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The Royal Conservatory of Music was founded in 1886 with the idea that a single institution could bind the people of a nation together with the common thread of shared musical experience. More than a century later, we continue to build and expand on this vision.

Today, The Royal Conservatory of Music is recognized in communities throughout North America for outstanding service to students, teachers, and parents, as well as a strict adherence to high academic standards through a variety of activities—teaching, examining, publishing, research, and community outreach.

Our students and teachers benefit from a curriculum based on more than a hundred years of commitment to the highest pedagogical objectives. The strength of the curriculum is reinforced by the distinguished College of Examiners—a group of fine musicians and teachers carefully selected from across Canada, the United States, and abroad for their demonstrated skill and professionalism. A rigorous examiner apprenticeship program combined with regular evaluation procedures ensures consistency and an examination experience of the highest quality for candidates.

Our new home, the TELUS Centre for Performance and Learning, will make the most of the Conservatory’s extraordinary potential and will allow us to share our innovative programs with teachers and students everywhere. This technologically advanced education and performance complex will reflect the broadened impact of The Royal Conservatory of Music as an international leader in publishing and examinations, professional training, arts-infused public school programs, early childhood education, and concert presentation. I do hope that you will take full advantage of this great new facility, which will be an exceptional resource for students and teachers across North America and around the world.

As you pursue your studies or teach others, you become not only an important partner with The Royal Conservatory of Music in the development of creativity, discipline, and goal-setting, but also an active participant, experiencing the transcendent qualities of music itself. In a society where our day-to-day lives can become rote and routine, the human need to find self-fulfillment and to engage in creative activity has never been more necessary. The Royal Conservatory of Music will continue to be an active partner and supporter in your musical journey of self-expression and self-discovery.

Dr. Peter C. Simon
President
The 2008 edition of the Harpsichord Syllabus represents the work of dedicated teachers, performers, and examiners, whose assistance is gratefully acknowledged. This Syllabus replaces all previous harpsichord syllabi, and forms the official curriculum of The Royal Conservatory of Music for harpsichord examinations conducted by RCM Examinations.

The RCM Examinations Certificate Program for harpsichord consists of four levels: three graded levels (Grades 8, 9, and 10), and an Associate of The Royal Conservatory of Music (ARCT) diploma.

Five levels of theory examinations described in the current RCM Theory Syllabus are designed to complement practical studies and to ensure a comprehensive knowledge and understanding of various aspects of theory. Required theory examinations begin at the Grade 8 practical level and include the following subjects: rudiments, harmony, history, counterpoint, and analysis.

RCM Examinations welcomes examination applications from all interested individuals.

Applications are accepted by RCM Examinations on the understanding that candidates comply with the procedures and requirements outlined in this Syllabus.

For more information, please visit our website at www.rcmexaminations.org or contact:

RCM Examinations
5865 McLaughlin Road, Unit 4
Mississauga, ON
Canada L5R 1B8

Visit the RCM Examinations website for up-to-date information on the following topics:
✔ fees and dates for practical and theory examinations
✔ examination centers
✔ secondary school credit for music examinations
✔ RCM-authored publications
✔ the members of the RCM Examinations College of Examiners, with biographies
✔ the Music Matters newsletter for teachers

A number of services are also available online, allowing examination candidates to:
✔ register for an examination
✔ verify the time, date, and location of examinations
✔ look up current examination session results
✔ review scans of examiner's comments and marked theory papers for current examinations

In addition, teachers can monitor key information about their studios, including:
✔ daily updates on students' examination registrations
✔ exact dates and times of students' examinations
✔ convenient one-page summaries of students' results
✔ scanned copies of students' practical and theory examination results
✔ unofficial transcripts of students' complete examination histories
THE ROYAL CONSERVATORY OF MUSIC

The Royal Conservatory of Music is a world-class institution recognized for high standards in teaching, performance, examining, publishing, and research. It comprises six divisions:

- RCM Examinations and the National Music Certificate Program
- Glenn Gould School
- Conservatory School
- Learning Through the Arts
- The Young Artists Performance Academy
- The Frederick Harris Music Co., Limited

RCM EXAMINATIONS AND THE NATIONAL MUSIC CERTIFICATE PROGRAM

RCM Examinations and the National Music Certificate Program set the standard for excellence in music education. These divisions of The Royal Conservatory of Music reach more than a quarter of a million candidates annually by providing:

- graded examinations that establish clear, progressive learning goals
- internationally recognized certificates, diplomas, and medals
- teacher development through workshops and communications

MEET OUR EXAMINERS

Examiners are highly trained, professional musicians and theorists from across North America. All examiners complete an Examiner Apprenticeship Program before being admitted to the College of Examiners. Professional development and training continues throughout each examiner’s career to ensure consistent examination standards throughout North America. Read about our College of Examiners, including examiner biographies, at www.rcmexaminations.org or www.nationalmusiccertificate.org.

EXAMINATIONS OFFERED

Practical Examinations
Accordion, Bassoon, Cello, Clarinet, Double Bass, Euphonium, Flute, French Horn, Guitar, Harp, Harpsichord, Oboe, Organ, Percussion, Piano, Recorder, Saxophone, Speech Arts and Drama, Trombone, Trumpet, Tuba, Viola, Violin, Voice

Theory Examinations
Rudiments, Harmony, Keyboard Harmony, History, Counterpoint, Analysis

Musicianship Examinations
Junior, Intermediate, Senior

Piano Pedagogy Examinations
Elementary, Intermediate, Advanced
NOTABLE ALUMNI

Our notable alumni include:

- Isabel Bayrakdarian
- the Gryphon Trio
- Aline Chrétien
- Adrienne Clarkson
- Bruce Cockburn
- Naida Cole
- David Foster
- Glenn Gould
- Robert Goulet
- Norman Jewison
- Lois Marshall
- Oscar Peterson
- Richard Raymond
- Paul Shaffer
- Mitchell Sharp
- the St. Lawrence String Quartet
- Teresa Stratas
- Jon Vickers

EXCELLENCE SINCE 1886

1886  The Toronto Conservatory of Music is founded.
1887  The Conservatory has its official opening in a two-storey space above a music store. In addition to weekly lessons, courses include acoustics and piano tuning.
1896  Affiliation with the University of Toronto enables preparation for university degree examinations.
1898  Local examination centers are established outside of Toronto.
1906  The Toronto Conservatory Orchestra is founded; two years later, this group becomes the first Toronto Symphony Orchestra.
1907  Approximately 1,500 students across Canada take Toronto Conservatory examinations—more than half from outside of Toronto.
1916  The first piano repertoire book based on the Conservatory curriculum is published by The Frederick Harris Music Co., Limited and distributed throughout Canada.
1928  Composer Boris Berlin begins teaching at the Conservatory; he remains on the faculty until his death in 2001.
1935  A ten-level examination system is established.
1946  Pianist Glenn Gould receives an ARCT. In the same year, the Conservatory Opera School is established; several years later it plays a major role in the formation of the Canadian Opera Company.
1947  In recognition of its status as one of the Commonwealth’s greatest music schools, the Conservatory receives a Royal Charter from King George VI, allowing it to be called The Royal Conservatory of Music.
1991  The Conservatory re-establishes independence from the University of Toronto. Plans for restoration and expansion of its Toronto facilities begin.
2002  The Conservatory launches its Building National Dreams Campaign to expand its Toronto facilities and build a state-of-the-art center for performance and learning.
2003  RCM Examinations expands into the United States of America.
2008  The Conservatory’s TELUS Centre for Performance and Learning opens.
Register for an Examination

EXAMINATION SESSIONS AND REGISTRATION DEADLINES

Exact dates and deadlines can be found online. Register early to avoid disappointment: late registrations are subject to an additional fee and may be denied.

**Winter Session**—register by early November
- practical examinations take place in January
- theory examinations take place in December

**Spring Session**—register by early March
- practical examinations take place in June
- theory examinations take place in May

**Summer Session**—register by early June
- practical examinations take place in August
- theory examinations take place in August

ONLINE REGISTRATION

All registrations should be submitted using the online registration process. To register online, click on “Register for an Examination,” and follow the instructions provided. Be prepared to enter:
- the candidate’s RCME Number and birth date
- the teacher’s phone number or Teacher Number
- the examination center
- payment information (Visa or MasterCard accepted)

Teachers may register their students by logging into “Teacher Services” and using the “Studio Registration” feature.

Make sure the correct RCME Number is entered during registration. This number ensures that candidates receive all the certificates for which they are eligible.

Once a registration has been submitted, it may not be withdrawn.

Need an RCME Number? New candidates will receive an RCME Number when they register. Enter the full name as it should appear on certificates, along with the birth date, address, telephone numbers, and email address.

EXAMINATION FEES

Examination fees must be paid at the time of registration using Visa or MasterCard. Fees for the current academic year are listed online under “Examination Information.”

EXAMINATION CENTERS

Examinations are conducted in more than 300 communities across North America. Each examination center has a local Examination Center Representative who ensures that students and teachers have a successful examination experience.

Examinations in the USA
The National Music Certificate Program, a division of The Royal Conservatory of Music, provides graded examinations in the USA. For more information, please visit the website, www.nationalmusiccertificate.org.

To find your nearest Examination Center, look online under “Examination Information.”
EXAMINATION SCHEDULING

Examination candidates may check for their Examination Schedules online three to four weeks after the registration deadline through “Online Services” using “Examination Scheduling.” Teachers may verify their students’ Examination Schedules by logging into “Teacher Services.”

All candidates must verify their Examination Schedules online two weeks before the first day of the examination session by visiting “Examination Scheduling.” Examination Schedules will not be mailed.

Candidates must print out the “Examination Program Form” using the “Examination Scheduling” feature. Candidates should fill out the form and bring it on the examination day.

Candidates who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule immediately.
EXAMINATION PROCEDURES

Candidates must be ready to perform at least fifteen minutes before their scheduled time. *Please note that candidate examination times cannot be exchanged.*

- Page-turners and other assistants are not permitted in the examination room. Waiting areas are provided for parents, teachers, and assistants.
- Warm-up rooms are not provided for harpsichord candidates.
- Photo ID may be requested before candidates are admitted to the examination room.
- Candidates should list all repertoire to be performed on the Examination Program Form and bring it to the examination.

- Candidates should bring all music to be performed to the examination, whether or not selections are memorized. *Please note that photocopied music is not permitted in the examination room unless the candidate has a letter of permission from the publisher.* (Please see “Copyright and Photocopying” on p. 18.)
- Recording devices are strictly prohibited in the examination room.
- The candidate’s performance may be interrupted at the examiner’s discretion when an assessment has been reached.

CREDITS AND REFUNDS FOR MISSED EXAMINATIONS

Credits (formerly called “fee extensions”) and refunds are only granted under two specific conditions. Candidates who are unable to attend an examination for medical reasons or because of a direct time conflict with a school examination are eligible to request either an examination credit for the full amount of the examination fee or a 50 percent refund of the examination fee.

Requests for examination credits or refunds must be made to RCM Examinations in writing and accompanied by the following documentation:

- for medical reasons—a physician’s letter and the candidate’s Examination Schedule
- for direct time conflicts with school examinations—a letter from a school official on school letterhead and the candidate’s Examination Schedule

All requests must be submitted within two weeks following the examination by mail or by fax.

Candidates who, for any reason, are unable to attend an examination should contact the RCM Examinations Center Representative listed on their Examination Schedule immediately.

**Examination Credit**

An examination credit (formerly called a “fee extension”) may be applied to the fee of a future examination. Examination credits are valid for *one year* from the date of the original scheduled examination.

Examination credits can be redeemed when the candidate registers for their next examination. The credit will be automatically applied during the online registration process.

**Fee Refund**

Candidates who cannot redeem an examination credit within a year may apply instead for a 50 percent refund of the examination fee.

Requests for examination refunds or credits must be made to RCM Examinations in writing and accompanied by the necessary documentation (see above). All requests must be submitted by mail or by fax within two weeks following the examination.
CANDIDATES WITH SPECIAL NEEDS

Candidates with special needs should submit a Special Needs Request Form, available online under “Online Forms”—by mail or fax to RCM Examinations—as soon as possible before the application deadline. Each case will be assessed individually.

EXAMINATION RESULTS

Candidates and teachers can access examination results online within six weeks of the examination:
1) Go to www.rcmexaminations.org.
2) Click on “Examination Results.”
3) Click on the Examination Session you wish to view.
4) Enter the candidate’s RCME Number and birth date.
5) Click on the mark to download and view the examiner’s comments.
6) Click on the candidate’s name to view an unofficial transcript.

Please note that results will not be mailed or given by telephone.

Teachers may access their students’ examination results by logging into “Teacher Services.”

