

Flute

SYLLABUS / 2010 EDITION

**The Royal
Conservatory**[®]
The finest instrument is the mind.



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Message from the President

The Royal Conservatory 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 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 one 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.

As you pursue your studies or teach others, you become not only an important partner with The Royal Conservatory 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 Conservatory will continue to be an active partner and supporter in your musical journey of self-expression and self-discovery.



Dr. Peter C. Simon
President

Getting Started

What's New?

- The *Flute Syllabus, 2010 Edition* now features all grades, with the addition of new grades Preparatory, Grades 3, 5, and 7
- Addition of List C for Grades 5–10
- Addition of List D for ARCT
- Updated technical requirements
- Compulsory orchestral excerpts starting in Grade 7

Visit examinations.rcmusic.ca to register.

Contact Us

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- Toll Free: 1-800-461-6058
- Fax: 416-408-3151

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Toronto, ON Canada M5S 1W2

About Us

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 through its curriculum, assessment, performances, and teacher education programs, The Royal Conservatory makes a substantial impact upon the lives of millions of people globally.

The Royal Conservatory Examinations

The Royal Conservatory provides a recognized standard of musical success through an effectively sequenced course of study and individual student assessments from beginner to advanced levels. One-hundred thousand examinations are conducted annually in 260 communities across Canada.

- The Frederick Harris Music Co., Limited

As The Royal Conservatory's publishing division, The Frederick Harris Music Co., Limited produces The Conservatory's renowned curricula and related teaching materials, as well as additional publications and tools supporting music educators and their students.

Additional programs of The Royal Conservatory are delivered through the following divisions:

- The Glenn Gould School offers the most gifted young artists professional music training at the undergraduate and graduate levels.
- The Young Artists Performance Academy provides supportive, comprehensive training for the most promising musicians aged nine to eighteen.
- The Royal Conservatory School provides acclaimed early childhood music education programs and music classes for people of all ages and stages of musical literacy.
- Learning Through the Arts® supports excellence in public education programs by utilizing the arts to enhance learning.
- The Performing Arts Division programs superb performances and events in The Royal Conservatory's three venues: Koerner Hall, Mazzoleni Concert Hall in historic Ithaca, and the Conservatory Theatre.
- The Royal Conservatory Music Development Program promotes and expands musical activity and makes the study of music a central part of the lives of all Americans.

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.

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

Read about the College of Examiners, including examiner biographies, at examinations.rcmusic.ca.

Notable Alumni

Notable alumni include:

- Isabel Bayrakdarian
- 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
- St. Lawrence String Quartet
- Teresa Stratas
- Jon Vickers

Excellence Since 1886

- 1886** The Toronto Conservatory of Music is founded.
- 1887** The Conservatory officially opens with 200 students and 50 teachers, operating from the two upper floors of a Yonge Street music store.
- 1896** Affiliation with the University of Toronto enables preparation for university degree examinations.
- 1898** The Conservatory establishes its first external examinations centers in Southern Ontario.
- 1904** Frederick Harris establishes a music publishing company in London, England.
- 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** The Examination System is introduced and subsequently accredited by the Ontario Department of Education.
- 1946** Pianist Glenn Gould receives an ARCT. In the same year, the Conservatory Opera School is established; several years later it leads to 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 (RCM).
- 1950** Jon Vickers enrolls in The RCM Opera School. Lois Marshall receives an Artist Diploma.
- 1959** Teresa Stratas receives an Artist Diploma.
- 1963** The RCM moves into its current facility, McMaster Hall, a building originally home to the Toronto Baptist College and McMaster University.
- 1979** The RCM's Orchestral Training Program and a program for musically gifted children (*Young Artists Performance Academy*) are established.
- 1991** The RCM re-establishes independence from the University of Toronto. Plans for restoration and expansion of its Toronto facilities begin.
- 1995** *Learning Through the Arts*, launched as a pilot project in 1994, expands into a national initiative.
- 2002** The RCM 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 Royal Conservatory's TELUS Centre for Performance and Learning opens.
- 2009** The Royal Conservatory launches its Performing Arts Division and Koerner Hall opens.

