

# Practical Examinations

SYLLABUS / 2025 EDITION





## Message from the President & CEO

On behalf of the millions of alumni who have studied our curriculum during the past 130 plus years—and the tens of thousands of teachers who have taught it—I would like to welcome you to The Royal Conservatory of Music family!

Our mission as an international institution is to develop human potential through leadership in music and the arts. Advancing the transformative power of music through a rich educational tradition, with its proven social and cognitive benefits, lies at the heart of everything we do.

The Royal Conservatory of Music was founded in 1886 and is considered to be the gold standard in music education. Our students have gone on to become some of the world's most recognized and respected performers and teachers in diverse musical genres, as well as leaders in nearly every field imaginable, from Canadian Supreme Court justices and world-renowned scientists to groundbreaking entrepreneurs and community visionaries. RCM alumni carry with them a lifelong appreciation of the power of music to change lives.

All of this stems from a structured and progressive system of music study that encompasses a world-class curriculum, a network of teachers (private as well as through our partner schools), and assessments by highly trained and objective professionals.

The strength of the assessment component of our Certificate Program is underpinned by the distinguished RCM College of Examiners. Members of this group of exceptional musicians and teachers from across North America are chosen for their experience, skill, and professionalism. As a result, the certificates or diplomas issued upon successful completion of exam requirements are tangible representations of the learning that has been accomplished through the efforts of both students and their teachers.

Thank you again for joining the RCM community. Music is a wonderful gift—I hope that it will continue to be a part of your life and that you will always be an advocate for the arts wherever you may call home!

**Alexander Brose**

Michael and Sonja Koerner President & CEO  
The Royal Conservatory

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This document provides an introduction to practical examinations offered by The RCM Certificate Program for all instruments and voice. It includes such information as registration for examinations, prerequisites and corequisites, examination regulations, and procedures. For detailed examination requirements, please consult the *Syllabus* for each discipline.

# About Us

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## The Royal Conservatory

The Royal Conservatory is one of the largest and most respected music education institutions in the world. Providing the definitive standard of excellence in curriculum design, assessment, performance training, teacher certification, and arts-based education and social programs, The Royal Conservatory makes a significant impact on the lives of millions of people globally.

Notable alumni include:

- Randy Bachman
- Isabel Bayrakdarian
- Russell Braun
- Martin Beaver
- Measha Brueggergosman
- Adrienne Clarkson
- Bruce Cockburn
- David Foster
- Glenn Gould
- Angela Hewitt
- Norman Jewison
- Diana Krall
- Gordon Lightfoot
- Jan Lisiecki
- Lois Marshall
- Sarah McLachlan
- Oscar Peterson
- Adrienne Pieczonka
- Gordon Pinsent
- Paul Shaffer
- St. Lawrence String Quartet
- Teresa Stratas
- Shania Twain
- Jon Vickers

★ Visit [rcmusic.com](http://rcmusic.com) to learn more about the history of The Royal Conservatory.

## The RCM Certificate Program

The RCM Certificate Program provides a standardized and guided path for music study and achievement available for more than twenty instruments, voice, theoretical subjects, and speech arts and drama. Sequenced from Elementary to Advanced levels, our globally recognized program is based on a comprehensive curriculum of repertoire, technique, aural skills, reading skills, and theory, supported by print resources and digital-learning tools, all designed to develop well-rounded musicians.

★ Visit [rcmusic.com/certificate-program](http://rcmusic.com/certificate-program) for more information.

## The RCM College of Examiners

RCM examiners are highly trained professional musicians and pedagogues from across North America. All examiners complete an Adjudicator Certification Program before being admitted to The RCM College of Examiners. Professional development and performance evaluation continues throughout each examiner's career to ensure consistent examination standards across North America.

★ Read about The RCM College of Examiners, including examiner biographies, at [rcmusic.com](http://rcmusic.com).

## RCM Publishing

RCM Publishing produces The Royal Conservatory's renowned syllabi and related teaching and examining materials for individual instruments, voice, theoretical subjects, and speech arts and drama.

★ Visit [rcmpublishing.com](http://rcmpublishing.com) to view a complete list of available titles.

## RCM Digital Learning

RCM Digital Learning products offer students and teachers online courses and resources to use during and in-between lessons. Created by some of the best musical minds, these digital resources foster engagement, ensuring that learning with The Royal Conservatory is available and accessible to all.

★ For more information, visit [rcmusic.com/learning/digital-learning](http://rcmusic.com/learning/digital-learning).