Official transcripts are available upon written request to RCM Examinations and payment of the requisite fee. (Download the official transcript request form from the “Online Forms” section of the website.)

Interpreting Examination Results
All candidates may access their official results (including examiners’ comments) online four to six weeks after the examination. The examiner’s report explains in general terms how the final mark was calculated. It is intended to assist candidates in their future musical development. Please note that the mark reflects the examiner’s evaluation of the candidate’s performance during the examination. Examination results do not reflect a candidate’s previously demonstrated abilities or potential for future development. Appeals on practical examinations will not be considered.

Classification of Marks

<table>
<thead>
<tr>
<th>Grades 8 to 10</th>
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<tbody>
<tr>
<td>First Class Honors with Distinction</td>
<td>90–100</td>
</tr>
<tr>
<td>First Class Honors</td>
<td>80–89</td>
</tr>
<tr>
<td>Honors</td>
<td>70–79</td>
</tr>
<tr>
<td>Pass</td>
<td>60–69</td>
</tr>
<tr>
<td>Grade 10 ARCT prerequisite</td>
<td>75 overall or 70 percent in each section</td>
</tr>
</tbody>
</table>

ARCT in Performance and Teacher’s ARCT

| First Class Honors with Distinction   | 90–100   |
| First Class Honors                    | 80–89    |
| Honors                                | 70–79    |
| Pass (ARCT in Performance)            | 70       |
| Pass (Teacher’s ARCT)                 | 75 overall or 70 percent in each section |
Harpsichord Syllabus

EXAMINATION RESULTS

Table of Marks

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<th>Grade 10</th>
<th>ARCT in Performance</th>
<th>Teacher's ARCT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td>65</td>
<td>65</td>
<td>65 (45.5)</td>
<td>85</td>
<td>35 (24.5)</td>
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<td>13</td>
<td>17</td>
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<td>List B</td>
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<td>18</td>
<td>13</td>
<td>17</td>
<td></td>
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<tr>
<td>List C</td>
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<td>List D</td>
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<td>List E</td>
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<td>Figured Bass</td>
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<td>Ear Tests</td>
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<td>10 (7)</td>
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<td>10</td>
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<td>10 (7)</td>
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<td>2</td>
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<tr>
<td>Viva Voce</td>
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<td>–</td>
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<td>35 (24.5)</td>
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<td>A: Pedagogical Principles</td>
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<td>–</td>
<td>–</td>
<td>10 (7)</td>
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<td>B: Applied Pedagogy</td>
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<td>–</td>
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<td>25 (17.5)</td>
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<tr>
<td>Totals</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>100</td>
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- To qualify for an ARCT examination, Grade 10 candidates must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the examination. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- ARCT in Performance candidates must achieve an overall mark of 70 in order to pass.
- Teacher’s ARCT candidates must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the examination in order to pass. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- There is no mark breakdown for the Repertoire section of the Teacher’s ARCT examination.

THEORY EXAMINATIONS

Essential Tools for Musical Development
- Candidates are encouraged to begin theory studies as early as possible.
- Candidates must complete the required theory examinations in order to receive Practical Examination Certificates.

See the current RCM Examinations Theory Syllabus for detailed theory examination requirements.
## Overview of Theoretical Subjects

In 2006, the titles of theory examinations were updated to be more descriptive and to better reflect the content of the examinations.

The following table lists all of the written theory examinations in the Certificate Program with brief details including the length of the examination, a summary of the content, and the title given to the same examination in previous syllabi.

<table>
<thead>
<tr>
<th>Subject</th>
<th>New Theory Examination Title and Description</th>
<th>Previous Title</th>
</tr>
</thead>
</table>
| Rudiments            | Preparatory Rudiments (1 hour)  
– Building blocks of music notation  
Basic Rudiments (1 hour)  
– Elements of music for the beginner  
Intermediate Rudiments (2 hours)  
– Continuation of basic rudiments  
Advanced Rudiments (2 hours)  
– Continuation of rudiments and preparation for harmony | Preparatory Theory  
Preliminary Theory  
Grade 1 Rudiments  
Grade 2 Rudiments |
| Harmony and          | Introductory Harmony (2 hours)  
– Chord symbols and non-chord tones; elementary four-part and melodic writing  
Basic Harmony (3 hours)  
– Four-part writing, melodic composition, and harmonic and structural analysis in major and minor keys  
or  
Basic Keyboard Harmony (held during practical sessions)  
– Melodic improvisation; keyboard-style harmonization; accompaniment; melodic transposition; harmonic and structural analysis | Introductory Harmony  
Grade 3 Harmony  
or  
Grade 3 Keyboard Harmony |
| Counterpoint         | Intermediate Harmony (3 hours)  
– Four-part writing and melodic composition in major and minor keys; modulation; harmonic and structural analysis of musical forms  
or  
Intermediate Keyboard Harmony (held during practical sessions)  
– Melodic improvisation; keyboard-style harmonization; modulation; accompaniment; melodic transposition; harmonic analysis; C-clef reading | Grade 4 Harmony  
or  
Grade 4 Keyboard Harmony |
| Counterpoint (3 hours)  
– Composition and analysis of simple counterpoint in Baroque style | Grade 4 Counterpoint |
| Harmony              | Advanced Harmony (3 hours)  
– Advanced harmonic and contrapuntal technique  
or  
Advanced Keyboard Harmony (held during practical sessions)  
– Melodic improvisation; keyboard-style harmonization; figured bass; accompaniment; melodic and orchestral transposition; score reading | Grade 5 Harmony  
or  
Grade 5 Keyboard Harmony |
| Analysis             | Analysis (3 hours)  
– Advanced harmonic and structural analysis of musical forms | Grade 5 Analysis |
| History              | History 1: An Overview (3 hours)  
– Introduction to styles, composers, and music from 1600 to the present  
History 2: Middle Ages to Classical (3 hours)  
– Styles, composers, and music of the Medieval, Renaissance, Baroque, Rococo, and Classical periods  
History 3: 19th Century to Present (3 hours)  
– Styles, composers, and music of the Romantic era to the present | Grade 3 History  
Grade 4 History  
Grade 5 History |
Preparing for a Theory Examination

- Theory examinations test music theory and knowledge of music history in a formal written setting.
- Each examination requires preparation with a qualified teacher.
- *Official Examination Papers*, available at music retailers, are published annually by The Frederick Harris Music Co., Limited to aid with examination preparation.

Co-requisites and Prerequisites

The following table summarizes all the co-requisite and prerequisite examinations required to obtain certificates for Grades 8 to 10, the ARCT in Performance, and the Teacher’s ARCT.

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<thead>
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<th>Grade</th>
<th>8</th>
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<th>ARCT in Performance, Teacher’s ARCT</th>
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<tr>
<td><strong>Required Examinations (C = Co-requisite  P = Prerequisite)</strong></td>
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<tr>
<td>Preparatory Rudiments</td>
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<tr>
<td>Basic Rudiments</td>
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<tr>
<td>Intermediate Rudiments</td>
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<td>Advanced Rudiments</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>P</td>
</tr>
<tr>
<td>Introductory Harmony</td>
<td></td>
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</tr>
<tr>
<td>Basic Harmony or</td>
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<td></td>
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<tr>
<td>Basic Keyboard Harmony</td>
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<tr>
<td>Intermediate Harmony or</td>
<td></td>
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</tr>
<tr>
<td>Intermediate Keyboard Harmony</td>
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</tr>
<tr>
<td>Advanced Harmony or</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Advanced Keyboard Harmony</td>
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<td></td>
</tr>
<tr>
<td>Counterpoint</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Analysis</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>History 1: An Overview</td>
<td>C</td>
<td>C</td>
<td></td>
<td>P</td>
</tr>
<tr>
<td>History 2: Middle Ages to Classical</td>
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<td></td>
</tr>
<tr>
<td>History 3: 19th Century to Present</td>
<td></td>
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</tr>
<tr>
<td>Grade 10 Harpsichord</td>
<td></td>
<td></td>
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<td>P</td>
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<tr>
<td><strong>Alternative Examinations</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Basic Keyboard Harmony (can be substituted for Basic Harmony)</td>
<td></td>
<td></td>
<td></td>
<td>C</td>
</tr>
<tr>
<td>Intermediate Keyboard Harmony (can be substituted for Intermediate Harmony)</td>
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<td></td>
<td>C</td>
</tr>
<tr>
<td>Advanced Keyboard Harmony (can be substituted for Advanced Harmony)</td>
<td></td>
<td></td>
<td></td>
<td>C</td>
</tr>
<tr>
<td>Junior Musicianship (can be substituted for Grade 8 Ear Tests and Sight Reading)</td>
<td></td>
<td></td>
<td></td>
<td>C</td>
</tr>
<tr>
<td>Intermediate Musicianship (can be substituted for Grade 9 Ear Tests and Sight Reading)</td>
<td></td>
<td></td>
<td></td>
<td>C</td>
</tr>
<tr>
<td>Senior Musicianship (can be substituted for Grade 10 and Teacher’s ARCT Ear Tests and Sight Reading)</td>
<td></td>
<td></td>
<td></td>
<td>C</td>
</tr>
</tbody>
</table>

Harpsichord Syllabus  Examination Regulations  13
ARCT EXAMINATIONS

Candidates applying for ARCT in Performance or Teacher's ARCT examinations must have completed a Grade 10 practical examination with either a total mark of at least 75 or a minimum of 70 percent in each section of the practical examination. Candidates must also have completed all Grade 10 theory co-requisites with a total mark of at least 60 percent for each theory examination.

For more information regarding the ARCT in Performance examination, please see “ARCT in Performance” on p. 39.

Teacher’s ARCT Examinations
Candidates applying for the Teacher’s ARCT examination are strongly advised to have at least one year of practical teaching experience.

The Teacher’s ARCT Diploma will be awarded only to candidates who are at least eighteen years old.

The ARCT Teacher’s examination consists of three parts:
Part 1—Practical Examination (Repertoire, Technical Requirements, Ear Tests, and Sight Reading)
Part 2—Viva Voce Examination
Part 3—Written Examination

Parts 1 and 2 constitute the practical portion of the ARCT examination and are therefore taken during a practical examination session. Part 3, a written examination, is taken during a theory examination session.

Candidates may choose to take all three parts of the Teacher’s ARCT examination at one session, or they may take the parts at different sessions. The parts may be taken in any order, but all three parts must be completed within a period of two years.

Second ARCT Diplomas
Candidates may not attempt the Teacher’s and the ARCT in Performance examinations in the same examination session.

• Candidates who have passed the Teacher’s ARCT examination may obtain an ARCT in Performance Diploma by taking the entire ARCT in Performance examination.
• Candidates for the Teacher’s ARCT who have passed the ARCT in Performance examination may choose to be exempted from the Repertoire section of Part 1: Practical Examination. The remaining sections of Part 1 must be taken during the same session as Part 2: Viva Voce Examination and within five years of the date of the ARCT in Performance examination.

SUPPLEMENTAL EXAMINATIONS

Improve an Examination Mark
Candidates seeking to improve their overall mark at the Grade 10 or Teacher’s ARCT levels may take a Supplemental Examination.

• Supplemental Examinations must occur within two years of the original examination.
• Supplemental Examinations are given during regular examination sessions.
• Candidates in Grade 10 may repeat any two sections of a practical examination, except Repertoire.
• To be eligible for a Supplemental Examination in Grade 10, candidates must achieve a minimum mark of 65 overall and 70 percent in the Repertoire section.
• Teacher’s ARCT candidates may repeat one section in Part 1 and one section in Part 2 of a practical examination, except Repertoire.

• To be eligible for a Supplemental Examination in Part 1 of the Teacher’s ARCT level, candidates must achieve at least 70 percent in the Repertoire section.
• To be eligible for a Supplemental Examination in Part 2 of the Teacher’s ARCT level, candidates must achieve at least 70 percent in either Viva Voce A or Viva Voce B.

Candidates in Grade 10 and Teacher’s ARCT must complete the respective theory co-requisites within five years of the original practical examination, not any subsequent supplemental examinations.
A musicianship examination may replace the Ear Tests and Sight Reading sections of a Grade 8, 9, 10, or Teacher's ARCT examination. Please consult the current *Theory Syllabus* for examination requirements. The musicianship examination must be taken at least one session before the practical examination.

Candidates who have completed a musicianship examination should submit the following documentation when registering for the corresponding practical examination:

- a photocopy of the musicianship examination results
- a letter requesting exemption from the Ear Tests and Sight Reading sections of the upcoming practical examination

### Musicianship Level

<table>
<thead>
<tr>
<th>Musicianship Level</th>
<th>Practical Examination Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Junior Musicianship</td>
<td>Grade 8</td>
</tr>
<tr>
<td>Intermediate Musicianship</td>
<td>Grade 9</td>
</tr>
<tr>
<td>Senior Musicianship</td>
<td>Grade 10 and Teacher's ARCT</td>
</tr>
</tbody>
</table>

### PRACTICAL EXAMINATION CERTIFICATES

Certificates are awarded to candidates who successfully complete the requirements for their grade. Certificates are awarded *after* the theory co-requisites for that grade have been successfully completed. Theory co-requisites must be completed before or within five years of the original practical examination.

