



# HARPSICHORD

2008 Edition

# Syllabus

The Royal Conservatory of Music Official Examination Syllabus

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# Message from the President

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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

# Preface

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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](http://www.rcmexaminations.org) or contact:

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

## [www.rcmexaminations.org](http://www.rcmexaminations.org)

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**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

# About Us

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## THE ROYAL CONSERVATORY OF MUSIC

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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

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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

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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](http://www.rcmexaminations.org) or [www.nationalmusiccertificate.org](http://www.nationalmusiccertificate.org).

## EXAMINATIONS OFFERED

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### **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

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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

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- 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

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## EXAMINATION SESSIONS AND REGISTRATION DEADLINES

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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

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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

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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

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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.

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

### 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](http://www.nationalmusiccertificate.org).

## EXAMINATION SCHEDULING

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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 Regulations

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## EXAMINATION PROCEDURES

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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

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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

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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.

Candidates may receive help in and out of the examination room if required. Please note that helpers must remain in the waiting area during the actual examination.

## EXAMINATION RESULTS

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Candidates and teachers can access examination results online within six weeks of the examination:

- 1) Go to [www.rcmexaminations.org](http://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

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#### Grades 8 to 10

First Class Honors with Distinction	90–100
First Class Honors	80–89
Honors	70–79
Pass	60–69
Grade 10 ARCT prerequisite	75 overall <i>or</i> 70 percent in each section

#### 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 <i>or</i> 70 percent in each section

**Table of Marks**

	Grade 8	Grade 9	Grade 10	ARCT in Performance	Teacher's ARCT
<b>Repertoire</b>	<b>65</b>	<b>65</b>	<b>65 (45.5)</b>	<b>85</b>	<b>35 (24.5)</b>
List A	14	14	13	17	
List B	18	18	13	17	
List C	18	18	13	17	
List D	15	15	13	17	
List E	–	–	13	17	
<b>Figured Bass</b>	<b>15</b>	<b>15</b>	<b>15 (10.5)</b>	<b>15</b>	<b>10 (7)</b>
<b>Ear Tests</b>	<b>10</b>	<b>10</b>	<b>10 (7)</b>	<b>–</b>	<b>10 (7)</b>
Meter	–	–	–		2
Intervals	3	3	2		2
Chords	2	2	2		3
Cadences	2	2	3		–
Playback	3	3	3		3
<b>Sight Reading</b>	<b>10</b>	<b>10</b>	<b>10 (7)</b>	<b>–</b>	<b>10 (7)</b>
Playing	7	7	7		4 + 4
Clapping	3	3	3		2
<b>Viva Voce</b>	<b>–</b>	<b>–</b>	<b>–</b>	<b>–</b>	<b>35 (24.5)</b>
A: Pedagogical Principles					10 (7)
B: Applied Pedagogy					25 (17.5)
<b>Totals</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>

- 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.

## THEORY EXAMINATIONS continued

### 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.

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

## THEORY EXAMINATIONS continued

### 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.

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

## ARCT EXAMINATIONS

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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

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### 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.

## MUSICIANSHIP EXAMINATIONS

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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.

Musicianship Level	Practical Examination Level
Junior Musicianship	Grade 8
Intermediate Musicianship	Grade 9
Senior Musicianship	Grade 10 and Teacher's ARCT

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

## PRACTICAL EXAMINATION CERTIFICATES

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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.

Certificates	Examinations Required
Grade 8	Grade 8; Advanced Rudiments
Grade 9	Grade 9; Advanced Rudiments; Basic Harmony <i>or</i> Basic Keyboard Harmony; History 1: An Overview
Grade 10	Grade 10; Advanced Rudiments; Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony; History 1: An Overview; History 2: Middle Ages to Classical
Diplomas	Examinations Required
ARCT in Performance	ARCT in Performance; Counterpoint; Advanced Harmony <i>or</i> Advanced Keyboard Harmony; History 3: 19th Century to Present; Analysis
Teacher's ARCT	Teacher's ARCT; Counterpoint; Advanced Harmony <i>or</i> Advanced Keyboard Harmony; History 3: 19th Century to Present; Analysis

## SCHOOL CREDITS

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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

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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

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### 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.