## Additional Programs

- **The Glenn Gould School (GGS)** is one of the foremost post-secondary music schools in the world, dedicated exclusively to performance training for exceptional artists. GGS offers programs at the undergraduate (Bachelor of Music), post-Bachelor (Artist Diploma), and post-graduate (Rebanks Family Fellowship) levels. The Rebanks Family Fellowship and International Performance Residency Program at The Glenn Gould School is the only one of its kind in Canada, offering a rich curriculum for artists on the cusp of renown. Learn more at [rcmusic.com/ggs](http://rcmusic.com/ggs).
- **The Phil and Eli Taylor Performance Academy for Young Artists** provides advanced young classical musicians (ages 8 to 18) with unique access to superior musical training, performance opportunities, and exceptional mentorship. Under the guidance of the highest caliber faculty and artists, Taylor Academy students can explore and develop their musical talents within a supportive community of like-minded peers. Learn more at [rcmusic.com/tayloracademy](http://rcmusic.com/tayloracademy).
- **The Marilyn Thomson Early Childhood Education Centre** develops and delivers innovative early childhood education programs supported by digital products for use in the home and classroom by parents, children, and teachers. Learn more at [rcmusic.com/mtc](http://rcmusic.com/mtc).
- **The Oscar Peterson School of Music** offers music classes and private lessons with our acclaimed faculty in a wide variety of disciplines for people of all ages and musical abilities. Learn more at [rcmusic.com/opsm](http://rcmusic.com/opsm).
- **Smart Start** is an early childhood music education program designed to develop the four cognitive skills of attention, memory, perception, and cognitive flexibility in young children (ages 0–6) through music-making. With close to 1000 engaging, play-based musical activities, children explore basic musical concepts such as beat, rhythm, pitch, tempo, and movement. The program aims to foster creativity, improve cognitive and motor skills, and enhance social development in a fun and supportive environment. Learn more at [smartstartprogram.org](http://smartstartprogram.org).
- The Royal Conservatory's **Performing Arts Division** offers outstanding performances and events in The Conservatory's three acclaimed venues in Toronto: Koerner Hall, Mazzoleni Concert Hall in historic Ihnatowycz Hall, and Temerty Theatre. Many concerts, featuring international and Canadian artists across multiple genres of music (including Classical, World, Jazz, New Music, Folk, and Roots) can be viewed online. Learn more at [rcmusic.com/performance](http://rcmusic.com/performance).
- The Grammy Award-nominated **ARC Ensemble** (Artists of The Royal Conservatory) focuses on the research, recovery, and performance of works that were suppressed and marginalized under the 20th century's repressive regimes. Learn more at [rcmusic.com/arcensemble](http://rcmusic.com/arcensemble).

# Getting Started

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## Why Choose The RCM Certificate Program?

The RCM Certificate Program provides a comprehensive path for musical development, with progressively sequenced requirements encompassing four main areas:

### Repertoire

- Each level includes a broad selection of repertoire representing a variety of styles and periods.
- Regular reviews of the repertoire ensure a balance between the familiar canon of teaching repertoire and new and innovative selections.
- Teachers and students can add favorite pieces through Teacher's Choice selections.

### Technical Requirements

#### *Technical Tests and Etudes/Vocalises*

- Technical requirements are designed to support the demands of the repertoire for each level.
- Technical tests include patterns based on scales, chords, and arpeggios.
- Etudes (all instruments) and vocalises (voice) develop technical skills within a musical context.

### Musicianship Skills

#### *Aural Skills and Reading Skills*

- A progressive and consistent approach to the development of aural skills and reading skills provides students with a solid foundation for independent creative musical explorations.
- Musicianship skills are aligned with both the performance of repertoire and the understanding of theoretical concepts.

### Music Literacy

#### *Theoretical Subjects*

- The theory concepts recommended for concurrent study at Elementary levels and corequisite examinations at Intermediate and Advanced levels provide students with theoretical and historical knowledge in support of music literacy.
- Theory examinations are tied to the Intermediate and Advanced practical levels, reinforcing concepts encountered in repertoire, technical requirements, and musicianship skills.

## Examinations Offered

### Practical Examinations

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

### Theory Examinations

Theory, Harmony & Counterpoint, History, Analysis, ARCT Teacher (Written)

## Contact Us

### Canada

- Email: [candidateservices@rcmusic.ca](mailto:candidateservices@rcmusic.ca)
- Phone: 1-800-461-6058

273 Bloor Street West  
Toronto ON M5S 1W2

### United States

- Email: [USaccounts@rcmusic.ca](mailto:USaccounts@rcmusic.ca)
- Phone: toll-free 1-866-716-2223

60 Industrial Parkway, Suite 882  
Cheektowaga NY 14227-2713

**rcmusic.com**

# Register for an Examination

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## In-person Examination Registration

All examination registrations should be submitted using the online registration system.

### Examination Sessions and Registration Deadlines

Practical and written examination sessions take place several times a year at examination centers across North America. Exact dates and deadlines can be found online. Register early to avoid disappointment. Late registrations are subject to an additional fee and may not always be accommodated.