Quick Reference

Certificate Program Overview

A progressive assessment program for every examination candidate

Internationally recognized certificates and diplomas are awarded for successful completion of each practical level (study of an instrument or voice) *and* the required co-requisite theory examinations. Candidates may enter the Certificate Program at any practical level from Preparatory to Grade 10. The following table summarizes the examinations required for each flute certificate.

| Certificates | Examinations Required |
|-------------------|---|
| Preparatory Flute | Preparatory Flute |
| Grade 1 Flute | Grade 1 Flute |
| Grade 2 Flute | Grade 2 Flute |
| Grade 3 Flute | Grade 3 Flute |
| Grade 4 Flute | Grade 4 Flute |
| Grade 5 Flute | Grade 5 Flute; Basic Rudiments |
| Grade 6 Flute | Grade 6 Flute; Intermediate Rudiments |
| Grade 7 Flute | Grade 7 Flute; Advanced Rudiments |
| Grade 8 Flute | Grade 8 Flute; Advanced Rudiments |
| Grade 9 Flute | Grade 9 Flute; Advanced Rudiments; Basic Harmony <i>or</i> Basic Keyboard Harmony; History 1: An Overview |
| Grade 10 Flute | Grade 10 Flute; Advanced Rudiments; Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony; History 1: An Overview; History 2: Middle Ages to Classical |

| Diplomas | Examinations Required |
|---------------------------|--|
| ARCT in Flute Performance | ARCT in Flute Performance; Counterpoint; Advanced Harmony <i>or</i> Advanced Keyboard Harmony; History 3: 19th Century to Present; Analysis; Grade 6 Piano |
| Teacher's ARCT | Teacher's ARCT; Counterpoint; Advanced Harmony <i>or</i> Advanced Keyboard Harmony; History 3: 19th Century to Present; Analysis; Grade 8 Piano |

Theory Examinations

Essential Tools for Musical Development

- Candidates are encouraged to begin theory studies as early as possible.
- Beginning in Grade 5, candidates must complete the required theory examinations in order to receive Practical Examination Certificates.

See the current edition of the *Theory Syllabus* for detailed theory examination requirements.

Overview of Theoretical Subjects

The following table lists all of the written theory examinations in the Certificate Program with brief details including the length of the examination and a summary of the content.

| Subject | Theory Examination Title |
|--------------------------|---|
| Rudiments | Preparatory Rudiments (1 hour) – Building blocks of music notation |
| | Basic Rudiments (1 hour) – Elements of music for the beginner |
| | Intermediate Rudiments (2 hours) – Continuation of basic rudiments |
| | Advanced Rudiments (2 hours) – Continuation of intermediate rudiments and preparation for harmony |
| Harmony and Counterpoint | Introductory Harmony (2 hours) – Chord symbols; non-chord tones; elementary four-part and melodic writing |
| | Basic Harmony (3 hours) – Four-part writing; melodic composition; harmonic and structural analysis in major and minor keys <i>or</i> Basic Keyboard Harmony (20 minutes) – Melodic improvisation; keyboard-style harmonization; accompaniment; melodic transposition; harmonic and structural analysis |
| | Intermediate Harmony (3 hours) – Four-part writing and melodic composition in major and minor keys; modulation; harmonic and structural analysis of musical forms <i>or</i> Intermediate Keyboard Harmony (25 minutes) – Melodic improvisation; keyboard-style harmonization; modulation; accompaniment; melodic transposition; harmonic analysis; C-clef reading |
| | Counterpoint (3 hours) – Composition and analysis of simple counterpoint in Baroque style |
| | Advanced Harmony (3 hours) – Advanced harmonic and contrapuntal techniques <i>or</i> Advanced Keyboard Harmony (30 minutes) – Melodic improvisation; keyboard-style harmonization; figured bass; accompaniment; melodic and orchestral transposition; score reading |
| | Analysis (3 hours) – Advanced harmonic and structural analysis of musical forms |
| History | History 1: An Overview (3 hours) – Introduction to styles, composers, and music from 1600 to the present |
| | History 2: Middle Ages to Classical (3 hours) – Styles, composers, and music of the Medieval, Renaissance, Baroque, Rococo, and Classical eras |
| | History 3: 19th Century to Present (3 hours) – Styles, composers, and music of the Romantic era to the present |

Preparing for a Theory Examination

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

Co-requisites and Prerequisites

The following table summarizes all the co-requisite and prerequisite examinations required to obtain certificates for Grades 5 to 10 and the ARCT in Flute Performance or the Teacher's ARCT in Flute. There are no prerequisite or co-requisite theory examinations for Preparatory to Grade 4.