Candidates must complete prerequisite examinations at least one session prior to attempting the ARCT in Performance examination (p. 39) and any of Parts 1, 2, or 3 of the Teacher's ARCT examination (p. 44).

Please note that ARCT diplomas are awarded to candidates at the annual Convocation ceremony. Candidates may not use the designation “ARCT” before Convocation.

<table>
<thead>
<tr>
<th>Certificates</th>
<th>Examinations Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 8</td>
<td>Grade 8; Advanced Rudiments</td>
</tr>
<tr>
<td>Grade 9</td>
<td>Grade 9; Advanced Rudiments; Basic Harmony or Basic Keyboard Harmony; History 1: An Overview</td>
</tr>
<tr>
<td>Grade 10</td>
<td>Grade 10; Advanced Rudiments; Intermediate Harmony or Intermediate Keyboard Harmony; History 1: An Overview; History 2: Middle Ages to Classical</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Diplomas</th>
<th>Examinations Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARCT in Performance</td>
<td>ARCT in Performance; Counterpoint; Advanced Harmony or Advanced Keyboard Harmony; History 3: 19th Century to Present; Analysis</td>
</tr>
<tr>
<td>Teacher's ARCT</td>
<td>Teacher's ARCT; Counterpoint; Advanced Harmony or Advanced Keyboard Harmony; History 3: 19th Century to Present; Analysis</td>
</tr>
</tbody>
</table>
RCM Examinations results can sometimes be used as a credit toward high school graduation or toward university entrance. In Canada, the policies of provincial education ministries can be found online under “Academic Information, High School Accreditation.” Candidates are advised to discuss the eligibility of their examination results with their school principal or guidance counselor.

MEDALS

Each academic year (September to August) medals are awarded to the candidates who achieve exceptional examination results. No application is required.

Silver Medals
Silver medals are awarded by province or region to the candidates in Grades 8 to 10 who receive the highest marks for the respective practical examinations. To be eligible, a candidate must receive a minimum mark of 80 percent in the practical examination, and have completed all the theory co-requisites for the respective grade.

Gold Medals
A gold medal is awarded to the graduating ARCT in Harpsichord Performance candidate who receives the highest mark for the practical examination. To be eligible, a candidate must receive:
• a minimum of 85 percent in the practical examination
• a minimum of 70 percent in each theory co-requisite examination

A gold medal is awarded to the graduating Teacher’s ARCT in Harpsichord candidate who receives the highest mark for Parts 1 and 2 combined of the Teacher’s ARCT Examination. To be eligible, a candidate must receive:
• a minimum of 85 percent in Part 1: Practical Examination and Part 2: Viva Voce Examination combined
• a minimum of 70 percent in Part 3: Written Examination
• a minimum of 70 percent in each theory co-requisite examination

A gold medal for excellence in theory is also awarded to the graduating ARCT candidate who completes the theory examinations listed below with the highest average mark. To be eligible, a candidate must receive a minimum overall average of 80 percent for the eight examinations.

Basic Harmony or Basic Keyboard Harmony
Intermediate Harmony or Intermediate Keyboard Harmony
Advanced Harmony or Advanced Keyboard Harmony
Counterpoint
Analysis
History 1: An Overview
History 2: Middle Ages to Classical
History 3: 19th Century to Present

RESPS

Use Education Funds for Music Studies
Candidates who have a Registered Education Savings Plan (RESP) may be eligible to use these funds to support private studies in music at the Grade 9, Grade 10, and ARCT levels. Candidates should consult their RESP providers for more information.
The Harpsichord Syllabus lists the repertoire for harpsichord examinations. Information given for each item includes:

- the composer
- the larger work of which the selection is a part (where applicable)
- the title of the selection
- collections or anthologies in which the selection can be found (where applicable)
- performance directions (where applicable) indicating the section(s) or movement(s) of a work to be prepared
- the publisher of a suggested edition (where applicable)

Names of publishers are indicated for 20th-century selections by an assigned abbreviation. Please see p. 20 for a list of publishers with their abbreviations. Sources and editions of works from the Renaissance and Baroque periods are listed in alphabetical order by composer in the “Resources” section. Please see “Harpsichord Resources” on p. 51.

Recommended Minimum Piano Proficiency Level
It is important to recognize that the Grade 8 Harpsichord examination is at the approximate level of Grade 9 Piano. Candidates at a Grade 9 Piano level will have learned the whole range of major and minor keys and scales, and will also have played several three-part inventions by Johann Sebastian Bach. It is strongly recommended that candidates attempt Grade 8 as their first harpsichord examination, and that they should reach the proficiency level of Grade 9 Piano before attempting this examination.

Da Capo Signs and Repeats
- When performing repertoire at an examination, da capo signs should be observed.
- At the Grade 10 and ARCT levels, repeats may be taken; repeats should be performed with appropriate embellishments and ornamentation.

Memory
Repertoire does not need to be memorized.

Instruments and Tuning
Harpsichord examinations must be performed on a harpsichord. The use of an electronic instrument is not permitted. The works listed in the Repertoire sections of the Harpsichord Syllabus assume a harpsichord modeled on historic instruments. Repertoire selections can be performed on a single-manual instrument with two eight-foot registers and a chromatic compass of FF to f3. For Grade 10 and the ARCT examinations, a two-manual instrument with two eight-foot registers and one four-foot register is recommended.

The harpsichord will be tuned in equal temperament or a flexible temperament such as Valotti. Candidates for the Teacher’s ARCT examination should be prepared to demonstrate their knowledge of temperaments in discussion with the examiner.

Syllabus Repertoire Lists
The repertoire for each grade is divided into lists according to style period and, in some cases, genre. Candidates are encouraged to choose a program that includes a variety of musical styles and keys.

- The Repertoire for Grades 8 and 9 is divided into four lists:
  - List A includes both contrapuntal and free works by English, Italian, and Spanish composers of the late 16th and early 17th centuries.
  - List B includes works by French clavecinistes and works of French influence.
  - List C includes works by J.S. Bach and George Frideric Handel.
  - List D includes works from the later Baroque period and contemporary repertoire.

- The Repertoire for Grade 10 and ARCT is divided into five lists:
  - List A includes works by English and Dutch composers of the late 16th and early 17th centuries.
  - List B includes works by Italian composers of the early Baroque period and works of Italian influence. This list is divided into two parts: Part 1 contains contrapuntal works; Part 2 contains works in the style of the stile antico or free style.
  - List C includes works by French clavecinistes and works of French influence.
  - List D includes works by J.S. Bach and George Frideric Handel.
  - List E includes works from the later Baroque period and contemporary repertoire.
Editions
For many repertoire items, the Harpsichord Syllabus listing includes a suggested edition (indicated by a publisher abbreviation). These editions have been chosen for their quality or for their availability in North America. When no publisher is indicated, students are encouraged to use the best edition available—the edition that most accurately reflects the composer’s intentions.

Editorial markings vary from one edition to another. Examination marks will not be deducted for altering such editorial suggestions as long as the resulting change is musically and stylistically acceptable.

Availability
RCM Examinations has made every effort to ensure that most of the materials listed are in print and easily available at leading music retailers throughout North America. If you experience difficulty in obtaining harpsichord music in your community, consult the “Resources” section on p. 49 or contact:

Long and McQuade (RCM Music and Book Store)
273 Bloor Street West
Toronto, ON Canada M5S 1W2
telephone: 416-585-2225
toll-free: 1-866-585-2225
fax: 416-585-7801

Canadian Music Centre
www.musiccentre.ca
20 St. Joseph Street
Toronto, ON Canada M4Y 1J9
telephone: 416-961-6601
fax: 416-961-7198

Please note that the publishing industry changes rapidly. Works go out of print, and copyrights move from one firm to another. In addition, the repertoire lists contain a few works that are no longer in print but that teachers or candidates may have in their personal collections. Candidates may use an out-of-print work for examination purposes provided they can obtain the published work (please see “Copyright and Photocopying” below).

Anthologies and Collections
If a repertoire selection is published in a collection of a composer’s music or in an anthology containing music by a number of composers, the title of the collection or anthology is usually included in the Harpsichord Syllabus listing. Individual selections may also be found in other sources. The list of editions and sources on p. 51 includes full bibliographic details for these publications.

Copyright and Photocopying
Federal and international copyright laws prohibit the use of photocopies without the permission of the publisher. The use of unauthorized photocopies for examination purposes constitutes copyright infringement as outlined in the Copyright Act of Canada. Additional information about Federal copyright law is available through the Copyright Board of Canada at www.cb-cda.gc.ca.

Please note that photocopied music will not be permitted in the examination room. Candidates who bring unauthorized photocopies to the examination will not be examined.

Candidates should bring all music to be performed to the examination. Candidates who wish to photocopy one page of a selection for the purpose of facilitating a page turn may do so with permission from the publisher.
SUBSTITUTIONS

As outlined in the chart below, candidates may make substitute selections for their examination. If approval is required, candidates must submit an Examination Substitute Piece Request Form (available online) by the Examination Registration deadline. Candidates are advised to prepare an alternate work in case the request is denied.

Candidates for the ARCT in Performance and Teacher’s ARCT examinations may not choose a substitute selection from the works listed in the Harpsichord Syllabus.

**Own Choice**
The mark for the performance of an Own Choice selection will include an assessment of the appropriateness of the choice. For this reason, RCM Examinations will not answer questions or give advice regarding Own Choice substitutions.

Candidates should clearly indicate “Own Choice” on the Examination Program Form.

<table>
<thead>
<tr>
<th>Type of Substitution</th>
<th>Permitted in</th>
<th>Description of Substitute Selection</th>
<th>Prior Approval Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>Syllabus Substitutions</td>
<td>Grades 8 to 10</td>
<td>Must be chosen from the corresponding list of the next higher grade in the <em>Harpsichord Syllabus</em> and performed exactly as listed in the <em>Syllabus</em></td>
<td>no</td>
</tr>
<tr>
<td>Non-Syllabus Substitutions</td>
<td>Grades 8 to 10 and ARCT</td>
<td>Must be of equal difficulty and musical quality to works listed in the <em>Harpsichord Syllabus</em> for that grade</td>
<td>yes</td>
</tr>
<tr>
<td>Own Choice Substitutions</td>
<td>Grades 9 to 10 and ARCT, Lists C or D only</td>
<td>Must be of equal difficulty and musical quality to works listed in the <em>Harpsichord Syllabus</em> for that grade</td>
<td>no</td>
</tr>
</tbody>
</table>
# Abbreviations

**Names of Publishers**

<table>
<thead>
<tr>
<th>Acronym</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>B&amp;H</td>
<td>Boosey &amp; Hawkes</td>
</tr>
<tr>
<td>CHS</td>
<td>J. &amp; W. Chester Music</td>
</tr>
<tr>
<td>CMC</td>
<td>available from the Canadian Music Centre</td>
</tr>
<tr>
<td>DON</td>
<td>Donemus</td>
</tr>
<tr>
<td>DOV</td>
<td>Dover Publications</td>
</tr>
<tr>
<td>HEN</td>
<td>G. Henle (München)</td>
</tr>
<tr>
<td>OTT</td>
<td>B. Schotts Sohne (Mainz)</td>
</tr>
<tr>
<td>PRE</td>
<td>Theodore Presser</td>
</tr>
<tr>
<td>UNI</td>
<td>Universal Edition</td>
</tr>
</tbody>
</table>

The following abbreviations identify publishers listed throughout the *Harpsichord Syllabus*. When no publisher or edition is indicated for a specific piece, the work is available in several standard editions. For more information, please see “Examination Repertoire” on p. 17.

**Other Abbreviations and Symbol**

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>ed.</td>
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<tr>
<td>no., nos.</td>
<td>number(s)</td>
</tr>
<tr>
<td>op.</td>
<td>opus</td>
</tr>
<tr>
<td>p.</td>
<td>page</td>
</tr>
<tr>
<td>pt</td>
<td>part</td>
</tr>
<tr>
<td>rev.</td>
<td>revised</td>
</tr>
<tr>
<td>trans.</td>
<td>translated by</td>
</tr>
<tr>
<td>transc.</td>
<td>transcribed by</td>
</tr>
<tr>
<td>vol.</td>
<td>volume</td>
</tr>
</tbody>
</table>

- represents one selection for examination purposes
- parts or sections of works to be performed at examinations
Opus Numbers and Catalog Numbers

“Opus” (op.) is a term used with a number to designate the position of a given work in the chronological sequence of works by the composer. However, these numbers are often an unreliable guide and may have been assigned by a publisher rather than the composer. Sometimes a single work will have conflicting opus numbers. Certain genres, such as operas and other vocal works, were not always assigned opus numbers. For these reasons, individual works by a number of composers are identified by numbers assigned in scholarly thematic catalogs. A number of the more important thematic catalogs are listed below.

