

LRCM in Piano Performance Syllabus, 2009 Edition

Licentiate of The Royal Conservatory of Music in Piano Performance Syllabus



An Addendum to the Piano Syllabus, 2008 Edition



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ISBN 978-1-55440-232-8

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Message from the President

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 Royal Conservatory of Music's broadened impact 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

About Us

The Royal Conservatory of Music

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

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

RCM Examinations and the National Music Certificate Program

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

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

The College of Examiners

Examiners are highly trained, professional musicians and theorists from across North America. All examiners complete an Examiner Apprenticeship Program before being admitted to the College of Examiners. Professional development and training continues throughout each examiner's career to ensure consistent examination standards throughout North America.

Read about our College of Examiners, including examiner biographies, at www.rcmexaminations.org or www.nationalmusiccertificate.org.

Examinations Offered

Practical Examinations

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

Theory Examinations

Rudiments, Harmony, Keyboard Harmony, History, Counterpoint, Analysis

Musicianship Examinations

Junior, Intermediate, Senior

Piano Pedagogy Examinations

Elementary, Intermediate, Advanced

Notable Alumni

Notable alumni of The Royal Conservatory of Music include:

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

Excellence Since 1886

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

LRCM in Piano Performance Diploma Overview

Introduction

The LRCM (Licentiate of The Royal Conservatory of Music) in Piano Performance is the culmination of the RCM Examinations program. 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 stylistic characteristics and structural elements of each repertoire selection with interpretive insight and a mature musical personality. Two years of preparation following the ARCT in Piano Performance examination is recommended before attempting the LRCM in Piano Performance examination.

Candidates must achieve an Honors standing (at least 70 percent) in order to be awarded an LRCM diploma.

Prerequisites

Candidates must have completed the requirements (including the practical examination, theory prerequisites, and theory co-requisites) for the ARCT in Piano Performance diploma at least one session prior to registering for the LRCM examination.

Prerequisites for the LRCM in Piano Performance	
Practical Prerequisites	Theory Prerequisites
ARCT in Piano Performance practical examination	Advanced Rudiments Intermediate Harmony Counterpoint Advanced Harmony Analysis History 1: An Overview History 2: Middle Ages to Classical History 3: 19th Century to Present

Equivalencies

Candidates who hold a degree in music, or another equivalent, and wish to work towards the LRCM diploma may be eligible for exemptions from any or all of the above prerequisites. Candidates must submit a “Transfer Credits and Exemptions Form” (available online) to RCM Examinations along with copies of all relevant documentation, such as a resume, transcripts, certificates, diplomas, documentation of performance experience, and relevant course outlines.

Examiners and Results

LRCM examinations will be evaluated by two senior members of the College of Examiners. Candidates will receive a written critique of their performance along with an overall mark.



Examination Information

Examination Program

Candidates must submit a completed examination program form (included in the registration package) to RCM Examinations by the examination registration deadline and bring it on the examination day. Please see “Registration Process” on p. 17.

Time Limit

The maximum length of the examination is 75 minutes. Candidates will be expected to perform a program that is at least 60 minutes in length. The examiner may stop the performance if the time exceeds 75 minutes.

Marks

The final grade for this examination will be a mark out of 100. The minimum mark needed to pass the examination is 70. Three general areas, approximately equal in importance, will be taken into account in the assessment: Technique, Musicianship, and Presentation.

Classification of Marks

First Class Honors with Distinction	90–100
First Class Honors	80–89
Honors	70–79

For marking criteria, please refer to the *The Royal Conservatory of Music Piano Syllabus, 2008 Edition*, p. 121.

Repertoire Requirements

- The program must include at least **three contrasting musical styles**, one of which must be from the Baroque or the Classical era (including Beethoven). Other style designations include: Romantic Repertoire; Late 19th- and Early 20th-century Repertoire; and 20th- and 21st-century Repertoire. Note that several works are listed by genre rather than by style period.
- Candidates who choose to perform a concerto must play a complete concerto chosen from the Repertoire List. All concertos must be played with piano accompaniment. Candidates must provide their own accompanist. Recorded accompaniments are not permitted. Longer *tutti* passages must be abbreviated.
- The artistic balance of the program will be considered in the final assessment.

Each bulleted item (●) in the Repertoire Lists represents one selection for examination purposes.

Note: LRCM candidates are *not* permitted to include any complete work that they have performed on their ARCT in Piano Performance examination.