| Grade | 5 | 6 | 7 | 8 | 9 | 10 | Perf. ARCT | Teacher's ARCT |
|--|---|---|---|---|---|----|------------|----------------|
| Required Examinations (C = Co-requisite P = Prerequisite) | | | | | | | | |
| Basic Rudiments | C | | | | | | | |
| Intermediate Rudiments | | C | | | | | | |
| Advanced Rudiments | | | C | C | C | C | P | P |
| Basic Harmony | | | | | C | | | |
| Intermediate Harmony | | | | | | C | P | P |
| Counterpoint | | | | | | | C | C |
| Advanced Harmony | | | | | | | C | C |
| Analysis | | | | | | | C | C |
| History 1: An Overview | | | | | C | C | P | P |
| History 2: Middle Ages to Classical | | | | | | C | P | P |
| History 3: 19th Century to Present | | | | | | | C | C |
| Grade 10 Practical | | | | | | | P | P |
| Grade 6 Piano | | | | | | | C | |
| Grade 8 Piano | | | | | | | | C |
| Recommended Examinations | | | | | | | | |
| Preparatory Rudiments | | | | | | | | |
| Introductory Harmony | | | | | | | | |
| Alternative Examinations | | | | | | | | |
| Basic Keyboard Harmony (can be substituted for Basic Harmony) | | | | | C | | | |
| Intermediate Keyboard Harmony (can be substituted for Intermediate Harmony) | | | | | | C | P | P |
| Advanced Keyboard Harmony (can be substituted for Advanced Harmony) | | | | | | | C | C |
| Junior Musicianship (can be substituted for Grade 8 Ear Tests) | | | | C | | | | |
| Intermediate Musicianship (can be substituted for Grade 9 Ear Tests) | | | | | C | | | |
| Senior Musicianship (can be substituted for Grade 10 and Teacher's ARCT Ear Tests) | | | | | | C | | C |

Candidates must complete co-requisite theory examinations before or within five years of the original practical examination to be eligible for the practical certificate.

Candidates must complete prerequisite examinations at least one session prior to attempting the ARCT in Flute Performance or the Teacher's ARCT in Flute.

Grade-by-Grade Requirements

Technical Requirements

Studies












Studies need not be memorized and no extra marks will be awarded for memory. For complete details on examination requirements for studies, please consult the listings for each grade.

A selection of studies for Preparatory to Grade 8 is published in *Overtones®: A Comprehensive Flute Series, Flute Studies Preparatory–4* and *Flute Studies 5–8 FHM*.

Technical Tests

All scales and arpeggios are to be played from memory. Metronome markings given in the charts for each grade indicate minimum speeds. Breathing should be compatible with the articulation patterns. Refer to *Overtones®: A Comprehensive Flute Series, Flute Technique* (The Frederick Harris Music Co., Limited) for detailed information.

Required Articulation Patterns

| Articulation | | Grade | | | | | | |
|---------------------------------------|---|--------------|---------|---------|---------|------------|------------|-------------|
| | | Prep–Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grades 5–6 | Grades 7–8 | Grades 9–10 |
| all slurred | | x | x | x | x | x | x | x |
| |  | x | | x | x | x | x | |
| all tongued |  | x | x | x | x | x | x | x |
| |  | x | | x | x | x | x | |
| two slurred, two tongued |  | | | x | x | x | x | x |
| two slurred, one tongued |  | | | x | x | x | x | |
| two tongued, two slurred |  | | | | x | x | x | x |
| one tongued, two slurred |  | | | | x | x | x | |
| two slurred, two slurred |  | | | | | x | x | x |
| three slurred, one tongued |  | | | | | | x | x |
| one tongued, three slurred |  | | | | | | x | x |
| one tongued, two slurred, one tongued |  | | | | | | | x |

Preparatory

| Preparatory Requirements | Marks |
|---|------------|
| Repertoire | 50 |
| one selection from List A | 25 |
| one selection from List B | 25 |
| Technical Requirements | 30 |
| Studies: two studies from the <i>Syllabus</i> list | 20 |
| – one selection from Group 1 and one selection from Group 2 | |
| Technical Tests | 10 |
| – scales | |
| – arpeggios | |
| Ear Tests | 10 |
| Clapback | 5 |
| Playback | 5 |
| Sight Reading | 10 |
| Playing | 7 |
| Clapping | 3 |
| Total possible marks (pass = 60) | 100 |
| Theory Co-requisites | |
| none | |