Carl Philipp Emanuel Bach

Works by C.P.E. Bach are often identified by “Wq” and/or “H” (Helm) numbers (for example, Morceaux divers pour clavecin, Wq 117/39, H 98). Alfred Wotquenne (1867–1939) was a Belgian music bibliographer and author of Thematisches Verzeichnis der Werke von Carl Philipp Emanuel Bach (Leipzig, 1905, revised 1964). Eugene Helm is an American musicologist and author of A New Thematic Catalogue of the Works of C.P.E. Bach (New Haven: Yale University Press, 1989).

Johann Sebastian Bach

Works by J.S. Bach are identified by “BWV” numbers (for example, Allemande in G Minor, BWV 836). BWV is the abbreviation for Bach-Werke-Verzeichnis, the short title of the Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach (Leipzig, 1950), a thematic catalog of Bach’s complete works originally compiled by the German music librarian Wolfgang Schmieder.

Dietrich Buxtehude


Johann Jacob Froberger

Works by Johann Jacob Froberger are identified by “FbWV” numbers (for example, Toccata 2 in D minor, FbWV 102). FbWV is the abbreviation used with the numbers assigned to Froberger’s works in Neue Ausgabe sämtlicher Clavier- und Orgelwerke / New Edition of the Complete Keyboard and Organ works — Johann Jacob Froberger (Kassel: Bärenreiter, 1993–2005).

George Frideric Handel

Works by George Frideric Handel are identified by “HWV” numbers (for example, Gavotte in G Major, HWV 491). HWV is an abbreviation for Handel Werke Verzeichnis. The full title for this thematic catalog, compiled by Margaret and Walter Eisen, is Handel-Handbuch, gleichzeitig Suppl. zu Hallische Händel-Ausgabe (Kassel: Bärenreiter, 1978–1986).

Henry Purcell

Works by Henry Purcell are identified by “Z” numbers (for example, Minuet in G major, Z 651). These numbers were assigned by Franklin B. Zimmerman in his thematic catalog of Purcell’s works, Henry Purcell: An Analytical Catalogue of his Music (London: MacMillan, 1963).

Domenico Scarlatti

Works by Domenico Scarlatti are usually identified by two numbers; one beginning with “L” and one beginning with “K”. The L numbers are from Opere complete per cavicembalo (Milan: Ricordi, 1906–1908), compiled by Alessandro Longo. LS refers to the Longo Supplement. The K numbers were assigned by Ralph Kirkpatrick, an American harpsichordist and scholar who provided a revised chronology and numbering system for the sonatas in his Domenico Scarlatti (Princeton: Princeton University Press, 1953, rev. 1968).

Georg Philipp Telemann

Works by Telemann are identified by “TWV” numbers (for example, Fantasia in D Minor, TWV 33:2). TWV is an abbreviation for Telemann Werkverzeichnis. This thematic catalog—Thematisch-Systematisches Verzeichnis seiner Werke (Kassel: Bärenreiter, 1984)—was compiled by Martin Ruhnke.

Anhang

Some catalog numbers include the prefix “Anh.” (for example, BWV Anh. 121). “Anh.” is an abbreviation for Anhang, a German word meaning appendix or supplement.
Grade 8 Requirements

Grade 8

<table>
<thead>
<tr>
<th>Grade 8 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td>65</td>
</tr>
<tr>
<td>one selection from List A</td>
<td>14</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>18</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>18</td>
</tr>
<tr>
<td>one selection from List D</td>
<td>15</td>
</tr>
<tr>
<td>Figured Bass</td>
<td></td>
</tr>
<tr>
<td></td>
<td>15</td>
</tr>
<tr>
<td>Ear Tests</td>
<td></td>
</tr>
<tr>
<td>Intervals</td>
<td>10</td>
</tr>
<tr>
<td>Chords</td>
<td>3</td>
</tr>
<tr>
<td>Cadences</td>
<td>2</td>
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<tr>
<td>Playback</td>
<td>2</td>
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<tr>
<td>Sight Reading</td>
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<tr>
<td>Playing</td>
<td>10</td>
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<tr>
<td>Clapping</td>
<td>7</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
<tr>
<td>Theory Co-requisites</td>
<td></td>
</tr>
<tr>
<td>Advanced Rudiments</td>
<td></td>
</tr>
<tr>
<td>Introductory Harmony (recommended)</td>
<td></td>
</tr>
</tbody>
</table>

REPERTOIRE

Please see “Examination Repertoire” on p. 17 for important information regarding this section of the examination. For more information on editions please see “Harpsichord Resources” on p. 51.

Candidates should be prepared to play four selections: one from List A, one from List B, one from List C, and one from List D.

- List A includes both contrapuntal and free works by English, Italian, and Spanish composers of the late 16th and early 17th centuries.
- List B includes works by French clavecinistes and works of French influence.
- List C includes works by J.S. Bach and George Frideric Handel.
- List D includes works from the later Baroque period and contemporary repertoire.

Each bulleted item (•) represents one selection for examination purposes.
**LIST A**

<table>
<thead>
<tr>
<th>Anonymous</th>
<th>Frescobaldi, Girolamo</th>
</tr>
</thead>
<tbody>
<tr>
<td>• The King’s Morisco (no. 247 in Fitzwilliam Virginal Book, 2)</td>
<td>Il secondo libro di toccate (1627)</td>
</tr>
<tr>
<td>• A Toye (no. 263 in Fitzwilliam Virginal Book, 2)</td>
<td>• Magnificat primi toni</td>
</tr>
<tr>
<td>• Alman (no. 156 in Fitzwilliam Virginal Book, 2)</td>
<td>• Magnificat secundi toni</td>
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<td>• Callino casturame (no. 158 in Fitzwilliam Virginal Book, 2)</td>
<td>• Magnificat sesqui toni</td>
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<td>• La volta (no. 155 in Fitzwilliam Virginal Book, 2)</td>
<td>Toccate e partite, libro primo: Aggiunta (1637)</td>
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<td>Cabeñas, Juan Bautista José</td>
<td>• Balletto, corrente e passacagli (E minor)</td>
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<tr>
<td>• Tiento lleno del primer tono (in Early Spanish Keyboard Music, 2)</td>
<td>• Balletto, corrente e passacagli (G minor)</td>
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<td>Cabezón, Antonio de</td>
<td>• Balletto secondo corrente del balletto (E minor)</td>
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<tr>
<td>• Tiento 2 del 1. tono (p. 3 in Cabezón: Collected Works, 2)</td>
<td>Gibbons, Orlando</td>
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<tr>
<td>• Tiento 3 del 6. tono (p. 5 in Cabezón: Collected Works, 2)</td>
<td>• The Queen’s Command (in Musica Britannica, 20)</td>
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<tr>
<td>Farnaby, Giles</td>
<td>Phillips, Peter</td>
</tr>
<tr>
<td>• The Old Spagnoletta (no. 289 in Fitzwilliam Virginal Book, 2)</td>
<td>• Galliardo (no. 87 in Fitzwilliam Virginal Book, 1)</td>
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<td>• A Toye (no. 270 in Fitzwilliam Virginal Book, 2)</td>
<td>Sweelinck, Jan Pieterszoon</td>
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<td></td>
<td>• Engelse fortuin</td>
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**LIST B**

<table>
<thead>
<tr>
<th>Böhm, Georg</th>
<th>Dandrieu, Jean-François</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Suite no. 8 in F minor</td>
<td>Premier livre</td>
</tr>
<tr>
<td>→ Allemande and Chaconne</td>
<td>• Troisième suite</td>
</tr>
<tr>
<td>• Suite no. 9 in F minor</td>
<td>→ Les zéphirs (both menuets)</td>
</tr>
<tr>
<td>→ two of Allemande, Courante, Sarabande</td>
<td>• Quatrième suite</td>
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<tr>
<td>Buxtehude, Dieterich</td>
<td>→ Les papillons (both menuets)</td>
</tr>
<tr>
<td>• Suite in D minor (Suite d’amour), BuxWV 233</td>
<td>Rameau, Jean-Philippe</td>
</tr>
<tr>
<td>→ Allemande d’amour and Gigue d’amour</td>
<td>Nouvelles suites de pièces de clavecin (1729–1730)</td>
</tr>
<tr>
<td>Chambonnières, Jacques Champion de</td>
<td>• Pièces en la</td>
</tr>
<tr>
<td>• Chaconne in F major [with refrains]</td>
<td>→ La triomphante</td>
</tr>
<tr>
<td>Couperin, François</td>
<td>Pièces de clavecin (1724)</td>
</tr>
<tr>
<td>L’art de toucher le clavecin</td>
<td>• Pièces en do</td>
</tr>
<tr>
<td>• two préludes</td>
<td>→ Musette en rondeau [with refrains]</td>
</tr>
<tr>
<td>Couperin, Louis</td>
<td></td>
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<tr>
<td>• Prelude in A minor and Allemand (nos. 7, 8 in Heugel ed.; nos. 8, 99 in Oiseau-Lyre ed.)</td>
<td></td>
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LIST C

Bach, Johann Sebastian

Five Little Preludes, BWV 939–943
- two of:
  - Prelude in C major, BWV 939
  - Prelude in D minor, BWV 940
  - Prelude in E minor, BWV 941
  - Prelude in A minor, BWV 942
  - Prelude in C major, BWV 943

Inventions, BWV 772–786
- any two

Sinfonias, BWV 787–801
- two of:
  - Sinfonia in C major, BWV 787
  - Sinfonia in D major, BWV 789
  - Sinfonia in E flat major, BWV 791
  - Sinfonia in A major, BWV 798

Bach, Carl Philipp Emanuel

Petites pièces pour le clavecin
- La caroline, Wq 117/39, H 98
- La gause, Wq 117/37, H 82
- La pott, menuet, Wq 117/18, H 80

Bartók, Béla

Mikrokosmos, 4 B&H
- Bourrée (no. 117)
- Theme and Inversion (no. 114)

LIST D

Bach, Carl Philipp Emanuel

Petites pièces pour le clavecin
- La caroline, Wq 117/39, H 98
- La gause, Wq 117/37, H 82
- La pott, menuet, Wq 117/18, H 80

Bartók, Béla

Mikrokosmos, 4 B&H
- Bourrée (no. 117)
- Theme and Inversion (no. 114)

Handel, George Frideric

- Sonatina (Fuga) in G major, HWV 582 (p. 56 in HHA iv/6)

Suites de pièces pour le clavecin (1733)
- Suite 8 in G major, HWV 441 (p. 61 in HHA iv/5)
  → Allegro in G major (2nd movement)
- Suite 4 in D minor, HWV 437 (p. 29 in HHA iv/5)
  → Sarabande von variazioni (4th movement)
- Suite in D minor, HWV 436 (p. 20 in HHA iv/5)
  → Menuetto with variations (5th movement)

Purcell, Henry

- A New Ground (E minor), Z T682
- Suite no. 2 in G major, Z 662
  → Prelude

Scarlatti, Domenico

- Sonata in A major (Cantabile), K 208
- Sonata in G minor, K 373

Soler, Antonio

- Sonata 115 in D minor (in Early Spanish Keyboard Music, 3)
FIGURED BASS

Candidates must be prepared to realize several short fragments of figured bass in four parts, one in the left hand and three in the right hand. These passages will include plagal, perfect, and imperfect cadences using chords of the 5th, chords of the 6th, chords of the 6th and the 4th, and chords of the 7th. The following examples represent the degree of difficulty.

Root-position triads

![Root-position triads]

\(6\) chords

![\(6\) chords]

\(6\) suspensions

![\(6\) suspensions]

Mixed \(6\) and \(6\) chords

![Mixed \(6\) and \(6\) chords]

\(7\) chords in circle of 5ths

![\(7\) chords in circle of 5ths]
E AT TESTS

Intervals
Candidates may choose to:
(a) sing or hum any of the following intervals after the examiner has played the first note once,

OR

(b) identify any of the following intervals after the examiner has played the interval once in broken form.
   – above a given note: major and minor 2nds, 3rds, and 6ths, minor 7th, perfect 4th, 5th, and octave
   – below a given note: major 2nd, major and minor 3rds, minor 6th, major 7th, perfect 4th, 5th, and octave

Chords
Candidates will be asked to identify any of the following chords after the examiner has played the chord once in solid form, close position:
   – major and minor triads in root position
   – dominant 7th and diminished 7th chords in root position

Cadences
Candidates will be asked to identify, by name or symbols, any of the following cadences in major or minor keys. The examiner will play the tonic chord once, and then play a short phrase ending with a cadence twice.
   – perfect (authentic, V–I)
   – plagal (IV–I)
**Playback**

Candidates will be asked to play back a melody of approximately nine notes and about an octave in range. The examiner will name the key, play the tonic chord *once*, and play the melody *twice*.