Own Choice Selection

Candidates may include one extended Own Choice selection or up to three brief Own Choice selections (with a total playing time of up to 15 minutes) from any historical period. The substitute repertoire selection(s) must be equal in difficulty and musical quality to the works listed in the LRCM *Syllabus*.

The mark for the examination will include an assessment of the appropriateness of the Own Choice selection(s). RCM Examinations will not answer questions or give advice regarding Own Choice substitutions. Candidates should indicate the Own Choice selection(s) on the examination program form.

Memory

Memorization of repertoire is compulsory. Exceptions may be made for complex 20th- and 21st-century works in either traditional or non-traditional notation. Candidates must use their own judgement in deciding whether to perform such works with the score.



Repertoire Lists

Bullets used to denote selections for examination purposes:

● one selection

▲ part or section of a larger work

Baroque Repertoire

Bach, Johann Sebastian

- Overture in the French Manner, BWV 831
- Partita no. 1 in B flat major, BWV 825
- 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
- Toccata in F sharp minor, BWV 910
- Toccata in C minor, BWV 911
- Toccata in D major, BWV 912

Handel, George Frideric

- Suite in D minor, HWV 428
- Suite in E minor, HWV 429
- Suite in E major, HWV 430
- Suite in G minor, HWV 432
- Suite in G minor, HWV 439

Sonatas

Barber, Samuel

- Piano Sonata, op. 26

Bartók, Béla

- Piano Sonata, Sz. 80, BB 88

Beethoven, Ludwig van

- Piano Sonata in C major, op. 53 ("Waldstein")
- Piano Sonata in F minor, op. 57 ("Appassionata")
- Piano Sonata in A major, op. 101
- Piano Sonata in E major, op. 109
- Piano Sonata in A flat major, op. 110
- Piano Sonata in C minor, op. 111

Boulez, Pierre

- Piano Sonata no. 1
- Piano Sonata no. 2

Brahms, Johannes

- Piano Sonata no. 2 in F sharp minor, op. 2
- Piano Sonata no. 3 in F minor, op. 5

Buczynski, Walter

- Piano Sonata no. 1 ("Sounds")

Carter, Elliott

- Piano Sonata (1982 edition with Carter's editorial markings)

Chopin, Frédéric

- Piano Sonata no. 2 in B flat minor, op. 35
- Piano Sonata no. 3 in B minor, op. 58

Copland, Aaron

- Piano Sonata

Coulthard, Jean

- Piano Sonata no. 2 CMC

Dello Joio, Norman

- Piano Sonata no. 3

Dutilleux, Henri

- Piano Sonata, op. 1

Finney, Ross Lee

- Piano Sonata no. 4 in E major

Ginastera, Alberto

- Piano Sonata no. 1, op. 22

Harbison, John

- Piano Sonata no. 1

Haydn, Franz Joseph

- Piano Sonata in E flat major, Hob. XVI:52

Hétu, Jacques

- Piano Sonata, op. 35

Hindemith, Paul

- Piano Sonata no. 1
- Piano Sonata no. 3

Ives, Charles

- Piano Sonata no. 1
- Piano Sonata no. 2, "Concord, Mass., 1840–1860"
- ▲ complete, *or* 1st, 2nd, *or* 4th movement

Kenins, Talivaldis

- Piano Sonata no. 3 CMC

Kirchner, Leon

- Piano Sonata

Krenek, Ernst

- Piano Sonata no. 4

Liebermann, Lowell

- Piano Sonata no. 1, op. 1

Liszt, Franz

- Piano Sonata in B minor, S 178

McIntyre, David

- Piano Sonata no. 2

Miller, Michael R.

- Piano Sonata "To a Hero Now" CMC

Variations and Fantasies

Mozart, Wolfgang Amadeus

- Piano Sonata in D major, K 284
- Piano Sonata in C minor, K 457 [with or without the Fantasia, K 475]

Persichetti, Vincent

- Piano Sonata no. 4

Prokofiev, Sergei

- Piano Sonata no. 4 in C minor, op. 29
- Piano Sonata no. 6 in A major, op. 82
- Piano Sonata no. 7 in B flat major, op. 83
- Piano Sonata no. 8 in B flat major, op. 84

Schnittke, Alfred

- Piano Sonata no. 1

Schubert, Franz

- Piano Sonata in E flat major, op. posth. 122, D 568
- Piano Sonata in C minor, D 958
- Piano Sonata in A major, D 959
- Piano Sonata in B flat major, D 960