### Examination Centers

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

### Examination Schedule Confirmation

All students must verify their examination schedules online two weeks prior to the beginning of the examination session. Examination schedules will not be mailed. Teachers may verify their students' examination schedules online through their teacher account. Students who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule. The Center Representative may be able to provide an alternate appointment time.

## Remote Examination Registration

All examination registrations should be submitted using the online registration system.

### Examination Sessions and Registration Deadlines

Remote examinations can be scheduled at any time throughout the year and can be completed from any location within North America.

★ For detailed information about remote examinations, visit [rcmusic.com](http://rcmusic.com).

## Examination Fees

Examination fees must be paid at registration using a valid credit card. Current examination fees may be found online.

## Examination Program Form

The Program Form is available in the student's MyRCM account. Students should list all repertoire and, where required, etudes/vocalises and orchestral excerpts on the Program Form and submit it online no later than 24 hours prior to their scheduled examination. For in-person examinations, students may also print out the form and bring it to the examination center for presentation to the examiner.



# Program Overview

Internationally recognized certificates are awarded for successful completion of each practical and theory examination from Preparatory through Level 10. Comprehensive certificates are awarded to students in Levels 5 through 10 for successful completion of both the practical and corequisite theory examinations. Associate Diplomas (ARCT) are awarded to candidates for successful completion of both the practical and corequisite theory examinations. The Licentiate Diploma, Performer (LRCM) is awarded to Piano and Violin candidates for successful completion of the Licentiate Diploma practical examination.

★ See the current *Theory Syllabus* (available online) for more information regarding prerequisites and corequisites.

## Theory Examinations

Practical studies are supported by theory examinations that promote the development of musical literacy and encourage an enriched understanding of style and structure. Theory examinations test knowledge of music theory and history, either through an in-person written examination or online.

★ See the current *Theory Syllabus* (available online) for detailed theory examination requirements.

## Practical Certificates

### Elementary Certificates

While completion of theory examinations is not required to obtain practical certificates for Preparatory through Level 4, it is highly recommended that theory study be concurrent with practical study at all levels. This table illustrates the correlation of practical levels with theory levels.

Certificate	Practical Examination Requirement	Corresponding Theory Level (no examination required)
Preparatory	Preparatory	Preparatory
Level 1	Level 1	Level 1 Theory
Level 2	Level 2	Level 2 Theory
Level 3	Level 3	Level 3 Theory
Level 4	Level 4	Level 4 Theory

### Intermediate Certificates

A comprehensive certificate may be earned by successful completion of each practical examination and its corequisite examination for Levels 5 to 8.

Certificate	Practical Examination Requirement	Corresponding Theory Corequisite (examination required)
Level 5	Level 5	Level 5 Theory
Level 6	Level 6	Level 6 Theory
Level 7	Level 7	Level 7 Theory
Level 8	Level 8	Level 8 Theory

### Advanced Certificates

A comprehensive certificate may be earned by successful completion of each practical examination and its corequisite examinations for Levels 9 and 10.

Certificate	Practical Examination Requirement	Corresponding Theory Corequisite (examination required)
Level 9	Level 9	<ul style="list-style-type: none"> <li>• Level 8 Theory</li> <li>• Level 9 Harmony (or Keyboard Harmony)</li> <li>• Level 9 History</li> </ul>
Level 10	Level 10	<ul style="list-style-type: none"> <li>• Level 8 Theory</li> <li>• Level 9 Harmony (or Keyboard Harmony)</li> <li>• Level 9 History</li> <li>• Level 10 Harmony &amp; Counterpoint (or Keyboard Harmony)</li> <li>• Level 10 History</li> </ul>



# Diplomas

## Associate Diploma (ARCT), Performer

The Associate Diploma (ARCT), Performer is the culmination of The RCM Certificate Program. The practical examination is evaluated as a concert performance. Candidates are expected to perform with confidence, communicating the essence of the music while demonstrating a command of the instrument. A deep understanding of the stylistic and structural elements of each repertoire selection is expected.

★ For detailed requirements of the Associate Diploma (ARCT), Performer, please consult the *Syllabus* for each discipline.

## Associate Diploma (ARCT), Pedagogy

### *For Piano and Violin only*

The Associate Diploma (ARCT), Pedagogy is designed to strengthen the qualifications and teaching techniques of private studio teachers. Knowledge and skills are assessed through a three-level examination and certificate program. Candidates must successfully complete all three levels (Elementary, Intermediate, and Advanced) to be awarded the Associate Diploma (ARCT), Pedagogy.

★ For detailed requirements of the Associate Diploma (ARCT), Pedagogy, please consult the **Associate Diploma in Piano Pedagogy** addendum and the **Associate Diploma in Violin Pedagogy** addendum.

