only a Bach and a Sonatina selection from the given list of choices, and were exempted from the additional selections required of local center candidates. School Junior and Intermediate were required to prepare only three selections, one each from the Bach, Beethoven and Chopin choices, and no others. Mandatory study requirements in the early syllabi were specific for both sets of candidates; local center candidates would have to prepare at least one study selection more than was required of the school candidate from the following list of choices:

- Introductory – Czerny Op. 599, 177, 139 and Kohler Op. 151
- Elementary – Czerny Op. 599 No 65 and Loret Op. 19 No 6
- Primary – Czerny Op. 599 No 59 and Loret Op. 17 (Broken Chord Etude)
- Junior – Czerny Op. 299 No 3 and Loret Op. 18 No 6
- Intermediate – 2 from Czerny Op. 740 and 3 from Cramer-Bulow.

The contrasting number of repertoire/study pieces required by school and local center candidates for each level shows many modifications in those early years, as shown in table 2 below. The

final required number set upon in the late 1930's has stabilized – except for two instead of three studies in the higher levels there has been no change. The first number in each box refers to repertoire pieces, the second to studies.

Table 2: TCM School and Local Centers Repertoire/Study Requirements

	SCHOOL						LOCAL CENTRE				
	I	E	P	J	I		I	E	P	J	I
1919 - 20	--						--	5/4	6/4	8/4	8/5
1924 - 25	2/1	3/2	3/2	4/2	4/3		3/3	4/4	4/4	5/4	6/4
1934 - 35	2/1	3/2	3/2	3/2	4/2		3/2	4/3	4/3	4/3	5/3
1936 - 37	--	--	--	--	--		3/1	3/2	3/2	4/3	

Regardless of the number of required selections, the distribution of marks was the same for both school and local center examinations. It is a matter of interest that over the two decades from the inception of school examinations until their elimination in 1935, the number of selections that candidates were required to perform at both school and local center level gradually decreased. In some cases, e.g. repertoire and studies for Local Center Primary (revised as grades 5 – 6) and repertoire for Junior (revised as grades 7 – 8), the student workload was halved, e.g. Primary 1920 six repertoire/four studies, in 1936 three repertoire/two studies.

8.1.2 Renovation and Revision – the 1935 Restructuring

In 1935 a major overhaul of the examination system occurred when TCM Principal Sir Ernest MacMillan revised and restructured the graded system, eliminating the school category and dividing each of the five levels by half, creating ten numbered grades as preparation for the Associate diploma. Thus Introduction was subdivided into grades 1 and 2, Elementary into grades 3 and 4, Primary into grades 5 and 6, Intermediate into grades 7 and 8, and Senior into

grades 9 and 10. Where previously candidates were required to play a selection, at the appropriate level of difficulty, of Bach, of Beethoven, and, after the Primary (5/6) level, of Chopin, the revised and updated repertoire section consisted of three lists for grades 1 to 7, List A (Baroque), List B (Classical) and List C (Romantic/Contemporary). A fourth List, D (Contemporary), was required for grade 8 and above. This would serve the purpose of ensuring candidates had worked with a specific historical selection of styles, and encouraging the intermediate-level student to sample a wider historical range of pianistic sounds and techniques.

Rather than marking the end of TCM/school affiliation, the 1935 elimination of the school piano examination category became the beginning of a new phase. Ontario's Ministry of Education was now entering into an agreement with TCM, granting school music credits for certain levels completed in conservatory examinations. An undated but assumed mid 1930's speech by Sir Ernest Macmillan "Music Credits in High School" gives reason to think this had been a significant issue:

Examinations in performance are...more difficult to arrange [than the music theory examinations which had been introduced in the schools a few years earlier], and it is doubtful whether the Department of Education will ever agree to conduct them. There is no practical way of ensuring proficiency...unless certificates from some reputable musical examining body were accepted...It is not for me to urge the acceptance of certificates from the Toronto Conservatory of Music in this connection: let public opinion demand it if, as I verily believe, public opinion wishes it. One might, however, remark in passing that it is strange that this should not be done as a matter of course in Ontario, seeing these certificates are accepted for such purposes as far as the Pacific Coast. (E. MacMillan fonds, LAC Mus 7/D, 96, Box 32, p.3-4).

MacMillan's comments must have struck the right chord, for we read in TCM's 1936-37 syllabus (p.19) a chart outlining the high school credits available following the completion of specific levels of conservatory practical and theory examinations. Since then the Conservatory, with assistance and support from local Music Teacher Associations, has continued to interface

with the provincial Department of Education to negotiate high school credits for private music study.

8.1.3 Allocation of Marks

The evaluation categories established in those early examinations - Repertoire, including studies (earlier called Etudes), Technical requirements (scales, etc.), Memory, Ear, and Sight-reading - have remained the same to this day. While the categories for marks have not changed, the criteria for points assigned were more explicitly defined in the early years and were related to overall performance as opposed to individual pieces. For example, we see in Table 3, which illustrates the distribution of marks for local center examinations as they appeared in the 1924/25 Syllabus, that 20% or more of the marks are allotted for tempo choice, steadiness, and general musical effect of the total examination performance. It is possible that the various evaluation points in the allotment were to be used as a guide by teacher and student, suggesting priorities as they prepared for the examination.

Table 3: Toronto Conservatory of Music – Allocation of Marks to 1935

	Intro	Elem	Primary	Junior	Int/Sr
Position of hands and arms	10				
- Action of fingers, quality of touch	10				
- Action of hand in staccato work	10				
Scales	15	12	12	12	10
Chords, octaves, arpeggios	--	12	12	12	10
Pieces and Studies: correct fingering	15				
- Accuracy of notation, rests, etc	12	18	16	16	16
Phrasing, accent, touch	--	18	16	16	16
Tempo choice, steadiness, general musical effect, pedaling, etc	20	27	24	24	24
Memory	8	8	8	8	10
Ear	--	5	6	5	6
Sight	--	--	6	7	8

Assuming that examination preparation does influence the student's course of studies, some interesting observations may be made from the numbers in Table 3. With almost half of the total marks of the Introductory level accounting for fingering and hand and arm position (30 for posture and hand position, 15 for correct fingering in pieces and studies), it follows that a proportionate emphasis would be given to the matter for the beginning student. The examining body takes on a leadership role here emphasizing, through marks, what they consider of importance; to achieve the best results students will concentrate their effort in those areas. Therefore, the Introductory examination, the only level which allots thirty points in this manner, prioritizes the development of the physical means of performance. The focal point changes at Elementary, the next level, where 25 of those 30 posture and position points are given over to musical effects (18 for phrasing, accent, touch, plus an extra 7 for tempo choice, etc.) and the other five points given to ear tests. Studies in early TCM examinations are accorded the same value as repertoire, to be evaluated in terms of general musicality as well as notational and rhythmic accuracy. This is unlike the present day practice of grouping studies with technical requirements. Technique in the early days of examinations was defined by a large variety of scales, chords and arpeggios, and rather heavily weighted with up to 24 marks. Today's linkage of study pieces to technique and according them 10 of 20 possible marks in that category drops the value of scales; the number of required scales is also reduced.

In TCM's earliest days, until Primary (today's grades 5 and 6), never less than 95% of marks derive from proper posture, hand and finger position, notation and rhythmic accuracy, musical expressiveness and playing from memory. With ear and sight assigned so little value, the novice student is being sent a strong message that performance is the end-point of music studies. Ear training and sight-reading, non-issues in the 1920's era Introductory (today's grade

1 and 2), in our later era now take 20% of the total mark. Although ear tests would begin with Elementary (today's grade 3 and 4 - for 5 marks), sight-reading would not become a part of the marking scheme until Primary. Memory, however, was an important element at all levels of the early 20th century examination, with the full 8 marks (10 at senior levels) awarded only if all the pieces, including studies, were memorized. Playing from memory evidently was the modern way in the early 20th century - an unnamed commentator from Australia's developing music examination system, in an article from the August 1921 (Toronto) *Conservatory Quarterly Review*, makes a disparaging reference to the competitive overseas (i.e. British) model, with:

The class of piano playing which the prescribed requirements of some of the outside examining bodies seem to encourage is a species which was discarded a generation ago by the best teachers in Canada, but is still followed here and there by pedagogues of the organ-loft type who are relatively much more numerous in the Old Land than in this country [Australia]. Memory playing, relaxation, or modern technical methods generally, are but too frequently a dead letter to this type of instructor. (p. 87).

Apparently Australia was experiencing the same growing pains in music education as her sister colony Canada. And so memory, in the thoroughly modern manner, was made to be an essential feature of TCM's examination procedure.

At the time of the 1935 restructuring the allocation of marks underwent significant revision, making them equal for all grades. Studies and pieces remained together as a performance group, although there was some shifting of marks. Memory remained unchanged in value and continued to be awarded not for individual pieces but for the repertoire as a whole. The most remarkable change occurred for introductory level candidates, now labeled grade 1 and grade 2, which lost the 30 points specifically assigned for fingering, posture, and hand position at the instrument. Early grade candidates would now also be tested for ear and sight-reading, putting them on the same level for evaluation as all the others. The previous 100% of the mark deriving from the performance of either pieces or scales now dropped to 84%, and the remaining

16% taken up with ear tests and sight-reading suggested a different direction for the beginning student. Table 4 shows the mark allocation for Introductory and Primary grades pre-1935 as compared with the restructured equalization post 1935. The first two columns refer to the marks allocated pre 1935 for Introductory, now known as grades 1 and 2, and for Primary, now grades 5 and 6; the last column on the right refers to the marks as they were allocated to all grade levels after 1935.

Table 4: TCM Allocation of Marks Before and After 1935 revision.

	Intro1/2	Prim 5/6	All 1935
	Pre1935	Pre 1935	
Pieces and Studies:			
Correct fingering	15	--	--
Accuracy – Notation, Time Values, Fingering, Touch	12	16	24
Musicianship – General Effect	20	24	32
Phrasing, accent, touch	--	16	--
Memory:	8	8	8
Technical Requirements: Scales, etc	15	24	20
Position of hands and arms	10	--	--
Action of fingers, quality of touch	10	--	--
Action of hand in staccato work	10	--	--
General:			
Ear	--	6	8
Sight	--	6	8
Total	100	100	100

The marking scheme as follows in Table 5, taken from the 1972-74 syllabus, is the final, to date, stage of evolution. With the exception of slight variations (indicated in parentheses) in the marks for ear tests and the grade 10 repertoire, it is the same distribution as is used in the current 2001 edition. Individual pieces are now evaluated on their own merits for accuracy, musicianship, interpretation, etc, rather than the earlier overall performance assessment. “By giving a separate mark for each piece” states the Board of Revision, “it is possible to indicate more clearly the relative standard of performance of the candidate” (*RCM Bulletin* Summer

1966, unpagged). Where before “full marks for Memory are awarded only when all the pieces are memorized” (RCM Syllabus 1964-66, p.9), now “in grades 1 to 9...two marks will be awarded for each repertoire selection that is played from memory.” (RCM Syllabus, 2001, p. 11).

Table 5: RCM Allocation of Marks 1972-74 (with variant distribution for 2001 indicated in brackets)

	Grade 1-7	Grade 8-9	Grade 10
Pieces: A	18	16	14
B	24	16	15
C	12	10	12
D	--	10	9
E	--	--	10
Memory	6	8	expected
Technical: Scales and Studies	18 (20)	18 (20)	18 (20)
Ear	10	10	10
Sight	12 (10)	12 (10)	12 (10)

Looking back at pre-1935 numbers, a grade 1 examination was weighted 47% on performance of pieces, which included studies, 45% on technique (15% on scales, 30% on posture and position), and 8% on memory, no ear or sight. Similarly, a pre-1935 grade 5 examination was weighted 63% on performance, which included studies, 24% on technique (scales, chords, arpeggios), 8% on memory, 5% on ear, no sight, and a grade 8 examination was weighted 56% on performance, which included studies, 24% on technique (scales, chords, arpeggios, octaves), 8% on memory, 7% on sight, 5% on ear. Today’s grades 1, 5 and 8 examinations are rated the almost exactly the same – performance 54% (52% for grade 8), technique, which includes studies, 20%, ear 10%, sight 10%, and memory, 6% (8% for grade 8). While performance is still the main focus of the examination there is now more interest in eyes and ears that can see and hear music as well as hands that can perform it.

8.2 Curriculum Content

Periodic reviews of syllabus content over the decades give rise to new ideas. The two elements that have undergone the most change in the TCM syllabus are technique and ear; these, therefore, will be the focus of the analysis that follows. Discussion in this section will consider information from Tables 26 to 31, located in the Appendix, which list details of the changes in technique and ear requirements in the TCM/RCM syllabus spanning the years 1924/25 - 2001. Technique was more demanding in the early years than now, and ear has gone from a vocal to an aural concept. Repertoire, after the requirements settled on lists representing Baroque, Classical, Romantic and Contemporary styles, has not changed significantly in terms of categories or level of difficulty. Over the past two decades the inclusion of more repertoire material by Canadian composers has been a notable new trend. Sight-reading, an element not given much consideration in the early years, has grown to a value of 10% of the current examination. However, since it has not been modified to the same degree as ear and technique it will be touched on only briefly.

8.2.1 Technique

Technical demands made on examination candidates underwent considerable changes as TCM grew and prospered in the leadership role it had assumed. A major revision which substantially lessened requirements took place in the early 1940's, less than a decade after the restructuring to graded levels; another occurred as a consequence of decisions taken by Conservatory officials of the 1966 Board of Revision. Since that time the requirements for technique have undergone little to no change.

Grade 1

The Introductory examination newly offered by President Vogt in the early decades of the 1900's, designed to be an easy first step into the system and to entice candidates to continue with the program, became in 1935 the grade 1 and 2 levels. At the time of the 1935 restructuring the technical requirements for the grade 1 examination were lightened, going from six to four required major scales, and in one octave instead of two, although triads of those four keys were now included in the preparation and testing. At the 1944 revision only three scales were required, and triads were dropped. In the 1972 syllabus the tonic minor (both harmonic and melodic forms) of C was instituted, scales were again required in two octaves, and triads were re-instituted. It was in the 1986 syllabus that the major/minor relationship was set in scale requirements, and this has been the norm since. The solid tonic triad ending of scales in the grade one 1936 examination was not noted in the 1944 lighter version. Revived briefly for the 1994 Introductory examination, it was eliminated in the revised version of the Introductory examination in the 2001 syllabus. C, G and D major scales and triads have remained constant for the grade one candidate since the beginning, and, since the 1970's, some variation of their minors.

A new Introductory level was reintroduced in the 1990's, a simpler level of testing which, like the one introduced almost a century earlier, was probably intended to appeal to the beginner student. The late 20th century Introductory examination was far different in content and level of difficulty from the one offered several decades earlier. In 1925 the Introductory local center candidate would have had to prepare three pieces and three studies at a level we would today call grade 1 or grade 2. By contrast, the 1994 candidate would prepare four scales - C, G, a and e natural minor - in one octave divided between the hands, in addition to three repertoire pieces

and one study. The 1925 Introductory candidate would be marked from a different and more demanding set of criteria, and would not have the ear and sight tests that would be taken by the 1994 counterpart. By the time of the 2001 syllabus further modifications dropped technical, ear and sight-reading requirements for the Introductory candidate, leaving only the preparation of three repertoire pieces. Further, there would be no marks given, rather, “the examiner will prepare an encouraging written critique. All candidates will receive a certificate of accomplishment.” (RCM Syllabus 2001, p. 21).

Grade 5

The Primary/Grade 5 technical requirements (noted in Table 2 in the Appendix) underwent more changes in the early and middle decades of the 20th century than the later ones. While not expected to play the same number of pieces as their local center counterparts, school examination candidates were given no such quarter with technique. Knowing what we do today about overuse injuries, it is surprising to learn the extent of technique those candidates, the majority of them with probably little more than amateur aspirations, had to prepare. For so few to go on to pursue either a performing or teaching career this was rigorous training. The post-1935 revision requirements for students saw scales downgraded from 4 to 2 octaves (although still in mostly all the keys), fewer arpeggios, and scales in octaves replaced by sixths. Perhaps these words by Sir Ernest MacMillan in a 1940 address to the Ontario Music Teachers Association were influential in this more moderate expectation:

Let us then realize, and be prepared to admit when parents consult us that of all the young people of say ten years of age studying music at any given time, the proportion that will make their living by public performance is, say 1 %; those who will make their living by teaching, say, 2 %, and those who will either become interested members of the music loving public or drop interest in music entirely is perhaps 98%. (I am not giving these figures as verifiable statistics – only as rather vague guesses from what I have seen of musical life) (Ernest MacMillan fonds, LAC, MUS 7/D, 145, Box 33, p.6.)

Another sea change is noted in the 1944-46 syllabus, when only 3 major keys and their related minors were on the examination list. The deliberate linking of the major/ minor relationship was a step previously unseen. The scales were to be played hands together - this had occurred before only at grade 7. Lest students think they could relax their technical studies, this admonition is made:

Changes in the technical requirements of the various grades have been extensive in the case of piano examinations and have taken for the most part the form of lessening the number of scales, arpeggios, etc., required. The Conservatory wishes to point out that it is essential that students wishing to make genuine progress should cover gradually and systematically all the usual technique routine before approaching grade X. Any neglect of this principle is liable to result in inadequate preparation for the higher grades. (TCM syllabus 1944-1946, p. 1).

Despite the smaller number of scales required, and “in order to ensure an adequate technical foundation... candidates are expected to have covered the technical tests in the keys of the previous grades, but these will not be required at the examination” (p. 1). Although playing in contrary motion was new to the 1940’s syllabus, the required scales, chords and arpeggios are all presented in the same keys, giving consistency to the student’s work.

With the exception of some experimenting with different combinations in the 1970’s the keys of A, F, and Eb continue into the present (2001) syllabus to be the required technique for level five. The required tempo is now faster - 1944’s MM 84 was boosted to 104 with the 1972-74 syllabus change in keys, and remained at that tempo when A, F and Eb returned in the 1980’s. “For the purpose of setting the tempo in scales, arpeggios, etc” (Syllabus 1936-37. p. 9), candidates from grades 2 – 10 could expect a metronome to be used during the course of the examination. It could be discontinued during the course of the examination at the discretion of the Examiner if the candidate proved to be playing rhythmically and at a good tempo. This use of the metronome remained in effect up to and including the time of the 1964-66 syllabus.

RCM Registrar Warren Mould, Chair of the 1966 Board of Revision which led to the compilation of a new syllabus, explains the changes, listed below, as evolutionary, “made in the belief that examinations in musical subjects should be re-assessed in the light of contemporary values, both educational and cultural.” (*RCM Bulletin* Summer 1966, unpagged). Moving the cadence to the close of the triads he justifies as “a natural mental relationship of harmonic patterns, and the hand formations fall naturally into place.” Changes reflected in the 1972-1974 syllabus include:

- the introduction of the formula pattern, beginning with grade 3 and continuing to the ARCT diploma, unique to this day to Royal Conservatory examination technical requirements.
- the cadence previously required at the end of the scales transferred to end of the triads.
- studies are no longer part of repertoire, included instead in technical requirements.
- staccato 6ths are no longer required for the early grades (although scales in octaves are to be prepared for grade 8).
- the Preliminary Rudiments level of theory is introduced as a co-requisite for the grade 5 certificate.

Grade 8

As with the other levels, technical demands for Grade 8 (Table 3 in Appendix) diminished noticeably from the 1925 syllabus to the present one, with some hint of stability dating from the 1944 revision. The number of required scales was significantly lowered, going from all major and minor keys to just four major and their related minors. A simplification is noted also in the cadence, which reverts to V-I from I-IV-V-I. Contrary motion is introduced, and legato/staccato touches are abandoned. Oddly, scales in octaves have had an increase in

minimum speed. They continued to be a requirement in the 1972-74 syllabus, although in only two scales. The 1972 syllabus introduced chromatic scales and moved away from the major/minor relationship for required scales in similar motion, which had been established in 1944. It has since cut back on the number required and resumed the major/minor link. Also at the time of the 1972 syllabus 6ths had been eliminated in the earlier graded examinations as preparation for octaves. For those who followed the syllabus requirements to the letter, scales in octaves at grade 8 without mandated earlier preparation with 6ths might have presented a hurdle. By the 1980's octaves were eliminated from the Grade 8 assessment, moving up to grade 9.

The issue of small hands was a troublesome topic for students and examiners. It was addressed thus in the 1936-37 syllabus:

While it is obviously impossible for some candidates to play [4-note chords and octaves], it must be noted that as the higher examinations are approached, this inability is a handicap which will affect any pianist's work...the difference in the markings will not, however, be so serious as to affect the chances for passing of an otherwise satisfactory candidate. p. 9.

Those exact words are repeated until the 1964-66 syllabus. The 1944 syllabus notes that both triads and 4-note chords must be prepared for examinations – could this be a concession to small hands, allowing the Examiner to judge what to ask of the candidate? The late 1960's revision, however, appears to have softened its official stance, for piano syllabi from 1986 to 2001 indicate that “candidates with small hands may request exemption from playing solid four-note tonic chords and octaves scales. Requests must be submitted in writing with the examination application”(RCM *Syllabus*, 1986, p. 7). This was changed again in September of 2002, when RCM newsletter *Music Matters* announced that the Office of the Chief Examiners and the Council of Examiners, “after a thorough review of current examination policies” (Sept/Oct 2002, p. 6) rescinded the exemption. The current (2001) syllabus seems to acknowledge the situation,

for four-note chords are required only in broken form, scales in octaves are not required, and arpeggios are played hands separately.

8.2.2 Ear

Sir Ernest MacMillan's (1938) *On the Preparation of Ear Tests*, part of the recommended resource material on the subject until the late 1960's, argues the importance of the ear test in the examination process as "not a mere additional hurdle to surmount, [but] potentially an indication of how close an association the pupil is building up between sound and symbol" (p. iv). The value and demands assigned to ear tests were more subject to change in the early years at TCM than the later ones, remaining stable over the past three decades. Tables 4, 5 and 6 in the Appendix outline the progression of requirements for ear tests from the 1924-25 syllabus until the present, showing how they have gained prominence in the modern practical examination process. Not required of the early 20th century introductory level (grade 1) student, ear tests until 1935 earned Elementary to Senior level (grade 3-10) candidates just five or six points. There is a reference to modifications made in the 1944-46 Syllabus, "based on examiners' reports of the past few years...to conform with what seemed to be the general standard of attainment" (TCM Syllabus, 1944-1946, p. 1). Despite the modifications, ear tests were to continue to be "an important part of the examination... a thorough preparation... cannot be too strongly emphasized" (p. 1). Although the early tests were largely based on singing, the 1947-1949 syllabus does provide an alternative, stating "candidates unable to sing will be given equivalent graded tests, e.g. naming intervals, naming the notes of the triad, etc." (p. 61). Singing was to remain an important part of ear tests until the Board of Revision met in 1965 to consider the whole examination process, and the decision was made to emphasize aural perception rather than vocal abilities in the ear portion of the examination. Citing "the inability to sing a melody or

pitch a note accurately does not necessarily mean that the student's aural awareness is weak..."

(*RCM Bulletin*, Summer 1966, unpagged) the Board introduced the melody playback as part of the ear tests.

Grade 1

Ear testing was introduced for the grade 1 level at the 1935 restructuring, requiring the candidate to sing a major scale, tap back a rhythm, and sing a short familiar song. Changes in the 1944 syllabus required singing a short tune, tapping back a 3-measure melody and identifying *piano* or *forte* in a short passage played by the examiner. By the time of the 1972 syllabus singing is no longer required, the candidate instead must clap a rhythm and play back a melody upon hearing each played. There has been little to no change since then.

Grade 5

Requirements for grade 5 ear tests drop singing but later bring it back as an alternative to identification, and intervals are introduced, to be either identified or sung. Prior to 1935 it was only at this grade 5 level that sight-reading was begun to be tested, after 1935 a rhythm test was incorporated into both the sight-reading portion and the ear test "[to stress] the importance of accuracy in time values in ...visual [as well as] aural aspects." (*RCM Bulletin*, Summer 1966, unpagged).

Grade 8

Similarly, the 1972 syllabus shows the grade 8 requirements for melodic playback, interval identification and rhythmic clapback to be more aural and less visual/vocal, and introduces the identification of perfect and plagal cadences. For a time post 1935 the school Junior Sight-Singing test was allowed as a substitute for the ear examination for the grade 8 level.

9. McGill Conservatorium

The McGill University Conservatorium of Music, officially established in 1904, had begun a system of its own local center examinations in 1910. Their mission statement, “recognizing the necessity of helping to raise the standard of musical education in Canada, and at the same time to bring the influence of competent examiners to bear upon instruction” (1920 syllabus, p.15), was an echo of Toronto Conservatory of Music’s (TCM) stated intention. In the first half of the 20th century the McGill preparatory examination system competed nationally with TCM for candidates, but a restructuring in the mid-1950’s limited its focus to the greater Montreal area. The 2003 syllabus invites external as well as Conservatory candidates to participate in the examination system, which is conducted in both official languages. In the course of this discussion references will be made to several interesting features found in historical McGill syllabi, e.g. mark allotments, repertoire, and approach to memory, but the 2003 syllabus will be the only one analyzed for content.

9.1 A Syllabus Evolves

McGill’s examination system was at first offered throughout the Dominion, and for a time provided a lively competition with that of Toronto. The 1920 syllabus, which lists 46 centers from Victoria to Sydney, denotes the levels of study in categories (which it kept rather than going to a graded number system as TCM did in 1935), beginning with Lowest and proceeding through Elementary, Junior, Intermediate, Senior and Highest. The earliest marking scheme was based on a total of 150 marks, a legacy of the parent ABRSM system which had initiated the examination system at McGill early in the 20th century. Table 6 lists the earliest mark allotments for McGill Conservatorium.

Table 6: McGill Conservatorium Marking System 1920 for all but Lowest Grade

Technical Exercises	18
Scales and arpeggios	21
Pieces and Studies: - Correct fingering - Accuracy of notation, rests, etc	21
Strictness of time, including rubato in higher grades	15
Expression, including pedal in higher grades	15
Touch, rhythm, phrasing, accent	18
Ear	15
Sight	18
Questions	9
Total	150

The difference between Lowest category (soon after called Preparatory, later Primary) and all the others is the assignment of marks for proper positioning of hands and arms and movement of fingers, omitting ear tests and sight-reading, a parallel of TCM's practice at the time. Posture and hand position at the instrument were retained as marking criteria for the beginner level until the 1950's era re-structuring – TCM's was dropped earlier, in 1935. Theory is incorporated into the practical examination from the beginning, with *viva voce* theory questions on aspects of the pieces studied required for all levels at the McGill practical examination. Except for the first two levels, Lowest and Elementary, candidates were required to have presented themselves for a co-requisite theory examination before attempting the practical.