Schumann, Robert

- Piano Sonata no. 1 in F sharp minor, op. 11
- Piano Sonata no. 2 in G minor, op. 22

Scriabin, Alexander

- Piano Sonata no. 4, op. 30
- Piano Sonata no. 5, op. 53
- Piano Sonata no. 7, op. 64 ("White Mass")
- Piano Sonata no. 9, op. 68 ("Black Mass")

Sessions, Roger

- Piano Sonata no. 2
- Piano Sonata no. 3

Shchedrin, Rodion

- Piano Sonata no. 2

Shostakovich, Dmitri

- Piano Sonata no. 2, op. 64

Stravinsky, Igor

- Piano Sonata

Tippett, Michael

- Piano Sonata no. 3

Vine, Carl

- Piano Sonata

Weinzweig, John

- Piano Sonata CMC

Wuorinen, Charles

- Piano Sonata no. 1

Bach, Johann Sebastian

- Chromatic Fantasia and Fugue in D minor, BWV 903
- Goldberg Variations, BWV 988

Beethoven, Ludwig van

- 15 Variations and Fugue on an Original Theme (Eroica Variations), op. 35
- 32 Variations on an Original Theme, WoO 80

Brahms, Johannes

- Variations and Fugue on a Theme by Handel, op. 24
- Variations on a Theme by R. Schumann, op. 9

Carter, Elliott

- Night Fantasies

Chatman, Stephen

- Black and White Fantasy CMC

Chopin, Frédéric

- Fantaisie in F minor, op. 49
- Polonaise-Fantaisie in A flat major, op. 61

Copland, Aaron

- Piano Fantasy
- Piano Variations

Corigliano, John

- Etude Fantasy
- Fantasia on an Ostinato

Crumb, George

- Gnostic Variations

Fauré, Gabriel

- Thème et variations, op. 73

Gellman, Steven

- Fantasia on a Theme of Robert Schumann CMC

Grieg, Edvard

- Ballade in Form von Variationen über eine norwegische Melodie, op. 24

Haydn, Franz Joseph

- Variations in F minor, Hob. XVII:6

Hétu, Jacques

- Variations pour piano, op. 8

Lesage, Jean

- Fantasia Stravagante CMC

Liszt, Franz

Années de pèlerinage, deuxième année: Italie, S 161

- Fantasia quasi sonata (Dante Sonata), no. 7

Martino, Donald

- Fantasies and Impromptus
- Piano Fantasy

Mendelssohn, Felix

- Variations sérieuses, op. 54

Mozart, Wolfgang Amadeus

- Adagio in B minor, K 540
- Fantasie in C minor, K 475
- Variations on a Menuett by Jean Pierre Duport, K 573

Rachmaninoff, Sergei

- Variations on a Theme of Corelli, op. 42

Schubert, Franz

- Fantasy in C major ("Wanderer-Fantasie"), D 760

Schumann, Robert

- Fantasie in C major, op. 17

Szymanowski, Karol

- Variations on a Polish Folk Theme, op. 10

Weber, Ben

- Fantasia (Variations)

Wuorinen, Charles

- Piano Variations

Romantic Repertoire

Balakirev, Mily Alekseyevich

- Islamey

Chopin, Frédéric

- Andante spianato and Grand Polonaise brillante, op. 22
- Ballade no. 4 in F minor, op. 52
- Barcarolle in F sharp major, op. 60

24 *Préludes*, op. 28

- complete

Études, op. 10 and *Études*, op. 25

- two or more of op. 10 (nos. 1, 2, 4, or 7), op. 25 (nos. 6, 8, 11, or 12)

Franck, César

- Prélude, aria, et final
- Prélude, choral, et fugue

Liszt, Franz

- Die Lorelei, S 532 (transc.)
- Mephisto Waltz no. 1, S 514
- Oh, quand je dors, S 536 (transc.)
- Widmung, S 566 (transc. from Robert Schumann)

Années de pèlerinage, première année: Suisse, S 160

- Vallée d'Obermann, no. 6

Études d'exécution transcendante, S 139

- any one or two études

Études d'exécution transcendante d'après Paganini, S 140

- La campanella

Mussorgsky, Modest

- Pictures at an Exhibition

Schumann, Robert

- Carnaval, op. 9
- Davidsbündlertänze, op. 6
- Faschingschwank aus Wien, op. 26
- Humoresque, op. 20
- Kreisleriana, op. 16
- Symphonic Etudes, op. 13
- Toccata in C major, op. 7