– keys: C, G, D, F, or B♭ major

![Musical notation](image1)

**SIGHT READING**

**Playing**

Candidates will be asked to play a short composition equal in difficulty to piano repertoire from List A of the Grade 6 Piano level.

**Clapping**

Candidates will be asked to sing, clap, or tap the rhythm of a melody in $\frac{3}{8}$ or $\frac{6}{8}$ time. A steady pace and rhythmic accentuation are expected.

![Musical notation](image2)
### Grade 9 Requirements

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>One selection from List A</td>
<td>14</td>
</tr>
<tr>
<td>One selection from List B</td>
<td>18</td>
</tr>
<tr>
<td>One selection from List C</td>
<td>18</td>
</tr>
<tr>
<td>One selection from List D</td>
<td>15</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Figured Bass</th>
<th></th>
</tr>
</thead>
</table>

**Ear Tests**
- Intervals: 10
- Chords: 3
- Cadences: 2
- Playback: 3

**Sight Reading**
- Playing: 10
- Clapping: 7

**Total possible marks (pass = 60)**
- 100

**Theory Co-requisites**
- Advanced Rudiments
- Basic Harmony or Basic Keyboard Harmony
- History 1: An Overview

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**REPERTOIRE**

Please see “Examination Repertoire” on p. 17 for important information regarding this section of the examination. For more information on editions please see “Harpsichord Resources” on p. 51.

Candidates should be prepared to play four selections: one from List A, one from List B, one from List C, and one from List D.

- List A includes both contrapuntal and free works by English, Italian, and Spanish composers of the late 16th and early 17th centuries.
- List B includes works by French clavecinistes and works of French influence.
- List C includes works by J.S. Bach and George Frideric Handel.
- List D includes works from the later Baroque period and contemporary repertoire.

Each bulleted item (●) represents one selection for examination purposes.
LIST A

Bull, John
• **Dr. Bull's Juell** (no. 138 in *Fitzwilliam Virginal Book, 2*)

Byrd, William
• **The Carman's Whistle** (no. 34 in *My Ladye Nevell's Booke of Virginal Music*; no. 58 in *Fitzwilliam Virginal Book, 1*)
• **Pavana Philippa Tregian and Galiarda** (nos. 93–94 in *Fitzwilliam Virginal Book, 1*)
• **The Seconde Pavian and Galliard** (nos. 12–13 in *My Ladye Nevell's Booke of Virginal Music*; nos. 257–258 in *Fitzwilliam Virginal Book, 2*)
• **The Third Pavian and Galliard** (nos. 14–15 in *My Ladye Nevell's Booke of Virginal Music*; nos. 252–253 in *Fitzwilliam Virginal Book, 2*)
• **"Will ye walk the woods so wild"** (no. 27 in *My Ladye Nevell's Booke of Virginal Music*; no. 67 in *Fitzwilliam Virginal Book, 1*)

Cabezón, Antonio de
• **Diferencias sobre il canto La dama le demanda** (in *Cabezón: Collected Works, 1*; in *Early Spanish Keyboard Music 1*)
• **Diferencias sobre il canto llano de caballero** (in *Cabezón: Collected Works, 1*)
• **Diferencias sobre la pavana Italiana** (in *Cabezón: Collected Works, 1*)
• **Tiento 1 del 1. tono** (p. 1 in *Cabezón: Collected Works, 2*)

LIST B

Chambonnières, Jacques Champion de
• **Second livre**
  • **Suite 1 in C major**
    → Allemande, Courante, Gigue La verdinguette

Couperin, François
• **Pièces de clavecin**
  • **Quatrième ordre**
    → La marche des gris-vêtus, Les baccanales, La pateline
  • **Cinquième ordre**
    → La bandoline, La flore, La dangereuse
  • **Sixième ordre**
    → Les baricades mistérieuses, Les langueurs-tendres, Le moucheron
  • **Septième ordre**
    → La Ménetou, Les petits âges (La muse naissante, L’enfantine, L’adolescente, Les délices)

Jacquet de la Guerre, Élisabeth
• **Pièces de clavessin (1687)**
  • **Suite 3 in A minor**
    → Allemande, Courante, Gavotte

Marchand, Louis
• **Suite 1 in D minor**
  → Prélude, Allemande, Courante, Gigue

Rameau, Jean-Philippe
• **Pièces de clavecin (1724)**
  • **Pièces en mi**
    → Allemande, Courante, Gigue en rondeau, Rigaudon (with doubles) or La vilageoise
LIST C

Bach, Johann Sebastian
*Duette aus Klavierübung* 3, BWV 802–805
- **two of:**
  - Duetto 1 in E minor, BWV 802
  - Duetto 2 in F major, BWV 803
  - Duetto 3 in G major, BWV 804
  - Duetto 4 in A minor BWV 805
Note: *Candidates may also select one Sinfonia and one Duetto.*
- **French Suite no. 1 in D minor, BWV 812**
  → Allemande, Gigue, and one other movement
- **French Suite no. 3 in B minor, BWV 814**
  → Allemande, Gigue, and one other movement
- **French Suite no. 4 in E flat major, BWV 815**
  → Allemande, Gigue, and one other movement
- **French Suite no. 6 in E major, BWV 816**
  → Allemande, Gigue, and one other movement
Sinfonias, BWV 787–801
- **two of:**
  - Sinfonia in C minor, BWV 788
  - Sinfonia in D minor, BWV 790
  - Sinfonia in E major, BWV 792

Handel, George Frideric
*Suites de pièces pour le clavecin* (1720)
- **Suite no. 8 in F minor, HWV 433**
  → Allemande, Courante, Gigue
*Suites de pièces pour le clavecin* (1730)
- **Suite 3 in D minor, HWV 436**
  → Allemande, Allegro, Gigue

LIST D

Bach, Carl Philipp Emanuel
*18 Probestücke in 6 Sonaten*, Wq 63
- **Sonata no. 1 in C major, Wq 63/1, H 70**
  *Sechs leichte Clavier Sonaten* (1766)
- **Sonata no. 3 in A minor, Wq 53/3, H 181**
Françaix, Jean
*L’insectarium* OTT
- **La coccinelle**
- **L’argyronète**
Ligeti, György
- **Passacaglia Ungherese** OTT

Scarlatti, Domenico
- **Sonata in D major, K 277 and Sonata in D major, K 278**
- **Sonata in C major, K 308 and Sonata in C major, K 309**
- **Sonata in A major, K 320 and Sonata in A major, K 321**
- **Sonata in B minor, K 376 and Sonata in B minor, K 377**
Soler, Antonio
- **Sonata 10 in D minor and Sonata 11 in D minor**
  (in *Soler: Selected Sonatas* HEN)
- **Sonata 41 in E flat major and Sonata 42 in E flat major**
Candidates must be prepared to realize several short fragments of figured bass in four parts. These passages will include inversions of dominant 7ths, diminished 7ths, and simple and compound suspensions. The following examples represent the degree of difficulty.

\[6\text{\underline{5}}\text{ chords}\]

\[6\text{\underline{4}}\text{ chords}\]

\[6\text{\underline{2}}\text{ chords}\]

**Diminished 7th chords**

**Suspensions (example 1)**
Suspensions (example 2)

Intervals
Candidates may choose to:
(a) sing or hum any of the following intervals after the examiner has played the first note once,

OR

(b) identify any of the following intervals after the examiner has played the interval once in broken form.
   – above a given note: any interval within the octave
   – below a given note: any interval within the octave except a diminished 5th (augmented 4th)

Chords
Candidates will be asked to identify any of the following chords after the examiner has played the chord once in solid form, close position:
   – major and minor triads in root position and first inversion. Candidates must identify the quality of the triad (major or minor) and name the inversion.
   – dominant 7th and diminished 7th chords in root position

Cadences
Candidates will be asked to identify, by name or by symbols, any of the following cadences in major or minor keys. The examiner will play the tonic chord once, and then play a short phrase ending with a cadence twice.
   – perfect (authentic, V–I)
   – plagal (IV–I)
   – imperfect (I–V)
Playback

Candidates will be asked to play back the upper part of a two-part phrase in any major key. The examiner will name the key, play the tonic chord once, and play the phrase twice.

\[ \text{Music staff image} \]

SIGHT READING

Playing

Candidates will be asked to play a composition approximately equal in difficulty to piano repertoire from List A of the Grade 7 Piano level.

Clapping

Candidates will be asked to clap or tap the rhythm of a melody in $\text{\frac{3}{8}}$ or $\text{\frac{4}{4}}$ time. A steady pace and rhythmic accentuation are expected.

\[ \text{Music staff image} \]
Grade 10

Please see “Classification of Marks” on p. 10, “Co-requisites and Prerequisites” on p. 13, “ARCT Examinations” on p. 14, and “Supplemental Examinations” on p. 14 for important details regarding Grade 10 standing for an ARCT examination application.

<table>
<thead>
<tr>
<th>Grade 10 Requirements</th>
<th>Marks</th>
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<td>Repertoire</td>
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<td>Figured Bass</td>
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<td>Ear Tests</td>
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<td>3</td>
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<td>Total possible marks (pass = 60)</td>
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</table>

Theory Co-requisites
- Advanced Rudiments
- Intermediate Harmony or Intermediate Keyboard Harmony
- History 1: An Overview
- History 2: Middle Ages to Classical

Grade 10 candidates who wish to pursue an ARCT in Performance or a Teacher’s ARCT must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the Grade 10 examination. Figures in bold parentheses next to the total mark allotted for each section indicate the minimum number of marks required to receive 70 percent.

REPERTOIRE

Please see “Examination Repertoire” on p. 17 for important information regarding this section of the examination. For more information on editions please see “Harpsichord Resources” on p. 51.

Candidates should be prepared to play five selections: one from List A, one from List B, one from List C, one from List D, and one from List E.

- List A includes works by English and Dutch composers of the late 16th and early 17th centuries.
- List B includes works by Italian composers of the early Baroque period and works of Italian influence. This list is divided into two parts: Part 1 contains contrapuntal works; Part 2 contains works in the *stylus fantasticus* or free style.
- List C includes works by French clavecinistes and works of French influence.
- List D includes works by J.S. Bach and George Frideric Handel.
- List E includes works from the later Baroque period and contemporary repertoire.

Each bulleted item (*) represents one selection for examination purposes.
LIST A

Byrd, William
- **All In a Garden Green** (no. 104 in *Fitzwilliam Virginal Book, 1*)
- **Fantasia** (no. 261 in *Fitzwilliam Virginal Book, 2*)
- **The Firste Pavian and Galliarde** (nos. 10–11 in *My Ladye Nevell's Booke of Virginal Music*; nos. 167–168 in *Fitzwilliam Virginal Book, 2*)
- **Fortune** (no. 65 in *Fitzwilliam Virginal Book, 1*)
- **The Fourth Pavian and Galliarde** (nos. 16–17 in *My Ladye Nevell's Booke of Virginal Music*)
- **My Ladye Nevell's Grownde** (no. 1 in *My Ladye Nevell's Booke of Virginal Music*)

Farnaby, Giles
- **Fantasia 10** (no. 129 in *Fitzwilliam Virginal Book, 2*)
- **Fantasia 24** [transcription of canzonet “Aye me, Poor Heart’] (no. 233 in *Fitzwilliam Virginal Book, 2*)
- **Lachrimae Pavan** [John Dowland, set by Farnaby] (no. 290 in *Fitzwilliam Virginal Book, 2*)
- **Loth to Depart** (no. 230 in *Fitzwilliam Virginal Book, 2*)

Phillips, Peter
- **Passamezzo pavana** (no. 76 in *Fitzwilliam Virginal Book, 1*)

Sweelinck, Jan Pieterszoon
- **Echo Fantasia** (no. 13 in Leonhardt ed.; no. 17 in Dover ed.)
- **Est-ce Mars**
- **More Palatino**
- **Toccatas C1** (no. 19 in Leonhardt ed.; no. 30 in Dover ed.)