## EXAMINATION REPERTOIRE

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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 *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.

### **Editions**

For many repertoire items, the *Harpichord 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](http://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

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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.

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

## ABBREVIATIONS

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### Names of Publishers

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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.

B&H	Boosey & Hawkes
CHS	J. & W. Chester Music
CMC	available from the Canadian Music Centre
DON	Donemus
DOV	Dover Publications
HEN	G. Henle (München)
OTT	B. Schotts Söhne (Mainz)
PRE	Theodore Presser
UNI	Universal Edition

### Other Abbreviations and Symbol

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ed.	edited by/edition
no., nos.	number(s)
op.	opus
p.	page
pt	part
rev.	revised
trans.	translated by
transc.	transcribed by
vol.	volume

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

## THEMATIC CATALOGS

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### 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

Works by Dietrich Buxtehude are identified by “BuxWV” numbers (for example, *In dulci jubilo*, BuxWV 197). BuxWV is the abbreviation for *Thematisches-systematisches Verzeichnis der musikalischen Werke von Dietrich Buxtehude: Buxtehude-Werke-Verzeichnis*. ed. Georg Karstädt (Wiesbaden: Breitkopf & Härtel, 1974), a thematic catalog of Buxtehude’s complete works.

### 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 *Händel-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-by-Grade Requirements

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## Grade 8

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

### REPERTOIRE

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

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Anonymous

- **The King's Morisco** (no. 247 in *Fitzwilliam Virginal Book*, 2)
- **A Toye** (no. 263 in *Fitzwilliam Virginal Book*, 2)

Byrd, William

- **Alman** (no. 156 in *Fitzwilliam Virginal Book*, 2)
- **Callino casturame** (no. 158 in *Fitzwilliam Virginal Book*, 2)
- **La volta** (no. 155 in *Fitzwilliam Virginal Book*, 2)

Cabanilles, Juan Bautista José

- **Tiento lleno del primer tono** (in *Early Spanish Keyboard Music*, 2)

Cabezón, Antonio de

- **Tiento 2 del 1. tono** (p. 3 in *Cabezón: Collected Works*, 2)
- **Tiento 3 del 6. tono** (p. 5 in *Cabezón: Collected Works*, 2)

Farnaby, Giles

- **The Old Spagnoletta** (no. 289 in *Fitzwilliam Virginal Book*, 2)
- **A Toye** (no. 270 in *Fitzwilliam Virginal Book*, 2)

Frescobaldi, Girolamo

*Il secondo libro di toccate* (1627)

- **Magnificat primi toni**
  - **Magnificat secundi toni**
  - **Magnificat sexti toni**
- Toccate e partite, libro primo: Aggiunta* (1637)
- **Balletto, corrente e passacagli** (E minor)
  - **Balletto, corrente e passacagli** (G minor)
  - **Balletto secondo corrente del balletto** (E minor)

Gibbons, Orlando

- **The Queen's Command** (in *Musica Britannica*, 20)

Phillips, Peter

- **Galliaro** (no. 87 in *Fitzwilliam Virginal Book*, 1)

Sweelinck, Jan Pieterszoon

- **Englese fortuin**

## LIST B

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Böhm, Georg

- **Suite no. 8 in F minor**  
→ Allemande and Chaconne
- **Suite no. 9 in F minor**  
→ two of Allemande, Courante, Sarabande

Buxtehude, Dieterich

- **Suite in D minor** (Suite d'amour), BuxWV 233  
→ Allemande d'amour and Gigue d'amour

Chambonnières, Jacques Champion de

- **Chaconne in F major** [with refrains]

Couperin, François

*L'art de toucher le clavecin*

- **two préludes**

Couperin, Louis

- **Prelude in A minor and Allemande** (nos. 7, 8 in Heugel ed.; nos. 8, 99 in Oiseau-Lyre ed.)