Late 19th- and Early 20th-century Repertoire

Albéniz, Isaac

Iberia Suite, 3

- El Polo
- Lavapiés

Iberia Suite, 4

- Eritaña
- Jerez
- Málaga

Debussy, Claude

- L'isle joyeuse

Études

- two or more of nos. 2, 3, 5, 6, 7, 8, 11, or 12

Images, 1

- complete

Images, 2

- complete

Pour le piano

- complete

Fauré, Gabriel

- Ballade in D flat major, op. 19
- Barcarolle no. 5 in F sharp minor, op. 66

Granados, Enrique

- Allegro de concierto
- El pelele goyesca

Rachmaninoff, Sergei

Études-tableaux, op. 33

- no. 5 or 9

Études-tableaux, op. 39

- one or more of nos. 1, 3, 6, 7, or 9

Ravel, Maurice

Gaspard de la nuit

- complete

Miroirs

- complete or *Une barque sur l'océan* or *Alborada del gracioso*

Le tombeau de Couperin

- complete or Toccata

Scriabin, Alexander

- Allegro de concert, op. 18
- Valse, op. 38
- Vers la flamme, op. 72

Szymanowski, Karol*Four Etudes*, op. 4

- *two or more* etudes

Masques, op. 34

- *one or more* selections

Twelve Etudes, op. 33

- complete

20th- and 21st-century Repertoire**Adams, John**

- Phrygian Gates

Abram, John

- If you, too, are going

Albright, William

- Five Chromatic Dances

Arnold, Martin

- Herl

Babbitt, Milton

- Partitions *and/or* Post Partitions
- Tableaux

Bartók, Béla

- Eight Improvisations on Hungarian Peasant Songs, op. 20, BB 83
- *Szabadban* (Out of Doors), BB 89

