



MUSICIANSHIP EXAMINATION
REQUIREMENTS
(Junior, Intermediate, and Senior), 2009 Edition

2009 Edition

Syllabus

The Royal Conservatory of Music Official Examination Syllabus

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Preface

The following are the complete requirements for the Musicianship Examinations referenced in The Royal Conservatory of Music *Theory Syllabus*, 2009 edition.

Musicianship examinations are scheduled during the practical examination session. RCM Examinations welcomes examination applications from all interested individuals.

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

MUSICIANSHIP EXAMINATION PROCEDURES

- Unless otherwise indicated, singing is unaccompanied.
- In singing questions, pitch will be suited to the candidate's voice. Candidates may use tonic sol-fa, *solfège*, "la," or another syllable.
- All scales and arpeggios are to be sung either ascending and descending, or descending and ascending, for one octave.

Junior Musicianship

The Junior Musicianship Examination may be substituted for the Ear Test (and the Sight Singing portion for Voice) in Grade 8 practical examinations.

Candidates should be prepared to perform the following:

SCALES

- Sing one-octave diatonic scales (major, harmonic minor, melodic minor) from a given tonic, mediant, or dominant note on a neutral syllable. The examiner will play the starting note and state whether it is the tonic, mediant, or dominant.
- Sing the following pentatonic scale.



SCALE DEGREES

Please note: Singers must sing; instrumentalists may choose to sing or to identify the notes.

- Sing degrees of the diatonic scale (major, harmonic minor, melodic minor). The examiner will play the tonic chord, then name the scale degree to be sung.

OR

- Identify notes of the diatonic scale (major, harmonic minor, melodic minor) by name (for example, mediant) or number (for example, third). The examiner will play the tonic chord, then a specific degree, which the candidate will identify.

INTERVALS

Candidates will be tested on the following intervals.

- *above a given note:* major and minor 2nds, 3rds, 6ths, 7ths, perfect 4th, 5th, octave, augmented 4th (diminished 5th)
- *below a given note:* major and minor 2nds, 3rds, 6ths, 7ths, perfect 4th, 5th, octave

Please note: Singers must sing; instrumentalists may choose to sing or to identify the intervals.

- Sing any of the intervals listed above. The examiner will name the interval, then play the note from which it is to be sung.

OR

- Identify any of the intervals listed above after the interval has been played once in harmonic (solid) or melodic (broken) form.

CHORDS

- Sing one-octave major and minor arpeggiated chords in root position, first inversion, or second inversion. The examiner will play the starting note.



CHORDS continued

- Sing one-octave dominant 7th arpeggiated chords in major keys in root position with resolutions. The examiner will play the starting note.



- Sing one-octave diminished 7th arpeggiated chords in minor keys in root position with resolutions. The examiner will play the starting notes.



- Identify the quality of major, minor, dominant 7th, and diminished 7th chords. The examiner will play the chord once in solid form, close position (dominant 7ths in root position only).

HARMONY

- Identify chord progressions of a four-voice passage in a major key. (The passage may contain diatonic and dominant 7th chords in root position and cadential $\frac{6}{4}$ chords.) The examiner will state the key, play the tonic chord, then play the passage three times. The candidate will name each chord as the examiner plays the passage a *third* time.

Moderato

C major: I IV V⁷ vi ii I⁶₄ V⁷ I
Perfect (Authentic)
Cadence

MEMORY

- State the time signature and sing, clap, or tap the rhythm of a short melody after it has been played twice by the examiner.

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



- Sing back a two-measure melody in a major or minor key not exceeding an octave in range. The examiner will play the tonic chord, then play the melody *twice*.



MEMORY continued

- Sing back or play back the upper voice of a two-voice phrase in a major or minor key. The phrase will be within an octave in range. The examiner will name the key, play the tonic chord, then play the melody twice. *Please note: Singers must sing; instrumentalists may sing or play an instrument of their choice.*



SIGHT SINGING

- Sing or intone at sight the rhythm of two contrasting melodies, while conducting the basic beat. Maintain a steady tempo with rhythmic accentuation.
 - time signatures: $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{4}$, $\frac{6}{8}$



- Sing two contrasting melodies at sight. Conduct the basic beat, maintain a *legato* line, and observe the given phrasing and dynamics. The melodies will be in a major or minor key with no modulation. Diatonic passing notes, diatonic or chromatic auxiliary notes, and *appoggiaturas* may be included.

Intermediate Musicianship

The Intermediate Musicianship Examination may be substituted for the Ear Test (and the Sight Singing portion for Voice) in Grade 9 practical examinations.

Candidates should be prepared to perform the following:

SCALES

- Sing one-octave diatonic scales (major, harmonic minor, melodic minor), beginning on any degree between the tonic and dominant. The examiner will play the starting note and name the degree of the scale.
- Sing one-octave pentatonic scales.
- Sing one-octave chromatic scales.

SCALE DEGREES

Please note: Singers must sing; instrumentalists may choose to sing or identify the notes.

- Sing degrees of the diatonic scale (major, harmonic minor, melodic minor) or the chromatic scale. The examiner will play the tonic chord, then name the scale degree to be sung.