Repertoire

Candidates must prepare *two* contrasting selections: *one* from List A and *one* from List B. *Please note that all selections requiring accompaniment must be played with accompaniment.*

Please see “Examination Repertoire” on p. 76 for important information regarding this section of the examination.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Overtones*®: *A Comprehensive Flute Series, Preparatory Repertoire* FHM

List A

Rhythmic Repertoire

Traditional

- ▶ The Birch Tree (arr. Akiko and Forrest Kinney)
- ▶ The Cuckoo
- Lightly Row (arr. in *Suzuki Flute School*, 1 SUM)
- ▶ Polly Wolly Doodle (arr. Akiko and Forrest Kinney)

Bullard, Alan

- Party Time* ABR
- Hopping Along
 - Lost and Lonely
 - ▶ Royal Ceremony
 - Rumba
 - Skipping Song

Czerny, Carl

- Rise and Shine! (arr. Carol Barratt, in *Bravo! Flute* B&H)

Gunning, Christopher, and Judith Pearce

- The Really Easy Flute Book* FAB
- The Cobbler
 - Puppets

Hammond, Heather

- Funky Flute Repertoire*, 1 KML
- Brave and Bold
 - The Grand Old Duke of York
 - Grandma’s Ragtime Rave-Up
 - Lord Henry’s Hornpipe
 - Lucky Boots Bossa
 - Mango Tango Man
 - Merrily We Jazz Along
 - Sneaky Shot

Harris, Paul

- I Can’t Believe Pieces Can Be This Easy!* CHS
- ▶ Chinese Flute Tea
 - First Flute
 - Funky Foot-joint
 - Latin Lip-plate
 - With Fife and Plum

Kabalevsky, Dmitri

- Russian Dance (arr. Carol Barratt, in *Bravo! Flute* B&H)

Masson, Thierry

- Cocktails* LEM
- ▶ Petite souris
- Mes premiers pas* LEM
- Saut de puce
 - Le sourire d’un ange
 - ▶ Valse des trois petits ours

Norton, Christopher

- The Microjazz Flute Collection*, 1 B&H
- What’s the Score?

Peat, Richard

- ▶ Edinburgh Castle (ed. Sally Adams, in *Fingerprints* FAB)

Perez, Marine

- Cocktails* LEM
- Le roi soleil
 - ▶ Tête-à-tête

Philidor, François

- ▶ Menuet (Rondeau) (arr. Kathleen Wood)

List B

Lyrical Repertoire

Traditional

- ▶ À la claire fontaine (arr. Akiko and Forrest Kinney)
- ▶ Huron Carol (arr. Akiko and Forrest Kinney)
- On the Wing (arr. Carol Barratt, in *Bravo! Flute B&H*)
- ▶ Syrian Love Song (arr. Christopher Gunning and Judith Pearce, in *The Really Easy Flute Book FAB*)
- Tibetan Folk Song (arr. Christopher Gunning and Judith Pearce, in *The Really Easy Flute Book FAB*)

Bach, Johann Christian

- Aria (arr. Christopher Gunning and Judith Pearce, in *The Really Easy Flute Book FAB*)

Bayly, Thomas Haynes

- Long, Long Ago (arr. in *Suzuki Flute School*, 1 SUM)

Bullard, Alan

- Party Time ABR*
- ▶ Graceful Waltz
 - Lullaby
 - Shadow Puppets
 - Winter Wood

Gunning, Christopher and Judith Pearce

- The Really Easy Flute Book FAB*
- Silver Lake
 - Willows

Hammond, Heather

- Funky Flute Repertoire*, 1 KML
- In the Light of the Moon
 - Lavender's Blue
 - Misty Mood
 - Ode to Joy
 - Sleepy Eyes
 - The Team's Lament
 - Wishing on a Star

Harris, Paul

- I Can't Believe Pieces Can Be This Easy!* CHS
- Flute Salad
 - Head-Joint Blues
 - I Sat on my Flute
 - I Wish I Practised More!
 - My First CD

Masson, Thierry

- Mes premiers pas* LEM
- Méditation
 - La petite fille

Norton, Christopher

- The Microjazz Flute Collection*, 1 B&H
- ▶ Seesaw

Piltch, Susan

- ▶ Labyrinth NOU

Rosseter, Philip

- ▶ What Is a Day? (arr. Akiko and Forrest Kinney)

Taki, Rentarō

- ▶ Kojo no Tsuki (The Moon over the Ruined Castle) (arr. Mark Mrozinski)

Technical Requirements

Please see "Technical Requirements" on p. 12 for important information regarding this section of the examination.