Three Etudes, op. 18, BB 81

- *two or more* etudes

Beckwith, John*Etudes* CMC

- *two or more* etudes

Behrens, Jack

- The Feast of Life CMC

Bell, Allan Gordon

- Danse sauvage CMC
- Nebulae
- ▲ Orion *or* Helix

Berio, Luciano

- Cinque Variazioni
- Petite Suite pour piano
- Sequenza IV

Boulez, Pierre

- Douze notations

Brégent, Michel-Georges

- Three Portraits

Buhr, Glenn

- foxnocturne

Cage, John*Music of Changes*

- *one or two* books

Carrabré, T. Patrick

- The Eternal Earth

Cherney, Brian

- In the Stillness of the Seventh Autumn CMC

Crumb, George

- Five Pieces for Piano
- A Little Suite for Christmas
- Processional

Dallapiccola, Luigi

- Quaderno musicale di Annalibera

Doolittle, Quentin

- The Queens of Alice CMC

Durkó, Zsolt

- Psicogramma

Dutilleux, Henri

- Trois préludes

Evangelista, Jose

- Monodias Españolas
- Nuevas Monodias

Feldman, Morton

- Last Pieces
- Piano

Ferguson, Sean

- Envolé
- Marées CMC

Finnissy, Michael

- Erik Satie, like anyone else

Forsyth, Malcolm*Tre toccate per pianoforte*

- Chopi (no. 3) CMC

Garant, Serge

- Cage d'oiseau CMC

Gibson, Richard

- Lepidoptera, op. 62 CMC

Harley, James

- Flung Loose Into the Stars CMC

Hawkins, John

- Five Pieces for Piano CMC

Helps, Robert

- 3 Hommages

Hétu, Jacques

- Petite suite, op. 7 CMC

Ho, Vincent Chee-Yung

- Reflections in the Water CMC

Ives, Charles

- Three-Page Sonata

Jolivet, André

- Mana: 6 pièces pour piano

Kapustin, Nikolai*Three Impromptus for Piano*, op. 66

- nos. 1, 2, *and/or* 3

Kenins, Talivaldis

- Schumann Paraphrases and Fugue CMC

Kocsár, Miklós

- Improvisations

Kolb, Barbara

- Appello

Kondo, Jo

- Metaphonesis

Koprowski, Peter Paul

- Rhapsody on a Theme of Brahms CMC

Kulesha, Gary

- Four Fantastic Landscapes CMC

Ligeti, György

- Musica Ricercata

Etudes pour piano

- *one or two* from Book I, II, or III

Louie, Alexina

- Starstruck CMC

McIntyre, David

- Slam Dunk Dancing

Martin, Frank

- Eight Preludes for Piano

Martirano, Salvatore

- Cocktail Music

Mather, Bruce

- In Memoriam Alexander Unisky CMC

Messiaen, Olivier

- Cantéyodjayâ
- La fauvette des jardins

Catalogues d'oiseaux

- *one or more* selections

Quatre études de rythme

- nos. 1, 2, 3, *and/or* 4

Vingt Regards sur l'Enfant-Jésus

- no. 6, 10, 15, 18, *or* 20

Miyoshi, Akira

- Chaînes

Morawetz, Oskar

- Fantasy, Elegy and Toccata

Muczynski, Robert

- Masks

Murphy, Kelly-Marie

- Aural Tectonics CMC
 - ▲ III: Jagged Little Pieces
- Let Hands Speak CMC

Nancarrow, Conlon

- Two Canons for Ursula

Chan, Ka Nin

- In Search of . . .

Ohana, Maurice

24 Preludes

- complete *or* any group of preludes

Papineau-Couture, Jean

- Ideé CMC
- Nuit CMC
- Suite pour piano

Pentland, Barbara

- Horizons CMC
- Small Pieces for a Shrinking Planet CMC

Perle, George

- Ballade
- Six Etudes
- Six New Etudes

Poulenc, Francis

- Les Soirées de Nazelles: Suite pour piano

Pousseur, Henri

- Caractères I
- Miroirs de votre Faust (Caractères II)

Prokofiev, Sergei

- Sarcasms, op. 17

Ten Pieces from Romeo and Juliet

- *four or more* of: Scene (The Street Awakens); Minuet (Arrival of the Guests); The Young Juliet; Masks; The Montagues and the Capulets; Mercutio

Rae, Allan

- Take back the ring

Rochberg, George

- Twelve Bagatelles

Rzewski, Frederic

- The Days Fly By
- Four Piano Pieces
- The Turtle and the Crane

North American Ballads

- *one or more*

Schmidt, Heather

- Night Rainbow
- Sprint CMC

Schoenberg, Arnold

- Five Pieces, op. 23
- Suite for Piano, op. 25

Sessions, Roger

- Five Pieces for Piano

Southam, Ann

- Rivers, Set 3, no. 8

Glass Houses CMC

- any *one* selection

Stockhausen, Karlheinz

Klavierstücke

- *one or more* of I to XI

Stravinsky, Igor

- Serenade in A
- Three Movements from Petrushka

Takemitsu, Toru

- For Away
- Les yeux clos I
- Les yeux clos II

Tenney, James

- To Weave (a meditation)

Tower, Joan

- No Longer Very Clear

Vasks, Pēteris

- Landscapes of the Burnt-Out Earth

Vivier, Claude

- Pianoforte CMC
- Shiraz CMC

Wilson, Richard,

- Eclogue
- Fixations
- Intercalations

Wolpe, Stefan

- Form

Four Studies on Basic Rows

- Passacaglia (no. 4)

Wuorinen, Charles

- The Blue Bamboula
- Capriccio

Xenakis, Iannis

- Evryali
- Herma
- Mists

Yun, Isang

- Fünf Stücke für Klavier

Concertos

Baker, Michael Conway

- Concerto for Piano and Chamber Orchestra

Barber, Samuel

- Piano Concerto, op. 38

Bartók, Béla

- Piano Concerto no. 1
- Piano Concerto no. 3

Beethoven, Ludwig van

- Piano Concerto no. 1 in C major, op. 15
- Piano Concerto no. 3 in C minor, op. 37
- Piano Concerto no. 4 in G major, op. 58

Belkin, Alan

- Piano Concerto

Carter, Elliott

- Piano Concerto

Chopin, Frédéric

- Krakowiak, Rondeau de Concert, op. 14
- Piano Concerto no. 1 in E minor, op. 11
- Piano Concerto no. 2 in F minor, op. 21

Copland, Aaron

- Piano Concerto

Corigliano, John

- Piano Concerto

Coulthard, Jean

- Concerto for Piano CMC

Debussy, Claude

- Fantaisie pour piano et orchestre

Franck, César

- Variations symphoniques

Gershwin, George

- Concerto in F
- Rhapsody in Blue

Ginastera, Alberto

- Piano Concerto no. 1, op. 28

Grieg, Edvard

- Piano Concerto in A minor, op. 16

Hétu, Jacques

- Piano Concerto no. 1, op. 15 CMC
- Piano Concerto no. 2, op. 64 CMC

Liszt, Franz

- Piano Concerto no. 1 in E flat major, S 124
- Piano Concerto no. 2 in A major, S 125
- Totentanz, S 126
- Hungarian Fantasy, S 123