OR

- Identify notes of diatonic scales (major, harmonic minor, melodic minor) by name or scale-degree number (for example, mediant or third). The examiner will play the tonic chord, then a specific note which the candidate will identify. (For example, the examiner might play C then E. The candidate should identify E as the third note of the major scale.)
- Identify notes of chromatic scales by scale-degree number (for example, fifth). The examiner will play the tonic chord, then a specific note which the candidate will identify. (For example, the examiner might play C then E. The candidate should identify E as the fifth note of the chromatic scale.)

INTERVALS

Candidates will be tested on the following intervals, above or below a given note:

- major and minor 2nds, 3rds, 6ths, and 7ths
- perfect 4th, 5th, and octave
- augmented 4th (diminished 5th).

Please note: Singers must sing; instrumentalists may choose to sing or identify the intervals.

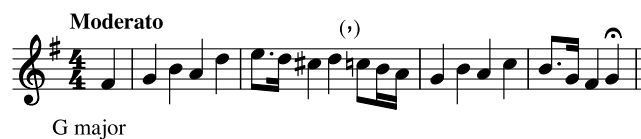
- Sing any of the intervals listed above. The examiner will name the interval, then play the note from which it is to be sung.

OR

- Identify any of the intervals listed above after the examiner has played the interval once in harmonic (solid) or melodic (broken) form.

MEMORY continued

- Sing back a four-measure melody in a major or minor key. The melody will be within an octave in range. Major-key melodies may contain a modulation to the dominant key; minor-key melodies may contain a modulation to the dominant or the relative major key. In all cases, the melody will end in the tonic key. The examiner will play the tonic chord then play the melody twice.



- Sing back or play back the lower voice of a two-part diatonic phrase in a major or minor key. The examiner will name the key, play the tonic chord, then play the melody twice. *Please note: Singers must sing; instrumentalists may sing or play an instrument of their choice.*



SIGHT SINGING

- Sing or intone at sight the rhythm of two contrasting melodies, while conducting the basic beat. Maintain a steady tempo with rhythmic accentuation.
 - time signatures: $\frac{2}{4}$, $\frac{3}{4}$, $\frac{5}{4}$, $\frac{6}{8}$, $\frac{9}{8}$



- Sing two contrasting melodies at sight. Conduct the basic beat, maintain a *legato* line, and observe the given phrasing and dynamics. The melodies will be in a major or minor key and contain modulation to directly related keys (as in Intermediate Harmony). Non-chord tones of all types may be included.

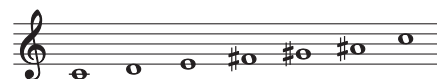
Senior Musicianship

The Senior Musicianship Examination may be substituted for the Ear Test (and the Sight Singing portion for voice) in Grade 10 and ARCT practical examinations.

Candidates should be prepared to perform the following:

SCALES

- Sing one-octave diatonic scales (major, harmonic minor, melodic minor) beginning on any degree of the scale. The examiner will play the starting note and name the degree of the scale.
- Sing one-octave chromatic scales.
- Sing one-octave pentatonic scales.
- Sing one-octave whole-tone scales.



whole-tone scale

SCALE DEGREES

Please note: Singers must sing; instrumentalists may choose to sing or identify the notes.

- Sing scale degrees of the diatonic or chromatic scales. The examiner will play the tonic chord, then name the scale degree to be sung.

OR

- Identify notes of diatonic or chromatic scales by name or scale-degree number. The examiner will play the tonic chord and the specific note to be identified.

INTERVALS

Candidates will be tested on the following intervals, above or below a given note:

- all major, minor, and perfect intervals
- augmented 4th (diminished 5th)
- major and minor 9ths

Please note: Singers must sing; instrumentalists may choose to sing or identify the intervals.

- Sing any of the intervals listed above. The examiner will name the interval then play the note from which it is to be sung.

OR

- Identify any of the intervals listed above after the examiner has played the interval once in harmonic (solid) or melodic (broken) form.

CHORDS

- Sing one-octave major and minor arpeggiated chords, in root position, first inversion, or second inversion. The examiner will play the starting note.
- Sing one-octave dominant 7th arpeggiated chords in major and minor keys in root position, first, second, and third inversion with resolutions. The examiner will play the starting note.



- Sing one-octave diminished 7th arpeggiated chords in minor keys in root position with resolutions. The examiner will play the starting notes.



- Sing one-octave arpeggiated augmented four-note chords. The examiner will play the starting note.



- Identify the quality of major, minor, dominant 7th, and diminished 7th chords. The examiner will play the chords once in solid form, close position.
- Identify quartal and quintal chords. The examiner will play the chords once in broken form, to the 10th or the 13th.



HARMONY

- Identify the chords, non-chord tones, and cadences of a chorale-style four-voice passage in a major or minor key. The harmonic vocabulary will be that required for Intermediate Harmony, as outlined in the *Theory Syllabus*, 2009 edition. The examiner will state the key, play the tonic chord once, then play the passage three times. The candidate will name each chord and non-chord tone as the examiner plays the passage a *third* time.

Moderato

C minor: V i⁶ i V⁶ ♯ V⁷_{iv} iv V⁷ VI V⁷_{III} i⁷ VI vii^{o7}_V V⁷ i

MEMORY

- State the time signature and sing, clap or tap the rhythm of a short melody after it has been played twice by the examiner.

– time signatures: $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{4}$, $\frac{7}{4}$, $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$



- Sing back a four-measure melody within an octave in range, in a major or minor key. The melody may contain modulations to directly related keys. The examiner will play the tonic chord, then play the melody twice.



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