Memory is not allocated marks in the early McGill practical examination - unlike their colleagues in Toronto and Melbourne, examiners and teachers at McGill did not seem to feel the need to abandon the pedagogical habits of the "Old Land". Perhaps they preferred to encourage students to spend more time reading and exploring a variety of music scores than committing a very few of them to memory. A directive in the 1920 syllabus to "not begin too early with the

actual grade book selected for the examination at the end of the session” (p.16) lends support to this idea. Both teachers and candidates are encouraged “to regard the particular studies and pieces selected for examination in any one grade as indicating the degree of difficulty, and not to confine their attention for a whole year to the preparation of two or three examination pieces” (p. 16). Attitudes change, for memory is now a criteria for marks in the current syllabus.

Required repertoire up to and including Intermediate level (equivalent to present RCM grade 7/8) was either four pieces from a List A or five pieces from a List B, for the senior levels it was six from a List A or five from a List B. For example, the required repertoire in List A (Syllabus, 1939-1940, p. 59) for Intermediate grade consisted of:

Bach: 2-part Invention No. 9 in f minor

Arne: Gavotte from Sonata No 5 in Bb

Mendelssohn: Leider Ohne Worte Op. 19 No 6, Venetian Boat Song

Haydn: Presto from Sonata No 20, F+

Peterkin: The Drowsy Tune OUP 105

List B choices included:

Purcell: Two Minuets arr Craxton AFMC 119

Haydn: Adagio and Finale from Sonatina in c minor

Swinstead: Gigue Op. 60 No 3

Gascon: Danse Gracieuse AFM 117.

Given the limited number of pieces, the only real choice was which list to prepare for the examination. Of the above selections, the Bach *Invention* remains on many current lists, other Arne sonatas are on many Baroque lists, other Haydns are on Classical lists, other Mendelssohns

are on Romantic lists. Like its competitor TCM, McGill also had its examination pieces published in book form, available for purchase by candidates.

Until the 1939-1940 syllabus, technical exercises were taken from texts by Plaidy, the renowned 19th century piano pedagogue invited by Mendelssohn to teach at the Leipzig conservatory. Several exercises would be prepared without all necessarily having to be performed at the examination. We read also in the 1939-40 syllabus that marks, as noted in table 7 below, were allotted from a total of 100 points, conforming to the practice of other systems.

Table 7: McGill Conservatorium Allocation of Marks 1939

	Prim	E, J, I	S, H
Scales	13	13	15
Arpeggios	13	13	15
Accuracy – notes, rests, fingering	14	14	--
Tempo – including rubato, if demanded	10	10	--
Expression, including pedaling	10	10	12
Touch, rhythm, phrasing, accent, interpretation	12	12	28
Sight	--	12	12
Ear	--	10	10
Questions	6	6	8
Proper position hands and arms	12	--	--
Movement of fingers	10	--	--
Total	100	100	100

The 1939-40 piano examination syllabus indicated that McGill had established a category for (piano) duet playing, something not commonly seen in other systems. The stated object, “to encourage the mutual making of music and to stimulate the interest of young performers” required that all performance, including the playing of scales and ear tests, be played in ensemble. Candidates were required to:

- Play two or three simple duets
- Play scales of G, F, D, 2 octaves - one hand at a time starting two octaves apart, and hands together starting one octave apart.

- Tap as a duo the rhythm of a one-measure tune, clap together the beat of a short easy passage played by the examiner, and hum or sing as a duo a 6-note passage played by the examiner.

As it was for solo examinations, duet players' marks were assigned for scales (20), musical accuracy and musical expression (50), ear tests and viva voce (30). This arrangement continued into the 1950's.

McGill's first examination, described as "designed to meet the needs of beginners, both with private teachers and pianoforte class instruction in schools" speaks to the existence of piano class instruction in schools. The 1939-1940 syllabus describes the required elements for the Primary examination, which could be taken by "private students as well as those taking the first year course in Pianoforte Class instruction in schools"(p. 61) are as follows:

Short exercise for separate hands to illustrate legato playing and phrasing (30 points).

Two or three short pieces for both hands working independently (40 points).

Ear tests (40 points).

Like those offered by TCM, McGill's general school examinations did not award individual certificates; since they were noted again in the 1949-50 syllabus one can assume they were part of the examination program until the mid-50's restructuring.

9.2 Curriculum Content

Repertoire, studies, technique, memory and sight-reading are the categories for marks in today's McGill Conservatory of Music preparatory examinations. Ear tests are not included at any level, a point of conformity with other examination systems in the province of Quebec, and a point of divergence with every other system outside the province. In all the Quebec systems both theory and ear training are outside the practical examination parameters and studied

separately. Certificates are awarded to candidates from Elementary IV to Secondary V (grades 1-8) who successfully complete the practical examination, and the higher-level diplomas are awarded to candidates of Collegial I (RCM equivalent grade 9) upon completion of practical together with the applicable theory and ear training examinations. The marking table applicable to the 8 certificate levels (Elementary IV, V, VI, Secondary I, II, III, IV, V – marks allotted equally for each level) is shown below.

Table 8 McGill Conservatory of Music Allocation of Marks 2003

Sight Reading	8
Technical Requirements	20
Studies	10
Performance of Repertoire	56
Memory	6
Total	100

With memory included as performance criteria, 92% of McGill's piano practical examination is taken up with playing pieces, studies or scales. Repertoire pieces (not studies) must be played from memory “ marks will be deducted for pieces not memorized” (McGill 2003 Syllabus p. 7). The apportioning of marks for performance of repertoire is vague – pieces are not marked individually as in other systems. Much must be left to the discretion of examiners, all of whom are teachers of either McGill Conservatory or Faculty. The time allowed for the examination for the first five levels is twenty minutes, for levels six, seven and eight, thirty minutes - the examiner is given the right to stop the candidate if the time limit is not observed (McGill 2003 Syllabus, p. 9). Until and including Secondary V (Grade 8), a certificate is awarded for successful completion of the practical examination only. Theory is not required for certification in McGill's system, nor is there a *viva voce* theory segment in the examination.

Tables 32, 33 and 34, representing present McGill examination requirements for Elementary IV (grade 1), Secondary II (grade 5) and Secondary V (grade 8) may be found in the Appendix.

Elementary IV (Grade 1)

The first examination, Elementary IV, equivalent to RCM's grade 1, requires the performance of three pieces from a comprehensive list representing a range of styles and historical periods. Candidates are urged to demonstrate that range in their choice of repertoire for the examination. Technique is more demanding than what RCM, and some other systems, request for this level. The keys required are the standard C, G, F, a and e, two octaves, HS, but the C in contrary motion and in chromatic form are above standard. The staccato requirement in addition to legato for scales is an extra, as are the arpeggios, which are to be played in two octaves in all five listed keys. The expectations for the sight-reading test are clearly stated, not simply playing a simple piece of a certain level of difficulty, as most other systems state, but showing understanding of dynamics and other expressive markings.

Secondary II (Grade 5)

The requirement for so many scales at this level (nine major and six related minor) is far and above what is required of the present-day RCM candidate at this level, as is the tempo (McGill's MM 60 in sixteenths is much faster than RCM's required 104 in eighths). McGill does not ask for V7 chords at this level, and there is no cadence after the triads, items required at this level by RCM. The arpeggios required by McGill are in all the fifteen stated keys, hands together, at 112 compared to RCM's three major keys, hands separately, at 80. Repertoire pieces, one each from Baroque, Classical and Contemporary categories, are the same level of difficulty; some of the titles appear in both RCM and McGill selection lists. Canadian composers

are well represented in list C (Contemporary). McGill's list B (Classical) selections do not include Clementi or Kuhlau. Only one study is required, a contrast to the two required by RCM.

Secondary V (Grade 8)

To qualify for McGill's grade 8 level certificate all the major and all but three of the minor scales must be played at 100 in sixteenths, as opposed to RCM's required six majors and their related minors played at 88 in sixteenths. McGill's technical requirements ask much more of the hands, with the listed scales in both staccato and legato touches, common chords in solid and broken forms played hands together, arpeggios in four octaves hands together in sixteenths at 92, and scales in octaves, two octaves in sixteenths at 80. RCM, by contrast, requires common chords in broken form only, arpeggios hands separately and at 72 rather than 92, and no octaves, not even 6ths. Good preparation work will be necessary to avoid overuse injury for the young McGill student; the 2003 syllabus makes no mention of exceptions for small hands. The resolution demanded of dominant (V7-I6/4) and diminished 7th (vii-i) chords, is not asked outside this system. The number of required repertoire selections is the same, representing four historical categories –Baroque, Classical, Romantic and Contemporary - and at a similar level of difficulty; as with grades one and five only one study is required – many other systems require two.

To conclude, the requirements for the present McGill Conservatorium system examinations contrasts markedly with other systems. In addition to the absence of ear and theory testing for candidates at the certificate level, McGill's technical demands are considerably heavier. Like other present-day systems, music by Canadian composers is strongly represented in the choices on the contemporary list. For young performers who want to defer ear and theory testing, but are willing to work hard at technique this is a great system.

10. Écoles Préparatoires

The section that follows will briefly examine the current syllabi of three piano examination systems that function for and within a francophone environment. Two of them are in the province of Quebec, the third is in New Brunswick. All have a history that goes back to the early decades of the 20th century, and all have evolved from a strong background in the Roman Catholic Church. All three today maintain a sphere of influence in their respective, now mostly secular, areas. Due to the unavailability of syllabi other than the present one it has not been possible to trace evolutionary points.

10.1 École Préparatoire de musique de l'Université Laval

The music faculty at Université Laval, co-exists with other music examination systems in the province of Quebec, serving some 2000 preparatory candidates across the province annually through its extension program. École Préparatoire de musique de l'Université Laval is a relatively closed system, allowing only those teachers who are graduates of its music program, or in some way associated with it, to enter students. The earlier categories of “Supérieur”, “Lauréat” and “Complémentaire” gave way in the 1970's to eleven graded levels; the examination is divided into two sessions – theory and ear, generally done in March, and practical, done in May. In the earliest grades, one and two, theory is covered during the course of the practical examination, leaving only the ear requirements (solfège) for separate testing. The general rule for the student in this system is to sit a music examination after the year of study, an expectation that is not expressed so directly in other examination syllabi. A stable system, its most recent syllabus dates from 1989. Laval's École Préparatoire does not publish its own graded books for examination repertoire and study selections, listing instead in the syllabus a

variety of editions where the required material may be found – among them ABRSM, Canadian Music Center, Frederick Harris, Waterloo, Alfred, Chester, Peters.

10.1.1 Curriculum Content

Practical examination categories for this system include technique, repertoire and study, and sight-reading. Unfortunately there was no mark allotment chart in the syllabus, so it was not possible to get a breakdown of marks for the different categories. Nor was there a description of the sight-reading requirement, leaving this content analysis to consider only technique, repertoire and studies. Tables 35, 36 and 37, found in the Appendix will chart the requirements for grades 1, 5 and 8. Technique includes the Burnham Dozen A Day series at every level in addition to scales. While technique books are commonly used during the course of lessons, it is only in these francophone systems that they are seen them as part of the examination requirement. The technical element, i.e. scales, chords, etc., of the practical examination is very carefully sequenced, as follows:

- Grade 1 scales hands separate one octave, no triads
- Grade 2 triads are begun with each position played separately, e.g. CEGEC, EGCGE, GCECG, etc., three scales hands together, three hands separately, two octaves.
- Grade 3 triads are played through their inversions in an unbroken pattern, all required scales hands together, played in eighths or triplet eighths.
- Grade 4 no chords, but a *Dozen A Day* preparation for arpeggios, scales hands together in rhythms as for grade 3.
- Grade 5 arpeggios of selected common chords, root position and inversions, hands together, and V7 chords solid and broken.

- Grade 6 no chords, but arpeggios of selected common chords, and of a o7 chord, scales played four octaves in sixteenths.
- Grade 7 selected melodic minor scales in addition to scales and arpeggios as in earlier grades.
- Grade 8 scales, including melodic minors, and arpeggios.
- Grade 9 scales in sixths, arpeggios of common chords and V7.
- Grade 10 scales in octaves, or sixths for small hands, arpeggios of common chords and V7 and o7.

Grade 1

The Laval preparatory examination system consistently requires of its candidates four repertoire selections and one study - the level of difficulty for the grade 1 Laval candidate compares to that of RCM and others. Pieces range from Bastien to Bartok, and include some titles seen in other systems for that level. Transposing is required of some of the *Dozen A Day* exercises for this grade only. Scales seem quite achievable at this level, the standard beginner scales C, F, G, and a, introducing the sharp, the flat, and the minor, and only for one octave, but it is only at this level that scales are played HS. At the grade 2 examination those same scales are required HT, in 2 octaves, and in eighths, not quarters, at the same MM speed.

Grade 5

Repertoire selections from lists A (Baroque), B (Classical), C (Romantic) and D (Contemporary) are now clearly defined as historical categories, and in level of difficulty are in line with the RCM syllabus. Only two of the four required selection must be played from memory. One study is required from selections by Burgmuller, Hirschberg and others. Technique still includes exercises from *Dozen A Day*, along with selected scales, arpeggios and a

dominant 7th (V7) chord. It is at this level that arpeggios (which had been introduced through *Dozen A Day* exercises) are to be played hands together, and the V7 chord is introduced. Scale tempos, at 88 in eighths or triplets are a contrast to RCM's 104 in eighths and McGill's 60 in sixteenths, staccato and legato touches set for McGill candidates are not required here.

Arpeggios for the grade 5 RCM candidates are to be played hands separately in eighths at MM 80, Laval requires hands together at 72, McGill hands together at 112.

Grade 8

Repertoire requirements are structured as for grade 5, with one selection from each of four lists representing historical eras, two of the four to be played from memory. One study is required from selections by Berens, Czerny, Heller, Pozzoli and others. Technique for this grade still includes *Dozen A Day* exercises. Scales requirements include A, Ab and Db and their related harmonic minors, and g, a, b, and c melodic minor. The suggested tempo for scales is faster at this level than what is required of RCM candidates (Laval 100, RCM 88), although RCM has required both harmonic and melodic forms of the minor scales from the early grades. There are no chords here for the Laval candidate, and no cadences; arpeggios at four octaves MM 72 in sixteenths is exactly what RCM suggests, but for Laval it is hands together. Laval candidates may also be asked to play at half that speed, two octaves in eighths at MM 72.

10.2 École de musique Vincent d'Indy

Like Laval's École Préparatoire, École de musique Vincent d'Indy is rooted in a strong church tradition, and has come to play a role of some significance in the music education of today's Quebec. From a school operated exclusively by a religious community it has evolved into an institution that thrives in a secular environment. Totally self-contained, Vincent d'Indy publishes all its own music study material, including solfège, theory and technique. Its extensive

piano syllabus lists the volumes of music books available from its cooperative store. Like Laval, the Vincent d'Indy music examination system is open only to teachers affiliated with the school – four sessions take place during the year, in September, December, March, May/June. Practical examinations may be taken outside the school only if there is a minimum number of 10 candidates and the teacher agrees to take responsibility for examiner travel and accommodation expenses. Examinations begin in the second year of study, and, like Laval, certificates are awarded to successful candidates from levels 2-6, diplomas to those who successfully pass levels 7, 8 and 9. If one section of any category of the examination is unsuccessful the candidate must repeat the entire section in a make up examination, e.g. if one of the repertoire pieces does not pass, the entire repertoire section must be replayed. Certificate level candidates have a separate theory examination, which includes both theory and music history, for each year beginning with level 3. At the diploma level, grades 7 to 9, different examinations are held in harmony, history, etc. The Quebec Ministry of Education, upon request, will acknowledge certificates for levels 2 through 6 for school credit.

10.2.1 Curriculum Content

As has been done with other examination systems in this study, grade levels 1, 5 and 8 of the present Vincent d'Indy system will be examined. Tables 38, 39 and 40 listing details of examination requirements may be found in the Appendix. The grade 1 examination requirements are listed only in the revised 1994 syllabus edition, along with an introductory year's requirements. In the 2002 edition examination requirements begin with grade 2, the year in which the first examination is to be held (Programme, Septembre 2004, unpagé). Introductory and grade 1 students are presumably moved to the next level on their teacher's

recommendation, a contrast with the RCM system which offers an Introductory examination, and especially the RACE system, with its offer of two preparatory examinations before grade 1.

Grade 1

The Vincent d'Indy student is expected to know all the white key major scales, and their arpeggios, at the end of the first year of study. Triads are not required at this level nor at any other, arpeggios being the preferred expression. Technique requirements also include exercises from a choice of Brassard's *Technie*, Alfred, Bastien, and Burnam's *Dozen A Day*. The standard method books so easily obtainable e.g. Bastien, Alfred, are allowed for both technique and repertoire choices, although the student will also have to choose selections from the syllabus list. Unlike Laval, which requires 2 of the 4 repertoire pieces to be memorized, and RCM, which gives marks if pieces are memorized, Vincent d'Indy works on the assumption that all repertoire selections will be played from memory.

Grade 5

As with grade 1, technique for the grade 5 candidate has more to it than scales and arpeggios. The examiner may also ask for technical exercises prepared from *Dozen A Day* vol 3, Berlin's *Daily Essentials* 11-15 and Hanon 11-15. Updates to the curriculum have not added newer contemporary scale forms or technique ideas. Scales and arpeggios are to be played in three different rhythms from a listing in the syllabus of twenty-one. Arpeggios are required in root position and inversions, scales finish with a I-IV-V-I cadence. Scales in contrary motion in C and E are asked to be played in repetitions, e.g. in eighths, two octaves one time, in sixteenths two octaves twice. Students may choose either two studies from a variety of choices including Berens, Bertini, Czerny, D. Scarlatti, or one study and one Scarlatti sonata.

It must be noted that the repertoire for this level 5 is of a higher level of difficulty than what is seen in other systems. The required Bach selection comes from a list that includes two-part inventions and dances that are seen on RCM's grade 7 and 8 listings and the Sonata selections also appear at a higher level in RCM. Vincent d'Indy's required sonata selections may come from recognized classical composers like Kuhlau, Haydn, Mozart, but they may also be in a contemporary vein, from composers like Olson and Stravinski, . The other two required selections come from a list that ranges from Daquin to Duke, through Fiala, Granados, Handel. A student could conceivably sit this examination playing only music from the Baroque and Classical eras and avoid the contemporary style altogether.

Grade 8

The technique section for the grade 8 candidate is a demanding one, requiring:

- a series of exercises from either Philipp or Pischna
- scales of C, C#, D, Eb, E or F in three forms - major, harmonic and melodic minor – played four octaves in sixteenths without interruption
- choice of two major and two minor scales to play in 6ths
- the listed scales in major or harmonic minor in octaves
- scales in contrary motion two octaves three times or three octaves two times, and
- arpeggios of the dominant 7th chords of the listed keys, root position and inversions, in triplets and sixteenths at MM 60.

Two different cadences, I-IV-V7-I and ii6-I6/4-V7-I, are required, presumably in the listed keys.

The syllabus does not state whether the cadences follow scales or arpeggios or stand on their own. RCM requires arpeggios in sixteenths at MM 72, McGill also in sixteenths but at 92, Laval requires at this level common chord arpeggios in eighths and sixteenths at 72, and diminished 7

chords, root position only, in triplets at 104. The study category requires two from a list that includes Cramer, Czerny, Liszt, or one study and one Scarlatti sonata.

Concerning repertoire, the level of difficulty in this system far exceeds that of the others in this study. Vincent d'Indy's required Bach selection for grade 8 is a Prelude and Fugue (no other choice), which is a requirement for grades 9 or 10 in most other systems. The Sonata category lists over 50 choices, some of which can be found on the RCM grade 10 list. The historical range for the sonata choices goes from a J.C. Bach to two Schubert sonatas. The other two required selections may be chosen from a list that encompasses Albeniz and Archer to Beethoven, Brahms, Mendelssohn, Medtner, Mompou and Wuensch. It is possible that the grade 8 candidate may limit selections to the Baroque/ Classical style for the entire course of studies and examination.

10.3 École préparatoire de musique de l'Université de Moncton

Another école préparatoire, this one with a strong presence in the province of New Brunswick, is the one now administered by Université de Moncton. Formerly known as Académie Notre-Dame, this well-respected preparatory system originated in Memramcook with the Soeurs de la congrégation de Notre-Dame. It relocated in 1962 to Moncton, from where, under the able leadership of Soeur Claudette Melanson, it ran local centers throughout the province until the school closed in 2002, and preparatory music training became part of the mandate of the music department of Université de Moncton. When the transfer to the university was effected it was decided to revise the syllabus, a process still underway at this time of writing. Separate theory and solfège syllabi are still in progress, but the piano syllabus appeared in September 2004, just in time to begin the teaching year. The school's 16-page syllabus follows École de musique Vincent d'Indy very closely, and simply lists the required elements for each of

the ten examination levels. Students are recommended to use the Vincent d'Indy syllabus for repertoire choices, and if they choose graded books from other systems, e.g. RCM, to add a year – if, for example, the student is preparing for a grade 5 examination the RCM grade 6 repertoire and studies should be used.

10.3.1 Curriculum Content

Although strongly influenced by the Vincent d'Indy system École Préparatoire de musique de l'Université de Moncton has developed its own set of requirements, perhaps from the rich tradition of the Sisters who started the school, or maybe in consideration of the strong competition from other examination systems in the province. Whether the new syllabus follows established traditions closely or leads in new directions cannot be known since it is the only one available for viewing at the moment. The categories of the exam are clearly outlined in the syllabus, but there is no mark allotment chart, leaving unknown the point value assigned to each element. Memory is assumed in the performance of repertoire for all levels of testing, in the manner of Vincent d'Indy. Similarly, there are sight-reading, technique, studies, scales and arpeggios, but no chords, and no ear category. Tables 41, 42 and 43 in the Appendix outline the requirements for examination requirements for grades 1, 5 and 8 of Moncton's École Préparatoire.

Grade 1

Repertoire for the grade 1 candidate requires only three pieces as compared to Vincent d'Indy's four, it is not noted if they must be representing different styles or historical eras. There are no studies assigned, they appear at the second grade and onward. The requirements for scales, C, G and D, and chords and arpeggios, C and G, are lighter than what is required of the Vincent d'Indy candidate, and it is only at this level that chords are prepared, only in the root

position and shared between the hands. A selection of exercises from *Dozen A Day* is also part of the technical requirement. The different rhythms for scales and arpeggios are displayed on a page taken directly from the Vincent d'Indy syllabus – a dotted eighth note followed by a sixteenth, unusual and unique to the Moncton system, is added to the usual quarter and eighth note rhythms. The minimum tempo of MM 50 in eighth notes is slower than RCM's minimum of 69. The examination for the first grade must also be a concession to competing systems in the province, for the Vincent d'Indy model does not offer testing for that level.

Grade 5

Repertoire requirements are specifically defined for the grade 5 student, who is cautioned in the syllabus to consider Moncton's grade 5 as RCM or Mount Allison grade 6. The four required pieces must include a specific Bach, one of *Twelve Little Preludes*, an allegro movement of a sonatina, plus two other contrasting pieces totaling a minimum of five pages. All selections are to be played from memory, the syllabus does not indicate if marks are added or deducted for this. The two required studies do not have to be memorized. The technique requirement is a heavy one, with specific exercises from old standards Hanon and Stamaty; scales F, Bb, Eb, Ab, Db/C3, Gb/F# major, d, g, c, f, b flat/a# (harmonic) in eighth and sixteenth notes at MM 88, four octaves twice, followed by a I-IV-V-I cadence. There is a bit of a theory/*viva voce* element, for the Moncton student is to be able to give the key signatures, naming the sharps or flats, of the required scales. Arpeggios (no chords) are to be played at MM 88 in three rhythms - eighth notes, dotted eighth followed by sixteenth (2 octaves), and triplets (3 octaves) in root position and inversions. RCM requires arpeggios in at that tempo in eighth notes, hands separately and in root position only. The sight-reading test follows the usual pattern of material two graded levels lower.

Grade 8

Scales in 3rds or 10ths of majors and minors (harmonic and melodic) of white keys in eighth and sixteenths at MM 96, followed by the cadence, and arpeggios of the dominant 7th of E, B, F#/Gb, Bb, Eb, Ab in triplets (3 octaves) and sextuplets (4 octaves three times). At first glance there appear to be no chromatic scales, no formula pattern scales, no scales in sixths or octaves, no chords of any kind, and no common chord arpeggios. But they are all in the technical exercises from the required Phillip and Hanon selections. The grade 8 candidate, in preparation for this examination, will have gone through a great deal of technical exercises, all to specific MM markings in eighths, triplets or sixteenths. The advisory about using a graded book a year ahead applies - the required Bach is a three-part invention, equivalent to an RCM or Mount Allison grade 9, the required sonata selection must be an allegro movement from Haydn, Mozart or Beethoven, the remaining two required selections must be in contrasting styles totaling a minimum of eight pages. The two studies are taken from selections from Cramer, Czerny Op. 299 and 740, and Clementi.

11. Mount Allison Local Centre Examinations

Local center examinations were established at Mount Allison by Dr James Brunton in 1911, but were marked by a hiatus of more than 10 years following World War I, resuming operations in the 1930's. The earliest extant syllabus dates from 1964, and a study of subsequent syllabi shows the only category to have undergone significant change is technique. Tables 44, 45 and 46 in the Appendix list those requirements for grades 1, 5 and 8 over the period 1962 to 1999. Smaller tables, which will be included in the text, detail the evolution of requirements for repertoire and studies, rudiments, which is a part of this practical examination, and ear.

11.1 A Syllabus Evolves

The mission of providing a service to piano teachers and their students in an effort to raise the standard of playing is clearly communicated in the Mount Allison syllabus. The opening page of the 1999 syllabus reiterates the Examination Center's sense of mission first seen in 1962:

The study and performance of music have been an integral part of Mount Allison since its earliest days. The first diplomas were awarded in 1874, making this one of the oldest established schools in Canada...The primary aim of Mount Allison Local Center Examinations is to assist teachers in the nurturing of musical talent through practical examinations. (Mount Allison Syllabus 1999, p. 2).

Administrative details, lists of repertoire choices, advice on how to prepare for the examination stand with the observation that teaching objectives are larger than what an examination encompasses. The following excerpts from the 1962 syllabus serve as examples.

- Although only certain groups of scales are required, all scales should be taught systematically throughout the year. Scales should be studied in different rhythms and at different dynamic levels (p. 6).
- Candidates are encouraged to use several types of studies in addition to those already listed (p. 6).
- Ability to sight read well should be encouraged throughout the student's development (p. 7).
- The examination is a goal to stimulate effort and provide a feeling of accomplishment for the student. Parents and teachers should encourage the candidate to prepare well and not take all marks as absolute values (p. 7).