## Associate Diploma (ARCT), Teacher

### *For Strings, Brass, Winds, and Voice*

The Associate Diploma (ARCT), Teacher is designed to strengthen the qualifications and teaching techniques of private studio teachers. Knowledge and skills are assessed through a three-part examination consisting of:

- Part 1: Performance of Repertoire, Orchestral Excerpts (where applicable), Technical Requirements, and Musicianship (ear tests and sight reading)
- Part 2: *Viva Voce* Examination
- Part 3: Written Examination

Candidates must successfully complete all three parts to be awarded the Associate Diploma (ARCT), Teacher.

## Earning a Second Associate Diploma

- Candidates who have passed the ARCT, Pedagogy/Teacher examination may obtain an Associate Diploma (ARCT), Performer by taking the entire ARCT, Performer examination.
- Candidates for the Associate Diploma (ARCT), Pedagogy/Teacher who have passed the ARCT, Performer examination will be exempt from the Repertoire section and Orchestral Excerpts section (for orchestral instruments only) of the ARCT, Pedagogy/Teacher examination. The remaining sections of the ARCT, Pedagogy/Teacher examination (the Technical Requirements and Musicianship sections of Part 1 and all of Part 2 and Part 3) must be taken within five years of the date of the ARCT, Performer examination.
- The Associate Diploma (ARCT), Performer and the Associate Diploma (ARCT), Pedagogy/Teacher examinations may not be attempted during the same in-person session.

## Licentiate Diploma (LRCM), Performer

### *For Piano and Violin only*

The Licentiate Diploma (LRCM), Performer is intended for students who wish to further refine their artistry and seek additional performance and evaluation opportunities beyond the Associate Diploma (ARCT). The examination is evaluated as a professional concert performance. Candidates are expected to demonstrate a masterful command of the instrument and communicate an understanding of the stylistic and structural elements of each repertoire selection with interpretive insight and a mature musical personality.

★ For more information on applying for the Licentiate Diploma (LRCM), Performer examination, visit [rcmusic.com](http://rcmusic.com).

★ For detailed requirements of the Licentiate Diploma (LRCM), Performer, please consult the *Syllabus* for each discipline.

# Practical Examination Requirements

## Repertoire

At each level, students are encouraged to choose a balanced examination program that includes a variety of musical styles, genres, and tonalities.

### Repertoire Lists

The repertoire for most levels is divided into several lists, according to musical characteristics, form, or historical style period. Information for each repertoire selection includes:

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

Names of publishers are indicated by an assigned abbreviation.

★ Please see [rcmusic.com/syllabi](http://rcmusic.com/syllabi) for a list of publishers with their abbreviations.

### *Da Capo* Signs and Repeats

- When performing repertoire and etudes at an examination, students should observe *Da Capo* signs.
- Repeat signs should ordinarily be ignored unless stated otherwise in the *Syllabus*.

## Editions

For many repertoire selections, the *Syllabus* listing includes a suggested edition (indicated by an assigned publisher abbreviation). These editions have been chosen for their quality or for their availability in North America. Where 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 edition to edition.

The RCM Certificate Program strongly encourages the use of modern editions. These editions benefit from current scholarship and provide a reliable basis for study and performance. If a student has purchased an online edition or downloaded a free edition that is in the public domain, they must provide either proof of payment, in the case of purchased editions, or proof of legal, free download, in the case of online editions in the public domain.

## 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 and in Title 17 of the United States Code. Additional information about federal copyright law is available online through the Copyright Board of Canada at [cb-cda.gc.ca](http://cb-cda.gc.ca) and the US Copyright Office at [copyright.gov](http://copyright.gov).

Students should bring all music to be performed to the examination. Students who wish to photocopy one page of a selection to facilitate a page turn may do so only with permission from the publisher.

★ With this notice, The Frederick Harris Music Co., Limited grants permission to festival, recital, and examination participants to photocopy one to two pages from their copyrighted works to facilitate a page turn.

★ For information regarding repertoire memorization and substitutions, see the *Syllabus* for each discipline.

## Practical Examination Requirements

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### Orchestral Excerpts

*For orchestral instruments only*

Standard excerpts from orchestral literature prepare developing students for examinations as well as audition requirements.

### Technical Requirements

#### Etudes

*For all instruments*

Etudes promote the development of technical skills within a musical context.

#### Vocalises

*For Voice only*

Vocalises develop technical skills within a musical context, while providing the opportunity to refine formation of vowels.

#### Technical Tests

Technical tests include patterns based on scales, chords, and arpeggios. The examiner will choose a representative sampling of items on the technical tests list at each level.

### Musicianship

#### Aural Skills (Ear Tests)

Ear tests include melody clapback, melody playback, intervals, chords, and chord progressions.