Dandrieu, Jean-François

*Premier livre*

- **Troisième suite**  
→ Les zéphirs (both menuets)
- **Quatrième suite**  
→ Les papillons (both menuets)

Rameau, Jean-Philippe

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

- **Pièces en la**  
→ La triomphante
- Pièces de clavecin* (1724)
- **Pièces en do**  
→ Musette en rondeau [with refrains]

## LIST C

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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

*Six Little Preludes*, BWV 933–938

- **two of:**

Prelude in C major, BWV 933

Prelude in C minor, BWV 934

Prelude in D minor, BWV 935

Prelude in D major, BWV 936

Prelude in E major, BWV 937

Prelude in E minor, BWV 938

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)

## 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)

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

## $\frac{6}{3}$ chords

## $\frac{6}{4}$ suspensions

## Mixed $\frac{6}{3}$ and $\frac{6}{4}$ chords

## $\frac{7}{5}$ chords in circle of 5ths

## FIGURED BASS continued

$\frac{7}{5}$  chords in sequence



$\frac{7}{6}$  suspensions



## 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: 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)



## EAR TESTS continued

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### Playback

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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



## SIGHT READING

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### Playing

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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

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Candidates will be asked to sing, clap, or tap the rhythm of a melody in  $\frac{3}{4}$  or  $\frac{6}{8}$  time. A steady pace and rhythmic accentuation are expected.



# Grade 9

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Grade 9 Requirements	Marks
<b>Repertoire</b>	<b>65</b>
<i>one</i> selection from List A	14
<i>one</i> selection from List B	18
<i>one</i> selection from List C	18
<i>one</i> selection from List D	15
<b>Figured Bass</b>	<b>15</b>
<b>Ear Tests</b>	<b>10</b>
Intervals	3
Chords	2
Cadences	2
Playback	3
<b>Sight Reading</b>	<b>10</b>
Playing	7
Clapping	3
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Theory Co-requisites</b>	
Advanced Rudiments	
Basic Harmony <i>or</i> Basic Keyboard Harmony	
History I: An Overview	

## REPERTOIRE

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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

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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 Galliarde** (nos. 12–13 in *My Ladye Nevell's Booke of Virginal Music*; nos. 257–258 in *Fitzwilliam Virginal Book*, 2)
- **The Third Pavian and Galliarde** (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 sopra il canto La dama le demanda** (in *Cabezón: Collected Works*, 1; in *Early Spanish Keyboard Music* 1)
- **Diferencias sopra il canto Llano de caballero** (in *Cabezón: Collected Works*, 1)
- **Diferencias sopra La pavana Italiana** (in *Cabezón: Collected Works*, 1)
- **Tiento 1 del 1. tono** (p. 1 in *Cabezón: Collected Works*, 2)

Farnaby, Giles

- **Mal Sims** (no. 281 in *Fitzwilliam Virginal Book*, 2)

Frescobaldi, Girolamo

*Il secondo libro di toccate* (1627)

- **Corrente**  
→ all four
- **Gagliarde**  
→ all five
- **Partite sopra ciaccona**
- **Partite sopra passacagli**  
*Recercari et canzoni francese* (1615)
- **Recercar terza**

Peerson, Martin

- **The Primerose and The Fall of the Leafe** (nos. 271–272 in *Fitzwilliam Virginal Book*, 2)

Phillips, Peter

- **Pavana** (no. 85 in *Fitzwilliam Virginal Book*, 2)

Sweelinck, Jan Pieterszoon

- **Pavana lachrimae**
- **Puer nobis nascitur**

## 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 mystérieuses, 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

*Pièces de clavecin* (1724)

- **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

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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

Sinfonia in E minor, BWV 793

Sinfonia in F major, BWV 794

Sinfonia in F minor, BWV 795

Sinfonia in G major, BWV 796

Sinfonia in G minor, BWV 797

Sinfonia in A minor, BWV 799

Sinfonia in B flat major, BWV 800

Sinfonia in B minor, BWV 801

Note: *Candidates may also select one Sinfonia and one Duetto.*

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

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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**

# FIGURED BASS

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.

$\frac{6}{5}$  chords

A single staff of music in bass clef with a common time signature (C). The melody consists of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. Below the staff are figured bass symbols:  $\frac{6}{5}$ ,  $\frac{5}{4}$ ,  $\frac{5}{4}$ ,  $\frac{5}{4}$ ,  $\frac{5}{4}$ ,  $\frac{5}{4}$ ,  $\frac{5}{4}$ ,  $\frac{5}{4}$ .