These suggestions are continued in the 1999 syllabus, the most recent, which sets out the specific criteria and goals of the Mount Allison piano examination.

- Careful attention should be given to: a well-balanced posture, appropriate hand and finger position, even tone in scales, triads, arpeggios, and accurate attention to rhythmic details... The goal is to achieve secure playing without unnecessary physical tension.
- Produce a clear rounded sound and develop an awareness of the dynamic range of the piano.
- 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 colors available on the piano and of their use in performance.
- Demonstrate an understanding of the character of the works performed. The student should be developing an interpretive ability to combine technical and stylistic requirements into a convincing, musical performance (p. 4).

While piano pedagogues everywhere accept these statements as conventional teaching wisdom, the Mount Allison syllabus is the only one that actually states them so clearly.

11.1.1 Mark Allotment

With the exception of early grades 1, 2 and 3 the allocation of marks from 1962 until the present is unchanged. In the early days marks were given in these grades for finger exercises – grade 1 taken from Schmitt 1-6; grade 2 from Schmitt 7-20; grade 3 from Schmitt 21-64. By the time of the 1976 syllabus grade 3 had lost its transition status and was included in the grade 4-7 grouping. An interesting commentary on that transition concept is found in the 1962 syllabus.

Many teachers...have found it helpful to a student's progress to have him spend from time to time two years on the next grade. For nearly all young pianists, for example, there comes a time when they would be well advised to consolidate hand technique through extra studies and scales. Only the most gifted students should have arrived at grades IV or V without such a year – or years – to catch up (p. 6).

Tables 9 and 10 that follow show only slight variations in mark allocations that have changed from the 1962 syllabus to the present one.

Table 9: Mount Allison Allocation of Marks 1962

Grades	1-2	3	4-7	8-10
Pieces: A	15	15	17	14
B	15	15	17	14
C	15	15	17	14
D	--	--	--	14
Studies	15	15	17	14
Finger exercises, Inventions, etc	12	10	--	--
Scales, etc	12	12	14	12
Aural Tests	8	6	6	6
Rudiments	8	6	6	6
Sight Reading	--	6	6	6

Table 10: Mount Allison Allocation of Marks 1999

Grades	1-2	3-7	8-10
Pieces: A	16	17	14
B	16	17	14
C	16	17	14
D	--	--	14
Studies	10	17	14
Canon	10	--	--
Scales, etc	14	14	12
Aural Tests	6	6	6
Rudiments	6	6	6
Sight Reading	6	6	6

The marks show performance to be the essence of the exam, for over 80% are for pieces and scales for all grade levels. Over the years the balance has shifted only slightly, with 45% of the marks based on repertoire and 39% on the finger exercises, invention and scales in 1962 to 48% on repertoire and 34% on studies, canon and scales in 1999. Sight-reading was not considered an evaluation point for grades 1 and 2 until sometime between 1976 and 1989, when it appeared in the marking system. However in the 1962 syllabus we read that although not

required for the examination, “teachers should stress [sight reading]...and provide simple material” (p. 7).

Memory, which in most other systems is allotted marks specifically, is not a designated category here. That is not to say it goes unnoticed - every syllabus, including the present 1999 issue, states: “in the general reckoning of marks, memorization is taken into account. Every candidate must prepare at least one piece from memory; otherwise, up to five marks will be deducted.” (1962 Syllabus, p. 6). In the 1960’s this was in marked contrast with RCM examination policy, which insisted on the memorization of all repertoire selections (but not studies) for the full eight marks allotted. RCM has since modified its practice, allotting two points for each piece memorized; Mount Allison’s policy remains unchanged.

11.2 Curriculum Content

Repertoire selection requirements for the Mount Allison examinations have remained fairly constant over the years, requiring for grades one and two three pieces, one study, and one invention; for grades three to seven, three pieces and two studies; and for grade eight and above, four pieces and two studies. Linked with repertoire is a very interesting feature of the Mount Allison practical piano examination, the Rudiments category. Worth 6% of the total mark, this tests the candidate’s theoretical knowledge of music in the pieces performed. Ear tests have been the most consistent, with no changes noted from the 1962 syllabus to the present 1999 edition. The only category that has undergone any real degree of change in this otherwise stable system is technique.

11.2.1 Repertoire

Until a revision in 1994 Mount Allison grades one and two played two pieces from List A (Baroque) and one piece from list B (Contemporary) selection choices only, grades three to seven chose from Lists A (Baroque), B (Classical), and C (Romantic/Contemporary), grade eight from Lists A, B, C and D. The change came about when RCM graded books were accepted as source material for selections, and grades one and two could choose an invention from RCM's List C. The list C requirement for grades one and two is a canon from *Seventeen Canons for the Early Grades* by Carleton Elliott, a former Director of the Department of Music. This ruling ensures that, in addition to learning a specific performance style, beginning students will be introduced to music by a local contemporary Canadian composer.¹⁵ The 1962 syllabus has an appendix of works by Canadian composers, ranging from two to over a dozen for each grade, "to encourage interest in our own composers" (1962 Syllabus, p. 63). A more comprehensive list is found in the 1976 syllabus, but none such is noted in later syllabi. By then works by Canadian composers were becoming better known by teachers and more accessible to students. A requirement of two studies in addition to the repertoire pieces has been the norm. The source of repertoire and study material for Mount Allison's examination system has also undergone changes. Until the late 1980's the university published its own set of graded examination materials, but publications of other examination systems - Western Ontario Conservatory of Music (WOCM) and Western Board, and, later, the RCM graded series were permitted. Table 11 outlines the material suggested for use and sources for repertoire and study choices.

¹⁵ Mount Allison was the first Canadian university to establish "Canadian Studies" as a discipline.

Table 11 Mount Allison Repertoire and Study Choices 1962 - Present

1962	Repertoire: Mount A. WOCM graded books Studies: to Gr. 7 Hirschberg <i>Technic is Fun</i> & WOCM series Gr. 8 WOCM series, selections from Czerny Op. 299 and Williams Op. 56 <i>Octave and Chord Studies</i> , Gr. 9 and 10 selections from Cramer-Bulow, Czerny Op. 740 and Op. 553 <i>Octave Studies</i> .
1976	Repertoire: Mount A. WOCM graded books Studies: to Gr. 6 <i>Technic is Fun</i> , <i>Explorations</i> and WOCM studies Gr. 7 <i>Technic is Fun</i> , WOCM or Czerny Op. 299 No 3,4,7. Gr. 8 WOCM and Czerny Op 299 No 11, 12, 18, 25. No octave studies. Gr. 9 Cramer-Bulow 1, 5, 8, 13, 14; Czerny Op. 740 1, 3, 12, 17. Gr. 10 Cramer-Bulow, Czerny Op. 740 and Op. 553.
1989	Mount A. no longer publishing its own graded books, repertoire and study choices can be made from WOCM or Western Board Study choices same as earlier.
1994	Repertoire: WOCM and RCM graded books. Studies can be chosen from these series in addition to those already listed in syllabus.
1999	Repertoire and studies to be chosen from graded books of RCM and Conservatory Canada.

The Czerny studies suggested for grade 8 are also noted in Laval's present grade 8 study choices. In the 1962 syllabus grade ten candidates were required to make one of their two study choices an octave one, in 1976 that demand is removed, and candidates are free to choose any two studies from the designated material.

11.2.2 Theory Requirements an Element of the Practical Examination

There is no written theory co-requisite for full certification at any grade level in the Mount Allison system, instead there is a rudiments category which deals strictly with musical theory. This is unlike the *Viva Voce* found in some examination systems, which might ask the candidate for information about the composer or the form of a selection performed. Questions cover most of the material seen on written examinations of other examination systems.

Unchanged since the 1962 syllabus, the rudiments requirements for grades 1, 5 and 8 are listed in table 12 as follows.

Table 12: Mount Allison Practical Examination Rudiments Requirements 1962 - Present

Rudiments	Mount Allison 1962 - present
Grade 1	- Be able to name any line or space on the treble or bass clefs. Ledger lines will not be asked. - Be able to tell the examiner the values of various notes and rests – whole, half, dotted half, quarter and eighth. - Be able to define expression marks in any of the pieces studied and examined in the grade one books.
Grade 5	- Know the technical names for the different degrees of the scale. - Be able to identify easy intervals in pieces – major 3rds, perfect 4ths and 5ths, perfect octaves. - Know all the terms studied thus far relating to speed and expression used in grades up to and including grade five. - Know what major key has 1, 2, 3, 4, 5, 6, 7 sharps. - Know what major key has 1, 2, 3, 4, 5, 6, 7 flats. - Know what minor key has 1, 2, 3, 4, 5, 6, 7 sharps. - Know what minor key has 1, 2, 3, 4, 5, 6, 7 flats.
Grade 8	- Be prepared for all questions that would be asked of lower levels, e.g. key signatures, terms, intervals. - Be able to recognize and name inverted intervals. - Know the meanings of different signs and ornaments – mordent, turn, trill, etc. Candidate should be prepared to perform them if asked.

The philosophy of making the connection between the performance and theoretical elements of a piece of music has great merit, and indicates that lesson time should include not only performance preparation but also developing general musical knowledge. For many students and teachers this could provide a measure of relief that a written examination is not a necessity for certification, for others it might be perceived as a lot of extra knowledge to have at the ready for only 6 points. Administratively, it streamlines the examination process, since one examination satisfies both performance and theory requirements.

11.2.3 Ear

The ear test category of the Mount Allison piano examination features rhythm, interval and chord recognition, as well as some vocal participation. Details of the requirements for grades one, five and eight are listed in table 13 below.

Table 13: Mount Allison Ear Tests Grades 1, 5 and 8 – 1962 - Present

Ear Tests	Mount Allison 1962 - present
Grade 1	- Tap a rhythm on a note, or clap the rhythm after the examiner has played it twice. - Sing a series of 6 or 7 notes with the piano as the examiner plays them. Candidates need not be acquainted with sol-fa syllables. - Recognize the higher or lower of 2 notes played successively by the examiner.
Grade 5	- Examiner presents the candidate a card on which are written 3 different rhythms. Candidate identifies the rhythm played after hearing it twice, and may be asked to play it, reading from the card. - Sing any interval of a major scale from a given keynote. Syllabus of 1999 gives choice of singing or naming the interval. - Examiner plays a major or minor triad in root position or first inversion and candidate is asked to sing highest, lowest or middle note, or all 3 notes in succession, up or down, while notes are held.
Grade 8	- Examiner plays a rhythm on a single note, then asks candidate to tap it back and state if it is in simple duple, triple or quadruple time. - Until the recent syllabus edition, examiner plays a short melodic phrase of not more than 6 or 7 notes and asks candidate to sing it OR give letter name of each note (examiner will first sound and name the tonic). The 1999 syllabus asks candidate to either sing or play back the melody after it has been played twice. - Sing or name any major, minor or perfect interval above a given note, or intervals of major or minor 6th or perfect 5 below a given note, as requested by examiner. In the 1962 syllabus major and minor 3rds below could also be requested. - Identify whether a 4-part chord played by examiner is major or minor, and which degree of the chord (root, third or fifth) is in the bass and which is in the treble.

From the first grade Mount Allison has a strong vocal component, reminiscent of RCM's earlier days, and more pitch recognition than current RCM demands. At the grade 5 level, Mount Allison deals with all major intervals in a scale, RCM with a selection of intervals, but

includes both major and minor sounds. There is no triad recognition testing at RCM's grade 5, as opposed to Mount Allison's requirement to sing a triad in either root position or first inversion while notes are held. RCM requires a melody playback beginning at grade 1, Mount Allison introduces it only at grade 7. The grade 8 requirement to identify placement of chord notes contrasts with RCM's cadence (V-I, IV-I) recognition.

11.2.4 Technique

Tables 44, 45 and 46 in the Appendix outline requirements for scales, chords, arpeggios, etc., for grades 1, 5 and 8. Although grade one has had next to no changes made in its format the other designated observation levels have. One remarkable feature is the place of minor keys in the testing – none required in grade one, and in grades five and eight it is not until the 1994 revision that we see the major/minor relationship defined in the required scales, chords, etc. Another interesting point is the later years' accommodation of small hands – the grade eight scales in octaves required in 1994 are modified to sixths in the 1999 syllabus, and the 4-note common chords of the 1989 and 1994 syllabi are in the present syllabus (1999) reduced to triads.

Grade 1

Major scales with up to 4 sharps, hands separately, legato are required at this first level examination, a contrast with most other systems which incorporate two minors with three majors, generally C, G and F, and ask for two octaves instead of just one. McGill additionally requires both staccato and legato touches for scales. There is no set tempo minimum. In 1989 Mount Allison introduced C in contrary motion, in one octave, to the already existing scales and triads. Since then there have been no changes for this grade.

Grade 5

Technical requirements for grade 5 in the Mount Allison 1960's and 1970's syllabi were quite demanding – E, B, F, Bb, Eb, Ab, Db major, and e, b, f#, g, c minor, in harmonic and melodic forms. Each scale, to be played legato at MM 92 or staccato at 84 in eighth notes, was finished with a V-I cadence. In the 1989 syllabus the candidate was to play some of those scales RH staccato, LH legato and vice versa. That practice, deleted in 1994, is unique to the Mount Allison system, just as the formula pattern scale is unique to RCM. The legato and staccato touches are evocative of McGill. Scales in sixths in the 1962 Mount Allison syllabus were required in one octave, with 4 staccato strokes in each position. This changed to a two-octave requirement with one stroke on each position in 1989, and since the 1994 revision the direction reads simply two octaves. No other system presently requires scales in 6ths at this level.

Triads took over the cadence from the scales in the 1989 syllabus, and they replaced the broken form four-note common chord of the 1960's and 1970's. Arpeggios in the 1962 syllabus required the candidate to keep playing at 84 in eighth notes until stopped by the Examiner, somewhat like Vincent d'Indy and Moncton's arpeggio repetitions. By 1989 the required two octaves of arpeggios were faster, 88 in triplet eighths, but there is no indication they were to be repeated. In the 1999 syllabus the arpeggio minimum tempo has been lowered to 76 in triplet eighths, still hands separately, and only four keys are required, a considerable break from the twelve demanded in 1962. To compare, RCM requires arpeggios at MM 80 in eighth notes hands separately, McGill requires 112, hands together, Laval, also hands together, at 72.

Grade 8

Grade eight retains the cadence to follow scales rather than triads, and only in the 1999 syllabus has it modified the earlier demand for all major and minor keys to five major scales, Eb,

Ab, Db, Gb, B and their related minors. All major and minor scales are a requirement for grade nine. Oddly, the o7 chord is the only one required for grade 8 in the 1962 syllabus, grade 7 requires both V7 and o7, HT, one octave, and grade 9 requires HT four octaves for V7 and o7 and two octaves for all common four-note chords. Could it have been a misprint?

The matter of small hands has been consistently given consideration in the Mount Allison piano examination system – although not addressed in the 1962 syllabus, it is dealt with in 1976, in 1989 and again in 1999. Four-note chords are modified to triads for the grade eight candidate in the 1999 syllabus. Until the 1999 syllabus, scales in octaves were required as part of the technical testing beginning at grade six, which continued even in the wake of an extensive technical revision made in 1994. In 1989 the directive on small hands and octaves was:

Pianists with small hands may substitute sixths in place of octaves in grades Six, Seven and Eight. In higher grades octaves are required and may present certain limitations in performance for people with small hands. However, inadequacy in this area will not reflect in the marking to such an extent as to prevent the possibility of success of an otherwise well-prepared and musical candidate. (1989 Syllabus, p. 4).

The 1999 syllabus is even more generous in its attention to the matter, as:

Pianists with small hands may substitute sixths (hands separately) in place of octaves in the upper grades, and may omit four-note common chords. Allowances will be made in these instances. Inadequacy in this area will not be reflected in the marking. (1999 Syllabus, p. 8).

The tempo that had been demanded for the now eliminated four-note chords – solid in quarter notes and broken in sixteenth notes at MM 72 – was adjusted to a more comfortable MM 116 solid in half notes and broken in eighth notes for the triads. For probably the same reason scales in octaves were replaced by sixths, again only in 1999.

The word most apt to describe Mount Allison's Local Center Examination system through a study of its syllabi since the early 1960's is consistency – in numbers of candidates, accessibility in the region it serves, and requirements for evaluation. With the exception of some

modifications in technical requirements, standards for certification have remained essentially the same. A distinguishing feature in the marking scheme is the rudiments category, which effectively directs music theory as an integral element in practical studies. Another is the assumption that memory is a facet of performance which if demonstrated does not earn marks, but if not demonstrated can result in their loss. The time allotted for examinations is comparable to all systems but that of RCM, as seen in table 12.¹⁶ In categories of evaluation and standards of performance Mount Allison offers an excellent alternative to competing examination systems.

Table 14 Length of Time (in minutes) Allotted for Piano Examination by Various Systems

	RCM	Laval	ConCan	McGill	Mt A
Grade 1	11	15-18	20	20	20
Grade 2	11	15-18	20	20	20
Grade 3	14	15-18	20	20	25
Grade 4	14	18-20	25	20	25
Grade 5	18	18-20	25	20	30
Grade 6	18	20-25	30	30	30
Grade 7	18	20-25	30	30	30
Grade 8	22	20-25	40	30	45
Grade 9	25	25-30	40	N/A	45
Grade 10	30	25-30	55	N/A	55

12. Western Ontario Conservatory of Music (WOCM)

The history of the teaching institution that evolved into Western Ontario Conservatory of Music goes through many years and many stages. William Caven Barron's London Conservatory of Music established in 1891 was absorbed in 1922 by the Institute of Musical Art, which in its turn became part of the newly incorporated Western Ontario Conservatory of Music (WOCM). Chartered in affiliation with the University of Western Ontario in 1934 WOCM began a province-wide examination system in 1939. Until 1998, when it merged with Western

¹⁶ Laval and McGill systems would not be allowing time for ear testing, as it is not within their mandate.

Board to form Conservatory Canada, WOCM fluctuated between being a teaching and examining body and simply an examining body. Much of WOCM's examination practices were retained in the merger, and are discussed in the review of Western Board in section 13.

12.1 A Syllabus Evolves

All editions of WOCM syllabi available for study from Library and Archives Canada, 1967, 1972-76, 1981-86 and 1991 are published in cooperation with the University of Western Ontario, evidence of some degree of affiliation with the institution. The 1967 syllabus notes that Frederick Harris Music Company, presumably the publisher at the time of WOCM's graded books, offers a scholarship to the candidate with the highest mark in each grade. The 1967 syllabus also states that high school credits were available as follows:

- Grade 10 - WOCM grade 5 practical examination, no theory required
- Grade 12 - grade III theory or WOCM grade 7 practical and grade II theory
- Grade 13 - grade IV theory or WOCM grade 8 practical and grade II theory.

High school credits were adjusted only a few years later in the 1972 syllabus to where they are presently, at:

- Grade 12 – WOCM grade 8 practical and grade II theory [Rudiments II]
- Grade 13 – WOCM grade 9 practical and Harmony III.

Another change by the time of the 1972 syllabus was the listing of Waterloo music Company as the publisher of WOCM grade piano books. WOCM graded examination books, a resource used in the early years of Mount Allison's local examination system, have come full circle to being used as an option by Mount Allison again. Still published by Waterloo, this time they are in an updated version under the name Conservatory Canada.

At the time of the 1981 syllabus about 6000 candidates annually presented themselves for WOCM's graded examinations, indicating it to be a significant alternative in Ontario to Toronto's RCM. One of WOCM's distinguishing features, which has remained in the new Conservatory Canada system, is the option for candidates at grade 8 and beyond to take the practical examination in two parts. Each part must consist of approximately 50% of the total mark, with the second part to follow the first within a twelve-month period. Variations in examination categories are discussed as they appear in mark allotment tables 15, 16 and 17 that follow. Technique and aural tests categories are dealt with in further detail separately.

12.1.1 Mark Allotment

Table 15: WOCM Allocation of Marks 1967

Grades	1	2	3	4	5	6	7	8
Studies:	10	10	12	12	10	10	10	10
Pieces: A	20	20	12	12	12	16	16	12
B	20	20	12	12	12	16	16	12
C	--	--	12	12	12	16	16	12
D	--	--	--	--	--	--	--	12
Technique:	20	20	20	20	20	20	20	20
Aural Tests:	8	8	8	8	8	6	6	6
Sight Reading	10	10	12	12	12	10	10	8
Viva Voce	8	8	6	6	6	--	--	--
Memory	4	4	6	6	6	6	6	8

In the 1967 syllabus grades one and two are required to play only two repertoire selections, in additions to the studies. Memory is allotted two marks for each piece, but full marks are awarded only when all pieces are securely memorized - this applies to all levels. There is no *viva voce* component at grade six and above, and marks for repertoire and studies begin to be considerably augmented. Marks, except for repertoire, are fairly consistent across all grades.

Table 16: WOCM Allocation of Marks 1972

Grades	1	2	3	4	5	6	7	8
Studies:	10	10	10	8	10	10	10	10
Pieces: A	14	14	10	10	10	10	10	10
B	14	14	10	10	10	10	10	10
C	--	--	10	10	10	10	10	8
D	--	--	--	--	--	--	--	8
Supplementary Pieces:	10	10	8	4	8	8	8	8
Technique:	16	16	16	16	16	16	16	16
Keyboard Skills:	--	--	--	10	10	10	10	10
Aural Tests:	10	10	10	8	10	10	10	10
Sight Reading:	10	10	10	10	10	10	10	10
Viva Voce:	10	10	10	8	--	--	--	--
Memory:	6	6	6	6	6	6	6	*

Noticeable changes in examination requirements and mark allotments have occurred between the syllabi of 1967 and 1972. In 1972 two supplemental pieces, with a value of between two and five marks each, are added to the already existing repertoire and studies for every grade. These do not need to be at the same level of difficulty as the repertoire pieces. 10% of the examination is now taken up with *viva voce* questions on repertoire for grades one to four, and keyboard skills, testing I-IV-V chord progressions, harmonization and modulation, for grades five to ten. Grades one and two still play only two repertoire pieces. The value of technique has dropped four points from 20 to 16, points for ear tests have been raised from 8 to 10. Grades one to seven have six points awarded specifically for memory; grade eight and above have it factored in as part of the general performance assessment.

Table 17: WOCM Allocation of Marks 1981

Grades	1	2	3	4	5	6	7	8
Studies:	10	10	10	10	10	10	10	10
Pieces: A	12	12	12	12	12	12	12	10
B1	10	10	10	10	10	10	10	12
B2	10	10	10	10	--	--	--	--
C	--	--	--	--	10	10	10	9
D	--	--	--	--	--	--	--	9

Supplementary Pieces:	8	8	8	8	8	8	8	6
Technique:	16	16	16	16	16	16	16	16
Keyboard Skills:	--	--	--	--	10	10	10	10
Aural Tests:	8	8	8	8	8	8	8	8
Sight Reading:	10	10	10	10	10	10	10	10
Viva Voce:	10	10	10	10	--	--	--	--
Memory:	6	6	6	6	6	6	6	*

The only real change noted in the 1981 syllabus is with regard to repertoire. Marks are adjusted slightly, and grades one and two now have three required list pieces in addition to the studies and supplemental pieces. The B list, a mix of classical and 20th century styles, is the source of two of the required selections, C list pieces in the Romantic style appear as choices only at grade five. Marks for studies, technique, memory, sight-reading, *viva voce*/keyboard skills remain the same. The 1991 syllabus shows change in format, in fact, this is essentially the mark allotment adopted for the 1999 Conservatory Canada syllabus.

12.2 Curriculum Content

The curriculum requirements for Western Ontario Conservatory of Music piano examinations are similar, but not entirely the same, as those for most other systems. Extra supplemental pieces and the *viva voce*/keyboard skills category are distinctive features, and are required in addition to the standard repertoire, studies, technique, ear and sight-reading categories noted elsewhere. However, as in other systems, what have evolved most over the decades are the categories of technique and ear testing. These will be explored in the following sections.

12.2.1 Technique

Tables 47, 48 and 49 in the Appendix detail technique requirements for grades 1, 5 and 8 of the WOCM piano examination. One of the more interesting developments is the introduction in the 1972 syllabus of the whole tone scale, something only WOCM, Western

Board and Victoria Conservatory of Music require, in addition to other traditional scale forms, on their practical examination. A cadence to be played at the close of the scale was in effect in the syllabi of 1967 to 1991. Instead of moving to the close of triads, as was the case with RCM, cadence chords became part of the keyboard skills category as chord progressions. Specifics of each of the three grades follow.

Grade 1

The scales of C, G, D and F were the ones required from the 1967 syllabus to that of 1991. In 1972 a minor scale is added, and is to be played in harmonic and melodic forms. Scales are now in two octaves instead of just one. In 1981 the contrary motion scale of C and G is introduced, and in 1991 the only change noted is the dropping of F major and addition of e minor to the required scales.

Grade 5

Required scales in the 1967 syllabus were in the keys of E, Bb and Eb and their related minors, played in two octaves and finished with a V-I cadence, plus one contrary motion (Eb) and one chromatic scale (C). Triads of the listed keys were required hands together, the dominant 7th chords of C and G and common chord arpeggios of the listed keys hands separately. Sixths in the scale of C, four strokes in each position were required in two octaves, hands separately. The 1972 syllabus introduces the student to a 20th century scale form with the requirement of a whole tone scale starting on C. It also shows a more demanding technique, with D, B, F, Ab, Db major and b, d, f minor, in harmonic and melodic forms, played in four octaves instead of the earlier two, with legato and staccato touches, and at a faster tempo, 112 instead of the earlier 84. Triads, 4-note forms, dominant and diminished 7th chords and the arpeggios of those listed keys completed the requirements. Scales in sixths have been

eliminated. The few changes recorded in the 1981 syllabus included less required scales (five major, three minors), and 4-note chords are to be played in two octaves instead of one. The only change of note in the 1991 syllabus is the elimination of the closing cadence after the scales.

Grade 8

The 1967 syllabus required of the grade 8 candidate six major and their related minor scales, in similar motion four octaves, and of the major keys contrary motion two octaves, and a staccato alternate hand pattern four octaves. Chords and arpeggios of the common chords, the dominant and diminished 7ths of the listed keys, and scales in octaves, both similar and chromatic forms completed the requirements. In 1972 scales were reduced to four major and related minors, in similar motion, contrary motion and chromatic as before. The alternate hand pattern was eliminated, a I-IV-V-I cadence was introduced to close each similar motion scale, and whole tone scales starting on B, C, E or F were added. Chords, arpeggios and octaves were unchanged. The 1981 syllabus shows the elimination of scales in octaves. However, required scales were increased to seven majors and their related minors, in similar and contrary motion, as well as chromatic starting on any note, and whole tone of C, B or E. Chords and arpeggio requirements were unchanged. In the 1991 edition the cadence after scales was eliminated, and scales in B $\flat$ and D, played one octave in double 3rd, were introduced. The required number of scales was reduced to six from seven in the previous syllabus.