#### Reading Skills (Sight Reading)

Sight-reading tests consist of rhythm reading and sight playing (or singing, for voice) of short passages.

★ For further details on each practical examination requirement, please consult the *Syllabus* for each discipline.

# Examination Regulations

## Examination Procedures

### In-person Examination Procedures

- Students must be ready to perform at least fifteen minutes before their scheduled time. Please contact the Center Representative if you are unable to attend the examination at the assigned time.
- *Note that examination times cannot be exchanged among students.*
- Students are required to list all repertoire and where required, etudes/vocalises, and orchestral excerpts on the Program Form and submit it online no later than 24 hours prior to their scheduled examination. Students may also print out the form and bring it to the examination for presentation to the examiner.
- For examinations requiring a collaborative pianist, students will begin the examination with their collaborative pianist for their repertoire selections and for voice, vocalises. The pianist will then leave the room and the student will continue with technical requirements.
- For all other examinations, students may choose to begin with technical requirements followed by repertoire, or vice versa.
- At each level, the examiner will choose a representative sampling of technical tests.
- For all examinations, repertoire and technical tests will be followed by ear tests and sight reading.
- A piano will be provided at the exam center. Students must provide all other instruments required for examinations.
- Warm-up rooms and music stands are not guaranteed for students.
- Photo ID may be requested before students are admitted to the examination room.
- Students must provide the examiner with a published edition of each piece of music to be performed at the examination.
- Photocopied music is not permitted in the examination room unless the student has a letter of permission from the publisher or website. (Please see “Copyright and Photocopying” on p. 10.)
- A tablet (or other electronic device) may be permitted in the examination room to display music scores.
- An audio device may be permitted in the examination room to play recorded accompaniments. Please see “Collaborative Pianists” on p. 12.
- Only electronic devices being used to display scores or to play recorded accompaniments are permitted in the examination room. All other electronic devices (including cell phones) as

well as books, notes, bags, and coats must be left in the area designated by the Center Representative.

- Page turners and other assistants are not permitted in the examination room. Waiting areas are provided for parents, teachers, and assistants. Listening outside the examination room door is not permitted.
- The student’s performance may be interrupted at the examiner’s discretion once an assessment has been made.
- Students (or other individuals) are not permitted to record any portion of an in-person exam.

### Remote Examination Procedures

- Students should enter their Zoom room five minutes before their scheduled time.
- Students are required to list all repertoire and where required, etudes/vocalises, and orchestral excerpts on the Program Form and submit it online no later than 24 hours prior to their scheduled examination.
- Students will receive prepared sight-reading materials 22 hours in advance of their scheduled examination.
- Students may choose to begin with technical requirements followed by repertoire, or vice versa.
- At each level, the examiner will choose a representative sampling of technical tests.
- For all examinations, repertoire and technical requirements will be followed by ear tests and sight reading.
- The student’s performance may be interrupted at the examiner’s discretion once an assessment has been made.
- Students (or other individuals) are not permitted to record any portion of a remote exam.

★ For more information on remote practical examinations, visit [rcmusic.com](http://rcmusic.com).

### Collaborative Pianists

All repertoire must be performed with piano accompaniment where required, unless otherwise specified.

- For Preparatory to Level 4, students may use a recorded accompaniment (and must provide the device on which it is to be played). Students must provide their own collaborative pianists or recording.
- For Levels 5 and up, recorded accompaniment is not permitted; students must provide their own collaborative pianist.

★ For information regarding collaborative pianist requirements, see the *Syllabus* for each discipline.

## Voucher Requests for Missed Examinations

Students who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule or Candidate Services immediately.

Examination vouchers are granted only to students who are unable to attend an examination because of:

- medical reason that involve the candidate *or*
- direct scheduling conflicts with a school examination.

Only in these two specific situations are students eligible to request an examination voucher. Vouchers can be redeemed by any candidate (not just the original candidate or their siblings) for the full cost of the same examination and level.

Voucher requests must be made to The RCM Certificate Program *in writing* and be accompanied by the necessary documentation. Additional information is available online.

- ★ Voucher Request Forms must be received no later than two weeks after the original date of the missed examination. Requests received after this time will be denied.

## Students with Accessibility Requirements

The RCM Certificate Program is committed to providing examinations and supporting resources that are inclusive and accessible to people of all abilities.

Students who have accessibility requirements may submit a request to The RCM Certificate Program for accommodations. Such requests must be made immediately after registration. The RCM Certificate Program will consider each case individually.

- ★ The Accessibility Request Form is available **online**.

## Certificates

Certificates are awarded to students who successfully complete the requirements for each practical and theory examination. Please see “Program Overview” on p. 8.

Beginning in Level 5, comprehensive certificates are awarded *after* both the practical and corequisite theory examinations for that level have been successfully completed. Corequisite theory examinations must be completed before or within five years after the original practical examination in order to receive the comprehensive certificate.