LIST B

Part 1: Contrapuntal Works

Frescobaldi, Girolamo
- *Il primo libro di capricci* (1624)
  - Capriccio la sol fa mi re ut
  - Capriccio sopra il Cuchu
- *Il secondo libro di toccate* (1627)
  - Canzona prima
  - Canzona terza
- *Recercari et canzoni franzese* (1615)
  - Recercar prima
  - Recercar seconda
  - Canzona prima

Merulo, Claudio
- **Canzona la Leonora**

Part 2: Works in the Stylus Fantasticus or Free Style

Frescobaldi, Girolamo
- *Il secondo libro di toccate* (1627)
  - Toccatas prima
  - Toccatas seconda
- *Toccate e partite libro primo* (1615)
  - Toccatas prima
  - Toccatas seconda
  - Toccatas terza
  - Toccatas quarta
  - Toccatas ottava

Froberger, Johann Jacob
- *Libro secondo di toccate, fantasie* (1649)
  - Toccatas 2 in D minor, FbWV 102
  - Toccatas 4 in C major, FbWV 104
- *Libro quarto di toccate, ricercari* (1656)
  - Toccatas 9 in C major, FbWV 109 (Toccatas III in H. Schott ed., vol. 1, pt 2)
LIST C

Chambonnières, Jacques Champion de
Premier livre
• Suite 1 in A minor
  → Allemande la rare, Courante et double, Sarabande, Gaillarde: candidates who choose this suite must also play a prelude in the same key by Louis Couperin.
• Suite 6 in G minor
  → Pavane l’entretien des dieux, Courante, Sarabande; AND Gigue la vilageoise or Canaris

Couperin, François
Pièces de clavecin
• Cinquième ordre
  → La logiviére, allemande, one courante, Gigue, La tendre Fanchon, Les ondes; AND one of: La badine; L’angélique; La Villers; Les vendangeuses; Les agrémens
• Dixième ordre
  → five of: La triomphante, La Mézangére, La Gabriéle, La Noïntèle, La fringante, Lamazone, Les bagatelles
• Dix-septième ordre
  → La superbe, ou La Forqueray, Les petits moulinàs à vent, Les timbres, Courante, Les petites chrémières de Bagnolet

D’Anglebert, Jean Henry
• Suite in G major
  → Prélude, Allemande, one Courante, Sarabande, Gigue I, Chaconne Rondeau
• Suite in G minor
  → Prélude, Allemande, one Courante, Sarabande, Gigue

Froberger, Johann Jacob
• Suite (Partita) 20 in D major (Méditation sur ma mort future), FbWV 620
  → Méditation, Courante, Gigue, Sarabande

Rameau, Jean-Philippe
Pièces de clavecin (1724)
• Pièces en ré
  → L’entretien des Muses; Les niais de Sologne or Les cyclopes; two of: Les soupirs, La joyeuse, La follette

LIST D

Bach, Johann Sebastian
• French Suite no. 2 in C minor, BWV 813
• French Suite no. 5 in G major, BWV 816
• Partita no. 1 in B flat major, BWV 825
• Prelude, Fugue and Allegro, BWV 998
Well-Tempered Clavier, Book 1
• two preludes and fugues

Handel, George Frideric
Suites de pièces pour le clavecin (1720)
• Suite no. 2 in F major, HWV 427
• Suite no. 5 in E major, HWV 430
• Suite no. 8 in F minor, HWV 433
LIST E

Andriessen, Louis
- **Overture to Orpheus** DON

Bach, Carl Philipp Emanuel
**Prussian Sonatas**
- **Sonata no. 2 in B flat major**, Wq 48/2, H 25
- **Sonata no. 4 in C minor**, Wq 48/4, H 27

Balbastre, Claude-Bénigne
**Pièces de clavecin, premier livre** (1759)
- two of: La de Caze, La d’Héricourt, La Lamarck, La Lugeac; AND two other selections

Bartók, Béla
**Mikrokosmos**, 6 B&H
- two of:
  - Free Variations (140)
  - From the Diary of a Fly (142)
  - Divided Arpeggios (143)
  - Minor 2nds and Major 7ths (144)

Berio, Luciano
- **Rounds for Harpsichord** UNI
  → with repeats

Forqueray, Antoine
- **Premier suite** (D minor)
  → La laborde, La portugaise, and two other movements

Geminiani, Francesco
**Pièces de clavecin** (1743)
- **Pieces in A**
  → Tendrement, Vivement, Gracieusement, Tendrement
- **Pieces in D**
  → Prelude, Gayment, Vivement

Joplin, Scott
- **The Entertainer** DOV
- **Maple Leaf Rag** DOV

Rochberg, George
- **Nach Bach** PRE

Scarlatti, Domenico
- **Sonata in C minor**, K 115 and **Sonata in C minor**, K 116
- **Sonata in E major**, K 215 and **Sonata in E major**, K 216
- **Sonata in E major**, K 380 and **Sonata in E major**, K 381
- **Sonata in E minor**, K 402 and **Sonata in E major**, K 403

Takemitsu, Toru
- **Rain Dreaming** OTT

Tanaka, Karen
- **Jardin des herbes** CHS

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FIGURED BASS

Candidates must be prepared to realize the following types of figured bass passages. One of the movements may be unfigured. The candidate should be able to demonstrate a clear understanding of differences in style between the selections.

- A figured bass from an early 17th-century vocal work; examples of this type include Monteverdi’s *Zefiro torna*, works by Luzzasco Luzzaschi, Giulio Caccini (*Dovrò dunque morire*), or Heinrich Schütz.
- A figured bass from an early 17th-century instrumental work, such as a *canzona* by Girolamo Frescobaldi or a sonata for violin and continuo by Dario Castello or Giovanni Paolo Cima.
- A French *air de cour*.
- Two contrasting (slow, fast) movements from an early 18th-century French instrumental work by a composer such as Hotteterre or Louis-Antoine Dornel, or a *Methodische* sonata by Telemann.
**EAR TESTS**

**Intervals**
Candidates may choose to:
(a) sing or hum any of the following intervals after the examiner has played the first note once,

OR

(b) identify any of the following intervals after the examiner has played the interval once in broken form.
   – above a given note: any interval within the octave
   – below a given note: any interval within the octave

**Chords**
Candidates will be asked to identify any of the following four-note chords after the examiner has played the chord once in solid form, close position.
   – major and minor four-note chords in root position, first inversion, and second inversion. Candidates must identify the quality of the chord (major or minor) and name the inversion.
   – dominant 7th and diminished 7th chords in root position.

**Cadences**
Candidates will be asked to identify, by name or by symbols, any of the following cadences when played in a simple phrase. The examiner will play the tonic chord once and then play the phrase twice. The phrase may be in a major or minor key and contain up to three cadences.
   – perfect (authentic, V–I)
   – plagal (IV–I)
   – imperfect (I–V)
   – deceptive (V–VI)

**Playback**
Candidates will be asked to play back the lower part of a two-part phrase in any major key. The examiner will name the key, play the tonic chord once and play the phrase twice.

**SIGHT READING**

**Playing**
Candidates will be asked to play a composition approximately equal in difficulty to harpsichord repertoire from List A of the Grade 8 level.

**Clapping**
Candidates will be asked to clap or tap the rhythm of a melody in $\frac{2}{4}$ or $\frac{3}{4}$ time. A steady pace and rhythmic accentuation is expected.
ARCT in Performance

<table>
<thead>
<tr>
<th>ARCT in Performance Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td>85</td>
</tr>
<tr>
<td>one selection from List A</td>
<td>17</td>
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<tr>
<td>one selection from List B</td>
<td>17</td>
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<tr>
<td>one selection from List C</td>
<td>17</td>
</tr>
<tr>
<td>one selection from List D</td>
<td>17</td>
</tr>
<tr>
<td>one selection from List E</td>
<td>17</td>
</tr>
<tr>
<td>Figured Bass</td>
<td>15</td>
</tr>
<tr>
<td>one selection from 18th-century French repertoire</td>
<td>17</td>
</tr>
<tr>
<td>one selection from German or Italian repertoire</td>
<td>17</td>
</tr>
<tr>
<td>Total possible marks (pass = 70)</td>
<td>100</td>
</tr>
</tbody>
</table>

**Theory Prerequisites**
- Advanced Rudiments
- Intermediate Harmony or Intermediate Keyboard Harmony
- History 1: An Overview
- History 2: Middle Ages to Classical

**Theory Co-requisites**
- Advanced Harmony or Advanced Keyboard Harmony
- Counterpoint
- Analysis
- History 3: 19th Century to Present

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**THE ARCT EXAMINATION**

Please see “Classification of Marks” on p. 10, “Co-requisites and Prerequisites” on p. 13, “ARCT Examinations” on p. 14, and “Supplemental Examinations” on p. 14 for important details regarding the ARCT examination. Two years of examination preparation following Grade 10 is recommended for the ARCT in Performance examination.

The ARCT Diploma is the culmination of the RCM Examinations examination system and is evaluated as a concert performance. Excellence in every aspect of performance is expected. Candidates should perform with confidence, communicating the essence of the music and demonstrating keyboard command, and demonstrate a detailed understanding of the stylistic and structural elements of each repertoire selection. Candidates must achieve an Honors standing (70 percent) in order to be awarded an ARCT Diploma.

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**CRITERIA FOR PASS AND FAILURE**

A continuous, convincing performance is a fundamental requirement for a passing mark in the ARCT in Performance examination. A failing mark may be awarded for one or more of the following reasons:

- lack of stylistic awareness
- repeated interruptions in continuity
- substantial omissions
- textual inaccuracies
- complete breakdown of performance
MARKING CRITERIA

**First Class Honors with Distinction: 90–100**
Only truly exceptional candidates achieve this category. Candidates must demonstrate complete technical command and perform with a confident, masterful style. These candidates clearly demonstrate an authentic personal performance spark.

**First Class Honors: 85–89**
Candidates present a truly engaging and intelligent performance, displaying technical polish and finesse, definite and apt characterization, and a sense of spontaneity.

**First Class Honors: 80–84**
Candidates are technically solid and demonstrate sensitivity, intelligence, and talent. They are well prepared and able to execute the examination requirements thoughtfully and confidently.

**Honors: 70–79**
Candidates exhibit thorough and careful preparation and demonstrate some interpretive skills. Repertoire is presented with overall command and accuracy. There is awareness and general security in technical elements.

REPERTOIRE

Please see “Examination Repertoire” on p. 17 for important information regarding this section of the examination. For more information on editions please see “Harpsichord Resources” on p. 51.

Candidates should be prepared to play five contrasting selections: one from List A, one from List B, one from List C, one from List D, and one from List E.

- List A includes works by English and Dutch composers of the late 16th and early 17th centuries.
- List B includes works by Italian composers of the early Baroque period and works of Italian influence. This list is divided into two parts: Part 1 contains contrapuntal works; Part 2 contains works in the *stylus fantasticus* or free style.
- List C includes works by French clavecinistes and works of French influence.
- List D includes works by J.S. Bach and George Frideric Handel.
- List E includes works from the later Baroque period and contemporary repertoire.

A maximum of 60 minutes is allowed for the performance. The examiner may stop the performance if it exceeds the allotted time. Each bulleted item (*) represents one selection for examination purposes.