12.2.2 Ear

WOCM ear tests evolved from much use of the voice in the 1967 syllabus to hardly any in 1981, when aural identification became the central part of the test. This follows a trend noted earlier in RCM. After several changes between 1967 and 1981 requirements stabilized,

remaining in that format until the merger with Western Board in 1999. Tables 50, 51 and 52 in the Appendix list requirements for aural testing in the WOCM syllabi between 1967 and 1991.

Grade 1

In the 1967 syllabus the grade 1 candidate uses the voice as part of ear tests, singing back tones “within easy reach” as they are played. A rhythm clapping and identification of higher or lower sounds are also part of the requirements. The voice is no longer part of the test by 1972, when the candidate simply must do a rhythm clapping and identify which of the three notes of a common chord is resounded. Aural identification is increased in 1981, for triads and scales as major or minor, and the resounded note of a common chord, in addition to the rhythm clapping. There is no change to these requirements in the 1991 syllabus.

Grade 5

Ear tests the grade 5 candidate in 1967 consisted solely of singing. All but the 7th major and perfect intervals above, the notes of the major or minor common chord, ascending or descending, and the dominant 7th chord C, E, G, Bb were to be sung. Singing is greatly reduced in 1972, and is all but gone in 1981. Identification of major and minor triads and phrases, of perfect, plagal and interrupted cadences, and a rhythm clapping have become the mainstay of the ear test. The candidate may play or sing back a simple melody. There is no change in the 1991 syllabus.

Grade 8

As with the other grades, the ear tests for the grade 8 candidate in 1967 were mostly about singing – major and minor scales, triads, and intervals. After hearing and identifying common or dominant 7th chords any note may be requested to be sung. Identification is prominent in 1972 with the requirement to state the type and position of triads, and whether a

phrase played by the Examiner modulates. The upper voice of a 2-part phrase may be either sung or played back, and a rhythm is to be clapped back. In 1981 the clapback is eliminated, and, besides identifying intervals, chord types and cadences, the candidate may sing or play back a short melody. The requirements are almost identical in 1991.

WOCM has developed and maintained a strong presence in graded piano examinations since its beginnings; the recent merger with Western Board to form Conservatory Canada represents for both systems another beginning. Western Board's history and evolution as an examining system, and the partnership with WOCM that formed Conservatory Canada are discussed in section 13 that follows. WOCM's examination practices did not undergo significant changes in the merger process, allowing it, in this new format, to further extend its influence on Canadian preparatory music education.

13. Western Board of Music

The Western Board of Music, representing the provinces of Manitoba, Saskatchewan and Alberta, was a relative newcomer to the music examination scene, established partly in reaction to encroaching Eastern systems TCM and McGill. Its first syllabus is dated 1938, after which updated editions appeared regularly. Unlike other Canadian music examination systems, Western Board was from the outset allied with the Ministry of Education and examination results were accepted for school credit. For piano students, grade 7 piano with co-requisite theory level 4 was a music option for grade 11; grade 8 with theory co-requisite 5 an option for grade 12. Completion of year 2 of the associate program (level 11) permitted admission to the second year of a university music program. This study will follow selected syllabi dating from the first in 1938 until the most recent 1999 edition.

13.1 A Syllabus Evolves

Members of the Western Board had from the beginning assembled their own graded books for student/teacher use, which were well-enough received to be permitted for use by other contemporary examination systems. Klein (1984) refers to a statement from the 1945 syllabus:

Under authority of the Western Board of Music six piano examination books, grades 1-6, have been compiled and edited by the Board and published by Oxford University Press, Toronto. Books 1-4 are on sale throughout Canada and are used officially by the University of Western Ontario, Halifax Conservatory of Music and Mount Allison University (Klein, 1984, p. 82).

Study books, *Explorations*, were compiled and published some years later by Leeds Music (Canada). Book I contained selection choices for grades one to four, book II selections for grades five to eight. The fact that its material was used elsewhere never intimidated Western Board's major Eastern competitor, TCM. Klein (1984) quotes Dr. Richard Johnson, who after some years of work at RCM in Toronto was appointed Dean of the Faculty of Arts at the University of Calgary in 1970:

“During my years in Toronto I was only dimly aware of the existence of the Western Board as an examination body, and it was then my impression that they were a bunch of chauvinists who were dissatisfied with being controlled by the RCM in Toronto” (p. 97).

Certainly the two saw each other as different institutions. Mr. Jack Cook, a vocal teacher in the Ottawa area, tells the story of how he was advised to take the RCM grade 10 vocal examination after successfully passing all the required theory papers through the Western Board. Mr. Cook did so, and made the highest mark, which should have earned him the gold medal for that year (1950). However he still bristles at being denied the award because his co-requisite theory qualifications were not RCM. Current RCM syllabus states “candidates for practical examinations from Grade 5 to ARCT must also complete specific RCM Examinations theory examinations” (RCM Syllabus 2001, p. 8).

13.1.1 Mark Allotment

Despite the lack of interest displayed by its eastern competitors, Western Board offered a program that was remarkably similar to that of its Eastern competitors. Marks for the fledgling system, as seen in Table 18 below, were allocated in categories similar to those of contemporary systems TCM and McGill.

Table 18: Western Board Allocation of Marks - 1938

	Gr. 1-3	Gr. 4-9
Pieces: Accuracy, technical facility, touch, tone, pedaling	45	40
Musicianship- phrasing, imagination, style, tempo, rubato	15	15
Memory:	8	8
Technical Requirements: Scales, chords, arpeggios	25	22
General:		
Ear	7	7
Sight	--	8
Total	100	100

Three decades later, the 1968 syllabus shows a decision was made to allot marks equally in all categories for grades 1-10. An Associate diploma, to be awarded after grade 10, replaced grade 11. Table 19 shows the allotment of marks in the 1968 Western Board syllabus. Pieces evaluated for performance now include studies. Memory, which formerly earned 8 points on its own, is simply listed among the elements in the marking for musicianship. A viva voce element has been introduced - “in all grades the student will be asked a few... questions relative to the repertoire prepared for the examination...in grades 3 – Associate... that mark is incorporated into the total allotted for Musicianship” (Western Board Syllabus 1968, p. 2). Ear and sight have been adjusted slightly higher with this syllabus to 10 marks each, with sight-reading to be tested from grade 1 instead of at grade 4 in the 1938 syllabus. A separate written theory examination is a co-requisite for each certificate level from grade 4, unchanged from the 1938 syllabus.

Table 19 Western Board Allocation of Marks 1968

	Gr 1-10
Scales, chords, arpeggios	15
Performance (Pieces and Studies):	
1. Accuracy – time values, notation and due regard to text	25
2. Musicianship – style, phrasing, tone quality, pedaling, memory, questions	40
Ear tests	10
Sight Reading	10
Total	100

A compelling change is made in the 1978 syllabus with the combination of ear and sight tests for candidates up to and including grade 8. The stated purpose is to allow the candidate “to demonstrate... grasp of the musical language in three areas: rhythms, pitches, and performance indications. Some tests are for the ear, some for the eye, still others require the coordination of both” (p. 96). Also, the first written theory examination now accompanies grade 5 practical rather than the earlier grade 4. Other categories - technique, repertoire and studies - maintain their status quo, memory and viva voce continue to be part of the general musicianship. Table 20 documents the changes in mark allocation in 1978 (Western Board Syllabus 1978, p.1).

Table 20: Western Board Allotment of Marks 1978

	Gr. 1-8	Gr. 9-10
Scales, chords, arpeggios, etc.	15	15
Performance of pieces and studies:	25/40	25/45
- Accuracy: notation, time values and due regard to text		
- Musicianship: phrasing, tone quality, rhythm, style, tempo, pedaling, general effect, memory, questions		
Ear and Sight	20	
Sight		15

By 1991 the Western Board had marked over fifty years of successfully designing and conducting examinations. The marking system had been only slightly modified to one set of marks for grades 1-8. Repertoire still includes studies and is marked in its entirety and not by

individual pieces, unlike RCM, which had made that change two decades ago. Memory and viva voce remain part of the musicianship evaluation, and ear and sight have been returned to separate categories.

Table 21: Western Board Allocation of Marks 1991

	Gr. 1-8
Performance of pieces:	
1. Accuracy: notation, time values, due regard to text	25
2. Musicianship: phrasing, tone quality, rhythm, style, pedaling, general effect, memory, questions	40
Technical Requirements: Scales, chords, arpeggios	15
General:	
Ear	10
Sight	10

13.1.2 Merger with WOCM to form Conservatory Canada

In 1997 Western Board merged with Western Ontario Conservatory of Music (WOCM) to form Conservatory Canada. With Western Board's graded books having served the Prairie Provinces and parts of British Columbia, WOCM's influence in Ontario, and both systems having had contact with the Atlantic provinces through Mount Allison's local center system, created, in essence, a new national examination system. The 1999 syllabus released by the new Conservatory Canada was designed to offer the best of both Western Board and WOCM. It would provide teachers and students a viable alternative to the RCM colossus, which had only a few years earlier separated from the University of Toronto to operate its examination system as a separate function.

Policies, procedures and regulations are clearly outlined in the opening pages of the Conservatory Canada 1999 syllabus, and a chart summarizing scale/chord/arpeggio requirements for grades 1-10 allows an overview of projected technical demands. Some distinguishing features of this new system, many of them WOCM practices, include:

- Canadian content is mandatory, list pieces and studies require at least one work by a Canadian composer to be part of every candidate's program. Repertoire includes WOCM's tradition of a supplemental selection in addition to the standard list pieces and studies.
- Graded books would continue to be printed by Waterloo, the publisher associated with WOCM since the 1970's.
- The WOCM practice of permitting partial examinations for candidates in grades 8-9-10 would remain a feature of the Conservatory Canada program. Candidates may take the examination in two different sessions, no less than 44%, no more than 56%, the second setting to follow within 12 months of the first. The division of the examination, within the given parameters, is left to the discretion of teacher and candidate.
- Keyboard skills – transposing, harmonizing a given passage, and chord progressions (I-IV-V-I in three positions), a category continuing the WOCM tradition, is introduced at grade 5.
- A “mini-lesson” was made an optional part of the examination, where the teacher could join the student and the examiner for a 15-minute workshop not on the test itself but on areas of performance or technique that might require attention.
- The Western Board tradition of *viva voce* questions on performed pieces would continue to be part of the examination.
- The 20th century scale forms required by Western Board would continue to be a part of the Conservatory Canada requirements, a unique element seen in this system only.

Mark allocations of the 1999 syllabus of the Conservatory Canada examination system are noted in Table 22. Several changes are noted, starting with the individualization of repertoire

pieces and studies. An additional piece, the supplementary piece with about the same point value as a study, allows “for the use of works not included in this Syllabus but which may be favorites of the teacher or student” (Conservatory Canada Piano Syllabus 1999, p. iii). The isolation of memory and *viva voce* elements for marks brings Conservatory Canada more in step with its major competitor RCM, as well as the accepted practice of other contemporary examination systems, like McGill and Vincent d’Indy. Ear, Sight and Technique maintain roughly the same point value, and a new Keyboard Skills category, unique to this system is in place for candidates beginning at grade 4.

Table 22 Conservatory Canada Allotment of Marks 1999

	Gr. 1	Gr. 5	Gr. 8
List Pieces:			
List A	12	10	10
List B	12	10	10
List C	10	10	9
List D	--	--	9
Two Studies	5	5	5
	5	5	5
One Supplemental Piece	6	6	6
Technical Tests: Scales, Triad/Chords, Arpeggios	16	16	14
Keyboard Skills: Progressions	--	2	--
Harmonization	--	4	4
Transposition	--	4	4
Sight Reading: Rhythm Pattern	3	2	2
Piano Passage	7	6	6
Aural Tests	10	8	8
Viva Voce (List pieces only)	8	6	4
Memory (List pieces only)	6	6	4

13.2 Curriculum Content

Categories from selected Western Board syllabi will be examined in the same manner as has been done with other systems, using the standards set for grades 1, 5 and 8, from the first syllabus in 1938 to the most recent Conservatory Canada 1999 edition. As has been found with

other systems, technique and ear/sight, have shown the most change. Tables 53 to 58 in the Appendix provide a detailed outline of the requirements for these two categories.

13.2.1 Repertoire

Repertoire requirements for the first Western Board piano examinations, as noted in the 1938 syllabus, were drawn from two lists, A and B. The A list provided one of four required selections from the Baroque era, with the B list providing the remaining three. One of the B list pieces had to be a Mozart, Haydn or Beethoven sonatina/sonata. Studies are not noted as a category in the first syllabus, either for technique or performance. Playing from memory merited eight marks, it is not stated whether all pieces had to be played from memory to earn the marks, as it did for RCM candidates at that time.

In the 1968 syllabus we see that the selection lists have become more clearly defined, requiring three pieces for grades one and five, one selection from each of lists A (Baroque), B (Classical), and C Romantic or Contemporary), and for grade 8 an additional list D representing Contemporary. Since Western Board's graded books were used by a number of other systems, including WOCM and Mount Allison, the level of difficulty was the same for all. A sampling of contemporary composers in the 1968 listing include Bartok, Coulthard, Debussy, Fiala, Kabalevsky, Poulenc, Street. Two studies would now be required for grades one to seven, grade eight candidates chose as their study one piece from early keyboard music, e.g. Couperin or Scarlatti. Memory no longer had its own line for marks, but was included in a general musicianship category under performance. As well, a *viva voce* element, with questions about the music performed, was added to the musicianship category. The system retained this structure with very little change until the late 1990's merger. When the Conservatory Canada syllabus was developed a supplemental piece, with the approximate value of a study (6 marks), was added

to the mix, and it was made compulsory that at least one of the pieces performed would be by a Canadian composer. While other systems have Canadian composers well represented on their contemporary selection lists, only one other has a requirement that one be played.

13.2.2 Technique

The ensuing discussion of technical requirements for grades 1, 5 and 8 follows Western Board from its first syllabus of 1938 to its most recent as Conservatory Canada in 1999. To give context, some comparisons are made with the practices of other contemporary piano examination systems. Tables 53, 54 and 55 in the Appendix provide a complete listing of technical requirements for these grades from 1938 through to 1999.

Grade 1

Western Board never explicitly used posture and position at the instrument as criteria for marks, as did TCM and McGill in their early days. Nor is there any mention of studies in either the repertoire or technical requirements, although they do appear later. Scale requirements C, G, D and F are unchanged from the 1938 to the 1968 syllabus, but a solid tonic triad, sustained, is added as an end to those scales. By 1978 the candidate is allowed to choose which minor he or she will play in addition to the four familiar majors required. The 5-note pattern in six major scales, hands together, is introduced, presumably as a prelude to playing scales hands together in future. Pages missing in the 1968 syllabus made it impossible to tell whether the chords – solid, broken and arpeggiated – are a new element in the 1978 syllabus.¹⁷ By 1991 scales have been expanded to two octaves, and include the minors related to the three given majors. For the first time a tempo minimum has been set, the same as that set by RCM and McGill. Mount Allison,

¹⁷ Older syllabi are very difficult to find, and the 1968 Western Board syllabus that became available was missing three critical pages in the section outlining grade 1 piano requirements, thereby missing some elements needed for a complete study.

in contrast, required at that time only major scales, in one octave, and with no set tempo.

Western Board's unique hands together five-note scale pattern is out, contrary motion is in, again, in step with other systems. The 5-note pattern does appear, however, as a singing exercise in the ear section. Triads and arpeggiated chords remain unchanged. In the 1999 Conservatory Canada syllabus scale requirements have been cut back somewhat, with natural and harmonic minor forms preferred, "the natural form of the scale is required in the early grades as the basis of understanding harmonic and melodic forms" (Conservatory Canada Syllabus, 1999, p. iii). Triads are unchanged although the arpeggiated form is eliminated, and contrary motion is now required only in C major.

Grade 5

The scales in 1938 for Western Board grade 5 candidates are exactly those required in the present (2003) McGill Secondary V (grade 8), but at about 60% of the speed (Western's 92 in eighths versus McGill's 60 in sixteenths). Specific directions are given for execution of chords "solid...with down arm and up arm touches". Concession is made to small hands with the allowance of common chords to be played, if necessary, in triads.

In the 1968 syllabus, technique has been broadened to include contrary motion and chromatic scales, to be played in two octaves. The reduction of twelve major and nine minor key scales and common chords requirements to 4 majors and their related minors is counterbalanced by increases in minimum tempo from the MM 92 of 1938 to 112 in 1968. A V-I cadence, to be played after scales, is introduced. Although it is not stated, scales in similar motion hands together are presumably still played in four octaves, as noted in the syllabi of 1938 and 1978. Common chords have been modified to tonic triads, to one octave from two, but to be played hands together. RCM candidates were to play scales hands together also at this level, but slightly

faster at 104. Direction on arm touches for chords has been abandoned. Dominant and diminished chords are new, as are arpeggios. Clearly, technical requirements have taken a new route, with scales and common chords only part of a much larger array of exercises.

The 1978 syllabus introduces the whole tone scale as a requirement for this level, a unique innovation. Other modifications, less dramatic than those between 1938 and 1968 include chromatic scales now hands together, and chords/triads are now required in two octaves rather than one; arpeggios are unchanged. Scales requirements in the 1991 syllabus are lighter - three major scales and their related minors instead of five majors and three (related) minors, at the same tempo, but reduced to two octaves from four. (Scales hands together had begun with grade 3.) The cadence after scales, begun as a requirement for grade 4, remains in place.

Chromatic scales are now in two octaves instead of one, and the whole tone scale is to be played hands together. There is no change in the common chords, but now only one dominant seventh and one diminished seventh are required, all chords to be played at MM 60 rather than 72. Arpeggios are to be slightly faster, and like the chords have been reduced to only one dominant and one diminished seventh.

The policy with regard to scales in the 1999 Conservatory Canada syllabus is two-fold:

...to balance training needs against the realities of time limitations in the lesson and varying student commitment...[and with the addition of pentatonic, whole-tone and blues scales in one or two keys only in grades 5-7] not so much for the technical development as to expand the student's awareness of 20th century and multicultural sounds (Conservatory Canada Syllabus 1999, p. iii).

Scales in similar motion are now slightly slower at 100 from 108, and the cadence after scales has been eliminated. Triads are of selected keys, not all those listed; dominant 7ths are in one octave instead of two, but are required of all the keys listed. No diminished 7ths are required at

this level, either in chord or arpeggio form, and arpeggios are required only of the common chords.

A feature unique to this 1999 syllabus is the Keyboard Skills category, worth 10% of the examination marks, introduced at grade 5 and continuing through grades 6 and 7, modified slightly at grades 8, 9 and 10. For grades 5, 6 and 7 the requirements are:

- Chord progressions using I-V, in all 3 positions, in C,F,G.
- Harmonize simple melody in C,G,or F at sight, ending with perfect cadence, using I or V where indicated with an x.
- Transpose a simple melody at sight, treble only, up or down a +2, C-D or F-G only.

Grade 8

Technique is quite demanding at this level, all scales in major and minor, all chords, including dominant and diminished 7ths, all arpeggios, and octaves, all hands together. There is no mention of exceptions for small hands. A noticeable change in 1968 is a reduction of the number of scales to 4 majors and their related minors. The tempo remains about the same for scales (MM 88 in triplets for staccato, in sixteenths for legato touch), with a new I-IV-V-I cadence to follow each scale played. Tempo is more relaxed for chords and arpeggios, from MM 100 to 76 for chords, and to 66 for arpeggios. The whole-tone scale is new, no other Canadian system had introduced 20th century scale forms, a remarkable innovation in the 1960's. No significant changes in the 1978 syllabus, three rather than two whole tone scales are required, in three octaves in triplet eights. Toronto's Royal Conservatory had at this point changed the cadence to follow the triads; Western Board is not going to follow suit. Preparation for scales in octaves had begun with grade 6 in this syllabus, requiring the scale of C in sixths, hands separately, in one octave, progressing at grade 7 to sixths and octaves in C, G, F, hands

separately in two octaves, finally by grade 8 to sixths and octaves in a greater variety of scales. Although not specifically stated, we presume small hands would play sixths. Scale conditions in 1991 – tempo, cadence – remain the same as before, but there are other changes – the addition of scales in 6ths and 10ths, and the elimination of the whole tone scale in favor of double thirds. Octaves and sixths of 1978 have become just octaves in 1991 - any problems with small hands are not addressed. Chords are unchanged, arpeggios are extended from two octaves to four. There is no real difference in technique required by the new 1999 Conservatory Canada syllabus. Octaves are required only in broken form, perhaps a concession to small hands. The keyboard skills component, introduced at the grade 5 level, is modified slightly for grades 8, 9 and 10 to:

- Harmonize a simple melody at sight using I-IV-V, root position only, in G, D, Bb or related minors e, b, or g, ending with perfect or plagal cadence, as appropriate.
- Transpose at sight a simple 2-voice passage (about grade 1 level of difficulty), up or down a tone or semi-tone.

13.2.3 Ear/Sight

The ear and sight component of the Western Board piano examination has taken some interesting turns over the years, following the relatively recent trend of other institutions to use the ear to recognize sounds rather than the voice to sing them. In the early days this category was not a subject for marks until after a few years of study, presently it is a category worth 20% of the total value of the examination. A brief attempt was made in the 1970's to bring ear and sight more closely together, but that evidently proved unworkable, for the separate categories reappeared only a decade or so later. RCM stabilized recognition over voice reproduction of sounds as a result of the 1966 Board of Revision review, Western Board followed the same path, but later. Tables 56, 57 and 58 in the Appendix detail ear requirements for grades 1,5 and 8 at

various stages over Western Board's lifetime and into its transformed state as Conservatory Canada.

Grade 1

Ear is assigned one point less than memory (7 points versus 8) in the 1938 syllabus; sight-reading is not introduced until the grade 4 level, when it will equal memory for a value of eight points. In the 1968 syllabus ear tests are expanded from simple rhythm recognition to note and pitch recognition and reproduction. Increasingly sophisticated in the 1978 syllabus, ear still involves some singing but also identification of sounds. Finally singing is no longer a part of the ear tests for the first grade in the new 1999 Conservatory Canada syllabus, identification of sounds has become the prime focus.

Grade 5

Sight reading for the grade 5 candidate in 1938 consisted of material about three grades lower, and ear is strongly based on singing. After grade 4, ear and sight comprise only 15 % of the total points, before that, grades 1-3, it allows for only 7%. In 1938 the grade 5 candidate must sing or tap a short phrase, sing upper or lower of two notes played together, sing or name any note of a major scale played alternately with the tonic.

In the 1968 syllabus ear tests are expanded - recognizing and singing notes of triads is new, as is the singing of a major scale, followed by identification of any degree of the scale after keynote is sounded. There is a clap back of one short passage, and a sing back of another, each heard twice before clapped/sung back. The clapping may be extended, at the Examiner's discretion, to identifying the notes played and singing or playing it back.

In 1978 the ear tests are combined with sight-reading, and include singing and aural identification, as well as playing from sight. Candidates must sing at sight a rhythmic passage,

identify a major and minor triad or dominant 7th chord played by the Examiner, sing up and down one octave of a major or minor scale after keynote is sounded by Examiner, sing or playback a short phrase played by Examiner, and play at sight two short passages. There is a choice now of singing or playing back the short phrase, formerly this would have just been sung. Triads are to be simply identified as major, minor or dominant seventh; no longer must the candidate sing selected notes. The category continues in the same manner in the 1991 syllabus. In the new 1999 Conservatory Canada syllabus ear tests for the grade 5 candidate are mostly about identification – playback, identify intervals, triads and cadences. The sight singing of a rhythmic passage has been eliminated.

Grade 8

Ear tests for the grade 8 candidate in 1938 are as much about vocally reproducing rhythms, tones and intervals as recognizing them, the candidate must:

- sing or tap a phrase
- sing or name intervals
- sing notes of a triad
- sing three diatonic tones within the octave played simultaneously
- sing a minor scale or name errors when played incorrectly
- recognize triads and dominant 7th chords, and
- recognize cadences as perfect, plagal, imperfect, interrupted.

In the 1968 syllabus ear tests have been modified to less emphasis on singing and more on recognition. The following statement in the syllabus explains what the candidate might expect:

Examiners will administer [ear] tests with a considerable degree of flexibility, suiting any variations in procedure to the particular candidate, as that candidate's abilities

or difficulties become apparent. *The number of tests given need not correspond with the number of tests printed in the syllabus for any one grade* (italics mine): testing will be adequate to determine a candidate's degree of aural awareness (Western Board Syllabus, 1968, p. 231).

Candidates apparently would not necessarily be required to do all parts of the ear test before the examiner could discern their ability. Preparation, however, was not as demanding. Intervals could be either sung or named, major and minor scales were to be sung, triads and cadences identified (only perfect and plagal cadences in the 1968 syllabus), sing and then playback a short passage played by Examiner. Asking the melody playback to be sung before playing, makes the point that the voice is still perceived as an important intermediary between ear and hand. A rhythmic phrase is now to be clapped back rather than sung, and its time signature identified; as for grades 1 and 5 the Examiner may ask the candidate to identify the notes played, and then sing or play back the phrase. *Practical Ear-Training Workbook* by Janet McLoud McGauhey is a recommended study guide.

In the 1978 syllabus sight-reading was added to ear tests. The rhythm clapback was modified to sight singing a rhythmic passage on a single note, and there were three different passages to sight-read. Ear testing included detecting an error in pitch or rhythm of a passage played by the Examiner, sing or name intervals, identify perfect, plagal or interrupted cadences, sing or play back a short phrase. The sing/playback was expanded to include minor as well as major, and in a larger, octave range, and having to determine from three choices rather than being given the opening note.

Sight reading requirements are lighter in the 1991 syllabus – only one passage to sight-read, along with the singing at sight of a rhythmic passage, ear tests are unchanged. In the new 1999 Conservatory Canada syllabus sight-reading is no longer combined with ear tests, leaving only the identification of intervals, triads, four cadences and the sing/playback.

Over many decades Western Board/Conservatory Canada has taken great pains to create and maintain a system that is a viable alternative to its major competitor, RCM. It's inclusion of 20th century idioms and keyboard harmony requirements give it a distinct identity, but not necessarily an edge, over its rival's considerably larger student base. However, healthy competition between the two national systems benefits both teachers and students, and forces the examining bodies to keep fit.