$\frac{6}{4}$   
 $\frac{3}{3}$  chords

A single staff of music in bass clef with a common time signature (C). The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. Below the staff are figured bass symbols:  $\frac{6}{4}$ ,  $\frac{3}{3}$ ,  $\frac{6}{4}$ ,  $\frac{3}{3}$ ,  $\frac{6}{4}$ ,  $\frac{3}{3}$ ,  $\frac{6}{4}$ ,  $\frac{3}{3}$ .

$\frac{6}{4}$   
 $\frac{2}{2}$  chords

Two staves of music in bass clef with a common time signature (C). The top staff has a melody of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. The bottom staff has a melody of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. Below the staves are figured bass symbols:  $\frac{6}{4}$ ,  $\frac{2}{2}$ ,  $\frac{6}{4}$ ,  $\frac{2}{2}$ ,  $\frac{6}{4}$ ,  $\frac{2}{2}$ ,  $\frac{6}{4}$ ,  $\frac{2}{2}$ .

Diminished 7th chords

Three staves of music in bass clef with a 3/4 time signature. The top staff has a melody of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. The middle staff has a melody of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. The bottom staff has a melody of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. Below the staves are figured bass symbols:  $\frac{6}{5}$ ,  $\frac{7^b}{5}$ ,  $\frac{6}{5}$ ,  $\frac{6}{5}$ ,  $\frac{6}{5}$ ,  $\frac{6}{5}$ ,  $\frac{6}{5}$ ,  $\frac{6}{5}$ .

Suspensions (example 1)

A single staff of music in bass clef with a 3/4 time signature. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. Below the staff are figured bass symbols:  $\frac{7}{4}$ ,  $\frac{6}{4}$ ,  $\frac{5}{4}$ ,  $\frac{9}{4}$ ,  $\frac{8}{4}$ ,  $\frac{7}{4}$ ,  $\frac{7}{4}$ ,  $\frac{6}{4}$ ,  $\frac{5}{4}$ .

## EAR TESTS

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### Suspensions (example 2)

The image shows four staves of musical notation in bass clef, 3/4 time, with a key signature of one flat (B-flat). Each staff contains a sequence of notes and rests, with fingerings and accidentals written below. The fingerings are: Staff 1: 4 3 9 8 6 4 3 9 8 6; Staff 2: 4 3 4 # b 6 4 3 9 8 6; Staff 3: 4 3 9 8 6 4 3 4 # 6 5 4 #; Staff 4: # — 6 6 9 6 4+ 6 5 4 #.

## EAR TESTS

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### 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)

The image shows musical notation for a cadence in G major (one sharp, 4/4 time). The notation is in grand staff (treble and bass clefs). The first measure shows a short phrase: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter). The second measure shows a cadence: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter). The third measure shows a cadence: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter). The fourth measure shows a cadence: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter). The fifth measure shows a cadence: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter). The sixth measure shows a cadence: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter). The seventh measure shows a cadence: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter). The eighth measure shows a cadence: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter). The ninth measure shows a cadence: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter). The tenth measure shows a cadence: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter). The eleventh measure shows a cadence: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter). The twelfth measure shows a cadence: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter). The thirteenth measure shows a cadence: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter). The fourteenth measure shows a cadence: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter). The fifteenth measure shows a cadence: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter). The sixteenth measure shows a cadence: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter). The seventeenth measure shows a cadence: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter). The eighteenth measure shows a cadence: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter). The nineteenth measure shows a cadence: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter). The twentieth measure shows a cadence: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter). The twenty-first measure shows a cadence: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter). The twenty-second measure shows a cadence: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter). The twenty-third measure shows a cadence: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter). The twenty-fourth measure shows a cadence: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter). The twenty-fifth measure shows a cadence: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter). The twenty-sixth measure shows a cadence: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter). The twenty-seventh measure shows a cadence: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter). The twenty-eighth measure shows a cadence: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter). The twenty-ninth measure shows a cadence: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter). The thirtieth measure shows a cadence: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter). The thirtieth measure is labeled with 'iv i' below it.



## EAR TESTS continued

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### Playback

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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.