MacDowell, Edward

- Piano Concerto no. 2 in D minor, op. 23

Martin, Frank

- Ballade for Piano and Orchestra
- Piano Concerto no. 2

Martin, Philip

- Piano Concerto no. 2

Mendelssohn, Felix

- Capriccio Brilliant, op. 22
- Piano Concerto no. 1 in G minor, op. 25
- Piano Concerto no. 2 in D minor, op. 40

Menotti, Giancarlo

- Piano Concerto in F major

Morawetz, Oskar

- Piano Concerto no. 1 CMC

Mozart, Wolfgang Amadeus

- Piano Concerto in D minor, K 466
- Piano Concerto in C minor, K 491
- Piano Concerto in C major, K 503

Pentland, Barbara

- Concerto for Piano and String Orchestra CMC

Poulenc, Francis,

- Piano Concerto

Prokofiev, Sergei

- Piano Concerto no. 1 in D flat major, op. 10
- Piano Concerto no. 2 in G minor, op. 16
- Piano Concerto no. 3 in C major, op. 26
- Piano Concerto no. 5 in G major, op. 55

Rachmaninoff, Sergei

- Piano Concerto no. 1 in F sharp minor, op. 1
- Piano Concerto no. 2 in C minor, op. 18
- Piano Concerto no. 3 in D minor, op. 30
- Rhapsody on a Theme of Paganini, op. 43

Ravel, Maurice

- Concerto for the Left Hand
- Piano Concerto in G major

Rimsky-Korsakov, Nicolai

- Piano Concerto in C sharp minor, op. 30

Saint-Saëns, Camille

- Piano Concerto no. 2 in G minor, op. 22
- Piano Concerto no. 4 in C minor, op. 44
- Piano Concerto no. 5 in F major, op. 103

Schoenberg, Arnold

- Piano Concerto, op. 42

Schumann, Robert

- Introduction and Allegro Appassionato, op. 92
- Piano Concerto in A minor, op. 54

Scriabin, Alexander

- Piano Concerto in F sharp minor, op. 20

Shostakovich, Dmitri

- Piano Concerto no. 1 in C minor, op. 35
- Piano Concerto no. 2 in F major, op. 102

Somers, Harry

- Piano Concerto no. 2 CMC

Strauss, Richard

- Burleske in D minor

Stravinsky, Igor

- Capriccio for Piano and Orchestra
- Concerto for Piano and Wind Instruments
- Movements for Piano and Orchestra

Tchaikovsky, Peter Ilyich

- Piano Concerto no. 1 in B flat minor, op. 23

Weber, Carl Maria von

- Konzertstück in F minor, op. 79

Willan, Healey

- Piano Concerto in C minor CMC

Register for an Examination

Examination Sessions and Registration Deadlines

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

Canada

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

USA

Consult the website, www.nationalmusiccertificate.org, for information on examination dates and deadlines.

Registration Process

LRCM examination candidates may register by submitting the LRCM registration package with the requisite examination fees, by fax or mail. The LRCM registration package can be downloaded from the website under “Online Forms,” and contains:

- a registration form
- an examination program form for LRCM examinations
- a “Transfer Credits and Exemptions” form (to be filled out if applicable)

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

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

Examination Fees

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

Examination Centers

LRCM examinations will be conducted in select examination centers. 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.”

Examination Scheduling

Examination candidates may check for their Examination Schedules online three to four weeks *after* the registration deadline through “Online Services” using “Examination Scheduling.”

Teachers may verify their students’ Examination Schedules by logging into “Teacher Services.”

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

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

Examination Regulations

Examination Procedures

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

- A page-turner is permitted in the examination room only to assist an accompanist or to assist a candidate who has chosen to perform a complex 20th- or 21st-century work with the score. Waiting areas are provided for parents, teachers, and assistants.
- Warm-up rooms are not provided for piano candidates.
- Photo ID may be requested before candidates are admitted to the examination room.
- Although candidates will have already sent in their examination program form listing all repertoire selections (as per p. 8), they are expected to bring a copy to the examination.
- Candidates are expected to present scores of all music to be performed to the examiners. *Please note that photocopied music is not permitted in the examination room unless the candidate has a letter of permission from the publisher or copyright holder.* (Please see “Copyright and Photocopying” on p. 22.)
- Recording devices are strictly prohibited in the examination room.