Studies

Candidates must prepare *two* studies: *one* from Group 1 and *one* from Group 2.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Overtones®: A Comprehensive Flute Series, Studies Preparatory–4 FHM*

Group 1

Aitken, Dianne

- ▶ Learning to Skate

Gariboldi, Giuseppe

Méthode complète de flûte, op. 128

- ▶ Study in C Major (no. 2 in *125 Easy Classical Studies UNI*)

Thompson, Jamie

- ▶ The Yeti Waltz

Winn, Robert

- ▶ Study in F Major (p. 6 in *I Love Scales AVG*)
- Study in C Major (p. 5 in *I Love Scales AVG*)

76 Graded Studies for Flute, 1 (ed. Paul Harris and Sally Adams FAB)

- no. 2 or no. 5 by Paul Harris
- no. 3 by Giuseppe Gariboldi
- no. 6 by François Garnier

125 Easy Classical Studies (ed. Franz Vester UNI)

- no. 1 or no. 3 by Giuseppe Gariboldi

Group 2

Cernauskas, Kathryn




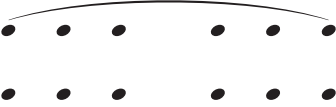
- Headstart (in *The Magical Flute*, 1 AVO)
- ▶ Siren
 - Lohi

Offermans, Wil

- For the Younger Flutist* ZIM
- The First Step
- Loud and Soft
 - ▶ Many and Few
 - High and Low
 - Short and Long

Technical Tests

Please see "Technical Tests" on p. 12 for important information regarding this section of the examination. Candidates must play scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

| Scales | Keys | Range | Tempo | Note Values | Articulations |
|-----------|---------|---|-----------------|---|--|
| Major | C, G, F | $\hat{1}-\hat{5}-\hat{1}$ | $\text{♩} = 60$ |  |  |
| Minor | A, E, D | | | | |
| Arpeggios | | | | | |
| Major | C, G, F | $\hat{1} \hat{3} \hat{5} \hat{3} \hat{1}$ | $\text{♩} = 60$ |  |  |
| Minor | A, E, D | | | | |


Five-note scales extend from the tonic ($\hat{1}$) to the dominant ($\hat{5}$).



Ear Tests

Clapback

Candidates will choose to either clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice* on the piano. The second measure will consist of only one note.

| Time Signatures | Note Values | Approximate Length |
|-----------------------------|---|--------------------|
| $\frac{3}{4}$ $\frac{4}{4}$ |  | two measures |

Example only



Playback

Candidates will be asked to play back a melody based on the first three notes of a major scale, either on their own instrument or on the piano. The melody will move in only one direction (up or down) and will contain a repeated note and stepwise motion. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* (on the piano).

| Beginning note | Approximate Length | Keys |
|------------------|--------------------|---------------|
| tonic or mediant | four notes | C, G, F major |


Example only



Sight Reading


Playing

Candidates will be asked to play a short melody based on the first five notes of a scale. The melody will move by step in only one direction (up or down) and may contain a repeated note.

| Time Signature | Approximate Length | Note Values | Keys |
|----------------|--------------------|---|---------|
| $\frac{4}{4}$ | four measures |  | C major |

Clapping

Candidates will be asked to clap or tap a simple two-measure rhythm. A steady pace and rhythmic accentuation are expected.

| Time Signature | Approximate Length | Note Values |
|----------------|--------------------|---|
| $\frac{2}{4}$ | two measures |  |

Example only



Grade 1

| Grade 1 Requirements | Marks |
|--|------------|
| Repertoire | 50 |
| one selection from List A | 25 |
| one selection from List B | 25 |
| Technical Requirements | 30 |
| Studies: two studies from the <i>Syllabus</i> list | 20 |
| – one selection from Group 1 and one selection from Group 2 | |
| Technical Tests | 10 |
| – scales | |
| – arpeggios | |
| Ear Tests | 10 |
| Clapback | 5 |
| Playback | 5 |
| Sight Reading | 10 |
| Playing | 7 |
| Clapping | 3 |
| Total possible marks (pass = 60) | 100 |
| Theory Co-requisites | |
| none | |