## SIGHT READING

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### Playing

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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

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



# 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.

Grade 10 Requirements	Marks
<b>Repertoire</b>	<b>65 (45.5)</b>
<i>one</i> selection from List A	13
<i>one</i> selection from List B	13
<i>one</i> selection from List C	13
<i>one</i> selection from List D	13
<i>one</i> selection from List E	13
<b>Figured Bass</b>	<b>15 (10.5)</b>
<b>Ear Tests</b>	<b>10 (7)</b>
Intervals	2
Chords	2
Cadences	3
Playback	3
<b>Sight Reading</b>	<b>10 (7)</b>
Playing	7
Clapping	3
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Theory Co-requisites</b>	
Advanced Rudiments	
Intermediate Harmony <i>or</i> 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

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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**
- **Toccata C1** (no. 19 in Leonhardt ed.; no. 30 in Dover ed.)

## LIST B

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### 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 francese* (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)

- **Toccata prima**
- **Toccata seconda**

*Toccate e partite libro primo* (1615)

- **Toccata prima**
- **Toccata seconda**
- **Toccata terza**
- **Toccata quarta**
- **Toccata ottava**

Froberger, Johann Jacob

*Libro secondo di toccate, fantasie* (1649)

- **Toccata 2 in D minor**, FbWV 102
- **Toccata 4 in C major**, FbWV 104

*Libro quarto di toccate, ricercari* (1656)

- **Toccata 9 in C major**, FbWV 109 (Toccata III in H. Schott ed., vol. 1, pt 2)

## LIST C

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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 logivière, allemande, *one* courante, Gigue, La tendre Fanchon, Les ondes; *AND* one of: La badine; L'angélique; La Villers; Les vendangeuses; Les agréments
- **Dixième ordre**  
→ *five* of: La triomphante, La Mézangère, La Gabrièle, La Nointéle, La fringante, L'amazône, Les bagatelles
- **Dix-septième ordre**  
→ La superbe, ou La Forqueray, Les petits moulins à vent, Les timbres, Courante, Les petites chrémières de Bagnolet

Couperin, Louis

- **Suite in D major**  
→ Prélude, Allemande, Courante, Sarabande, Chaconne (nos. 39, 40, 41, 42, 44 in Heugel ed.; nos. 2, 58, 59, 60, 62 in Oiseau-Lyre)
- **Suite in G minor**  
→ Prélude, Allemande, Courante, Sarabande, Passacaille (nos. 92, 93, 94, 97, 96 in Heugel ed.; nos. 3, 93, 94, 97, 98 in Oiseau-Lyre)

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

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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 I
- **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

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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

## FIGURED BASS

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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

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### 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

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ARCT in Performance Requirements	Marks
<b>Repertoire</b> <i>one</i> selection from List A <i>one</i> selection from List B <i>one</i> selection from List C <i>one</i> selection from List D <i>one</i> selection from List E	<b>85</b> 17 17 17 17 17
<b>Figured Bass</b> <i>one</i> selection from 18th-century French repertoire <i>one</i> selection from German or Italian repertoire	<b>15</b>
<b>Total possible marks (pass = 70)</b>	<b>100</b>
<b>Theory Prerequisites</b> Advanced Rudiments Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony History 1: An Overview History 2: Middle Ages to Classical	
<b>Theory Co-requisites</b> Advanced Harmony <i>or</i> Advanced Keyboard Harmony Counterpoint Analysis History 3: 19th Century to Present	

## THE ARCT EXAMINATION

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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.

## CRITERIA FOR PASS AND FAILURE

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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

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*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

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

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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 Galliarde 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 Galliarde 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.)