**LIST A**

Bull, John
- **The King’s Hunt** (no. 135 in *Fitzwilliam Virginal Book*, 2)
- **Ut re mi fa sol la** (no. 215 in *Fitzwilliam Virginal Book*, 2)

Byrd, William
- **O Mystris Myne** (no. 66 in *Fitzwilliam Virginal Book*, 1)
- **The Passinge Mesures: The Nynthe Pavian and the Galliarda to the Nynthe Pavian** (nos. 24–25 in *My Ladye Nevell’s Booke of Virginal Music*)
- **Sellinger’s Round** (no. 37 in *My Ladye Nevell’s Booke of Virginal Music*; no. 64 in *Fitzwilliam Virginal Book*, 1)
- **The Tennthe Pavian: Mr William Peter and the Galliarda to the Tennthe Pavian** (nos. 39–40 in *My Ladye Nevell’s Booke of Virginal Music*)
- **Ut re mi fa sol la** (no. 9 in *My Ladye Nevell’s Booke of Virginal Music*; no. 102 in *Fitzwilliam Virginal Book*, 1)
- **Walsingham / Have with yow to Walsingame** (no. 31 in *My Ladye Nevell’s Booke of Virginal Music*; no. 68 in *Fitzwilliam Virginal Book*, 1)

Farnaby, Giles
- **Up Tails All** (no. 242 in *Fitzwilliam Virginal Book*, 2)

Phillips, Peter
- **Pavana dolorosa tregian** (no. 80 in *Fitzwilliam Virginal Book*, 1)

Sweelinck, Jan Pieterszoon
- **Fantasia chromatica**
- **Fantasia ut re mi fa sol la**
- **Onder een linde groen**
- **Toccata d²** (no. 15 in Leonhardt ed.; no. 20 in Dover ed.)
Part 1: Contrapuntal Works

Frescobaldi, Girolamo
Il primo libro di capricci (1624)
- Capriccio sopra la Bassa Fiammenga
- Capriccio sopra ut re mi fa sol la
Recercari et canzoni franzese (1615)
- Recercar quinta
- Recercar nono con quattro soggetti
Toccate e partite libro primo: Aggiunta (1637)
- Cento partite sopra passacaglia
Toccate e partite libro primo (1615)
- Partite sopra la Romanesca
- Partite sopra Ruggiero

Part 2: Works in the Stylus Fantasticus or Free Style

Frescobaldi, Girolamo
Il secondo libro di toccate (1627)
- Toccata quinta
- Toccata settima
- Toccata nona
Toccate e partite, libro primo (1615)
- Toccata sesta

Froberger, Johann Jacob
Libro Secondo di toccate, fantasie (1649)
- Toccata 1 in A minor, FbWV 101
Libro quarto di toccate, ricercari (1656)
- Toccata 8 in E minor, FbWV 108 (Toccata II in H. Schott ed., vol. 1, pt 2)
- Toccata 10 in F major, FbWV 110 (Toccata IV in H. Schott ed., vol. 1, pt 2)

Merulo, Claudio
Toccate, libro secondo (1604)
- Toccata seconda dal quinto tono

Rossi, Michelangelo
- Toccata quarta
- Toccata settima

LIST B

Couperin, François
Pièces de clavecin
- Premier ordre
  → Allemande, l'Auguste, one Courante, Sarabande
  La majestueuse, and two other movements
- Deuxième ordre
  → Allemande La laborieuse, one Courante,
  Sarabande La prude, and two other movements
- Troisième ordre
  → Allemande, one Courante, Sarabande La
  lugubre, La favorite (chaconne), and one other
  movement
- Huitième ordre
  → La Raphaelle, Passacaille, and two other
  movements
- Treizième ordre
  → Les Folies francaises and two other movements
- Dix-huitième ordre
  → Allemande La Vernetuil, Le tic-toc-choc, ou Les
  maillotins, and two other movements
- Vingt-quatrième ordre
  → Les vieux seigneurs, sarabande grave, Les
  jeunes seigneurs, L'amphibie, mouvement de
  passacaille, and one other movement

Couperin, Louis
- Suite in A major
  → Prélude à l'imitation de Mr Froberger,
  Allemande l’Amiable, Courante La Mignonne,
  Sarabande, La piémontoise, Menuet de Poitou
  et son double (nos. 1, 2, 3, 5, 6, 18, 18a in
  Heugel ed.; nos. 6, 101, 105, 198, 102, 111 in
  Oiseau-Lyre ed.)
- Suite in C major
  → Prélude, Allemande, Courante, Sarabande,
  Rigaudon & double, Passacaille (nos. 28, 23,
  30, 31, 32, 32a, 26 in Heugel ed.; nos. 10, 15,
  19, 22, 127, 27 in Oiseau-Lyre ed.)

D’Anglebert, Jean-Henri
- Suite en ré mineur
  → Prélude and three of: Allemande, one Courante,
  Sarabande, Gigue, Gavotte; candidates who
  select this suite should also play the Tombeau de
  Chambonnières from D’Anglebert’s Suite in
  D major
LIST C

Jacquet de la Guerre, Élisabeth

*Pièces de clavessin* (1687)

- **Suite 1 in D minor**
  - Prélude, Allemande, *one* Courante, Sarabande, Gigue *or* Cannaris, Chaconne l’inconstante

Rameau, Jean-Philippe

* Nouvelles suites de pièces de clavecin* (1729–1730)

- **Pièces en la**
  - *three* of: Allemande, Courante, Sarabande, Les trois mains, Gavotte et doubles

- **Pièces en sol**
  - L’enharmonique, La poule, and *two* other movements

LIST D

Babell, William

- **First set: arrangements from Handel’s Rinaldo**
  - complete

Bach, Johann Sebastian

- **Chromatic Fantasy and Fugue**, BWV 903
- **English Suite no. 1 in A major**, BWV 806
- **English Suite no. 2 in A minor**, BWV 807
- **English Suite no. 3 in G minor**, BWV 808
- **French Overture**, BWV 831
- **Italian Concerto**, BWV 971
- **Partita no. 2 in C minor**, BWV 826
- **Partita no. 3 in A minor**, BWV 827
- **Partita no. 4 in D major**, BWV 828
- **Partita no. 5 in G major**, BWV 829
- **Partita no. 6 in E minor**, BWV 830

Well-Tempered Clavier, Book II

- **two of:**
  - Prelude and Fugue in C sharp minor, BWV 873
  - Prelude and Fugue in D major, BWV 874
  - Prelude and Fugue in F sharp major, BWV 882
  - Prelude and Fugue in G minor, BWV 885
  - Prelude and Fugue in A flat major, BWV 886
  - Prelude and Fugue in A minor, BWV 889

Handel, George Frideric

*Suites de pièces pour le clavecin* (1720)

- **Suite no. 3 in D minor**, HWV 428
- **Suite no. 7 in G minor**, HWV 432

LIST E

Bach, Carl Philipp Emanuel

*Württemberg Sonatas*

- **Sonata no. 1 in A minor**, Wq 49/1, H 30
- **Sonata no. 5 in E flat major**, Wq 49/5, H 34

Bach, Wilhelm Friedemann

- **Sonata in D major** (1778), Fk 4
- **Sonata in D major** (Dresden, 1745), Fk 3

De Man, Roderik

- **Frenzy** DON
- **What’s in a Name?** DON

Du Phly, Jacques

*Deuxième livre*

- **Pièces en ré**
  - La Victoire, La De Villeroy, La De Vatre

- **Pièces en fa**
  - La Forqueray, Chaconne

Forqueray, Antoine

- **Troisième suite** (D major)
  - La Ferrand, La Morangis ou la Plissay, and *two* other movements

- **Cinquième suite** (C minor)
  - La Sylva, Jupiter, and *two* other movements

Hambraeus, Bengt

- **Capriccio 1** CMC

Lee, Hope

- **Melboac** CMC

Ligeti, György

- **Continuum** OTT
- **Hungarian Rock** (Chaconne) OTT
Scarlatti, Domenico
• *Sonata in A major*, K 113 *and* *Sonata in A major*, K 114
• *Sonata in D major*, K 118 *and* *Sonata in D major*, K 119
• *Sonata in F minor*, K 386 *and* *Sonata in F minor*, K 387
• two of:
  Sonata in D major, K 490
  Sonata in D major, K 491
  Sonata in D major, K 492
*Essercizi*, K 1–K 30
• two sonatas

Soler, Antonio
• *Sonata 88 in D flat major* *and* *Sonata 90 in F sharp major*

Tsoupaki, Calliope
• *Common Passion* DON

**FIGURED BASS**

Candidates should be prepared to play a selection from the 18th-century French repertoire and a selection from the German or Italian repertoire. Candidates should demonstrate a clear understanding of differences in style between the two selections. One movement may be unfigured. Examples include:

• French repertoire: two movements from a French cantata, including a recitative and an aria (for example, *Orphée* or *Léandre et Héro* by Louis-Nicolas Clérambault); OR two contrasting movements from an instrumental work by a French composer (for example *L'apothèose de Lully* by François Couperin; the Passacaille from the *Deuxième récréation* by Jean-Marie Leclair)

• Italian and German repertoire: a recitative and aria from a cantata or an opera by Handel (for example, *Lucretia* or *Giulio Cesare*); OR two contrasting movements from an instrumental work by a German or Italian composer (for example, the first and second movements of *The Musical Offering* by J.S. Bach)
Teacher’s ARCT

<table>
<thead>
<tr>
<th>Teacher’s ARCT Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Part 1: Practical Examination</strong></td>
<td>65 (pass = 45.5)</td>
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<tr>
<td><strong>Repertoire</strong></td>
<td>35 (pass = 24.5)</td>
</tr>
<tr>
<td>One selection from the ARCT in Performance List A</td>
<td></td>
</tr>
<tr>
<td>One selection from the ARCT in Performance List B: Part 1 or List B: Part 2</td>
<td></td>
</tr>
<tr>
<td>One selection from the ARCT in Performance List C</td>
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<tr>
<td>One selection from the ARCT in Performance List D or List E</td>
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<tr>
<td><strong>Figured Bass</strong></td>
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<tr>
<td>Candidates must be prepared to perform all elements from the Figured Bass section of the ARCT in Performance examination.</td>
<td></td>
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<tr>
<td><strong>Ear Tests</strong></td>
<td>10 (pass = 7)</td>
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<tr>
<td>Meter</td>
<td>2</td>
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<tr>
<td>Intervals</td>
<td>2</td>
</tr>
<tr>
<td>Chords</td>
<td>3</td>
</tr>
<tr>
<td>Playback</td>
<td>3</td>
</tr>
<tr>
<td><strong>Sight Reading</strong></td>
<td>10 (pass = 7)</td>
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<tr>
<td>Playing</td>
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<tr>
<td>Clapping</td>
<td>2</td>
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<tr>
<td><strong>Part 2: Viva Voce Examination</strong></td>
<td>35 (pass = 24.5)</td>
</tr>
<tr>
<td>A: Pedagogical Principles</td>
<td>10 (pass = 7)</td>
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<tr>
<td>B: Applied Pedagogy</td>
<td>25 (pass = 17.5)</td>
</tr>
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<td><strong>Total possible marks</strong></td>
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</tr>
<tr>
<td><strong>Part 3: Written Examination</strong></td>
<td>100 (pass = 70)</td>
</tr>
</tbody>
</table>

**Theory Prerequisites**
- Advanced Rudiments
- Intermediate Harmony or Intermediate Keyboard Harmony
- History 1: An Overview
- History 2: Middle Ages to Classical

**Theory Co-requisites**
- Advanced Harmony or Advanced Keyboard Harmony
- Counterpoint
- Analysis
- History 3: 19th Century to Present

The Teacher's ARCT Diploma will be awarded only to candidates who are at least eighteen years old and is designed to strengthen the qualifications and teaching techniques of private studio teachers. Pedagogical ability and accomplishment are assessed through the Teacher's ARCT Diploma.

Please see “Classification of Marks” on p. 10, “Co-requisites and Prerequisites” on p. 13, “ARCT Examinations” on p. 14, and “Supplemental Examinations” on p. 14 for important details regarding the ARCT examination. Two years of examination preparation following Grade 10 is recommended for the Teacher’s ARCT examination.
PART 1: PRACTICAL EXAMINATION

REPERTOIRE

Please see “Examination Repertoire” on p. 17 for important information regarding this section of the examination. For more information on editions please see “Harpsichord Resources” on p. 51. A high standard of performance is required.

Candidates must be prepared to perform four selections from the repertoire listed for the ARCT in Performance examination: one from List A; one from List B: Part 1 or List B: Part 2, one from List C, and one from List D or List E.

FIGURED BASS

Candidates must be prepared to perform all elements from the Figured Bass section of the ARCT in Performance examination.

EAR TESTS

Meter

Candidates will be asked to identify the time signature of a four-measure passage. The examiner will play each passage once.

– time signatures: $\frac{2}{4}$, $\frac{3}{4}$, $\frac{5}{8}$, $\frac{7}{8}$

Intervals

Candidates may choose to:

(a) sing or hum the following intervals, after the examiner has played the first note once.

OR

(b) identify the following intervals after the examiner has played the interval once in broken form.

– above a given note: any interval within a major 9th

– below a given note: any interval within the octave

Chords

Candidates will be asked to identify, by chord symbols or names, the chords used in a four-measure phrase. The phrase will be in a major key, will begin with a tonic chord, and may include chords built on the first, second, fourth, fifth, and sixth degrees of the scale. The final cadence may contain a cadential $\frac{6}{4}$ chord and/or a dominant 7th chord.

The examiner will play the tonic chord once and then play the phrase twice at a slow to moderate tempo. During the second playing, the candidate will name each chord after it is played.
Playback
Candidates will be asked to play back a two-part phrase of approximately three measures. The phrase will be in a major key. The examiner will name the key, play the tonic triad once, and play the melody twice.

\[ \text{\example NOTE} \]

SIGHT READING

Playing
Candidates will be asked to play two passages at sight:

- One passage will be approximately equal in difficulty to repertoire of a Harpsichord Grade 8 level.
- One passage will be approximately equal in difficulty to repertoire of a Piano Grade 6 level.

Candidates are expected to demonstrate the musical features and characteristics of the music both in performance and orally.