- ★ For further information regarding the recognition of achievement in The RCM Certificate Program, please visit [rcmusic.com/recognition](http://rcmusic.com/recognition).

## Examination Results

Students and teachers can access examination marks online following the examination period. Access to complete examination results, with comments and marks, will follow. Please note that results will neither be mailed nor provided by telephone.

Official transcripts are available upon written request to The RCM Certificate Program and payment of the requisite fee. (The Official Transcript Request Form is available online.)

- ★ Teachers may access their students’ examination results by logging into their online account at [rcmusic.com](http://rcmusic.com).

### Interpreting Examination Results

All students may access their complete, official results (including examiner’s comments) online after the examination has taken place. The examiner’s report provides feedback on the performance to support the official marks that were awarded with information that highlights the strengths of the performance and indicates areas for improvement. The official mark reflects the examiner’s evaluation of the student’s performance during the examination. It does not factor in previous awards and accomplishments. Please note that the examiner’s marks are final. Requests to review marks will be considered only in the event of a serious procedural irregularity. Procedural irregularities should be reported within 48 hours of the exam.

- ★ For more information, please see “**Academic Resources and Policies**” online.

## Classification of Marks

First Class Honors with Distinction 90–100

First Class Honors 80–89

Honors 70–79

Pass (Levels 1–10) 60–69

Pass (ARCT and LRCM Diplomas) 70–79

Insufficient to Pass 50–59

## Marking Criteria for Performance of Repertoire

### First Class Honors with Distinction: 90–100

This standing is awarded for exceptional performances that are confident and communicative, while demonstrating technical command, insightful awareness of style, and convincing musical interpretation.

### First Class Honors: 80–89

This standing is awarded for performances that are musically engaging, show thoughtful preparation, and demonstrate technical security, stylistic understanding, and musical awareness. There is quick recovery from any minor slips or brief lapses.

### Honors: 70–79

This standing is awarded for performances that are generally secure and fluent, indicate careful preparation, and reflect some awareness of style and musical understanding. There may be occasional slips or lapses, with room for further development of technical control and attention to musical details.

### Pass: 60–69

This standing is awarded for performances that exhibit a basic level of preparation. There may be slips or lapses, loss of continuity, unresolved technical issues, and a lack of attention to musical details. The examiner's report will identify areas that require further study and exploration.

### Insufficient to Pass: 50–59

The performance is a work in progress. There are many errors, slips, and stumbles disturbing the continuity. Although some aspects of the performance may show basic preparation, a satisfactory performance requires more consistent fluency and attention to both musical elements and markings in the score.

Please note: in cases where the total mark would be under 50, no mark is assigned. The student receives the examiner's comments only: further preparation is deemed necessary for assessment.

## Split Level 10 Practical Examinations

Students may choose to take the Level 10 practical examination in two separate segments: one consisting entirely of repertoire; the other consisting of orchestral excerpts (where applicable), technical requirements, ear tests, and sight reading.

- The division of material in the split Level 10 examination cannot be altered.
- The two segments may be completed in any order.
- Both segments of the split Level 10 examination must be completed before registering for any supplemental examinations.
- Both segments of the split Level 10 examination and any supplemental examinations must be completed within two years of the initial examination segment.

Students must complete the corequisite theory examinations within five years of the *initial practical examination segment*.

Students who have taken a complete Level 10 examination and have achieved 70 percent in the repertoire section are permitted to register for a split Level 10 examination in order to improve their mark in the technical requirements, ear tests, and sight-reading sections. The repertoire mark from the complete Level 10 examination will count towards the student's official mark.

Only students who take the complete Level 10 examination (without the split) will be eligible to receive awards.

## Supplemental Examinations

Students seeking to improve their official mark for Level 10 may take up to *three* supplemental examinations.

- Supplemental examinations must be completed within two years of the original examination.
- Supplemental examinations are available during regular in-person examination sessions or remotely at any time.
- Students in Level 10 may repeat any three sections of a practical examination: repertoire, orchestral excerpts (for orchestral instruments), technical requirements, or musicianship (ear tests and sight reading).
- To be eligible for a supplemental examination in Level 10, students must have achieved a minimum mark of 65 overall.

Students must complete the corequisite theory examinations within five years of the *original practical examination*.



# Resources

The following materials are useful for reference, teaching, and examination preparation. No single resource is necessarily complete for examination purposes, but these recommended reading and resource lists provide valuable information to support teaching at all levels.

## RCM Publishing Resources

### Syllabi

Syllabi are invaluable for teachers preparing students for examinations of The RCM Certificate Program. Each syllabus includes detailed listings of examination requirements for each level of study.