## LIST B

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### 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 francese* (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 C

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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 Raphaële, Passacaille, and *two* other movements
- **Treizième ordre**
  - Les Folies françaises and *two* other movements
- **Dix-huitième ordre**
  - Allemande La Verneüil, 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 continued

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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

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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

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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

*Troisième livre*

- **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 I** CMC

Lee, Hope

- **Melboac** CMC

Ligeti, György

- **Continuum** OTT
- **Hungarian Rock** (Chaconne) OTT

## LIST E continued

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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

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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'apothéose de Lully* by François Couperin; the Passacaille from the *Deuxième récreation* 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

Teacher's ARCT Requirements	Marks
<b>Part 1: Practical Examination</b>	<b>65 (pass = 45.5)</b>
<b>Repertoire</b> <i>one</i> selection from the ARCT in Performance List A <i>one</i> selection from the ARCT in Performance List B: Part 1 or List B: Part 2 <i>one</i> selection from the ARCT in Performance List C <i>one</i> selection from the ARCT in Performance List D or List E	<b>35 (pass = 24.5)</b>
<b>Figured Bass</b> Candidates must be prepared to perform all elements from the Figured Bass section of the ARCT in Performance examination.	<b>10 (pass = 7)</b>
<b>Ear Tests</b> Meter Intervals Chords Playback	<b>10 (pass = 7)</b> 2 2 3 3
<b>Sight Reading</b> Playing Clapping	<b>10 (pass = 7)</b> 4 + 4 2
<b>Part 2: Viva Voce Examination</b>	<b>35 (pass = 24.5)</b>
A: Pedagogical Principles	10 (pass = 7)
B: Applied Pedagogy	25 (pass = 17.5)
<b>Total possible marks</b>	<b>100 (pass = 70)</b>
<b>Part 3: Written Examination</b>	<b>100 (pass = 70)</b>
<b>Theory Prerequisites</b> Advanced Rudiments Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony History 1: An Overview History 2: Middle Ages to Classical	
<b>Theory Co-requisites</b> Advanced Harmony <i>or</i> 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

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### REPERTOIRE

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

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

### EAR TESTS

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#### Meter

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

– time signatures:  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{6}{8}$   $\frac{9}{8}$

#### Intervals

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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

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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.

I IV V<sup>7</sup> vi ii I<sub>6</sub><sup>4</sup> V<sup>7</sup> I

### Playback

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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*.



### SIGHT READING

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#### Playing

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

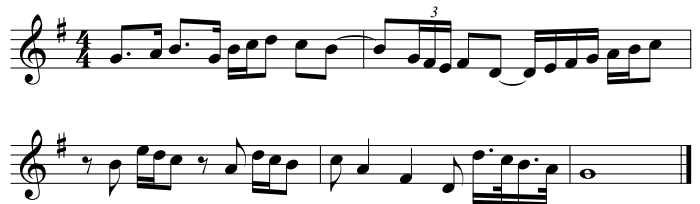
- One passage will be approximately equal in difficulty to repertoire of a Harpsichord Grade 8 level.
- One passage will be approximately equal in difficulty to repertoire of a Piano Grade 6 level.

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

#### Clapping

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



## PART 2: VIVA VOCE EXAMINATION

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### A: Pedagogical Principles

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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 principal 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

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#### 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.

## PART 3: WRITTEN EXAMINATION

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Examination length: 3 hours

Passing mark: 70 percent

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

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

## GENERAL RESOURCES

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### Sight Reading and Ear Training