Clapping
Candidates will be asked to clap or tap the rhythm of a melody. A steady pace and rhythmic accentuation are expected.

\[ \text{\example NOTE} \]

\[ \text{\example NOTE} \]
PART 2: VIVA VOCE EXAMINATION

A: Pedagogical Principles

This part of the examination will test the candidate’s knowledge of the principles of harpsichord technique and figured bass realization. Candidates should demonstrate a good understanding of a variety of aspects of the theory, development, and teaching of harpsichord playing including:

- the construction of a harpsichord: case, strings, jacks, plectra, keyboards
- harpsichord maintenance: how to adjust and change plectra; how to change strings
- tuning and temperament principles; historical tunings; selection of a tuning or temperament for a selection or an entire program
- types of ornamentation appropriate to each national style and period
- diminutions: how to embellish and vary melodic lines by the addition of passing tones and figuration
- use of different types of articulation to communicate musical ideas, expression, and form
- technique: finger position; hand position; arm placement; use of the arm
- fingering: historical fingering, the differences between them, and their application by students and professionals today
- improvisation: the principles of two-part species counterpoint; the principles of fugue; improvisation of simple binary forms
- teaching material: the principle historical treatises and modern methods
- harpsichord history: types of instruments, development of the instrument, and the relationship between instrument type and repertoire
- continuo: the principal historical treatises and modern methods; the principal style elements appropriate to each period and country; the relationship between continuo and solo repertoire

Candidates should also be prepared to discuss and to demonstrate their practical knowledge, including:

- beginner teaching methods and materials
- integration of ear training, sight reading, and theory into the learning experience
- performance practice and interpretation appropriate to specific composers and historical style periods, including a familiarity with repertoire suitable for teaching at junior, intermediate, and senior levels

B: Applied Pedagogy

Teaching Repertoire

This part of the examination will test the candidate’s ability to communicate knowledge of the harpsichord and its repertoire to an audience and to individual students. Candidates should choose a group of six repertoire selections from the Harpsichord Syllabus, 2008 Edition: two from Grade 8, two from Grade 9, and two from Grade 10. The candidate's selection of teaching repertoire should represent a variety of styles and historical periods and should include at least one work in the *stylus fantasticus* and one work with repeats amenable to varied repetition. A list of the candidate's teaching repertoire must be given to the examiner.

Candidates should be prepared to perform and to discuss appropriate teaching approaches that will assist students in the preparation of these selections, including the definition of pedagogical goals, details of style and interpretation with particular emphasis upon historical style, structure of practice sessions, and resolution of challenges that may arise. Please note that these selections need not be memorized, but the candidate's performance should be at an Honors level.

Demonstration Lesson

The examiner will select and perform one work from the candidate's list of teaching repertoire. The candidate will be expected to detect errors in the examiner's performance (notation, time values, rhythm, phrasing, interpretation, etc.), demonstrate corrections, and suggest practice strategies to address the problems.
Candidates should be prepared to discuss the following topics:
- teaching materials (including repertoire, studies, and technique-building exercises) in a variety of styles for students from beginner levels through Grade 8
- issues likely to arise during a lesson, such as rhythm, phrasing, dynamics, sight reading, and ear training

Candidates may be asked to add editorial markings to a short passage of harpsichord music, including fingering, phrasing, dynamics, expression marks, and realization of simple ornamentation. The title and tempo of the composition may not be given. Candidates may also be asked to write several short exercises designed to correct common technical problems encountered by harpsichord students.

For a reading list and reference material, please see “Resources” on p. 49.
Resources

The following texts are useful for reference, teaching, and examination preparation. No single text is necessarily complete for examination purposes.

GENERAL RESOURCES

Sight Reading and Ear Training


General Resources continued

Official Examination Papers

RCM Examinations Official Examination Papers.

- Basic Rudiments [Preliminary Rudiments]
- Intermediate Rudiments [Grade 1 Rudiments]
- Advanced Rudiments [Grade 2 Rudiments]
- Introductory Harmony
- Basic Harmony [Grade 3 Harmony]
- Basic Keyboard Harmony [Grade 3 Keyboard Harmony]
- History 1: An Overview [Grade 3 History]
- Intermediate Harmony [Grade 4 Harmony]
- Intermediate Keyboard Harmony [Grade 4 Keyboard Harmony]
- History 2: Middle Ages to Classical [Grade 4 History]
- Counterpoint [Grade 4 Counterpoint]
- Advanced Harmony [Grade 5 Harmony and Counterpoint]
- Advanced Keyboard Harmony [Grade 5 Keyboard Harmony]
- History 3: 19th Century to Present [Grade 5 History]
- Analysis [Grade 5 Analysis]

Individual ARCT Teacher’s Written Examination papers are also available upon request.

General Reference Works


HARPSICHORD RESOURCES

Anthologies


Editions of Works by Individual Composers

Babell, William

Bach, Carl Philipp Emanuel

Bach, Johann Sebastian
[Recommended edition for J.S. Bach; keyboard works are in series V. There are also Urtext editions published by Henle, and some Bach keyboard works are available in Dover reprints from the old Bach Gesellschaft.]

Bach, Wilhelm Friedemann
— Sei sonate per il cembalo dedicate al Signore Illustrissimo Il Signore George Ernesto Stahl. New York: Performers’ Facsimiles, 1988. [Facsimile edition; includes the 1745 Sonata in D major.]

Balbastre, Claude-Bénigne

Bartók, Béla

Böhm, Georg
Bull, John


[Book 1 contains fantasies, ostinati and plainsong settings, keyboard canons, preludes, and a group of “Dorian” pieces. Book 2 contains variation sets, pavans, galliards and other dances, preludes, and various character pieces.]

A number of Bull’s works are also included in the *Fitzwilliam Virginal Book*.

Buxtehude, Dieterich


Byrd, William


A number of Byrd’s works are also included in the *Fitzwilliam Virginal Book*.

Cabezón, Antonio de


Chambonnières, Jacques Champion de


*Note:* The Chaconne in F major (Grade 8, List B) is no. 116 in the Broude edition of Chambonnières’s works; it is also found, attributed to Louis Couperin, as no. 75 in the Heugel edition of Couperin’s works.

Couperin, François


Couperin, Louis


Dandrieu, Jean-François


D’Anglebert, Jean-Henry


Du Phly, Jacques


Farnaby, Giles

A number of Farnaby’s works are also included in the *Fitzwilliam Virginal Book*.

Forqueray, Antoine
— *Pièces de viole: mises en pièces de clavecin*. Paris, 1747. Arr. Jean Baptiste A. Forqueray. Courlay, France: Editions J.M. Fuzeau, 1995. [Facsimile edition; these pieces were originally composed for viola da gamba and continuo, and were arranged for harpsichord by Antoine’s son Jean-Baptiste Forqueray.]

Frescobaldi, Girolamo

Froberger, Johann Jacob
— *Orgel- und Klavierwerke*. Ed. G. Adler. Denkmäler der Tonkunst in Österreich, viii, Jg.iv/1; xiii, Jg.vi/2; xxi, Jg.x/2. Wien: Universal, 1897–1903.

Geminiani, Francesco

Handel, George Frideric
— *Hallische Händel-Ausgabe im Auftrage der Georg Friedrich Händel-Gesellschaft*. Ed. M. Schneider, R. Steglich, et al. Kassel: Bärenreiter, 1955. [In the Syllabus repertoire lists, this edition of Handel’s works is abbreviated as HHA: the keyboard works, ed. Terence Best, are in series 4, bands 1, 5 and 6; these volumes are also available individually from Bärenreiter.]

Jacquet de la Guerre, Elisabeth

Joplin, Scott

Marchand, Louis

Merulo, Claudio

Philips, Peter

A number of Philips’s works are also included in the *Fitzwilliam Virginal Book*.
**Purcell, Henry**

**Rameau, Jean-Philippe**
— *Pièces de clavecin avec une table pour les agréments*. Fuzeau, 1988. [Facsimile edition; there are also facsimile editions published in the US by Broude and by Performers’ Facsimiles.]

**Rossi, Michelangelo**

**Soler, Antonio**

**Sweelinck, Jan Pieterszoon**

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**Introduction to the Harpsichord: History, Construction, Tuning, and Maintenance**


### Methods, Instructional Material, and Performance Practice


Repertoire Guides


Continuo: Contemporary Methods and Studies


Continuo: Selected 17th- and 18th-century Treatises and Methods


Spiridon. *Nova instructio pulsandis organis, spinettis, manuchordis, etc.* Pars prima (Bamberg 1670); Pars secunda (Bamberg 1671). Colledara [Italy]: Andromeda Editrice, 2003.


**Journals**

*Early Keyboard Journal*
www.ekjournal.org
Published by the Southeastern Historical Keyboard Society and the Midwestern Historical Keyboard Society. Subscriptions available from either society (see website).

*Early Music*
www.oxfordjournals.org/earlyj
Customer Services Dept., Oxford Journals, Oxford University Press
2001 Evans Road, Cary, NC 27513, USA

*Early Music America*
www.earlymusic.org
Early Music America
2366 Eastlake Avenue E. suite 429, Seattle, WA 98102, USA

*Eighteenth-Century Music*
journals.cambridge.org/action/displayJournal?jid=ECM

*Journal of Seventeenth-Century Music*
www.sscm-jscm.org

*The Galpin Society Journal*
www.music.ed.ac.uk/euchmi/galpin
Administrator, The Galpin Society
37 Townsend Drive, St. Albans, AL3 5RF, Hertfordshire, UK

*The Harpsichord and Fortepiano Magazine*
www.beedata.com/harp/
Magnamusic Distributors Inc.
PO Box 338, Amenia Union Road, Sharon, CT 06069, USA
Frequently Asked Questions

PRACTICAL EXAMINATIONS

What is a practical examination?
A practical examination is the test of repertoire, studies/etudes, technique, ear training, and sight reading for instruments, voice, or speech arts and drama.

Why are out-of-print selections included in the Syllabus?
Many teachers have out-of-print music in their personal libraries. A number of out-of-print selections have been retained in the Syllabus both as a courtesy to these teachers, and because the pieces are excellent repertoire choices.

How can I obtain permission to photocopy an out-of-print selection that I find in a library or receive from a teacher?
Contact the publisher to request permission to make an authorized photocopy. Contact information for most publishers can be found online or obtained from a music retailer. Some music retailers can obtain authorized photocopies through a special online service.

Can I photocopy a page of music to facilitate a page turn?
You may photocopy a single page once you have obtained permission from the publisher.

How do I choose the best edition for a piece?
The best editions have minimal editorial markings. These editions, often called Urtext, are available from most music retailers. If you are unsure about the best edition, ask your music retailer for suggestions.

Should candidates follow repeat signs? Da capo markings?
Candidates should observe da capo markings at an examination performance. For harpsichord exams, there is an indication to take repeats with additional embellishment or ornamentation, as appropriate.

Why are teachers and parents not allowed in the room during practical examinations?
Practical examinations provide a unique opportunity for candidates to perform in a highly focused, one-on-one environment, without distraction.

What do I do if I have an emergency situation on the day of my examination and I need to cancel?
Contact your Examination Center Representative listed on your Examination Schedule by phone as soon as possible.

THEORY CO-REQUISITES

What is a theory co-requisite?
A theory co-requisite is an examination that must be completed before or within five years of the practical examination if the candidate wishes to receive a certificate for the practical examination. Candidates are encouraged to begin theory studies as early as possible.

Do I have to take theory examinations if I don’t need a practical examination certificate?
You may take a practical examination without fulfilling theory requirements. If you later decide that you would like to receive a certificate, you have five years from the date of the practical examination to fulfill the theory requirements.

Where can I find sample theory examination papers?
Official Examination Papers are published annually by The Frederick Harris Music Co., Limited to aid with examination preparation. Each book includes three examinations from the previous December, May, and August examination sessions plus an additional examination created for extra practice. Editions for three academic years are available at any given time and may be purchased from your local music retailer.
Practical Examination Day Checklist for Candidates

Before you Leave Home

_____ Plan to arrive 15 minutes early.
_____ Complete your Examination Program Form.
_____ Bring original copies of all the music being performed in the examination.
_____ Mark the pieces being performed with a paper clip or a “sticky note.”
_____ Wear proper shoes

Points to Remember

• Bags and coats must be left in the waiting room.
• There are no warm-up rooms for harp candidates.
• Parents, other family members, friends, and teachers must wait in the designated waiting area.
• Standing and listening outside the examination room door is prohibited.
• Recording devices are strictly prohibited in the examination room.
• Photocopied music is prohibited (unless authorized by the publisher).
• The performance of repertoire may be interrupted by the examiner. An interrupted performance does not indicate a poor performance.

What to Expect from a Practical Examination

• A friendly yet professional atmosphere
• The undivided attention of an examiner
• An objective assessment of your performance of repertoire, technique, ear tests, and sight reading
• The examiner's written evaluation online within six weeks of the examination

After the Examination

Access your practical examination marks and examiner comments through the “Examination Results” link on the RCM Examinations website (www.rcmexaminations.org) approximately 4–6 weeks after the examination.