Credits and Refunds for Missed Examinations

Credits 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 the RCM Examinations or NMCP office *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 by mail or by fax within two weeks following the examination. Requests received after this point will be denied.

Candidates who, for any reason, are unable to attend an examination should contact the RCM Examinations or NMCP 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.

Candidates with Special Needs

Candidates with special needs should submit a “Special Needs Request Form”, available online under “Online Forms”—by mail or fax to the RCM Examinations or NMCP office—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

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

- 1) Go to www.rcmexaminations.org or www.nationalmusiccertificate.org.
- 2) Click on “Examination Results.”
- 3) Click on the Examination Session you wish to view.
- 4) Enter the candidate’s RCME Number/Candidate ID 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 the RCM Examinations or NMCP office 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.*

Diplomas

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

Examination Repertoire

The *Syllabus* lists the repertoire eligible for LRCM 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
- performance directions (where applicable) indicating the section(s) or movement(s) of a work to be prepared

Syllabus Repertoire Lists

The repertoire for the LRCM diploma is divided into seven lists, according to period or genre. Candidates are encouraged to select a program that includes a variety of musical styles and keys.

- Baroque Repertoire
- Sonatas
- Variations and Fantasies
- Romantic Repertoire
- Late 19th- and Early 20th-century Repertoire
- 20th- and 21st-century Repertoire
- Concertos

Da Capo Signs and Repeats

- When performing repertoire at an LRCM examination, *da capo* signs should be observed.
- Discretion should be used regarding repeats, ornaments, etc., so that a stylistically appropriate performance can be achieved within the given time frame.

Editions

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 these 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 music in your community, 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. The repertoire lists contain some out-of-print works that may be found in libraries or in personal collections. Candidates may use an out-of-print work for examination purposes provided they present a published score or authorized photocopy to the examiners. Only published scores and authorized photocopies may be utilized in the examination room. Please see “Copyright and Photocopying” below.

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 Canada at www.cb-cda.gc.ca and the US Copyright Office at www.copyright.gov.

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 or copyright holder.

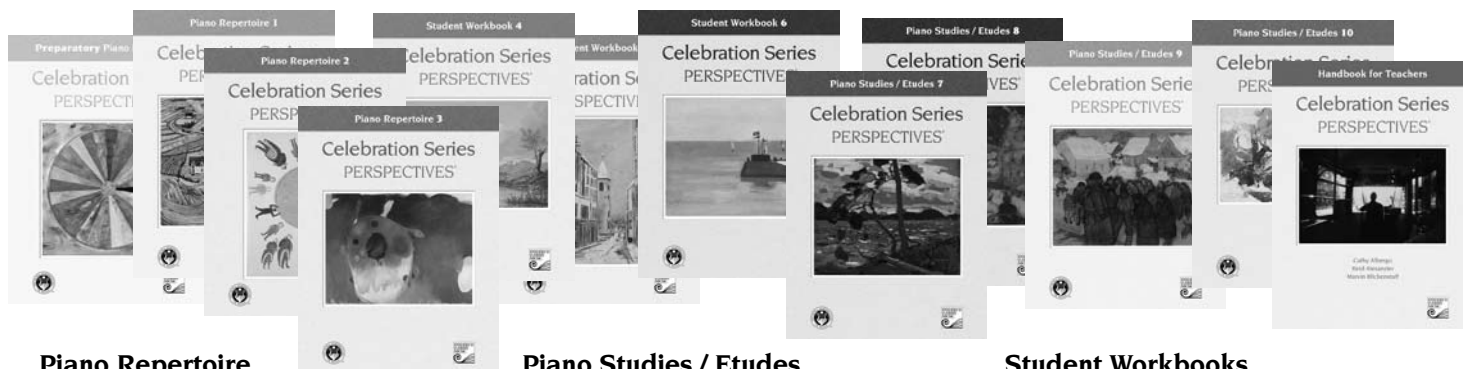
Abbreviations and Symbols

CMC	available from the Canadian Music Centre (www.musiccentre.ca)
no.	number
op.	opus
p.	page
transc.	transcription/transcribed by
●	represents one selection for examination purposes
▲	parts or sections of works to be performed at examinations

For an explanation of opus numbers and catalog numbers, please refer to *The Royal Conservatory of Music Piano Syllabus, 2008 Edition*, p. 133.

Celebration Series PERSPECTIVES®

Celebration Series Perspectives® is a comprehensive and progressive series presenting a kaleidoscopic view of keyboard music from the Baroque era to the present day. Featuring an outstanding selection of piano literature with supporting teaching materials, *Celebration Series Perspectives*® is the series of choice for teachers and students seeking a truly enriched learning experience.