14. Victoria Conservatory of Music (VCM)

Soon after its establishment in 1964, Victoria Conservatory of Music developed an examination system of its own to compete with RCM and Western Board. The piano syllabus is presently under revision, and only a draft copy was available. It was possible to obtain information on technique for the levels under review, but repertoire material was available only to grade 6. As with the examination systems of Laval, Vincent d'Indy, Moncton, historical syllabi were not accessible, allowing only the most recent syllabus for analysis. The VCM syllabus follows a structure similar to that of other Canadian examination systems, with technique, studies, repertoire, sight-reading and viva voce sections. There is a Preliminary level in the VCM system, and the final grade is 11. Like the Quebec systems, VCM does not have an Ear category in its practical examination. Piano Faculty Head Winnifred Scott Wood's comment in the preface: "this syllabus has proven its worth since it first appeared in 1971" suggests that any changes made over the years have not taken the content too far from its original direction.

14.1 Curriculum Content

Except for slight variations in technique and repertoire at certain grade levels, marks are fairly evenly divided, as shown in Table 23.

Table 23: Victoria Conservatory Allocation of Marks 2003

	Grade 1	Grade 5	Grade 8
Technique	15	15	20
Studies	10	10	10
Repertoire	55	55	50
Sight	10	10	10
Viva Voce	5	5	5
Memory	5	5	5

Technique, including studies, adds up to 25 or 30% of the mark, the same as McGill but more than RCM's 20%, and less than Conservatory Canada's 36% (adding technique, studies and keyboard skills). Repertoire, with memory, is assigned 55 or 60% of VCM piano examination marks, compared with 60% at RCM, 58% at Mount Allison, but just 42 to 48% (depending on the grade level) at Conservatory Canada. From the earliest level memory for VCM is assigned five points, about what could be expected from within the musicianship category of early Western Board, or the assumed memory of Mount Allison or Vincent d'Indy. The *Viva Voce* category is reminiscent of the Conservatory Canada system. Since Preliminary candidates do not have a Sight-reading component, their repertoire point value is 65.

Requirements for VCM sight-reading are comparable to other Canadian systems, including:

- Grade 1, a simple melody divided between the hands, fingering given, notes within staff limits in quarter or half notes, moderate tempo in C, G or F major.
- Grade 5, a short piece in a major or minor key, with the level of difficulty about grade 2.
- Grade 8, a piece equal in difficulty to grade 6.

Studies and repertoire categories are also similar to what is required in other Canadian examination systems. VCM studies for grade 1 are taken from Hirschberg's *Technic is Fun*, a choice of pieces from Elementary Levels A and B; for level 5 from Hirschberg level 2; for level 8 the information is not currently available. Hirschberg is also presently used for studies in the

Laval system, and was used in Mount Allison's early years. Repertoire choices are taken from the standard historical categories, with a work by a Canadian composer a compulsory selection, like Conservatory Canada. Four pieces are required for grade 1, one each from Baroque, Classical, 20th Century, and Canadian categories; five pieces for grade 5 from the same; and presumably five selections from those same categories, if not more, for grade 8. Technique, however, is a category where a great difference between this examination system and all the others studied is noticed. Tables 59, 60 and 61 in the Appendix, listing technical requirements for grades 1, 5 and 8 will show that, from the earliest grade, VCM is considerably more rigorous in its students' technical preparation.

Grade 1

From the outset it is seen that there is a great depth and scope of technical work required of the VCM candidate. Grade 1 required scales C, G, D, A, E and a, e, (natural and melodic) are to be played at only a slightly faster minimum speed than the major competitor RCM. But there are a host of other technical elements involved in this examination - triads, arpeggiated triads, thumb under and trill exercises, double notes in 6ths, double 3rd, and a 5-finger pattern, hands together, playing in contrasting touches, e.g. staccato against legato or piano against forte. Dynamics are expressly written in to be part of the performance of scales and arpeggiated triads. Such sophisticated requirements all point towards the early development of a high level performer.

Grade 5

Scales, triads and arpeggios may be requested staccato or legato; one hand staccato, one hand legato; forte or piano; one hand forte the other piano; with crescendo ascending and diminuendo descending and vice versa, with a dynamic range from pp to ff. Staccato scales may

be played somewhat slower than the indicated speeds (VCM Syllabus 2003, unpagged). The required eight major and five minor scales, played four octaves at MM 60 in sixteenths, tops even McGill's demanding technique (McGill requires only two octaves at the same tempo), and are far and away more difficult than RCM's three major and related minors in two octaves at 104 in eighths. Similarly, RCM's one form only of chromatic scales, played HS in two octaves, pales in comparison to VCM's chromatics HT in 4 octaves, in similar motion, contrary unison and 6ths. Additional requirements, seen only in this syllabus, include a rhythmic scale pattern, and repeated note and four-finger exercises. The double sixths required of this grade 5 candidate are preparation for the scales in octaves which will be demanded at grade 6 (scales in octaves required only at grade 9 in most other systems), although small hands may stay with double sixths. The trill, balance and voicing exercises required at this level are unique, and designed for an elite level performer.

Grade 8

Technical requirements for the VCM grade 8 candidate, as they did for grade 5, continue to top McGill's demands, the highest noted until VCM. Scales, including chromatic and formula pattern, are required in all keys, as well as chromatic scales separated by a minor sixth, and rhythmic scale patterns and scales played in cross rhythms. Scales in octaves may be substituted with double sixths. Chords (small hands may play triads) are to finish with a I-vi-ii6-I6/4-V-I progression, considerably more complex than the I-IV-V-I required at this level by all other systems. Dominant and diminished 7th chords are to be played in all keys, arpeggios of all chord forms but a few diminished 7ths. Contrary motion arpeggios are required in B, C, D and Eb, two octaves, root position only. A trill exercise, and a voicing exercise requiring the bringing out of any voice of a cadential chord pattern concludes a technique curriculum that is in a class by

itself. VCM's piano examination technique is considerably more difficult than that of any of the other systems studied, perhaps reflecting its symphony and university affiliation.

15. Canadian National Conservatory of Music (CNCM)

In 2002 CNCM founders, many of them former associates of WOCM or Conservatory Canada, indicated their intention to develop a program of study more suited to individual students' needs, and to make London the home of a center promoting Canadian music, declaring their mission statement to satisfy "a need in Canada for a new approach to teaching music" (www.canoe.ca/NewsStand/LondonFreePress/Today/2003/11/2). Touting examinations as "wonderful goals" (CNCM Syllabus, 2003, p. ii) that provide both a focus for study and an opportunity to perform, CNCM allows candidates to prepare for either a general or a theme examination. This holistic approach, "to provide a maximum amount of curriculum and as much creative flexibility as possible" (p. ii), makes CNCM the most student-centered of the examination systems under study. The syllabus curriculum is recognized as a minimum basis for study, a resource that teachers should enrich to custom fit the requirements of each student's particular course of study, and students are encouraged to study five to ten works from each stylistic period before attempting an examination. Repertoire for a general examination for grades one to nine includes eight selections, one each from Baroque, Classical, Romantic and 20th Century, one Canadian, one study, one additional work, one encore piece. Alternatively, a theme examination for grades 1 to 9 requires a minimum of eight selections revolving around a topic, e.g. sonatas from Baroque through to 21st Century, jazz styles, (which could include ragtime, blues, swing), Disney selections, sacred music – the possibilities seem endless. At the Introductory level there is even more flexibility, where the eight required selections for the 15-

minute performance only examination (there is no musicianship testing for this level) may be decided upon jointly by student and teacher.

15.1 Curriculum Content

CNCM examinations are in two parts, performance and musicianship, each of which is graded on 100 points. The conservatory does not publish its own listing of titles for repertoire selection, rather “candidates...may select repertoire from any appropriate source” (CNCM Syllabus 2003, p. xv), which could be any conservatory syllabus. The performance element assigns 60% to the actual performance on the instrument, with the remaining 40 % allotted equally among choice of repertoire, preparation of the program, both written and spoken, that will be presented to invited guests and the Examiner, and general performance etiquette. The musicianship element consists of seven different categories, among them sight-reading, technique, aural, transposition. The creation of these two separate but equal elements reinforces the fact that both are essential to a well-rounded music education, hence the term holistic. Both performance and musicianship examinations may, but not must, be taken during the same session (CNCM Syllabus, 2003, p. viii).

15.1.1 Performance

The performance element is designed to develop skills beyond the traditional examination, allowing candidates to learn presentation skills and performance etiquette. Of the required eight repertoire selections two may be one level lower than the grade currently studied; as part of the presentation the student provides a short commentary for each selection and composer. Memorization is considered a part of the performance, not compulsory, but strongly encouraged. “Two marks will be deducted for each work not memorized to a maximum of ten marks” (CNCM Syllabus, 2003, p. v). The performance may be a public event, where parents,

friends and teachers are encouraged to attend. With very little variation across all levels the graded assessments are as follows:

Table 24: CNCM Allocation of Marks (Performance) 2003

Requirements	Marks
Printed program	10
Oral presentation	10
Performance etiquette	10
Repertoire selection	10
Performance	60

15.1.2 Musicianship

Unlike the performance element, the CNCM musicianship part of the examination is conducted in private, with only the candidate and the examiner in the room. Categories and marks allotted are indicated in the chart at Table 25 below, with a more detailed listing of the required elements for grades 1, 5 and 8 in Tables 62, 63 and 64 of the Appendix.

Table 25: CNCM Allocation of Marks (Musicianship) 2003

Requirements	Mark
Aural	12
Vocalization	12
Sight Reading	12
Transposition	10
Harmonization	10
Improvisation	5
Technique	39

Grade 1

The total time allotted for the grade 1 examination is 30 minutes - 20 minutes for the performance element and 10 for musicianship. Presentation as well as performance skills must

be well prepared if the candidate is to successfully meet the 20-minute deadline. There is no improvisation required of the grade 1 candidate, giving technique an extra five points for a total value of 44; scales and triads are similar to what is currently required for grade 1 at RCM and Conservatory Canada. The vocalization element is unique today to the CNCM system, although a variation of it was noted in the earlier days of the Western Board and TCM systems.

Transposition and harmonization derive from WOCM/Conservatory Canada, but unlike Conservatory Canada which begins these requirements at grade 5, CNCM begins with grade 1.

Grade 5

CNCM's grade 5 examination is allotted a total of 45 minutes - 25 minutes for performance, 20 for musicianship tests. With few exceptions, much of what is required of the candidate at the Musicianship examination can be found in the Conservatory Canada syllabus. The chord progressions, transposition and harmonization are exactly the same, and the requirements for scales, chords and arpeggios are very similar, and the whole tone scale has been included in the package. RCM's formula pattern has been added to the mix, and a few Hanon exercises. The improvisation category will encourage and reward musical creativity with 5 marks. Ear tests involve playing, singing, clapping and identifying, and the unique vocalization segment integrates both ear and sight in the vocal production of music. There is a theory co-requisite, which for now will come from RCM Preliminary Rudiments or Conservatory Canada Theory 1. It is not known at this time if CNCM intends to develop its own theory examination.

Grade 8

Since CNCM does not have its own syllabus listing of repertoire pieces there will be a great deal of flexibility of choice for the required eight selections. However since marks are allotted for choice of program it is still important that teacher and student choose carefully.

Improvisation and vocalization continue as unique features of CNCM, octatonic and whole tone scales are holdovers from Conservatory Canada. Three major and five minor scales, played legato in sixteenths and staccato in triplet eighths at 96 is about the standard tempo most systems use. In the improvisation category the grade 8 candidate must complete a two-measure phrase with two responding measures, using I, IV and V chords, aided with an X indicating the placement of the chords. Transposition and harmonization exercises are designed on the Conservatory Canada model, but the chord progressions have continued to the grade 8 level in CNCM, and use I-IV-V-I. The Hanon exercise choices are tested in the Vincent d'Indy system at grade 5 and in the Moncton system at grade 8.

16. Friends and Neighbors – Examination Systems Developed Outside Canada

Part of our Canadian music education heritage lies with examination systems developed outside the country. The Associated Boards of the Royal Schools of Music (ABRSM) and Trinity systems originated in England and are known and used world-wide. They have been part of the scene since the earliest days of the Canadian piano examination, and continue to maintain a presence in the country. Australia, like her sister colony Canada, developed an examination system under the shadow of competing British systems. Like Canada's Western Board the Australian Music Examinations Board (AMEB) began with an alliance of both music institutions and ministries of education. In the United States the National Guild of Piano Teachers (NGPT) has established a national non-competitive Audition system similar to the Canadian piano examination, in which students prepare a performance of specific material for adjudication. One Canadian address in the list of adjudication centers indicates NGPT is not averse to border crossing. A brand new venture into an examination system in the US, modeled on RCM, has recently been started. Royal American Conservatory Examinations (RACE), administered from

offices in California, began operations in selected states in 2004. The Canadian system of piano examinations does not exist or operate in isolation. While the philosophies of other systems are similar, there are interesting differences in their methods of delivery.

16.1 Associated Board of the Royal Schools of Music (ABRSM)

ABRSM came into being in 1889 with the amalgamation of London, England's Royal Academy of Music and Royal College of Music. Its main function, then and today, was the establishment, maintenance and operation of an examination system "to encourage and motivate players...at all levels through the provision of goals and the measurement of progress" (Annual Review, 2001, p. 1). Easily the largest music examination system in the world today, the London-based ABRSM annually has over 600 Examiners test approximately 600,000 candidates in 85 countries, including Canada and the USA (2001 Annual Review). Shut out during Toronto's "Exam Wars" of the 1890's, ABRSM gained a successful foothold early in the 20th century in Montreal at the invitation of McGill, and has managed since to carve a niche in the Canadian piano examination landscape. After McGill established of its own examination system ABRSM continued independently, setting up four secretariats: Eastern Canada (a Montreal Board served Quebec and the Maritime provinces NB, NS and PEI), Toronto, Manitoba/Saskatchewan, and Alberta/BC. In the 1930's up to 3500 candidates were being tested annually for the Associated Board by British examiners. Those numbers declined as Canadian examination activity increased, and by the 1950's the secretariats closed. Most ABRSM activity in Canada presently is on the West Coast (Kallmann et al., 1992, p. 53).

In addition to its stated priority, the graded examination system, ABRSM operates on a number of levels. Its publishing company produces graded examination books as well as other music material, publishes the journal, *Libretto*, and *These Music Exams*, a pamphlet designed to

explain to teachers and the general public ABRSM examination procedures and assessment criteria. Workshops and seminars are arranged for teachers' professional development, and on the political level ABRSM claims to "seek to play a significant role in influencing ...debate in favor of music education" (Annual Review, 2001, p 1). ABRSM authorities have successfully lobbied the British Ministry of Education to allow high school credits (National Qualifications Framework) for completion of certain levels of music studies, an objective some provinces in Canada have yet to achieve.

16.1.1 Categories and Classifications

ABRSM's examinations test all levels, from Preparatory for the beginner through eight graded examinations. For the student with professional aspirations successful completion of grade 8 can be followed by Diploma, Licentiate and Fellowship degrees, in performance, teaching or conducting. An intermediate step between Grade 8 and the Diploma, the Advanced Certificate, requires of the candidate a recital and a separate quick study/viva voce assessment. Canadian National Conservatory of Music's Recital and Musicianship examination phases are a reflection of this recital and musicianship examination for the Advanced Certificate. The level of music studied at ABRSM's grade 8 is equivalent to RCM's grade 10, in fact, the level of difficulty of each of ABRSM's grades is about two grades higher than RCM, although the canon is strikingly similar. Examples include Hassler Op 38 No 8, *Allegro in C* on ABRSM's grade 3 list and on RCM's grade 5; Grieg Op 12 No 3, *Watchman's Song* listed on grade 4 ABRSM, grade 5 RCM; Bartok "10 Easy Pieces" No 5 *An Evening in the Village* is listed on ABRSM's grade 5, and on RCM's grade 8. Test pieces are chosen from a narrow field of six in each category of Baroque/Classical, Romantic, and Contemporary.

ABRSM has kept its practice of awarding marks on a basis of 150, McGill Conservatorium used this 150 points system in its early decades, but has since gone to the 100 in compliance with other Canadian systems. ABRSM's marks break down as follows:

- 30 points for each of three required pieces (no marks awarded for memory)
- 21 for technique (which includes scales and arpeggios, no solid chords)
- 21 for sight-reading
- 18 for ear tests.

In addition to solo piano ABRSM also tests chamber/ensemble work with piano, piano duets, and jazz piano. The 2003/04 syllabus indicates a separate jazz syllabus available in the U.K., Ireland, Australia and New Zealand to be introduced in the USA and other selected countries in 2003.

16.2 Trinity

London, England's Trinity examination system, established in 1878, predates ABRSM by only a few years, and has been available for Canadian music students, especially on Canada's East Coast, since the early 1900's. Like ABRSM, Trinity operates on an eight-graded system, with an unmarked Preparatory exam prior to grade 1, and certificates for certain levels are recognized within the National Qualifications Framework for school credit. The levels of difficulty are approximately the same for both systems, but Trinity's mark allotment totals 100 as opposed to ABRSM's 150. An extra performing incentive is offered following the completion of Trinity's grade five level of study, when an examination for Solo Piano First Concert Certificate may be taken. Program material for this would be considered a grade seven, eight or nine level in a Canadian setting. Following grade eight Trinity offers an examination for a Solo Piano Performer's Certificate, a stepping-stone to advanced levels of performance studies. In addition to solo piano, Trinity offers examinations in piano accompanying, piano duet, and piano-6 hands.

16.2.1 Categories and Classifications

Categories for Trinity piano examinations include the usual repertoire, technique, ear and sight noted in other systems. Playing from memory is not accorded any credit, with the exception of the possibility of substituting the Viva Voce section of the examination (five points) for one memorized piece. One unique feature of this system is the permission given candidates to elect to play their own composition in lieu of one of the required selections. The composition must be at a technical and musical level of the grade being tested, and must be played as the last piece of the three so as to allow questions from the Examiner on notation and structure and how the piece was composed. Marks are awarded on a basis of 100 as follows:

- Repertoire: 60 (20 for each of 3 pieces), grades 1-5 six choices per category, grades 6-8 lists expanded to between 9 and 12.
- Technique: 15 includes scales and arpeggios (no 20th century scale forms, no solid chords required at any level). Grades 6, 7 and 8 also include a study.
- Sight: 10
- Choice of Ear (clapback, singback, describe features of a given melody) or Aural Awareness (opening phrase played by Examiner described, developed and/or completed on the instrument by the candidate) 10
- Choice of viva voce or one memorized piece 5

Examination reports are issued to the Center Representative, who then gives it to the person who has signed the examination application form. The Trinity syllabus outlines what is expected of the candidate at each level, helping teacher and student in test preparation.

Assessment criteria are clearly described, with marks corresponding to levels of demonstrated ability. Like ABRSM, Trinity examination results are accepted for credit by the British Ministry

of Education; Trinity's grades six-eight may be used for high school equivalents, the Licentiate diploma as a performance credit in an undergraduate degree, the Fellowship diploma towards post-graduate. Diplomas are also awarded credit by the Open University towards their degree programmes (Trinity Piano Syllabus 2003-05, p.60).

16.3 Australia

The Australian music/piano examination system, while it does not have a direct bearing on the Canadian one, is an interesting example of another system that has developed from and still competes with the two British parent bodies ABRSM and Trinity. As early as 1887 a program of music examinations was initiated by the Universities of Melbourne and Adelaide, and in 1918 the Australian Music Examinations Board (AMEB) emerged as a national body "with the purpose of providing graded assessments of the achievements of music students" (AMEB Manual of Syllabuses 2004, p. iii). This is a close parallel to the Canadian TCM's beginnings in 1886 and establishment of a national piano examination system in 1911. The educational institutions which are signatories to the AMEB constitution send representatives to its Federal Board that includes the Universities of Melbourne, Adelaide and Western Australia, the Minister for Education and Training, New South Wales, the Minister for Education, Queensland, and the Minister for Education, Tasmania, through the University of Tasmania. This alliance between universities and ministries of education was reflected in the genesis of Canada's Western Board. Canadian music examination boards, with the exception of the province of Quebec, have not been able to command that level of cooperation.

With the belief that "its activities ultimately lead to the enhancement of the cultural life of the community" (AMEB Manual of Syllabuses, p. iii) the Board uses a collaborative approach

in the development of syllabuses, seeking teachers views in all areas of its work. The AMEB commits itself to:

- setting examinations standards of a high order
- offering all students access to some of the best repertoire for study purposes, whether or not they sit for examinations
- striving, through its publications, for high editorial standards of presentation together with advice on interpretation from some of the leading practitioners in the country
- including compositions by Australian and regional composers in its publications and syllabuses.

16.3.1 Categories and Classifications

The comprehensive AMEB syllabus sets out requirements for two theory examinations - Theory of Music, and Musicianship - and for a practical examination, which is divided into three sections:

1. technique (scales – major and tonic minor, and arpeggios),
2. studies and pieces, which includes three selections from the given lists for beginner category grades 1-4; four selections for the Developing category grades 5-8, and 2 supplemental pieces for all. Candidates from grades 2 – 7 inclusive must present a list of pieces studied other than those present at the examination,
3. aural tests, sight-reading, general knowledge.

The theoretical Musicianship examination includes the aural component that is compulsory from grade 4 and onward. The aural segment, a 30-minute examination (there is additionally a one-hour written segment) requires Australia's grade 4 music candidate to:

- recognize and name major and harmonic minor scale forms

- write with key signature any note within an octave of a major scale with up to 4 sharps or flats after it is played 3 times melodically
- distinguish between major and minor triads played in root position
- recognize similar, contrary and oblique motion between 2 parts in a progression of not more than 4 intervals played twice
- distinguish between Perfect and Imperfect cadences in major keys
- recognize and write time signature of a phrase in simple time
- write from dictation the rhythm of a 3-bar melodic phrase, using quarter notes, eighths and sixteenths in simple time
- from a copy of a given melody of about 8 measures which will be played by examiner, mark the principal cadences and indicate variations of tone and touch of 3 set, studied folk tunes approximately 16 measures in length. Write one from memory on the treble staff in the key in which it appears in the text, with the words of the song written clearly under the notes.

After grade 6 the grade certificate cannot be awarded until both the theory and the practical components for that level have been completed. For those for whom the piano performer testing is too rigorous there is a Piano for Leisure, newly termed Popular Piano, with levels Preliminary to grade 8, which can be finished off with an examination for Certificate of Completion. For all grades in this category three repertoire choices may be chosen from the syllabus of “well-loved standards from the classics, jazz styles, and arrangements of movie themes and popular songs”, or two from the syllabus list and an own choice (AMEB Manual of Syllabuses 2004, p. 65) and the technical work, i.e. scales and arpeggios, is not played in as many keys and not required for the Certificate of Completion.

16.4 Royal American Conservatory of Music (RACE)

After a period of consolidation Toronto's Royal Conservatory of Music (RCM) is again beginning a path of expansion with the formation of the Royal American Conservatory Examinations (RACE). TCM/RCM has at various times in its history extended its services southward to the USA in response to requests for its examination system, but never as consistently as with this new venture, which began in 2004 to offer examinations in selected states. If it can successfully extend its borders south of the 49th parallel RCM will be set for unprecedented, indeed explosive, growth. RCM's policy of a central administration and a national standard are perceived by many as attractive attributes. RACE President Dr. Scott McBride-Smith, a past chair of the Music Teachers National Association (MTNA), is uniquely placed to facilitate Canadian-American dialogue on standards of music education¹⁸. In the preface to the 2004 Syllabus McBride asserts: "We believe that every student in the United States deserves the opportunity to receive national recognition for achievement in music". Except for some variation at the beginner levels, the American syllabus is almost identical to the Canadian edition.

16.4.1 Categories and Classifications

The main distinguishing feature in the RACE system is the two Preparatory level examinations, Preparatory A and Preparatory B, which precede grade 1. Unlike the Canadian Introductory category, the RACE Preparatory levels give marks for each of four categories.

- Repertoire, 60 - 20 for each of list A, B and C selections

¹⁸ The Canadian Federation of Music Teachers Association (CFMTA), MNTA and RCM are planning a historic joint conference to be held in Toronto in March 2007, "the first time in its one hundred and twenty eight year history that the MTNA will be holding its annual event outside of the United States [reflecting] a growing awareness of and respect for the Canadian music community" (RCM Music Matters Nov-Dec 2004, p. 2).

- Technical, 20 - Preparatory A requires C, E, G major and a minor in a 5-note range, HS, with solid root position triad; Preparatory B requires D+, E+, A+, d-, e-, HS 5-note range, with solid root position triad. No studies at these two levels.
- Ear, 10 - 5 each for rhythm clapback and melody playback, and
- Sight reading, 10 - 7 for reading and 3 for clapping.

Repertoire for Preparatory A include selections from *Music Tree* part 1, *Alfred 1, Piano Discoveries 1B*. For Preparatory B, repertoire may come from *Music Tree* part 2 or 3, *Celebrate Piano! 2B*, *Suzuki Piano School 1*. No marks are awarded for memory for these levels. RACE theory requirement begins at an earlier level than RCM, with Preparatory theory to be written as a prequel to the RCM Preliminary Rudiments. Studies for grades one to ten may be chosen from the Frederick Harris graded study books or from a Teacher's Choice category, from which, at the teacher's discretion, a selection may be chosen for examination purposes. The selection "must be of equal or greater difficulty and musical quality to the required works in that grade...[j]udgement shown in choosing an appropriate...selection will be considered in the marking (RACE *Syllabus* 2004, p. 16).

16.5 National Guild of Piano Teachers (NGPT)

If the Canadian/American hybrid RACE can be said to have a competitor, it would be the Audition system of the National Guild of Piano Teachers (NGPT). The Canadian Federation of Music Teachers Associations (CFMTA) could be considered its closest Canadian equivalent. A division of the American College of Musicians, NGPT claims to be the largest non-profit organization of piano teachers in the world, with a membership at the turn of the 21st century over 118,000 students and teachers. Founded in 1929 by Dr Irl Allison in Abilene, Texas, NGPT defines its primary function as the establishment of "definite goals and awards for piano students

of all levels and grades, [giving students a] yearly opportunity to attain these goals through non-competitive adjudication in the Annual National Piano Playing Auditions” (Guild Syllabus 1999-2000, p. 3). To that end a standardized curriculum “encompassing the best of piano literature and stressing American compositions” (p. 3) has been devised and students prepare for their adjudication in the same manner as a Canadian music student does for an examination.

16.5.1 Categories and Classifications

NGPT identifies an intricate series of categories and classifications from which each student can participate. Classifications range from beginner to Young Artist, with a broad spectrum of levels of difficulty in between – Elementary A, B, C, D, E, F; Intermediate A, B, C, D, E, F; Preparatory A, B, C, D; College A, B, C, D; Young Artist. Every interest and ability from exceptional ability to special needs can be accommodated. As a further option students can tailor their audition by choosing from the nine following special interest categories:

1. Hobbyist (for those with difficulty memorizing)
2. Duet
3. Jazz
4. Ensemble
5. Social Music
6. Bach Plaque
7. Sonatina Plaque
8. Sonata Plaque
9. Diploma

Except for the Hobbyist category all selections must be played from memory.