Syllabi are available for the following disciplines:

<i>Accordion</i>	<i>Percussion</i>
<i>Bassoon</i>	<i>Piano</i>
<i>Cello</i>	<i>Recorder</i>
<i>Clarinet</i>	<i>Saxophone</i>
<i>Classical Guitar</i>	<i>Speech Arts and Drama</i>
<i>Double Bass</i>	<i>Theory</i>
<i>Euphonium</i>	<i>Trombone</i>
<i>Flute</i>	<i>Trumpet</i>
<i>Harp</i>	<i>Tuba</i>
<i>Harpsichord</i>	<i>Viola</i>
<i>Horn</i>	<i>Violin</i>
<i>Oboe</i>	<i>Voice</i>
<i>Organ</i>	

★ To download a free copy of each syllabus, visit [rcmusic.com/syllabi](http://rcmusic.com/syllabi).

### Series

Publications are available for the following:

*Celebration Series*® (Piano)  
*Cello Series*  
*Clarinet Series*  
*Classical Guitar Series*  
*Saxophone Series*  
*Trumpet Series*  
*Viola Series*  
*Violin Series*  
*Voice Series*

★ For more information, visit [shop.rcmusic.com](http://shop.rcmusic.com).

### Musicianship

*Four Star*® *Sight Reading and Ear Tests* (Piano: Preparatory A–Level 10)

### Theoretical Subjects

*Celebrate Theory* (Preparatory–Level 8)  
*Celebrate Theory* (Level 9–ARCT Harmony & Counterpoint; ARCT Analysis)  
*Celebrate Theory* (Level 9–ARCT History)

★ For more information, visit [celebratetheory.com](http://celebratetheory.com).

## RCM Digital Learning Resources

Digital Learning resources are available for the following subjects:

### Musicianship

*RCM Online Ear Training* (Preparatory A–Level 10)  
*RCM Online Sight Reading* (Piano Preparatory A–Level 10)

### Theoretical Subjects

*RCM Music History Online* (Levels 9, 10, and ARCT)  
*RCM Online Theory Study Guide* (Levels 5–8)

### Pedagogy

*Online Piano Teacher Courses* (Elementary, Intermediate, and Advanced)  
*Online Strings Teacher Courses* (Elementary)

★ For more information, visit [rcmusic.com/learning/digital-learning](http://rcmusic.com/learning/digital-learning).



## General Reference

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- Kamien, Roger. *Music: An Appreciation*. 12th ed. Boston: McGraw-Hill, 2017.
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- Sadie, Stanley, ed. *The New Grove Dictionary of Musical Instruments*. 3 vols. London: Macmillan, 1992.
- , and John Tyrell, eds. *The New Grove Dictionary of Music and Musicians*. 2nd ed. 29 vols. London: Macmillan, 2004. (Available online at [oxfordmusiconline.com](http://oxfordmusiconline.com).)
- Slonimsky, Nicolas, ed. emeritus. *Baker's Biographical Dictionary of Music and Musicians*. Centennial ed. 6 vols. New York: Schirmer, 2001.
- Stolba, K. Marie. *The Development of Western Music: A History*. 3rd ed. Boston, MA: McGraw-Hill, 1998.
- Taruskin, Richard. *Oxford History of Western Music*. 5 vols. Oxford: Oxford University Press, 2009.

★ For additional resources, please consult the *Syllabus* for each discipline.

## Thematic Catalogues

### Opus Numbers and Catalogue 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 catalogues.

### 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 catalogue of Bach’s complete works originally compiled by the German music librarian Wolfgang Schmieder.

### Frédéric Chopin

In the *Piano Syllabus*, works by Chopin are identified with traditional opus numbers (op. and op. posth.). B numbers are used for posthumous works without opus numbers (for example, Waltz in A Minor, op. posth., B 150). These numbers are cited from *Chopin: An Index of His Works in Chronological Order* (London: Macmillan, 1972) by Maurice J.E. Brown.

### 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 catalogue, compiled by Margaret and Walter Eisen, is *Händel-Handbuch, gleichzeitig Suppl. zu Hallische Händel-Ausgabe* (Kassel: Bärenreiter, 1978–1986).

### Franz Joseph Haydn

Works by Haydn are identified by Hoboken numbers (for example, Sonata in D Major, Hob. XVI:37). Anthony van Hoboken was a Dutch musicologist. His thematic catalogue, *Joseph Haydn: Thematisch-bibliographisches Werkverzeichnis* (Mainz: Schott, 1957–1971) divides Haydn’s works into a number of categories that are indicated by Roman numerals.

### Franz Liszt

Works by Liszt are identified by S numbers (for example, *Hungarian Rhapsodies*, S 359). S numbers are derived from Humphrey Searle’s catalogue, *The Music of Liszt* (London, 1966), with revisions and additions by Sharon Winkelhofer and Leslie Howard.