Piano Repertoire

Preparatory to Level 10

Each level of the *Piano Repertoire* books provides a balanced and representative collection of pieces from the Baroque, Classical, Romantic, 20th-, and 21st-century style periods. The *Piano Repertoire* books are the ultimate resource for examinations, recitals, festivals, competitions, auditions, and for enjoyment.

Compact Discs

Preparatory to Level 10

These recordings provide reliable and representative interpretations of the complete works from the *Piano Repertoire* and *Piano Studies / Etudes* books. Students may use the recordings for reference and as inspiration for a polished performance, and teachers will find them to be an invaluable resource for style-appropriate performance practice.

Piano Studies / Etudes

Levels 1 to 10

The *Piano Studies / Etudes* books are designed to help students gradually master a variety of technical challenges. In addition to technique building, the *Studies / Etudes* pieces can be used for recitals, competitions, or for enjoyment. Each piece has a specific technical focus that is described in the table of contents.

Handbook for Teachers

Written by three of North America's leading piano pedagogues—Cathy Albergo, Reid Alexander, and Marvin Blickenstaff—the *Handbook for Teachers* is a comprehensive teaching resource that provides a detailed discussion of all of the pieces in the *Piano Repertoire* and *Piano Studies / Etudes* books. Teachers will welcome the sequencing by difficulty of pieces in each level, the useful practice suggestions, and the creative activities that assist in lesson planning.

Student Workbooks

Preparatory to Level 8

Built on the principles of discovery learning, the *Student Workbooks* accompany the *Piano Repertoire* books and offer students an engaging and thorough learning experience. Activities include hands-on writing and creative exercises, historical and theoretical discussions, and opportunities to reinforce music terminology.

Answer Book for Student Workbooks

The *Answer Book for Student Workbooks* is an indispensable companion to the *Student Workbooks* (Preparatory to Level 8). Teachers and parents will find the *Answer Book* to be a useful, convenient, and time-saving resource.

Celebration Series Perspectives® serves as the official material for the curriculum of The Royal Conservatory of Music and the National Music Certificate Program.

The Frederick Harris Music Co., Limited received the Music Teachers National Association's (MTNA) Frances Clark Keyboard Pedagogy Award for the *Celebration Series*® in 2007.

The Royal Conservatory of Music Piano Syllabus, 2008 Edition

This resource is essential for teachers preparing students for RCM Examinations (Canada) and the National Music Certificate Program (USA). The *Piano Syllabus* outlines the piano curriculum for Preparatory to ARCT levels, including an extensive listing of repertoire from all eras and a comprehensive bibliography.

Technical Requirements for Piano

Preparatory to Level 8

The nine *Technical Requirements for Piano* books offer students a progressive and sequential approach to learning technique. Summary charts provide a helpful overview of the required scales, chords, arpeggios, tempos, and note values at each level.



***The* ROYAL CONSERVATORY *of* MUSIC**

Since its beginnings in 1886, The Royal Conservatory of Music has become one of the world's largest institutions for music education, committed to developing human potential through leadership in music and arts education.

The diverse educational systems of The Royal Conservatory of Music provide a means for all people to experience creative activity and to receive the many benefits that flow from participation in the arts.

In addition to helping millions of people to enrich their lives through the arts, The Royal Conservatory has also trained many international artists including pianist Glenn Gould; soprano Lois Marshall; members of the St. Lawrence String Quartet; violinist Martin Beaver, leader of the Tokyo String Quartet; soprano Isabel Bayrakdarian; and jazz pianist Oscar Peterson.

The Royal Conservatory of Music provides a definitive standard in music education through its curriculum, examinations, and extensive network of dedicated teachers. The examinations of The Royal Conservatory of Music and the National Music Certificate Program serve as an internationally respected foundation for countless private studio teachers. The examination system is supported by the celebrated teaching materials published by The Frederick Harris Music Co., Limited.

To ensure the ongoing relevance and social impact of its innovative programs into the 21st century, The Royal Conservatory of Music continues to engage many of the world's leading performers, pedagogues, and researchers to maintain and extend its high standards. With its move into its new state-of-the-art facility, the TELUS Centre for Performance and Learning, The Royal Conservatory of Music will have the capacity to reach greater numbers of people and distribute its programs more effectively throughout the world.



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www.frederickharrismusic.com