For each category and level the candidate receives a certificate, a report card with the judge’s commentary. Musicianship elements, called Phases - scales, chords/cadences, arpeggios, ear training, transposition, improvisation, or sight-reading, may be used instead of a selection, within the given guidelines. However, all but the very first level candidate are required to include the Irreducible Minimum Musicianship Test (IMMT), which consists of the scales and chords in the

keys of the chosen selections. Candidates earn either a “commendable” C or “attention to” A rather than marks on their report card. They also receive a certificate and a pin. The color of the star on the certificate and the quality of the pin (bronze, silver or gold) denote the number of repertoire selections presented by the candidate; the ratio of C’s to A’s determine the candidate’s suitability for progression to the next level. At each level the candidate may prepare the following programs and will be awarded accordingly.

- Pledge – 1 piece and IMMT. This program is designed for the slower or the more timid student. A bronze pin is awarded, along with the certificate and report card.
- Local – 2 pieces (red star) or 3 pieces (blue star) +IMMT, bronze pin.
- District – 4 pieces (red star), 5 (blue star) or 6 (yellow star) +IMMT, bronze pin.
- State – 7 pieces (red star), 8 (blue star) or 9 (yellow star) +IMMT, silver pin.
- National – 10 pieces (red star), 11-12 (blue star) or 13-14 (yellow star) +IMMT, gold pin.
- International – 15-20 pieces + IMMT, gold pin. At least 14 more C’s than A’s must be earned before the candidate may progress to the next level of the International program.

The teacher in the Guild Audition program is a pivotal administrative factor. Within the guidelines given and dates assigned teachers guide the students in their selection choices, fill in the audition application forms and all pertinent certificate data and schedule audition times.

Teachers are given the report cards with the judge’s commentary, with the appropriate certificates and pins, which they in turn hand along to the student; teachers may also be given “confidential opinion” letters by the judge. Clearly, they are the lynchpin around which the system revolves. RACE’s “Teacher Selection” repertoire choice, which is not seen in the parent RCM syllabus, is perhaps a nod to the Guild protocol of extensive teacher involvement.

Conclusion

The object of this thesis was to explore the historical origins and evolutionary development of the music conservatory/examination concept for the preparatory student in Canada. It did not seem possible to come to one clear conclusive statement. Conventional wisdom has a thesis state a problem or put forward a statement, which through the course of the document is either proved or disproved. In this case the history of several examination systems was outlined, as were the curriculum requirements, making the document more a compilation than an argument.

It was quite remarkable to find the number of systems that have evolved across the country over the past century, and to find that as early as the mid 1800's, when towns and cities were still in frontier stages, music education was a concern and music examinations were under discussion. The influence of British and European institutions and teachers in those early years of development was strong – conservatories in London, Paris and Leipzig were both the destination of choice for budding Canadian performers and the training ground for those teachers who returned to pass along their knowledge to the next generation. Quebec's Gagnon brothers, Ernest and Gustave, noted for their work in the founding and operation of Académie de musique du Québec, took advanced music studies in Paris, James Brunton, founder of the Mount Allison Conservatory examination system, was British-born and educated, TCM's Ernest MacMillan completed instrumental training in Scotland, William Caven Barron returned to London, Ontario, from study in Leipzig to establish the institution that would evolve into WOCM, Robin Wood completed studies and performed many years in England before returning to the newly established Victoria School of Music. Clearly, music education in Canada owes much to these

influences. Canadian students have for generations benefited from the musical training of those teachers schooled in the European conservatory tradition.

Almost from the time of their establishment conservatories in Canada found that they could extend their sphere of influence through the local center examination system. Music examinations provided the means to develop and maintain a standard that would benefit both student and teacher; local center examinations accommodated Canada's large size and sparse population by allowing students, in small as well as in large centers, access to a curriculum and an evaluation process designed by specialists in the field. Promoted by their creators, supported by prominent area musicians, and welcomed by rank-and-file teachers, local center examinations quickly became part of the fabric of Canadian music education for preparatory students. Over the early years of the 20th century systems grew and flourished from coast to coast. As we enter the 21st century, examination systems still thrive; experimental work with broadband technology may see future examinations conducted via video-conferencing.

The historical study of examination syllabi shows a continually evolving process.

Notable observations include:

- Preparatory candidates in the early decades of the 20th century were assessed on posture, finger position, even fingering, at up to 50% of the total mark.
- Technique was significantly more demanding in earlier days, both in tempo and number of keys required. Today's approach injects a more theoretical approach, using the major and related minor combination in a smaller number of required keys. Studies moved from the performance category to be grouped with technique.
- Repertoire choices gradually expanded, although Bach, Mozart, Beethoven and Chopin remain the heart of the examination canon. By the 1980's music by Canadian composers

was increasingly visible on the contemporary selection lists, and now, two decades later, it is a compulsory element in some systems. Popular music selections and jazz and blues idioms are also beginning to find their way into the study and repertoire selection lists.

- Ear tests were not always introduced in the earliest grades, and, where used, involved mostly voice. It was only in the later half of the 20th century that vocal imitation - singing scales, triads, intervals, etc. - was replaced by aural identification. The discussion/debate over scales in octaves and concessions to small hands remains a constant, preparation for scales in octaves with scales in sixths, common to many early syllabi, has become a missing link in many of today's systems.

In their own ways, and on their own terms, all piano examination systems declare their intention to be the establishment of an identifiable standard of musical accomplishment. With few exceptions, the structure of the present-day Canadian systems studied is similar - performance of repertoire pieces, memory, technique, in combination valued at about 80% of the total mark, and ear test and sight-reading for the remaining approximately 20%. Candidates select and prepare a program of study according to curriculum requirements set in the examination syllabus. Therefore, the focus of the examination candidate's musical learning becomes the playing of specifically designated repertoire, scales, chords and arpeggios, all generally played from memory. This justifies Wantzel's (2002) assertion that "what we assess sends a strong signal to students about what it is important to learn" (p. 79), and strongly implicates the piano examination system as a major influence in the music education of the preparatory student.

Although they are similar in structure there are variations in what the examination systems expect of their student candidates. Points of comparison relative to both content and administration include:

- Repertoire requirements for RCM, Conservatory Canada, Mount Allison, VCM, Laval and CNCM's grade levels are practically interchangeable in level of difficulty, but Vincent d'Indy and Moncton's are comparatively more difficult, e.g. RCM grade 5 would be roughly Vincent d'Indy grade 4.
- Memory is not treated the same in every system. RCM and Conservatory Canada give marks specifically for memorization, typically two points per selection, Vincent d'Indy simply expects it as part of the performance, Laval requires it for some but not all of the pieces, McGill and Mount Allison deduct points if memory is not demonstrated.
- Technique differs widely across the systems, with Victoria Conservatory of Music the most demanding, followed by McGill. Studies for the francophone systems are based on technical exercises from books like Pischner and Philippe. Conservatory Canada and Canadian National Conservatory of Music are the only ones to include composition, keyboard harmony, transposition and improvisation on their practical examination.
- The Quebec systems are exceptional for their delay of ear tests until advanced levels.
- Although the marks allotted in the categories are much the same across the board, the time allotted for the RCM examinations is almost half that allotted by most others.
- The new Canadian National Conservatory of Music's 2-part (performance and musicianship) examination, each part worth 100%, is a unique format.

- Only Laval and Vincent d'Indy require teacher affiliation in order for a student to be an examination candidate. All of the others are completely open - any teacher may submit any student.
- RCM, Conservatory Canada and CNCM offer examinations nationally, the others concern themselves with a regional student/teacher base.
- Theory, in all systems but Mount Allison taken separately from the practical examination, is mandated as a co-requisite.
- Canadian piano students would have to go to a non-Canadian source for a jazz syllabus (ABRSM), or for ensemble work (Trinity).

To return to the questions posed in the Introduction:

- ✓ Are requirements consistent? The short answer is, no. But there are many similarities.
- ✓ Has the canon changed? Not a great deal, although new material, especially by Canadian composers, has been included in the last few decades, and a work by a Canadian composer is sometimes mandated.
- ✓ Are there variables that distinguish systems? Yes, especially Conservatory Canada, with keyboard harmony and 20th century scale forms, and CNCM's 2-part Performance/Musicianship and use of voice.
- ✓ Is there a sense of evolutionary direction? Yes, examinations are generally more user-friendly, more accessible to beginning students. Technical requirements are far less demanding.
- ✓ Does the examination shape instruction? Yes.
- ✓ Does the examination reflect the imprint of music educators? Yes.

In the end, the larger question should perhaps be: what is the role of the examination in contemporary music education? To paraphrase Couture (1997), a better knowledge of the history of our music examination process can lead to a better understanding of the role it plays today, and can assist in the planning and development of music education in years to come.

So rather than ending with a conclusion this thesis will end with a question. Should the examination remain a central part of preparatory music studies? Is it time for an overhaul? It is hoped that this analysis might act as a springboard for that discussion.

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Table 26: TCM/RCM Introductory/Grade 1 Technique 1924- Present

SYLLABUS	INTRODUCTORY/GRADE 1
1924 - 1925	Scales: C, G, D, A, F, Bb, HS, 2 octaves.
1936 - 1937	Scales: C, G, F, D, HS, 1 octave, with solid chord ending. Triads: of above, root position, HS, broken form with solid chord ending.
1944 - 1946	Scales: C, G, D.
1972 - 1974	Scales C,F,G, c- (h and m) HS 2 octaves MM 69 in eighths. Triads of above, root position and inversions, HS.
Grade 1 1994	Scales: C,G,D, a,e (h) HS 2 octaves MM 69 in eighths Triads: of above, HS 1 octave, solid in quarter notes at MM 100, broken in triplet eighths at MM 60.
Grade 1 2001	Same as 1994
Intro 1994 (new category)	Scales: C,G, a,e natural, 1 octave, divided between hands. 5-finger pattern, RH or LH, ascending or descending, C or G, ending with solid tonic triad.

Table 27: TCM/RCM Primary/Grade 5 Technique

Syllabus	Primary/Grade 5
1924 - 1925	Scales: all major, melodic minor, & chromatic, legato & staccato, HS, 4 octaves. Chords: HT in major & minor triad & 4-note forms & dominant 7ths, 1 octave, solid and broken, root and inversions. Arpeggios: all major & minor keys, HS, 4 octaves, MM 72 in quarters and eighths. Octaves: staccato, all major scales, 2 octaves. Small hands – 6ths in C,G,F,D.
1936 - 1937	Scales: all majors, a, g, d, e, c, f, c#, f#, b flat, minor, HS, 2 octaves, legato & staccato. MM 92 in eighths. V-I cadence at end of scale. Chords: triads of above keys, solid & broken, HT, MM 108 in quarters. V7 solid in whole notes, broken in eighths at 84,HS. Arpeggios: all white keys, major & minor, 2 octaves, HS. Octaves: Hand staccato: scale of C in 6ths, HS.
1944 - 1946	Scales: A, F, Eb & related minors f#, d, c, HT. 2 octaves, MM 84 in eighths. V-I cadence at end. F, Eb contrary motion. Chromatic starting on C. Chords: triads of above, solid in half notes, broken in triplets MM 60. V7 of F, A, root and inversions, HS Arpeggios: in above keys, HS, root only, 2 octaves MM 72 in eighth notes Octaves: 6 th in scale of C, staccato, 1 octave MM 100.

1972 - 1974	Scales: E,Ab,B,b- HS 2 octaves MM 116 in eighths. Eb,A,Bb,e-,bflat- HT 2 octaves MM 104 in eighths. F,G, formula pattern 2 octaves, MM 104 in eighths Triads: E,Eb,A,Ab,B,Bb,e-,b-,bflat- HT 2 octaves, solid 126 quarters, broken triplet 63. Finish triads with V-I cadence. Arpeggios: D,E root position HS 2 octaves. MM 72 in eighths
2001	Scales: A,F,Eb and related minors f#,d,c (h and m) HT 2 octaves. Formula pattern F, G. Chromatic HS 2 octaves starting on F or C, all in eighths at MM 104. Triads: of above keys HT 2 octaves solid MM 126 in quarters, broken in triplet eighths at MM 63 Chords: V7 of A,F,Eb HT 1 octave solid 60, broken 72. Arpeggios: A,F,Eb HS 2 octaves MM 80 in eighths

Table 28: TCM/RCM Junior/Grade 8 Technique 1925- Present

Syllabus	Junior/Grade 8
1924 - 1925	Scales: all major, minor, chromatic, legato & staccato, HT, 4 octaves. Chords: HT in major & minor triad & 4-note forms & dominant & diminished 7ths, 2 octaves. Arpeggios: all major & minor keys, common form; all dominant & diminished 7ths, root position only, HT. Octaves: all keys, HT, staccato & legato.
1936 - 1937	Scales: all major, minor & chromatic, HT, 4 octaves. I-IV-V-I cadence may be requested. Staccato scales show hand & finger touches. Chords: all major & minor in triad & 4-note form, dominant & diminished 7ths, solid & broken, HT, 2 octaves. Arpeggios: all common chords & inversions, dominant & diminished 7ths in root position only, 4 octaves, HT. Octaves: all scales, 2 octaves, HT, legato in quarter notes, staccato in quarter & eighth notes at MM 100.
1944 - 1946	Scales: G,F,Eb,Gb and related minors e,d,c,e flat HT 4 octaves eighths and sixteenths at MM 80. Finish scales with V-I cadence. G,F,Eb,e,d,c-(h) contrary motion, 2 octaves. Chords: triads and 4-note chords of above, V7 of major, dim 7 of minor HT 2 octaves MM 72 Arpeggios: G,F,Eb, e,d,c root and inversions; V7 of majors, dim 7 of minors, root only HT 4 octaves Octaves: above keys, HT 2 octaves, legato in quarters, staccato in eighths, MM 126.
1972 - 1974	Scales: all majors, c,f#,g,g#,a minor (h and m) HT 4 octaves; C,F,G,Bb formula pattern 4 octaves; chromatic on any note HT 4 octaves, all scales MM 88 in sixteenths.

	Chords: 4-note form, above keys, HT 2 octaves. Finish with V-I cadence; V7 of majors, dim 7 of minors HT 2 octaves MM 100 solid in quarters, broken 80 in sixteenths. Arpeggios: above keys, root and inversions, HT 4 octaves MM 72 in sixteenths; V7 and dim 7 root only HT 4 octaves. Octaves: C,Db HT 2 octaves, staccato, moderato (6ths no longer required in early grades)
2001	Scales: C,G,E,F,Db,Gb and related minors (h and m); Formula C,F,B, a,d (h) 4 octaves; chromatic on any note 2 octaves. All at MM 88 in sixteenths. Chords: 4-note chords of above broken only, V7 of majors, dim 7 of minors, solid and broken, all HT 2 octaves, solid MM 100 in quarters, broken MM 80 in sixteenths. Arpeggios: major and minor keys listed; V7 of majors, dim 7 of minors, all HS 4 octaves at MM 72 in sixteenths.

Table 29: TCM/RCM Ear Test Introductory/Grade 1

Syllabus	Introductory/Grade 1
1924 - 1925	N/A
1934-1935	-Sing a major scale unaccompanied -Tap back a 2-measure phrase tapped by Examiner
1936 - 1937	-Tap or clap the rhythm of a tune played by the Examiner -Sing any short familiar tune
1944 - 1946	-Tap or clap the rhythm of a 3-measure tune played by Examiner -Sing any short tune -Identify a short tune played by Examiner as piano or forte
1964-1966	-Tap or clap 3-measure phrase played by Examiner -Sing or hum any familiar short tune
1972 - 1974	-Tap or clap the rhythm of a tune clapped by Examiner -Play back 4-note tune using first 3 consecutive notes of C, F or G after Examiner plays tonic chord, names key and plays tune twice.
1986	-Sing, clap or tap rhythm of short melody played twice by Examiner -Play back 4-note melody based on first 3 notes of a major scale after Examiner has named the key, played the tonic triad, played melody twice.
2001	Same as 1986

Table 30: TCM/RCM Ear Tests Grade 5 1924 - present

Syllabus	Primary/Grade 5
1924 - 1925	-Sing major scale unaccompanied, or identify if scale played by Examiner is correct. -Sing intervals of P8, P5, +3 above.
1934-1935	-Sing major scale -Sing P8, P5, P4, +3, +6 above unaccompanied -Repeat rhythm tapped by Examiner
1936 - 1937	-Determine which of 3 written rhythms is played or tapped by Examiner. -Repeat that rhythm on one note, reading example -Repeat the rhythm from memory -Sing any note of major triad played in root position by Examiner
1944 - 1946	-Determine which of 3 written rhythms is played by Examiner -Repeat that rhythm on one note, reading example -Sing higher or lower of 2 concordant notes played simultaneously by Examiner -Sing any note of a major triad (root, 3rd or 5th) played in root position by Examiner
1972 - 1974	-Clap rhythmic pattern in $\frac{3}{4}$ or $\frac{6}{8}$ after it is clapped twice by Examiner -Identify +3, -3, P4, P5, +6, P8 above, -3, P5 below -Play back short tune based on first 5 notes of C, G, or D, beginning on tonic, after Examiner plays tonic chord, names key and plays tune twice.
2001	-Sing, clap or tap rhythm of a short melody after played twice by Examiner (same examples as in 1972 syllabus) -Identify, sing or hum +3,+6, -3-6, P4, P5, P8 above, +3, -3, P5, P8 below -Play back a short melody based on first 5 notes of C, F, G or D after Examiner plays tonic chord, names key and plays melody twice

Table 31: TCM/RCM Ear Tests Grade 8

Syllabus	Junior/Grade 8
1924 - 1925	-Sing a major scale unaccompanied -Sing or identify P8, P5, P4, +3, +6
1934-1935	-Sing major scale unaccompanied -Sing P8, P5, P4, +2, +3, +6, +7, -3 unaccompanied -Identify major, minor, V7 chords in root position -Repeat short rhythmic figure tapped by Examiner
1936 - 1937	-Sing major scale from tonic to tonic, med to med or dom to dom -Sing P8, P5, P4, +2, +3, -3, +6, +7 unaccompanied -Identify major, minor, V7 chords played in root position -Sing any note of triad after played in root and close position -Sing in monotone a rhythm in simple duple, triple or quadruple time, beating time as though conducting - May substitute ear test with Junior Sight-Singing examination
1944 - 1946	-Sing major or minor harmonic scale -Sing unaccompanied P8, P5, P4, +3, +6 above, +3, -3, P5 below -Identify major, minor, V7 chords as played by Examiner -Sing any note of above chords when played by Examiner -Sing at sight a rhythm, beating time while singing -Play back 6-note melodic phrase in major key after Examiner states key and plays phrase on piano
1964 - 1966	-Sing or hum major or minor scale -Sing or hum +3,-3, +6, -7, P4, P5, P8 above, +3,-3, P4, P5 below -Identify major, minor, V7, o7 chords when played in root position -Play back a simple melodic phrase in a major key, after Examiner states key and plays phrase on piano
1972 - 1974	-Identify +2,-2,+3,-3,+6,-6,-7, P4,P5 above, +2,+3,-3, P4,P5 below -Identify major, minor, V7 and o7 chords played in close root position -Play back short phrase in G, D or F, one octave range, beginning on tonic, mediant or dominant, after Examiner plays tonic chord, names key and plays phrase twice -Identify perfect or plagal cadence after Examiner plays tonic chord and plays phrase twice
2001	-Sing or hum after Examiner plays first note, or identify after played once +2,-2,+3,-3,+6,-6,-7, P4, P5, P8 above, +2,+3,-3,-6,+7, P4, P5, P8 below -Identify major, minor, V7 or o7 chords played in close root position -Identify cadence as perfect or plagal after Examiner plays tonic chord and short melody in major or minor twice -Play back approx 9-note melody, octave in range, in C,D,F,D,Bb, after Examiner states key, plays tonic chord and plays melody twice

Table 32: McGill 2003 Elementary IV (grade 1)

Category	Elementary IV/Grade 1
Repertoire	3 pieces representing a range of styles and historical periods, comprehensive list includes Bach, Turk, Handel, Haydn, Beethoven, Bartok, Chatman, Coulthard, Niamath, Duke, Bastien, Blake & Capp.
Studies	Studies: One from selections by Bartok, Hirschberg, Kabalevsky, L.F.Olson, S. Stravinsky.
Technique	Scales: C, G, F major, a, e minor (h and m), HS, 2 octaves, staccato and legato, in eighths at MM 76. C major contrary motion; chromatic scale starting on C. Triads: above keys, solid and broken, HS, 2 octaves. Arpeggios: above keys, root position, HS, 2 octaves, eighth notes MM 69.
Sight	Short piece in simple time, HS, legato. Candidate is expected to show understanding of dynamics and other expressive markings.

Table 33: 2003 McGill Secondary II (grade 5)

Category	Secondary II/Grade 5
Repertoire	Three selections, one from each of lists 1 (Baroque), 2 (Classical) and 3 (Contemporary – Canadian composers well represented in this category).
Studies	One from selections by Bartok, Gurlitt, Kabalevsky, Schumann, S. Stravinsky.
Technique	Scales: C, G, D, A, E, B, F, Bb, Eb, and related minors a, e, b, d, g, c (h and m), HT, 2 octaves, legato, staccato. Contrary motion C, G, D, A, E, F, Bb and a, e, d, g (h), 2 octaves. Chromatic starting on any white key, HT, 2 octaves, all scales in sixteenths at MM 60. Triads: above keys, solid in quarter notes, broken in eighths at MM 72, HT, 2 octaves. Arpeggios: above keys, root position, HT, 2 octaves, eighth notes MM 112.
Sight	Sight: Short simple piece in simple time, up to 2 flats or sharps. Dynamics, articulations must be observed. Sixteenths and dotted rhythms may be introduced.

Table 34: McGill 2003 Secondary V (grade 8)

Category	Secondary V/Grade 8
Repertoire	Four selections, one from each of lists 1 (Baroque), 2 (Classical), 3 (Romantic) and 4 (Contemporary).
Studies	One from selections by Czerny, Cramer-Bulow, Bertini, Gurlitt, Heller, Fleming, Kenins, Street, MacDowell.
Technique	Scales: all major and a, e, b, f#, c#, d, g, c, f (h and m), HT, 4 octaves, legato and staccato, all scales in sixteenths at MM 100. contrary motion, above keys, 2 octaves. chromatic starting on any note, 2 octaves. legato thirds, above scales, HS, 2 octaves, eighth notes at MM 72; at the third, above scales HT, 4 octaves, sixteenths at MM 100. Chords: 4-note form of above keys HT, 2 octaves, solid in quarter notes and broken in sixteenths; V7 of majors with resolution to I 6/4, and o7 of minors with resolution to I, solid in quarter notes, broken in sixteenths, 2 octaves, HS, all chords at MM 69. Arpeggios: common form of above keys, V7 of majors, o7 of minors HT, 4 octaves, sixteenths at MM 92. Octaves: C, G, D, A, F, HT, 2 octaves, solid in eighths and broken in sixteenths, MM 80.
Sight	Piece in simple or compound time, up to 4 sharps or flats. Dynamics, articulations, etc. expected to be observed. May include 8va, V7 chords and advanced syncopated rhythms.

Table 35: Laval 1989 Grade 1

Category	Grade 1
Repertoire	Four selections, including 2 pieces from each of 2 categories, 2 of the 4 selections to be played from memory.
Studies	1 study from extensive list, prominent among them Hirschberg.
Technique	Dozen A Day v1 group1 No1-2-3, transpose if asked to G, F, a. Scales: C,G,F,a, HS, 1 octave, in quarters at MM 92.

Table 36: Laval 1989 Grade 5

Category	Grade 5
Repertoire	Four selections, one from each of lists A (Baroque), B (Classical), C (Romantic) and D (Contemporary), 2 to be played from memory.
Studies	One from selections by Burgmuller, Hirschberg, Thompson, etc.

Technique	Dozen A Day v2 groups 3,4,5. Transposing not specified. Scales: E,B,F,Bb,Eb,Ab,b,c,f, HT, 2 octaves in eighths, 3 octaves in triplet eighths, MM 88 to quarter note. Contrary motion, G,D, 2 octaves, in eighths at 92. Chords: V7 solid in half notes with half rest, broken in quarters at MM 100 to quarter note. Keys not specified but presumed all majors above. Arpeggios: C,D,B, HT, 2 octaves root and inversions, MM 72 in eighths.
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Table 37: Laval 1989 Grade 8

Category	Grade 8
Repertoire	Four selections, one from each of lists A (Baroque), B (Classical), C (Romantic) and D (Contemporary), 2 to be played from memory.
Studies	One from selections by Berens, Czerny, Heller, Pozzoli, etc.
Technique	Dozen A Day v3 group3. Scales: A,Ab,Db,f#,f,bb, HT, 4 octaves in sixteenths at MM 100. Melodic minors from g to c, HT, 2 octaves in eighths at 100. Arpeggios: Db,Bb,d,g, HT, root and inversions, 2 octaves in eighths, 4 octaves in sixteenths at 72 to the quarter note. o7 on leading note of e, HT, root position only, 3 octaves in triplet eighths at MM 104 to quarter note.

Table 38: Vincent d'Indy 1994 Grade 1

Category	Grade 1
Repertoire	Four selections, including 2 pieces from a selection of method books, and 2 pieces from piano syllabus, all memorized.
Studies	2 from Technic is Fun (Prep) Hirschberg.
Technique	1 from Brassard, 1 from Alfred, Bastien technique or Dozen A Day Scales: C,G,D,A,E,B,F, HS, 2 octaves, no MM, in quarters, in eighths. Arpeggios: root position of above keys, HS, 2 octaves, in quarters, in eighths.
Sight	Information not available.

Table 39: Vincent d'Indy 2004 Grade 5

Category	Grade 5
Repertoire	Bach, Sonata + 2 other selections, all memorized.
Studies	1 from given list
Technique	Dozen A Day v3 group 4/5 OR Berlin Essential Daily Exercises 11-15, 2 series chosen by Examiner. Hanon, 2 of No 11-15, chosen by Examiner. Scales: Bb, 1 of Eb,Ab,Db, 1 of c,g,f, HT, in eighths, in triplets, in sixteenths at MM 84. End with I-IV-V-I. Contrary motion: 1 of C,D,E, in eighths 2 octaves 1X, in sixteenths 2 octaves 2X Arpeggios: Bb,Eb,Ab,Db,c,g,f, root and inversions, in eighths, in triplets, in sixteenths, at MM 60 to the quarter note.
Sight	1 piece, chosen by Examiner, from an entire book that student has been studying all year.