## Wolfgang Amadeus Mozart

Works by Mozart are identified by K numbers (for example, Sonata in C Major, K 545). “K” stands for *Köchel Verzeichnis* first published in 1862. Ludwig Ritter von Köchel (1800–1877) was an Austrian professor of botany who devoted his retirement years to collecting all the known works by Mozart. He created a chronological catalogue in which these works are listed and numbered.

## Henry Purcell

Works by Henry Purcell are identified by Z (or ZT) numbers (for example, Air in D Minor ZT 676). These numbers were assigned by Franklin B. Zimmerman in his thematic catalogue of Purcell’s works, *Henry Purcell: An Analytical Catalogue of his Music* (London: Macmillan, 1963).

## Domenico Scarlatti

Works by Scarlatti are identified by K numbers (for example, Sonata in C Minor, K 40). These numbers were assigned by American harpsichordist and scholar Ralph Kirkpatrick, in his book *Domenico Scarlatti* (Princeton: Princeton University Press, 1953, rev. 1968). In the *Piano Syllabus*, K numbers have been used instead of the older numbering system of Alessandro Longo (L numbers).

## Franz Schubert

Works by Schubert are identified by Deutsch numbers (for example, *Zwei Scherzi*, D 593). These numbers were assigned by Otto Erich Deutsch (1883–1967) in his thematic catalogue of Schubert’s works, *Thematisches Verzeichnis seiner Werke in chronologischer Folge* (*Neue Schubert Ausgabe* Serie VIII, Bd. 4, Kassel, 1978).

## Georg Philipp Telemann

Works by Telemann are identified by TWV numbers (for example, Fantasia in D Major, TWV 33:16). TWV is an abbreviation for *Telemann Werkverzeichnis*. This thematic catalogue—*Thematisch-Systematisches Verzeichnis seiner Werke: Telemann Werkverzeichnis* (Kassel: Bärenreiter, 1984)—was compiled by Martin Ruhnke.

## Anhang

Some catalogue numbers include the prefix Anh. (for example, *Notenbuch der Anna Magdalena Bach*, BWV Anh. 114). “Anh.” is an abbreviation for Anhang, a German word meaning appendix or supplement.

## WoO

Some catalogue numbers include the prefix WoO (for example, *Sechs Menuette*, WoO 10). WoO is an abbreviation for Werk ohne Opuszahl (work without opus number). These numbers are used to designate works for which the composer did not assign an opus number.

# Preparing for Your Examination Experience

## In-person Examination Preparation

### To Do Before Leaving Home

- ☐ Submit your Program Form no later than 24 hours prior to your examination.
- ☐ Plan to arrive 15 minutes early.
- ☐ 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.”

### Points to Remember for In-person Examinations

- Warm-up rooms are not guaranteed for students.
- Photo ID may be requested before a student is admitted to the examination room.
- Photocopied music is prohibited unless authorized by the publisher.
- Recording devices are strictly prohibited in the examination room.
- Only electronic devices being used to display scores or to play recorded accompaniments are permitted in the examination room. All other electronic devices (including cell phones) as well as books, notes, bags, and coats must be left in the area designated by the Center Representative.
- Parents, other family members, friends, and teachers must wait in the designated waiting area.
- Standing or listening outside the examination room door is prohibited.
- Your performance may be interrupted by the examiner when an assessment has been made.

## Remote Examination Preparation

### To Do Before Starting Your Remote Examination

- ☐ Download Zoom and configure your settings at least 24 hours prior to your examination.
  - ☐ Test your Zoom settings and arrange for an exam run-through.
  - ☐ Submit your Program Form no later than 24 hours prior to your examination.
  - ☐ Obtain your prepared sight-reading materials.
  - ☐ Set up your exam room and position your camera.
  - ☐ Place repertoire, etudes/vocalises, orchestral excerpts (where applicable), and prepared sight reading on your music stand or piano.
  - ☐ Join your exam through your MyRCM account no earlier than 5 minutes before your start time.
- ★ For more information, see the “Remote Exams Preparation Guide” online.

### Points to Remember for Remote Examinations

- Your prepared sight-reading materials will be available in your MyRCM account no later than 22 hours before your scheduled examination.
  - Your examination will begin with a sound check.
  - Your performance may be interrupted by the examiner when an assessment has been made.
  - Click the “Leave Meeting” button once your examination is over.
- ★ For more information on remote practical examinations, visit [rcmusic.com](https://rcmusic.com).

## What to Expect from an Examination

- A friendly, professional atmosphere.
- The undivided attention of an examiner.
- An objective assessment of your performance.
- The examiner’s written evaluation online within two to four weeks.

## After the Examination

Access your examination marks and examiner comments through the “My Exams and Results” section in your MyRCM account at [myrcm.rcmusic.com](https://myrcm.rcmusic.com).