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- Bennett, Elsie, and Hilda Capp. *Complete Series of Sight Reading and Ear Tests*. 10 vols. Mississauga, ON: The Frederick Harris Music Co., Limited, 1968–1970.
- Berlin, Boris, and Andrew Markow. *Ear Training for Practical Examinations: Melody Playback/Singback*. 4 vols. (Levels 1–ARCT). Mississauga, ON: The Frederick Harris Music Co., Limited, 1986–1988.
- *Ear Training for Practical Examinations: Rhythm Clapback/Singback*. 3 vols. (Levels 1–7). Mississauga, ON: The Frederick Harris Music Co., Limited, 1989–1991.
- *Four Star Sight Reading and Ear Tests*. Ed. Scott McBride Smith. 11 vols. Rev. ed. (Introductory–Level 10). Mississauga, ON: The Frederick Harris Music Co., Limited, 2002.
- Berlin, Boris, and Warren Mould. *Basics of Ear Training*. (Levels 8–ARCT). Miami, FL: Warner Bros. Publications. First published Toronto, ON: Gordon V. Thompson Music, 1968.
- *Rhythmic Tests for Sight Reading*. (Levels 8–ARCT). Miami, FL: Warner Bros. Publications. First published Toronto, ON: Gordon V. Thompson Music, 1969.
- Braaten, Brenda, and Crystal Wiksyk. *Sound Advice: Theory and Ear Training* (Levels 1–8) (online audio tracks at [www.soundadvisedirect.com](http://www.soundadvisedirect.com)). Mississauga, ON: The Frederick Harris Music Co., Limited, 2005–2006.
- Finn, Cheryl and Eamonn Morris. *Perfection Ear: Ear Training Practice Sets*. 11 compact discs (Introductory–Level 10). Mississauga, ON: The Frederick Harris Music Co., Limited, 1997.
- Harris, Paul. *Improve your Sight-reading! A Workbook for Examinations*. London: Faber, 1994.
- Hindemith, Paul. *Elementary Training for Musicians*. 2nd ed. London: Schott, 1974.
- Schlosar, Carol. *Comprehensive Ear Training, Professional Series: Exercises Based on the Examination Requirements of The Royal Conservatory of Music and National Music Certificate Program*. 10 vols. (Levels 1–ARCT ) (book with CD or MIDI). Mississauga, ON: The Frederick Harris Music Co., Limited. First published Sicamous, BC: Keystroke Publishing, 1993.
- *Comprehensive Ear Training: Student Series*. 11 compact discs (Levels 1–ARCT). Mississauga, ON: The Frederick Harris Music Co., Limited. First published Sicamous, BC: Keystroke Publishing, 1998.

## Official Examination Papers

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RCM Examinations *Official Examination Papers*.  
15 vols. Mississauga, ON: The Frederick Harris Music  
Co., Limited, published annually.

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

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Burkholder, J. Peter, Donald J. Grout, and Claude V.  
Palisca. *A History of Western Music*. 7th ed. New  
York, NY: Norton, 2005.

Donington, Robert. *The Interpretation of Early Music*.  
Rev. ed. London; Boston: Faber, 1989.

Kallmann, Helmut, Gilles Potvin, and Kenneth  
Winters, eds. *Encyclopedia of Music in Canada*.  
2nd ed. Toronto, ON: University of Toronto  
Press, 1992 (available online at [www.thecanadianencyclopedia.com](http://www.thecanadianencyclopedia.com)).

Kamien, Roger. *Music: An Appreciation*. 9th ed. New  
York, NY: McGraw-Hill, 2008.

Latham, Alison, ed. *The Oxford Companion to Music*.  
Oxford: Oxford University Press, 2002.

Machlis, Joseph and Kristine Forney. *The Enjoyment of  
Music*. 10th ed. New York, NY: Norton, 2007.

Marcuse, Sibyl. *Musical Instruments: A Comprehensive  
Dictionary*. New York, NY: Norton, 1975.

Randel, Don Michael, ed. *The Harvard Biographical  
Dictionary of Music*. Cambridge, MA: Harvard  
University Press, 1996.

— *The Harvard Dictionary of Music*. 4th ed.  
Cambridge, MA: Belknap Press of Harvard  
University Press, 2003.

Sadie, Stanley, ed. *The New Grove Dictionary of Musical  
Instruments*. 3 vols. London: Macmillan, 1993  
(available online at [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com)).

Sadie, Stanley, ed. *The New Grove Dictionary of  
Music and Musicians*. 2nd ed., 29 vols. London:  
Macmillan, 2001 (also available online).

Slonimsky, Nicolas, editor emeritus. *Baker's  
Biographical Dictionary of Music and Musicians*.  
Centennial ed. 6 vols. New York, NY: Schirmer,  
2001.

Stolba, K. Marie. *The Development of Western Music: A  
History*. 3rd ed. Boston, MA: McGraw-Hill, 1998.