Table 40: Vincent d'Indy 2004 Grade 8

Category	Grade 8
Repertoire	Bach, Sonata + 2 pieces from extensive list, memorized.
Studies	2 from extensive list, or 1 study + 1 Scarlatti sonata.
Technique	Choice of 2 from selections by Philipp or Pischna. Scales: C#,F#,c#,f# (h and m) and student's choice of 1 white key scale, HT, 4 octaves in sixteenths at MM 108. Octaves of above scales, HT, 2 octaves in eighths, in sixteenths 2 octaves 2X, at MM 50 to the quarter note. Pischna No 39 G, g (h). Cadences: of above keys? I-IV-V7-I and ii6-I6/4-V7-I Arpeggios: above keys except F#, root and inversions, in eighths and in sixteenths at MM 80. V7 of above major keys, in triplets and in sextuplets at MM 60.

Table 41: École Préparatoire de l'Université de Moncton 2004 Grade 1

Category	Grade 1
Repertoire	3 selections, a total of three pages of music - all memorized.
Studies	None assigned specifically as studies

Technique	Dozen A Day Prep – selection of some 25 exercises. Scales: C,G,D, HS, 2 octaves, in quarters, eighths, dotted eighth followed by sixteenth, at MM 50. Chords: C,G triads root position, solid and broken, shared between hands, in quarter notes at MM 80. Arpeggios: C,G, HS, root position only, in same 3 rhythms as scales, all at MM 50.
Sight	From Bennett and Capp

Table 42: École Préparatoire de l'Université de Moncton 2004 Grade 5

Category	Grade 5
Repertoire	Bach, Sonata + 2 other selections, all memorized.
Studies	2 from given list
Technique	Hanon, No 6,7, HT, in C,D at MM 88. Stamaty, large assortment of exercises. Scales: F,Bb,Eb,Ab,Db/C#,Gb/F#,d,g,c,f,bb/a# (h). End scale with I-IV-V-I, in eighths and sixteenths, 4 octaves 2X at MM 88. Arpeggios: Bb,Eb,Ab,Db/C#,g,c,f,bb, HT, root and inversions, 2 octaves in eighths and dotted eighth followed by sixteenth, 3 octaves in triplets at MM 80.
Sight	A piece of about grade 3 level.

Table 43: École Préparatoire de l'Université de Moncton 2004 Grade 8

Category	Grade 8
Repertoire	Bach, Sonata + 2 other selections, all memorized.
Studies	2 from given list
Technique	Hanon, No 12,13, HT, in C, C# at MM 96. Philipp, an assortment of exercises. Scales: all white key majors and minors (h and m), at the 3 rd or at the 10 th , ending with I-IV-V-I, in eighths and sixteenths at MM 96. Arpeggios: V7 of E,B,F#/Gb,Bb,Eb,Ab, 3 octaves in triplets, 4 octaves 3X in sextuplets at MM 50.
Sight	Selected music at an advanced level.

Table 44: Mount Allison Examination Grade 1 Technique 1962- Present

	Grade 1
1962	Scales: C, G, D and F major HS, legato, one octave, moderate tempo. Tonic chord at end of each scale. Triads: above scales, HS, 1 octave, root position and inversions, solid and broken, in slow tempo.
1976	Same as 1962
1989	Scales: C, G, D, A, E major HS legato, one octave, moderate tempo. C major in contrary motion, legato, one octave, moderate tempo. Triads of above scales HS, solid, broken, arpeggiated.
1994	No changes for this grade, although grades 2-8 underwent revisions.
1999	No change from 1989 syllabus.

Table 45: Mount Allison Examination Grade 5 Technique 1962 - Present

	Grade 5
1962	Scales: E, B, F, Bb, Eb, Ab, Db major, e, b, f#, g, c minor (h and m) HT, 2 octaves, MM 92 in eighth notes legato, MM 84 in eighth notes staccato. Finish each scale with V-I cadence. Contrary motion: A, F, Bb, Eb major, 2 octaves, eighth notes, legato. Chromatic: starting on any white note, HS, 2 octaves, eighth notes, legato. Chords: broken, all above major and minor keys, 4-note form, root position and inversions, HS, 1 octave, MM 80 in eighth notes, legato. V7 chords in C and G only, HS, root position and inversions, 1 octave, broken, legato in eighth notes, solid in half notes with sustained touch. Arpeggios: above keys: root position, HS, 2 octaves, MM 84 in eighth notes. Repeat until stopped by examiner. Sixths: G, F major, HS, 1 octave, brisk tempo, 4 staccato strokes on each position.
1976	Same as 1962
1989	Scales: D, A, F, E major, e, g, c minor (h), similar motion with RH staccato, LH legato and vice-versa (hands may be separated by 2 octaves), MM 76 in eighth notes, 2 octaves. Scales of Bb, Eb, Ab, Db major, b, f# minor (h), Similar motion legato and staccato, 2 octaves, MM 92 in eighths. Contrary motion: F, Bb major, c, g, e, 2 octaves, legato, MM 92 in eighths. Chromatic starting on any white note, 2 octaves, legato, MM 92 in eighths. Triads/Chords: A, E, Bb, Eb major, b, g, c, f#, HT, root position and inversions, 2 octaves, solid in quarter notes, broken in triplet eighths at MM 76. Finish with V-I cadence. V7ths of C, G major, root position and inversions, HS, 1 octave, solid in

	half notes, broken in eighths at MM 100. Arpeggios: Bb, Eb, Ab, major, c, f#, HS, 2 octaves, legato, MM 88 in triplet eighths. Sixths: G, F major, HS, 2 octaves, brisk tempo, one stroke each position.
1994	Scales: C, G, D, F, Db major, a, e, d, b (h and m), HT, 2 octaves, legato and staccato, MM 92 in eighths. Contrary motion: Db, D major, a, e minor, 2 octaves, MM 92 in eighths. Chromatic: HS, starting on any white key, 2 octaves, MM 92 in eighths. Triads: above keys, root position and inversions, HT, 2 octaves, solid in half notes and broken in triplet eighths at MM 76. Chords: V7 of C, G, HS, solid in half notes, broken in eighths at MM 96. Arpeggios: Db, G, e, d, HS, root position, 2 octaves, triplet eighths at MM 76. Sixths: G, F, HS, 2 octaves.
1999	Scales: C, G, D, F, a, e, d, b (h and m) HT, 2 octaves, legato and staccato, MM 92 in eighths. Contrary motion: G, D, a, e, 2 octaves, MM 92 in eighths. Chromatic: HS starting on any white key, 2 octaves, MM 92 in eighths. Triads: above keys, root position and inversions, HT, 2 octaves, solid in half notes and broken in triplet eighths at MM 76. End with V-I cadence. Arpeggios: G, F, e, d, HS, root position, 2 octaves, triplet eighths MM 76. Chords: V7 of C, D, HS, solid in half notes, broken in eighths MM 96. Sixths: G, F, HS, 2 octaves.

Table 46: Mount Allison Examinations Grade 8 Technique 1962 - Present

	Grade 8
1962	Scales: all major and minor (h and m) HT, 4 octaves, beginning on either highest or lowest note. MM 96 legato in sixteenths, staccato in eighths. Major scales, hands separated by a 3rd, 6th, 10th, 4 octaves, legato only. Contrary motion: all major scales and a, e, b, f#, d, g and f harmonic minor, 2 octaves, legato only. Chromatic, commencing on any note, legato only, HT, 4 octaves. End all scales except chromatic and contrary motion with I-IV-V-I cadence. Chords: o7 in solid 4-note form, root position and inversions, HT, 1 octave, MM 72 in half notes with sustained touch. Arpeggios: all major and minor, root position and inversions, 4 octaves HT MM 120 in eighth notes. V7 and o7 root position only, 4 octaves, HT eighth notes. Octaves: all major and minor (h and m), HS, 2 octaves in staccato eighth notes at MM 80.
1976	Same as 1962
1989	Scales: all major and minor (h and m), similar motion, HT, legato and

	staccato, 4 octaves, MM 80 in sixteenths. Finish with I-IV-V-I cadence. Contrary motion: all major scales, c, f, b, f# minor, HT legato, 2 octaves, MM 72 in sixteenth notes. Chromatic starting on any note, HT, 4 octaves, legato, MM 72 in sixteenths. Chords: all major and minor common chords in 4-note form, root position and inversions, HT, 2 octaves, solid in quarter notes, broken in sixteenths at MM 72. V7 and o7 chords as above but in root position only. Arpeggios: common chords of all major keys in root position and inversions, HT 4 octaves, MM 120 in eighth notes; V7 and o7 in root position only, HS and HT. Octaves: all major keys and a, e, b, d, g, c, HT 2 octaves, MM 80 in eighth notes, staccato, one stroke in each position.
1994	Scales: Eb, Ab, Db, Gb, B major, c, f, bb, eb, g# (h and m) HT 4 octaves, legato and staccato, MM 80 in sixteenths. Contrary motion: Gb, B, Db, bb, eb, HT, 2 octaves, MM 72 in sixteenths. Chromatic starting on any note, HT, 4 octaves, MM 72 in sixteenths. Chords: 4-note common chords of above keys; V7 of majors; o7 of minors HT, 2 octaves, solid in quarter notes, broken in sixteenth notes at MM 72. Arpeggios: common chord arpeggios of above keys root position and inversions, HT, 4 octaves, MM 120 in eighth notes. V7 and o7 arpeggios in root position only. Octaves: Ab, Db, Gb, f, bb, eb, HT, 2 octaves, MM 72 in eighths.
1999	Scales: Eb, Ab, Db, Gb, B, c, f, bb, eb, g# (h and m), HT, 4 octaves, legato and staccato, MM 80 in sixteenths. Finish scales with I-IV-V-I cadence. Contrary motion: Gb, B, Db, bb, eb, HT, 2 octaves, MM 72 in sixteenths. Chromatic starting on any note, HT, 4 octaves, MM 72 in sixteenths. Triads: above scales HT, 2 octaves, solid in half notes, broken in eighths at MM 116. Chords: V7 of 5 major keys listed above; o7 of their related minors HT, 2 octaves, solid in quarter notes, broken in sixteenths at MM 72. Arpeggios: common chord form of above keys, root position and inversions, HT, 4 octaves, MM 120 in eighths. V7 and o7 root position only. Sixths: Ab, Db, Gb, HS, 2 octaves, MM 72 in eighths.

Table 47: WOCM Grade 1 Technique

SYLLABUS	GRADE 1
1967	Scales: C, G, D, F, HS, legato, 1 octave, moderate tempo. Triads: of above keys, HS, root position solid and broken, repeat 4X
1977	Scales: C, G, D, F, a (h&m), HS, 2 octaves, legato, MM 69. Triads: above keys, root and inversions, HS, 1 octave, solid and broken, MM 100.
1981	Scales: C, G, D, F, a (h&m), HS, 2 octaves, legato, in eighths at MM

	69. Contrary motion in C, G, 1 octave. Triads: above keys, HS, root and inversions, 1 octave, solid and broken.
1991	Scales: C, D, G, a, e, HS, 2 octaves, legato in eighths at MM 69 Contrary motion: C, G, legato, 1 octave. Triads: of above keys, root and inversions, HS, 1 octave.

Table 48: WOCM Grade 5 Technique

SYLLABUS	GRADE 5
1967	Scales: E, Bb, Eb, c#, g, c, HT 2 octaves legato & staccato, 84 in eighths, end with V-I cadence. Contrary motion Eb Chromatic starting on C, HT, legato & staccato. Chords: triads of above scales, HT, 2 octaves, solid in quarter notes, broken in triplets at 72. V7 of C, G, HS, 1 octave, solid in half notes, broken in eighths at MM100. Arpeggios: common chord of above scales, HS, 2 octaves. Sixths: scale of C, HS, 2 octaves, 4 strokes each position.
1972	Scales: D, B, F, Ab, Db, b, d, f (h&m), HT, 4 octaves, legato, staccato, in eighths at MM 112. Finish with V-I cadence. Contrary motion D, F, d(h), HT, 2 octaves, legato, MM 112. Chromatic starting on C, F, G, HT, 1 octave, legato, staccato. Whole tone starting on C, HS, 2 octaves, legato, MM 112. Chords: Triads of above keys, root and inversions, HT, 2 octaves, solid in half notes, broken in triplets eighths at MM 72. V7 of major keys, o7 of minor keys, root and inversions, HS, 1 octave, solid in half notes, broken in eighths at MM 72. 4-note form of above keys, root and inversions, HS, 1 octave, broken from only. Arpeggios: All above keys, root only, HS, 2 octaves. F, d, root position and inversions, HS, 2 octaves. V7 of D, F, and o7 of b, d, root position only, HS, 2 octaves. All arpeggios to be played at MM 88 in eighths.
1981	Scales: D, B, Ab, d, b, f# (h&m), HT, 2 octaves, legato or staccato. Finish with V-I cadence. Contrary motion D, B, d, 2 octaves, legato. Chromatic starting on C, F, G, 1 octave, HT, legato. All scales to be played at MM 112 in eighths. Chords: Triads of above keys, root and inversions, HT, 2 octaves, solid in half notes, broken in triplet eighths at MM 76. V7 of D and B, o7 of d and b, root and inversions, HS, 1 octave, solid in half notes, broken in eighths at MM 76. 4-note chords of above keys, root only, HS, 2 octaves, MM 88.

1991	Scales: D, Bb, F#, b, g, d# (h&m), HT, 2 octaves, legato or staccato. Contrary motion: D, Bb, g, 2 octaves, legato. No closing cadence. Chromatic starting on D, Bb, F#, HT, 1 octave, legato. All scales to be played at MM 112 in eighths. Chords: Triads of above keys, root and inversions, HT, 2 octaves, solid in half notes, broken in triplet eighths at MM 76.. V7 of D and Bb, o7 of b and g, root and inversions, HS, 1 octave, solid in half notes, broken in eighths at MM 76. Arpeggios: Above keys, root position, HS, 2 octaves, MM 88 in eighth notes.
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Table 49: WOCM Grade 8 Technique

SYLLABUS	GRADE 8
1967	Scales: A, E, B, F#, F, Bb, f#, c#, g#, d#,d, g, HT, 4 octaves, MM 80 in sixteenths. Alternate hands staccato all above major keys, 4 octaves, MM 69 in sixteenths. Contrary motion above major keys 2 octaves MM 72 in sixteenths. Chromatic starting on any note, HT, 4 octaves MM 80 in sixteenths. Chords: common chords of above keys, also V7 of majors, o7 of minors, root position and inversions, HT, root and inversions, 2 octaves, solid in quarter notes, broken in sixteenths at MM 80. Arpeggios: common chords of above keys, root position and inversions, root only of V7 of major keys and o7 of minor keys, HT, 4 octaves in sixteenths at MM 72. Octaves: of above major keys and of chromatic scales, staccato, 2 octaves, MM 100 in eighths.
1972	Scales: D, B, F, Ab, b, g#, d, f (h&m), HT, 4 octaves legato in sixteenths, 3 octaves staccato in triplet eighths. I-IV-V-I to finish. Contrary motion of above scales, 2 octaves legato in sixteenths. Chromatic starting on any note, HT, 2 or 4 octaves legato in sixteenths, staccato in triplet eighths. Whole tone starting on B, C, E or F, HT, 3 octaves legato or staccato in triplet eighths. All scales to be played at MM 92. Chords: 4-note form of above keys, also V7 of major keys, o7 of minor keys, root position and inversions, HT, 2 octaves, solid legato or staccato in quarter notes, broken in sixteenths at MM 80. Arpeggios: 4-note chords of above keys, and V7 of major keys, o7 of minor keys, root position and inversions, HT, 4 octaves, in sixteenths at MM 76. Octaves: Above keys, and chromatic, starting on any note, HT, 2 octaves, staccato, in eighths at MM 80.
1981	Scales: G, D, A, B, F, Bb, Ab, and e, b, f#, g#, d, g, f, (h&m), HT, 4 octaves legato in sixteenths, 3 octaves staccato in triplet eighths. I-

	IV-V-I to finish. Contrary motion: Above keys, 2 octaves, legato in sixteenths. Chromatic starting on any key, HT, 2 octaves, legato in sixteenths. Whole tone starting on C, B or E, 3 octaves, HT, legato in eighths. All scales to be played at MM 92. Chords: 4-note chords of above keys, and V7 of major keys and o7 of minor keys, root position and inversions, HT, 2 octaves, solid in quarter notes, broken in sixteenths at MM 88. Arpeggios: 4-note chords, and V7 of major keys, o7 of minor keys listed above, HT, 4 octaves, root position and inversions, legato in sixteenths at MM 76.
1991	Scales: G, D, B, Bb, Gb, Db, and e, b, g#, g, eb, bb (h&m), HT, 4 octaves legato in sixteenths, 3 octaves staccato in triplet eighths. Contrary motion: All above major and harmonic minor keys, 2 octaves, legato. Chromatic starting on any key, HT, 2 octaves, legato in sixteenths. Whole tone starting on C, B or E, HT, 3 octaves, legato in eighths. Double 3rds of Bb, D, 1 octave, legato in eighths. All scales to be played at MM 92 to the quarter note. Chords: 4-note chords of above keys, and V7 of major keys, o7 of minor keys, root position and inversions, HT, 2 octaves, solid in quarter notes, broken in sixteenths at MM 88. Arpeggios: common chords, and V7 and o7 of above keys, root position and inversions, HT, 4 octaves, legato in sixteenths at MM 76.

Table 50: Ear Tests WOCM Grade 1

SYLLABUS	GRADE 1
1967	Clap simple rhythm played by Examiner. Sing with “la” tones within easy reach as they are played by Examiner. Identify second of 2 notes played by Examiner as higher or lower.
1972	Clap or tap rhythm of a melody (3 bars in 2/4 time) played 2X. After common chord of C, G or F is played slowly by Examiner candidate must identify one of the notes which is resounded. Note may be identified by solfège, number or note name.
1981	Clap short rhythmic pattern in 2/4 played 2X by Examiner. Identify triads played in broken form as major or minor. Identify scale played slowly by Examiner, ascending and descending, as major or harmonic minor. After common chord of C, G or F is played slowly by Examiner candidate must identify one of the notes which is resounded. Note may be identified by solfège, number or note name.
1991	Clap short rhythmic pattern in 2/4 played 2X by Examiner.

	Identify triads played in broken form as major or minor. Identify scale played slowly by Examiner, ascending and descending, as major or harmonic minor. After common chord of C, G or F is played slowly by Examiner candidate must identify one of the notes which is resounded. Note may be identified by solfège, number or note name.
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Table 51: Ear Tests WOCM Grade 5

SYLLABUS	GRADE 5
1967	Sing above a given note all major (except 7th) and perfect intervals. Sing intervals of major or minor common chord, broken form, ascending and descending. Sing C-E-G-Bb ascending.
1972	Clap or tap rhythm of a melody (4 bars in 2/4 or 3/4) played 2X. Hum or sing simple 4-bar melody in 2/4 or 6/8 played 2X. Identify major or minor triad played by Examiner. Identify harmonic phrase played by Examiner as major or minor, with final cadence as Perfect, Plagal or Interrupted. Sing upper or lower of 2 notes played together a major or minor third or sixth apart.
1981	Sing or play back short melody of 6-8 notes in a major key, based on first 5 notes and lower leading note of scale, after Examiner names key, plays tonic triad and plays melody 2X. Identify intervals of major and minor 3rd and 6th, and perfect 4, 5 and 8 above, and major and minor 3rd, perfect 4, 5 and 8 below. Identify chords played 1X by Examiner in solid form, root position as major, minor or V7. Identify short passage played by Examiner as major or minor, and final cadence as Perfect or Plagal.
1991	Sing or play back short melody of 6-8 notes in a major key, based on first 5 notes and lower leading note of scale, after Examiner names key, plays tonic triad and plays melody 2X. Identify intervals of major and minor 3rd and 6th, and perfect 4, 5 and 8 above, and major and minor 3rd, perfect 4, 5 and 8 below. Identify chords played 1X by Examiner in solid form, root position as major, minor or V7. Identify short passage played by Examiner as major or minor, and final cadence as Perfect or Plagal.

Table 52: Ear Tests WOCM Grade 8

SYLLABUS	GRADE 8
1967	Sing a major scale. Sing a minor scale tonic to dominant, ascending and descending. Sing all major and perfect, and –3 and –7 intervals above, and major, minor 3, perfect 4, 5 below. Identify major, minor common chord and V7 chords when played in root position by Examiner. Sing any note of these chords when played in solid root position.
1972	Clap or tap rhythm of a melody (4 bars in 6/8 or 9/8) played 2X. Sing or play back upper voice of a 2-part phrase in major key played by Examiner. Identify triad played by Examiner as in root, 1st or 2nd position, and if major or minor. Identify if phrase played by Examiner modulates at end or remains in tonic.
1981	Play or sing back short melody (10 notes), major or minor, in a range of 1 octave, after Examiner has named the key, played broken tonic triad, and played melody 2X. Melody may be in C, G, D, A, F or c,g,d,a,f. Identify intervals of major or minor 2, 3, 6, 7 and perfect 4, 5,8 above, and major or minor 3, 6, 7, major 2, and perfect 4, 5, 8 below. Identify chords played 1X by Examiner in solid form, root position as major, minor, V7 or o7. Identify short passage in chorale style played 2X by Examiner as major or minor, and final cadence and one internal cadence as Perfect, Imperfect, Plagal or Interrupted.
1991	Play or sing back short melody (10 notes), major or minor, in a range of 1 octave, after Examiner has named the key, played broken 4-note tonic chord, and played melody 2X. Melody may be in G, D, B, Bb, Gb, Db or e, g, b, bb, g#, eb (keys required for technique). Identify intervals of major or minor 2, 3, 6, 7 and perfect 4, 5,8 above, and major or minor 3, 6, 7, major 2, and perfect 4, 5, 8 below. Identify chords played 1X by Examiner in solid form, root position as major, minor, V7 or o7. Identify short passage in chorale style played 2X by Examiner as major or minor, and final cadence and one internal cadence as Perfect, Imperfect, Plagal or Interrupted.

Table 53: Western Board/Conservatory Canada Grade 1 Technique

Syllabus	Grade 1
1938	Scales: legato, one octave, HS in quarter notes C, G, D, F major Chords: triads of above, root only, HS solid in half notes, broken in quarter notes.
1968	Scales: C, G, D, F major, HS, 1 octave, legato and staccato at moderate tempo. Finish scale with solid tonic triad, sustained. Remainder incomplete, pages missing from syllabus
1978	Scales: C, G, D, F major, one minor (h and m) of candidate's choice, HS, 1 octave, moderate tempo. Finish each scale with solid tonic triad sustained. Five note pattern: C, G, D, A, E, F, HT, solid tonic triad to finish. Triads: of above scales, solid and broken, root position and inversions, HS, 1 octave. Arpeggiated chords of above scales, 2 octaves, alternating hands.
1991	Scales: C, G, F and related minors a, e and d (h and m), HS, 2 octaves, legato in eighths, MM 69. Finish scale with sustained solid tonic triad. Contrary motion C and a (h), 2 octaves, legato in eighths. Triads of above scales, HS, 1 octave, root position and inversions, solid in quarter notes at MM 88, broken in triplet eighths at MM 52 to quarter note. Arpeggiated chords , alternating hands, 2 octaves legato.
1999	Scales: C, G, D, and a, e (natural and harmonic), HS, 2 octaves, legato in eighth notes at MM 69. Contrary motion: C major 2 octaves Triads of above, root position and inversions, HS, 1 octave, solid in quarter notes at MM 100, each position separated by a quarter rest, broken in triplet eighths at MM 60.

Table 54: Western Board/Conservatory Canada Grade 5 Technique

Syllabus	Grade 5
1938	Scales: all major keys, and a, e, b, f#, c#, d, g, c, f, (h), HS, legato and staccato, 4 octaves in quarter and eighth notes at MM 92. Chords: Of above scales, legato, 4-note form, with inversions, HS, 2 octaves, solid in half notes with down arm and up arm touches, broken in eighths. MM 92. Small hands may play triad position.
1968	Scales: All to be played at minimum MM 112. A, E, Eb, Ab, f#, c#, c, f., HT, legato and staccato in eighths. (Number of octaves not indicated.) Finish scale with V-I cadence.

	Contrary motion, E, Ab, 2 octaves, legato in eighths. Chromatic starting on C, G and F, HS, 2 octaves, legato and staccato in eighths. Chords: Tonic triads of above, root position and inversions, HT, 1 octave, solid in half notes, sustained; broken in triplets. MM 69. V7 of major keys, o7 of minor keys, root position and inversions, HS, 1 octave, solid in half notes, sustained, and broken in eighths. MM 72. Arpeggios of keys listed above, root position only, HS, 2 octaves, in eighths at MM 88.
1978	Scales: D, B, F, Ab, Db, b, d, f minor (h and m), HT, 4 octaves, legato and staccato. Finish each scale with V-I cadence. Contrary motion: D, F major, d (h) minor, 2 octaves, legato. Chromatic starting on C, F, G, HT, 1 octave, legato and staccato. Whole tone starting on C, HS, 2 octaves, legato. All scales in eighths at MM 112. Chords: triads of above keys, root position and inversions, HT, 2 octaves, solid-sustained half notes, broken-triplet eighth notes. V7 of above majors, o7 of above minors, root position and inversions, HS, 2 octaves, solid-sustained half notes, broken-eighth notes. All chords at MM 72. Arpeggios: of above keys, and V7 of majors, o7 of minors, HS, 2 octaves.
1991	Scales: A, E, Ab, f#, c#, f (h&m), 2 octaves, HT, legato and staccato in eighths at MM 108. Finish each scale with V-I cadence. Contrary motion E, Ab, c# and f#, 2 octaves, legato in eighths. Chromatic scales beginning on E or C#, HT 2 octaves, legato in eighth notes. Whole tone scale, HT 2 octaves, beginning on F#, legato in triplet eighth notes at MM 72. Chords: triads of above keys, HT, 2 octaves, one chord per beat, solid in quarter notes, broken in triplet eighth notes at MM 76. V7 of E, o7 of c#, HS, 2 octaves, solid in quarter notes, broken in triplet eighths at MM 60. Arpeggios of keys listed above, HS 2 octaves, root position and inversions, V7 of E, o7 of c#, legato in eighth notes at MM 92.
1999	Scales: Ab, f, and c (new), Bb, Eb, G, e, g (review)-minor keys h and m, HT, 2 octaves, legato and staccato in eighths. Except for whole tone, all scales played at minimum MM 100. Contrary motion: Bb, G, e (h), 2 octaves, legato in eighths. Chromatic scale beginning on Bb, HT, 2 octaves, legato in eighths. Whole tone scale beginning on C#, HT, 2 octaves, legato in eighth notes at MM 88. Chords: Triads of Ab, Eb, G, f, c HT, 2 octaves, root and inversions, solid in quarter notes without rests, broken in triplet eighth notes. V7 of major keys above, HS, 1 octave, root and inversions, solid in

	half notes, broken in eighths. MM 76. Arpeggios: Ab, Eb, G, f, c, HS, 2 octaves, root only, in eighths at MM 88.
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Table 55: Western Board/Conservatory Canada Grade 8 Technique

Syllabus	Grade 8
1938	Scales: All major and minor (h and m), HT, 4 octaves, legato and staccato (hand and finger) at MM 90 in quarter, eighths and sixteenths. Staccato not required in sixteenths. Contrary motion: major scales, 2 octaves, in quarter, eighth and sixteenth notes, legato and hand staccato. Chromatic scales, beginning on any note, 3 or 4 octaves depending on rhythm, in quarters, eighths, triplets and sixteenths. Chords: All major and minor, and V7 and o7, HT, 2 octaves in 4-note form with inversions. Solid in half notes with down and up arm touches, broken in eighths. MM 100 to the quarter note. Arpeggios: All major and minor, legato, with inversions; V7 and o7 in root position only, HT, legato in quarter, eighth, triplet or sixteenth notes, 3 or 4 octaves depending on rhythm. MM 100. Octaves: All major and minor, 2 octaves, HT, staccato and portamento, in quarter and eighth notes at MM 80.
1968	Scales: C, A, Eb, Gb, a, f#, c, eb (h and m), HT, legato in sixteenths, 4 octaves, staccato in triplet eighth notes, 3 octaves, all to be played at MM 88. End scales with I-IV-V-I cadence. Contrary motion, major scales above, 2 octaves, legato in sixteenths. Chromatic scales starting on any key, HT, 4 octaves legato in sixteenths, 3 octaves staccato in triplet eighths. Whole-tone scale starting on C and B, HT, 2 octaves, legato and staccato in eighths. Chords: 4-note form of major and minor keys listed, and V7 of major keys, o7 of minor keys, root position and inversions, HT, 2 octaves, solid in quarter notes, sustained and staccato, and broken in sixteenths, all at MM 76. Arpeggios: all keys noted above, V7 of majors, o7 of minors, root position and inversions, HT, 4 octaves in sixteenths, MM 66. Octaves: major scales of above keys, chromatic scales starting on any key, HT, 2 octaves, staccato, eighths, at MM 80.
1978	Scales: D, B, F, Ab major, b, g#, d, f, HT, legato sixteenths, 4 octaves, staccato triplet eighths 3 octaves. End scales with I-IV-V-I cadence. Contrary motion: above scales 2 octaves, legato in sixteenths. Chromatic starting on any note.