Repertoire

Candidates must prepare two contrasting selections: one from List A and one from List B. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

Please see “Examination Repertoire” on p. 76 for important information regarding this section of the examination.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Overtones*®: A Comprehensive Flute Series, Repertoire 1 FHM

List A

Rhythmic Repertoire

Traditional

- ▶ Early One Morning (arr. Akiko and Forrest Kinney)
- ▶ The Rakes o’ Mallow (arr. Akiko and Forrest Kinney)
- Slovakian Hoop Dance (arr. Christopher Gunning and Judith Pearce, in *The Really Easy Flute Book* FAB)

Bock, Jerry

- If I Were a Rich Man (transc. Peter Lawrance, in *Easy Winners* BWP)

Böhm, Georg

- Rigaudon (arr. Ian Denley, in *Time Pieces for Flute*, 1 ABR)

Bozza, Eugène

- Air de vielle LED
- *Allegro* section to double bar (*Più lento*)

Chamberlain, Louise

- Step It Up!* FAB
- ▶ Rollerblading!

Couperin, François

- Menuet (arr. Ian Denley, in *Time Pieces for Flute*, 2 ABR)

Gershwin, George

- Easy Gershwin for Flute* (arr. Paul Harris OUP)
- ‘s Wonderful

Harris, Paul

- Clowns* NOV
- Scapino
- Scaramouche

Horák, Eduard

- Scherzino, from *Kinder-Klavierschule* (arr. Ian Denley, in *Time Pieces for Flute*, 1 ABR)

Joplin, Scott

- Easy Winners (in *Easy Winners*, transc. Peter Lawrance BWP)

Lennon, John, and Paul McCartney

- Penny Lane (arr. in *The Best of the Beatles for Flute* HAL)

Lutosławski, Witold

- Melodie Ludowe (Folk Melodies)* PWM
- ▶ Zalotny (Like a Kitten)

McDowell, Cecilia

- Zig Zag (ed. Simon Hunt, in *Harlequin*, 1 CRA)

Mozart, Wolfgang Amadeus

- ▶ Cavatina, from *The Marriage of Figaro* (arr. Stephen Chatman)

Norton, Christopher

- The Microjazz Flute Collection*, 1 B&H
- Venezuelan Holiday

Perez, Marine, and Thierry Masson

- Cocktails* LEM
- Flic-Flac

Petzold, Christian

- ▶ Minuet in G Major, BWV Anh. 114 (*Notenbuch der Anna Magdalena Bach*, 1725) (arr. Akiko and Forrest Kinney)

Philidor, François

- Passepied (Rondeau) (ed. Trevor Wye, in *A Very Easy Flute Treasury* NOV)

Purcell, Henry

- Rigaudon (ed. Ian Denley, in *Flute Time Pieces*, 1 OUP)

Saint-Saëns, Camille

- Le carnaval des animaux*
- 5. The Elephant (arr. Paul Harris and Sally Adams, in *Flute All Sorts, Grades 1–3* FAB)

Schmitt, Joseph

- Moderato (arr. Carol Barratt, in *Bravo! Flute* B&H)

Susato, Tylman

- ▶ Ronde No. 6 (arr. Kathleen Wood)

Veilhan, François

Les chemins de la flûte LEM

- ▶ Chanson de l'île de Java

List B

Lyrical Repertoire

Traditional

- ▶ Nouvelle agréable (noël) (arr. Akiko and Forrest Kinney)
- Old Japanese Folk Song (arr. Paul Harris and Sally Adams, in *Flute All Sorts, Grades 1–3* FAB)
- A Rose There Bloomed (arr. Ian Denley, in *Time Pieces for Flute*, 1 ABR)
- ▶ She's Like the Swallow (arr. Akiko and Forrest Kinney)

Attwood, Thomas

- ▶ Andante, from Sonatina No. 3 in F Major (arr. Kathleen Wood)

Barratt, Carol

- Safe Haven (in *Bravo! Flute* B&H)