## HARPSICHORD RESOURCES

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### Anthologies

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- Ferguson, Howard, ed. *Early English Keyboard Music: An Anthology*. 2 vols. London and New York: Oxford University Press, 1971.
- *Early French Keyboard Music: An Anthology*. 2 vols. London and New York: Oxford University Press, 1966.
- *Early German Keyboard Music (Including Austria and the Netherlands): An Anthology*. 2 vols. London and New York: Oxford University Press, 1970.
- *Early Italian Keyboard Music: An Anthology*. 2 vols. London and New York: Oxford University Press, 1968.
- Fuller-Maitland, J. A., and William Barclay Squire. *The Fitzwilliam Virginal Book*. 2 vols. New York, NY: Dover Publications, 1963.
- Ife, Barry W., and Roy Truby. *Early Spanish Keyboard Music: An Anthology*. 3 vols. Oxford and New York: Oxford University Press, 1986.
- Musica Britannica: A National Collection of Music*. 2nd, rev. ed. London: Published for the Royal Musical Association. London: Stainer and Bell, 1974.

### Editions of Works by Individual Composers

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#### Babell, William

- *Suits of the Most Celebrated Lessons: Collected and Fitted to the Harpsichord or Spinet*. New York, NY: Performers' Facsimiles, 2001. [Facsimile edition of Babell's arrangements of opera overtures and arias by various composers including Handel.]

#### Bach, Carl Philipp Emanuel

- *Carl Philipp Emanuel Bach 1714–1788 – The Complete Works, Series 1: The Collected Works for Solo Keyboard*. Ed. Darrell Berg. Los Altos, CA: Packard Humanities Institute, 1985–.
- *Great Keyboard Sonatas*. 2 vols. New York: Dover, 1985. [Reprint of vols. 12–13 of *Le trésor des pianistes*, ed. Aristide and Louise Farrenc, Paris, 1861–1874.]

#### Bach, Johann Sebastian

- *Neue Ausgabe sämtlicher Werke (Neue Bach-Ausgabe)*. Ed. Johann-Sebastian-Bach-Institut, Göttingen, and Bach-Archiv, Leipzig, ser. I–VIII. Kassel: Bärenreiter, 1954.

[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

- *Sämtliche Klaviersonaten*. Ed. Friedrich Blume. Nagels Musik-Archiv. Kassel: Nagels Verlag, 1959. [An older edition generally available in libraries; there is also an earlier edition published in 1930.]
- *Ausgewählte Klavierwerke*. Ed. Andreas Böhnert, fingering by Klaus Schilde. München: G. Henle Verlag, 1993. [Includes the 1745 Sonata in D major.]
- *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

- *Pièces de clavecin, d'orgue, et de forte piano*. Ed. Alan Curtis. Paris: Heugel, 1974.
- *Pièces de clavecin, premier livre*. New York, NY: Performers' Facsimiles, 1987. [facsimile edition]
- *Pièces de clavecin (premier livre)*. Musique française classique de 1650 à 1800, 32. Courlay, France: Editions J.M. Fuzeau, 1990. [facsimile edition]

#### Bartók, Béla

- *Mikrokosmos: Progressive Piano Pieces*. London: Boosey & Hawkes, 1940.

#### Böhm, Georg

- *Sämtliche Werke für Klavier/Cembalo*. Ed. Klaus Beckmann. Wiesbaden: Breitkopf & Härtel, 1985.

**Bull, John**

- *Keyboard Music I: John Bull*. Ed. John Steele and Francis Cameron, rev. Alan Brown. *Musica Britannica*, vol. 14.
- *Keyboard Music II: John Bull*. Ed. Thurston Dart. *Musica Britannica*, vol. 19.  
[Book 1 contains fantasias, 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**

- *Sämtliche Suiten und Variationen für Klavier/ Cembalo*. Ed. Klaus Beckmann. Wiesbaden: Breitkopf & Härtel, 1980.
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*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.

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### *Early Keyboard Journal*

[www.ekjournal.org](http://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](http://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](http://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](http://journals.cambridge.org/action/displayJournal?jid=ECM)

### *Journal of Seventeenth-Century Music*

[www.sscm-jscm.org](http://www.sscm-jscm.org)

### *The Galpin Society Journal*

[www.music.ed.ac.uk/euchmi/galpin](http://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/](http://www.beedata.com/harp/)  
Magnamusic Distributors Inc.  
PO Box 338, Amenia Union Road, Sharon, CT 06069,  
USA

# Frequently Asked Questions

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## PRACTICAL EXAMINATIONS

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### **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

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### **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

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## 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](http://www.rcmexaminations.org)) approximately 4–6 weeks after the examination.