	Whole tone starting on B, C, E, HT, legato, staccato, triplet eighth notes. All scales at MM 92. Chords: 4-note form of above keys, broken, and V7 of majors, o7 of minors, solid, sustained, staccato, quarter notes, broken in sixteenths, root position and inversions, HT, 2 octaves. MM 80. Arpeggios of common chords listed above, root position and inversions, HT, 4 octaves, V7 of major keys, o7 of minor keys listed above, root position and inversions, HT, 2 octaves, all in sixteenths at MM 76. Sixths and Octaves of above keys, and chromatic starting on any note, HT, 2 octaves, staccato, in eighths at MM 80.
1991	Scales: C, A, F#, E, a, f#, d# and c, HT, 4 octaves, legato in sixteenths, 3 octaves staccato in triplets at MM 92. Finish each scale with I-IV-V-I. Scales, above major and (h) minor only, separated by 6th below, 10th above, 2 octaves HT, legato in sixteenths, no cadence to follow. Contrary motion, above major and (h) minor only, 2 octaves, legato in sixteenths. Chromatic, beginning on any note, HT, 2 octaves, legato in sixteenths. C, A, Eb in double 3rds, HS, 2 octaves, legato in eighths at MM 92 to quarter note. Chords: Tonic 4-note form, HT, 2 octaves, solid sustained in quarter notes, broken in sixteenth notes at MM 84 to quarter note. V7 of majors above, o7 of minors, HT, 2 octaves, solid and broken in same manner as common form. Arpeggios of above chords, HT, 4 octaves, root position and inversions, V7 of major keys, o7 of minor keys, legato in sixteenth notes at MM 80. Octaves in above keys, solid in eighths at MM 92, broken in sixteenths at MM 72. Chromatic octaves, HT, 2 octaves, starting on any note, solid in eighth notes.
1999	Scales: Gb, A, Ab, B, Db, bb, eb, f, f#, c#, g# (h and m), HT, 4 octaves, legato in sixteenths, 3 octaves staccato in triplet eighths at MM 96. Contrary motion Gb,bb, eb (h), 2 octaves, legato in sixteenths. Chromatic beginning on any note, HT, 2 octaves legato sixteenths. Double 3rds in A, B, HS, 1 octave, legato in eighth notes at MM 80. B, Db separated by 10th, by 6th, HT, 4 octaves, legato in sixteenth notes at MM 66. B, Db, f, bb (h and m) in octaves, broken only, HT, 2 octaves, legato in sixteenths at MM 66. Chords: 4-note form, V7 and o7 of above keys, root position and inversions, HT, 2 octaves, solid in quarter notes and broken in sixteenths at MM 84. Broken chords, alternating pattern of A, Db, HS, 2 octaves MM 84

	in sixteenths. Arpeggios in all keys listed above, in 4-note form and V7 and o7, root position and inversions, HT, 4 octaves, MM 76 in sixteenths.
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Table 56 Western Board/Conservatory Canada Ear Grade 1

Syllabus	Grade 1
1938	Sing or tap short rhythmical 2-bar phrase played once by Examiner
1968	Clap rhythm of a short simple phrase after it has been played twice by Examiner. Test may be prolonged, at Examiner's discretion, to include identification (by letter-name or sol-fa) of the notes played, and the singing or playing of the entire phrase. Sing to "lah" a melodic phrase of 5 or 6 notes, each note to be sung immediately after it is played by Examiner. Tell which is the higher or lower of 2 notes played in succession by the Examiner.
1978	Clap a short rhythmic passage in 2/4 or 3/4 after it has been clapped twice by the examiner. Sing up the first 5 notes of a major scale after keynote is sounded. Tell if examiner is playing legato or staccato in a short phrase. Play simple tune in C, G, F in 5-finger position, first phrase in RH in treble, second in LH in bass. Sing at sight on a single note a rhythmic passage in 2/4 or 3/4, tapping beat while singing.
1991	Clap short rhythmic passage after it is clapped twice by examiner. Sing up the first 5 notes of a major scale after the keynote is sounded; identify 3 rd or 5 th note after keynote is sounded again.
1999	Clap back rhythmic pattern of a short melody after played twice by Examiner. Identify major or minor triads played once by Examiner in broken form in close root position. Identify one of any 4 notes of major common chord played in root position after Examiner plays broken chord, then resounds the note to be identified.

Table 57 Western Board/Conservatory Canada Ear Grade 5

Syllabus	Grade 5
1938	Sing or tap short rhythmical phrase played once by Examiner Sing or name any note of major scale played alternately with tonic Sing upper or lower of 2 notes played together.
1968	Clap rhythm of a short simple phrase after it has been played twice

	by the Examiner. Test may be prolonged as described for grade 1. Sing to “lah” or “sol-fa” a major scale ascending, and identify any degree of this scale played by Examiner after keynote is sounded. Recognize major and minor solid triads in root position, and sing any required note of the triad after triad has been played again by Examiner. Sing from memory a melodic phrase of not more than 7 notes, in a major key, after it has been played twice by the Examiner and the key-chord sounded.
1978	Sing at sight a rhythmic passage in $\frac{3}{4}$ or $\frac{4}{4}$ on a single note, tapping beat while singing. Time values will range from whole notes to sixteenths, rests from whole to eighths. Detect a rhythmic error made by examiner in short passage played twice after counting a full measure of tempo. Sing up and down 1 octave of a major or minor (h or m) scale after keynote has been sounded. Identify notes of the scale above the tonic after keynote has been sounded again. Identify major and minor triads and V7 when played in close root position. Sing or play a short phrase in $\frac{2}{4}$ time in C, G or D major after it has been played twice by examiner. Melody will begin on tonic and move through first 5 notes of the scale. Play at sight a simple melody, observing articulations (legato, staccato, 2-note slurs). Play a short passage in a major or minor key of approximately grade 2 difficulty.
1991	Sing 1 octave, ascending and descending, of a major or minor (h) scale after the keynote is sounded; identify notes of the scale after keynote is sounded again. Identify major and minor triads played in root position solid form. Sing or play a short phrase after it is played twice by examiner. Melody will begin on tonic and move in first 5 notes of the scale. Play a short passage in either major or minor about grade 2 level. Sing at sight a rhythmic passage on a single note, notes ranging from whole to sixteenth, rests from whole to eighth.
1999	Sing or play back a melody of 6-8 notes based on first 5 notes and leading tone of C,F,G or D after key is named, 4-note tonic broken chord is played, and melody is played twice. Identify after Examiner has played in broken form major, minor 3rd, 6th, P4, P5, P8 above, Major, minor 3rd, P4,P5 P8 below. Identify major, minor triads and V7 chords played once in solid form in close root position by Examiner. State whether short piece in chorale style is in Major or minor key, identifying final cadence as perfect or plagal.

Table 58: Western Board/Conservatory Canada Ear Grade 8

Syllabus	Grade 8
1938	Sing or tap short rhythmical phrase played once by Examiner Sing or name major, minor or perfect intervals Sing any one or all in succession, up or down, the notes of a + or – triad played in solid form root or inversion, by Examiner. Sing any one of 3 diatonic tones within the octave played simultaneously by Examiner (not consecutive scale degrees) Sing minor (h) scale, or name errors when played incorrectly by Examiner. Recognize major or minor triads in root or inverted positions, stating the inversion; recognize V7 in root position. Recognize cadences – perfect, imperfect, plagal, interrupted.
1968	Clap the rhythm of a short passage played twice by Examiner, and indicate whether passage is in duple or triple time by beating time throughout while passage is repeated by Examiner. Test may be prolonged in same manner as per grade 1 and grade 5. Sing to “lah” or “sol-fa” major and harmonic minor scales up and down. Sing any of major or minor 2nd, 3rd, 6th, P4, P5, P8 above a given note, and major and minor 3rd, P4 and P5 below a given note OR identify same when played by Examiner. Recognize major and minor triads in root position and first inversion (played in close position), and V7 and o7 chords in close and root position. Recognize perfect and plagal cadences in a short progression. Tonic chord will be sounded first and progression played twice. Sing and then play from memory a melodic phrase of not more than 8 notes, built on first 5 notes of major scale, commencing on the tonic, after key is named, key-chord sounded and phrase played twice by Examiner.
1978	Sing at sight a rhythmic passage on a single note in $\frac{3}{4}$, $\frac{9}{8}$ or $\frac{5}{4}$. Detect an error in pitch or rhythm in examiner’s performance of a short phrase in $\frac{3}{4}$ or $\frac{9}{8}$. Examiner will tell whether pitch or rhythm for error, play tonic chord, count out a full measure and play passage twice. Sing or identify any major, minor, perfect interval or x4/o5 above or below a given note within an octave. Notes may be played simultaneously. Identify authentic (full close), Plagal, interrupted (or deceptive) cadences. Tonic chord will be sounded first, followed by cadence. Sing or play a short phrase in $\frac{3}{4}$ or $\frac{6}{8}$ in G, D or F, or their relative minors (h only), after played twice by examiner. Tonic chord will be sounded, melody will begin on 1, 3 or 5 of key and will be within

	an octave range. Play at sight a melody observing carefully tempo, mood, articulation, dynamics. Play a piece of approximately grade 5 difficulty. Play at sight a short atonal melody (i.e. with intervals of 2, 4, 5)
1991	Sing or identify any major, minor or perfect interval above or below an octave, examiner may play notes either solid or broken. Identify V-I, IV-I, V-VI cadence after tonic chord is sounded. Sing or play a short phrase in $\frac{3}{4}$ or $\frac{6}{8}$, melody range of one octave, beginning on 1st, 3rd or 5th note, played twice by examiner. Play a passage of approximately grade 5 difficulty. Sing at sight a rhythmic passage in $\frac{3}{4}$, $\frac{9}{8}$ or $\frac{5}{8}$. Tapping before and during singing, required in earlier grades, now optional.
1999	Play or sing back a short melody of 8-12 notes, major or minor (h only), within range of an octave, after Examiner has named key, played 4-note broken chord, and played melody twice. Melody may begin on any note of tonic chord. Identify intervals of major, minor 2nd, 3rd, 6th and 7th, and P4, P5 and P8 above, and below, played once in broken form. Identify major, minor, augmented, diminished triads and V7 and o7 chords when played once in solid form in close, root position. State whether a piece in chorale style is in major or minor key, and Identify final and internal cadences as perfect, plagal, imperfect, interrupted/deceptive after Examiner plays passage twice, second time stopping at cadence points for identification.

Table 59: VCM Technique Requirements Grade 1 2003

	Grade 1
Technique	Scales of C, G, D, A, E and a, e (natural and m), HS, 2 octaves, legato and staccato in eighth notes at MM 72. End each scale with solid tonic triad. Contrary motion: C major 2 octaves, legato and staccato. Triads of above scales, root position and inversions, HS, 1 octave, broken form of each position followed by solid. Arpeggiated triads, 2 octaves, legato and staccato, MM 88 in eighths. Like scales, arpeggiated triads to be played crescendo ascending and diminuendo descending, range pp to ff. Thumb under exercise HS Double note exercise in 6ths, HS, using hand movement from wrist. Trill exercise, HS, MM 72 in eighths. Double 3rd trill, HS Five finger pattern, HT, one hand forte the other piano, or with crescendo and diminuendo, or one hand legato the other staccato.

Table 60: VCM Technique Requirements Grade 5 2003

Technique	Scales: D, A, E, B, Bb, Eb, Ab, Db and b, f, f#, c#, g# (h and m), HT, 4 octaves, in sixteenths at MM 60. Contrary motion: D, A, Bb, a, e, c, 2 octaves, Chromatic scales starting on any key, 4 octaves, HT Contrary chromatic from unison: C, D, 2 octaves Contrary chromatic RH on E, LH on C, <i>also</i> LH on E, RH on C, 2 octaves. Formula pattern scale in C, 2 octaves, in sixteenths at MM 60. Rhythmic scale pattern, HT, legato, RH in quarter notes only at 60 while LH progresses through quarter, eighth, triplet and sixteenth notes, in C, G, D, F. Repeated note exercise: HS, 1 octave, using 4321 on each note of C major scale. Four finger exercise: 1 octave in C, G, F, HS using 1234 or 2345, in sixteenths at minimum 80. Triads of above, solid in eighth note/eighth rest at 96, broken in triplet eighth notes at 80, HT, 2 octaves, ending with I-IV-V-I cadence using finger legato and pedal. V7 chords of D, A, E, F, Bb, Ab major, 2 octaves, HT, solid in quarter notes at 66, broken in sixteenth notes at 56. o7 chords, all minor keys, 2 octaves, HT, solid in quarter notes at 66,

	broken in sixteenths at 56. Arpeggios: 2 octaves, HS, root position only, in eighth notes at 88, of common chords A, E, B, Ab, Db, f, b, f#, c#, g#, V7 of Ab, Db, and o7 of c, c#, d. Double 6th scale, 2 octaves, HS, in quarter notes at 144, hand movement from the wrist, in D, A, Bb. Cross rhythm exercise: RH plays repeated note pattern in triplets while LH plays eighth notes and vice versa, legato, in quarter notes at 60. Double 3rd trill exercise: slowly, HS in G, A, B. Trill exercise: HS changing fingers while playing the same 2 notes, in sixteenths at minimum 100. Balance exercise: Slowly, legato, HS, bringing out the upper or the lower of 2 voices. Voicing exercise: Bring out any note of root position triad while keeping the other notes soft, triad and note chosen by Examiner.
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Table 61: VCM Technique Requirements Grade 8 2003

Technique	Scales: All scales, major, harmonic and melodic minor, chromatic, HT, 4 octaves, MM 100 in sixteenths. Chromatic scales all keys, HT minor 6th apart, 4 octaves. Formula pattern, all keys, major, minor, chromatic, 4 octaves. Scales in double 3rds, HS, 2 octaves in eighth notes at 76, staccato and legato, C, G, D, A, E, F, Bb. Repeated note exercise: HS, 1 octave, using 4321, MM 120 in sixteenths, in all major, minor (h and m), and chromatic scales. Cross rhythm scale in C major: RH plays 3 octaves in triplet eighths while LH plays 2 octaves in eighths, at MM 60. Rhythmic scale pattern, HT, legato, progressing through quarter, eighth, triplet and sixteenth notes at minimum MM 100, in all major scales and c, d, e, f, (h). Be prepared to play rhythms in reverse order, i.e. sixteenths to quarters. Chords: 4-note common chords: HT, solid and broken, all major and minor keys in sixteenths at MM 96. Finish with I-vi-ii6-I 6/4-V-I cadence, using finger legato and pedal. Small hands may substitute triads at 144 to the quarter note. Alternate broken chord pattern: HS, moderate tempo, all majors. V7 chords: all keys, HT, 2 octaves, solid in quarter notes, broken in sixteenths at 96. o7 chords: all keys, HT, 2 octaves, solid in quarter notes, broken in sixteenths at 96. Arpeggios: HT, 4 octaves, root position and inversions, all major,

	all minor, all V7ths, c, f, f# o7th chords, in sixteenths at MM 72. Contrary motion arpeggios: B, C, D, Eb, 2 octaves, HT, root position only, in sixteenths at MM 96. Octaves: HT 2 octaves, all major scales in eighth notes at 88. Small hands may substitute double 6ths. Trill exercise: HS, changing fingers while playing the same 2 notes, in sixteenths at minimum MM 120. Voicing exercise: Bring out any voice of cadential chord pattern I – vi – ii6 – I 6/4 – V – I.
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Table 62: CNCM Examination Requirements 2003 Grade 1

	Grade 1
Repertoire	8 selections - Period List to include List A,B,C,D, Canadian, 1 study and 2 additional choices; theme list to include 8 related selections.
Aural	Identify intervals of P1, +2, +3 Identify movements of scale notes – consecutive, ascending or descending, at various registers Clap back rhythmic pattern of 4-bar phrase Identify major or natural minor scale played once Identify major or minor triad played once, broken, in root position. Identify which of 3 notes is resounded after a major broken triad is played.
Vocalization	Sing and play a 5-finger pattern in a major key beginning on 2 different tonics of candidate's choice. Sing and play at sight a 2-bar melodic patter in C major 5 finger position using solfege.
Sight Reading	Clap 4-bar passage in 2/4 or ¾ time Perform a piano passage at sight after a brief scan of score.
Transposition	Transpose a short 5 finger RH melodic pattern from C to F major, from C to G major.
Harmonization	Harmonize a C major 5 finger melody using LH close position tonic triad, placement of tonic chord marked with an X
Technique	Scales: 2 octaves, HS, C, G, D major, a, e, h and natural, legato and staccato. 5-finger pattern: C, G, D, F, a, e, d, HT, legato, staccato, in eighth notes at MM 72. Contrary motion: C, 2 octaves, legato in eighth notes at MM 72. Triads: above keys, HS, 1 octave, root position and inversions, solid and broken.

Table 63: CNCM Examination Requirements 2003 Grade 5

	Grade 5
Repertoire	8 selections, Period List to include List A,B,C,D, Canadian, 1 study and 2 additional choices; theme list to include 8 related selections.
Aural	Identify time signature of a 4-bar passage in 2/4 or 3/4, played twice by Examiner. Clap back rhythmic pattern of 4-bar phrase. Play back a melody of no more than 8 notes, beginning and ending on tonic, based on first 5 notes of C, G, D, F, after played twice. Identify a 6 to 8 bar passage played twice by Examiner as major or minor, final cadence as perfect or plagal. Identify intervals played once by Examiner: +/-3, +/-6, P4, P5, P8 above, +/-3, P4, P5, P8 below. Sing back a short melody in C, F, G or D, as chosen by Examiner, using first 5 notes of the scale, beginning and ending on tonic. Identify major or minor triad or V7 chord played once in solid form root position.
Vocalization	Sing 2 major scales of candidate's choice, 1 octave ascending and descending, after tonic is sounded, using solfege syllables. Sing and play at sight a 2-bar phrase, 1 octave range in C, G, D or F using solfege syllables. Sing and play at sight a 2-bar phrase, 5 finger pattern, a- or e-, in solfege. Sing and play a natural minor scale 1 octave ascending and descending, starting from 2 different tonics of candidate's choice, using solfege (<i>la, ti, do, re etc</i>) Sing and play a major broken arpeggio, ascending and descending, beginning on 2 different tonics of candidate's choice, using solfege.
Sight Reading	Clap a 4 bar passage in 3/4 or 4/4 time, including up to 16th notes. Perform a piano passage at sight, fingering given, will include HT, major or minor up to 2 b's or #'s, in 2/4, 3/4, 4/4 or 6/8.
Transposition	Transpose a short RH melody up or down a major 2 nd .
Harmonization	I-V-I from memory for C, G and F, triad in RH, I or V in LH. Harmonize a short melody using I, V in C, F and G. RH plays triads below melody notes, LH plays single I or V notes, X marks chords.
Improvisation	Complete a 2 measure phrase with 2 responding measures, ending on tonic, in C, F, G or a. Repeat a given melody harmonizing both given and improvised measures using I, V chords, LH providing block chords or single harmony note where X in given part indicates.
Technique	Scales: Ab, Bb, Eb, f, c, g (h and m), HT, 2 octaves, legato and staccato, in eighths at MM 104. Formula pattern, G, F, e, d (h) 2 octaves, legato, MM 100 in eighths. Contrary motion: Bb, e (h), legato in eighths at 104.

	Chromatic starting on Bb, 2 octaves HT, legato MM 104 in eighths. Whole tone C#, 2 octaves HT, legato, in eighth notes at 104. Triads and Chords: of above keys, root and inversions, HT 2 octaves, solid in quarter notes with no rests, broken in triplet eighths at MM 80. V7 chords, root and inversions, 1 octave HS, solid in half notes, broken in eighth notes at 80. Arpeggios: of above keys, root position, HS, 2 octaves in eighth notes at MM 92. Hanon: Exercises 1-3 from complete 60 exercises, legato, staccato in eighths at MM 72.
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Table 64 CNCM Examination Requirements 2003 Grade 8

	Grade 8
Repertoire	8 selections, Period List to include List A,B,C,D, Canadian, 1 study and 2 additional choices; theme list to include 8 related selections.
Aural	Identify time signature of a 4-bar passage in 2/4 or 3/4, played twice by Examiner. Clap back rhythmic pattern of 4-bar phrase. Play back a melody of no more than 10 notes, beginning on tonic, mediant or dominant of C, G, D, F, Eb, a or d, after played twice. Key is given and solid 4-note chord sounded at beginning. Identify a 6 to 8 bar passage played twice by Examiner as major or minor, internal and final cadences as perfect, plagal, imperfect or interrupted. Examiner stops at second playing for identification. Identify melodic intervals played once by Examiner: +/-2nd, +/-3, P4, P5, +/-6, +/-7, P8 above, +/-2, +/-3, P4, P5, +/-6, +/-7, P8 below. Identify harmonic intervals played once: +3, +6, P5, P8. Sing back a short melody as chosen by Examiner using octave range of a, b, c, d minor, beginning on tonic or dominant. Steps and skips included, melody in appropriate range for candidate. Identify major or minor, augmented triad or V7, o7 chord played once in solid form root position.
Vocalization	Sing a major scale of candidate's choice, 1 octave descending only, after upper tonic is sounded, using solfege syllables. Sing and play at sight a 2-bar phrase, 1 octave range in C, G, D or F using solfege syllables. Tonic will be sounded once only. Sing and play a harmonic and a melodic minor scale 1 octave ascending and descending, each beginning on different tonics of candidate's choice, using solfege (syllable names given for scales). Sing at sight a 2-bar phrase, range 1 octave, in d, a, or e natural minor, in solfege. Tonic only to be sounded before singing. Sing in solfege major and minor broken arpeggios, ascending and

	descending, each to begin on a different tonic of candidate's choice.
Sight Reading	Clap a passage in simple or compound metre using varied note and rest patterns including triplets. Perform a piano passage at sight after a brief scan of score. Fingering given, will include HT, in major or minor key up to 4b's or 4#'s in 2/4, 3/4, 4/4 or 6/8 time.
Transposition	Transpose simple 2-voice passage up or down a major or minor 2 nd .
Harmonization	I-IV-V-I from memory for C, G and F, Bb. Eb, d, e, b, g. Full triad in RH below melody note, I, IV or V as single notes in LH. Harmonize a short melody using I, IV and V in C, F and G, Bb, Eb, d, e, b, g. RH plays triad below melody notes, LH plays single I, IV or V notes, X will mark chord placement.
Improvisation	Complete a 2 measure phrase with 2 responding measures, ending on tonic, mediant or dominant in C, F, G, a, d or e. Using I, IV and V chords harmonize both given and improvised parts, X indicating placement of chords in given part.
Technique	Scales: Gb, Ab, Db, eb, bb, g#, f#, c# HT 4 octaves legato in sixteenths, 3 octaves staccato in triplet eighths at 96. Formula pattern, Bb, B, F, b, f, HT, 4 octaves, legato, in sixteenths at MM 88 Octatonic beginning on C HS 1 octave legato in eighths at 96.. Contrary motion: Gb, Bb, eb (h), 2 octaves legato in sixteenths at 96. Sep by 6th A, B, Db HT 2 octaves, legato in sixteenths at 69. Sep by 10th A, B, Db HT 2 octaves, legato in sixteenths at 69. Chromatic any note, 4 octaves HT, legato MM 96 in sixteenths. Whole tone C, B, 3 octaves HT, legato, staccato in triplet eighth notes at 69. Double 3rds: A, B HS 1 octave, legato in eighth notes at 80. Broken octaves: HT 2 octaves, legato in sixteenth notes at 69 in A, B, Db, f#, f, bb. Chords: 4-note form of Gb,A,Ab,B,Db,eb,bb,f,g#,c#,f#, HT, 2 octaves, solid in quarters, broken in sixteenths, root and inversions. Alternating: A,Db,f, HS, root and inversions, legato, 2 octaves in sixteenths. All chords at MM 84. V7 of above major keys, o7 of minors, HT, 2 octaves, root and inversions, solid in quarters (no rests), broken in sixteenths. Arpeggios: 4 note form of above keys, V7 of majors, o7 of minors, HT, 4 octaves, root and inversions, legato, in sixteenths at MM 76. Hanon: Exercises 10-12 from <i>Complete 60 Exercises</i>, legato and staccato.

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