Bartók, Béla

- ▶ Folksong (arr. Vilmos Bantaí and Éva B. Sipos)

Bernstein, Leonard

- One Hand, One Heart, from *West Side Story* (arr. Nicholas Hare, in *The Magic Flute* B&H)

Bullard, Alan

Party Time ABR

- See-Saw

Chamberlain, Louise

Step It Up! FAB

- Sunset Boulevard

Chaplin, Charles

- Smile (transc. Peter Lawrance, in *Easy Winners* BWP)

Chefson, Sabine

Complicité LEM

- Arvor
- En regardant vers les étoiles
- Pierre Lune

Dandrieu, Jean-François

- Rondeau (arr. Louis Moysé, in *First Solos for the Flute Player* SCH)

Gershwin, George

Easy Gershwin for Flute (arr. Paul Harris OUP)

- Funny Face

Gordon, David

- Summer Days (ed. Sally Adams, in *Fingerprints* FAB)

Harris, Paul

Clowns NOV

- ▶ Pierrot

Hazell, Chris

- Thinking of This and That (in *UpFront Album for Flute* BWP)

Köhler, Ernesto

- Valse des fleurs (ed. Trevor Wye, in *A Very Easy Flute Treasury* NOV)

Lennon, John, and Paul McCartney

- You've Got to Hide Your Love Away (arr. in *The Best of the Beatles for Flute* HAL)

Lewin, Gordon

UpFront Album for Flute BWP

- Canton Garden
- Just Drifting

Marcello, Benedetto

- Aria (ed. Trevor Wye, in *A Very Easy Flute Treasury* NOV)
- Menuet (ed. Trevor Wye, in *A Very Easy Flute Treasury* NOV)

Masson, Thierry

Cocktails LEM

- ▶ Voyage en Micheline
- Mes premiers pas* LEM
- ▶ Promenade sur la berge

Norton, Christopher

The Microjazz Flute Collection, 1 B&H

- Softly Does It

O'Carolan (Carolan), Turlough

- Dermot O'Dowd (arr. Ian Denley, in *Time Pieces for Flute*, 1 ABR)

Perez, Marine

Cocktails LEM

- Petit matelot

Pettigrew, Laura

Tulips and Daisies KEN

- 1. Tulips

Purcell, Henry

- With Drooping Wings, from *Dido and Aeneas* (arr. Ian Denley, in *Time Pieces for Flute*, 1 ABR)

Rameau, Jean-Philippe

- Sarabande (arr. Carol Barratt, in *Bravo! Flute* B&H)

Rodgers, Richard, and Oscar Hammerstein II

The Sound of Music: Flute HAL

- Edelweiss
- The Sound of Music

Schubert, Franz

- Hedge Roses (ed. Simon Hunt, in *Harlequin*, 1 CRA)
- ▶ Waltz (arr. Theobald Böhm, from *Fantasy on a Theme from Schubert*, op. 21)

Sharman, Rodney

- Slow Waltz (in *The Magical Flute*, 1 AVO) [candidates must use this edition]

Tchaikovsky, Pyotr Il'yich

- Ancient French Song (ed. Simon Hunt, in *Harlequin*, 1 CRA)

Telfer, Nancy

Star-Gazing CMC; (in *The Magical Flute*, 1 AVO)

- ▶ First Star I See Tonight
- So Still, So Clear

Veilhan, François*Les chemins de la flûte* LEM

- Lied

Watkins, Huw

- Sad Song (ed. Sally Adams, in *Fingerprints* FAB)

Weber, Carl Maria von

- Andante con espressione (arr. Louis Moyse, in *First Solos for the Flute Player* SCH)

Technical Requirements

Please see “Technical Requirements” on p. 12 for important information regarding this section of the examination.

Studies

Candidates must prepare *two* studies: *one* from Group 1 and *one* from Group 2.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Overtones®: A Comprehensive Flute Series, Studies Preparatory–4* FHM

Group 1

Cheret, Christian*18 Petites études rythmiques* BIL

- ▶ Study in G Major (no. 2)
- no. 1 or no. 3

Gariboldi, Giuseppe*Méthode complète de flûte*, op. 128

- ▶ Study in C Major (p. 7 in *I Love Scales* AVG; no. 11 in *76 Graded Studies for Flute, 1* FAB; no. 14 in *125 Easy Classical Studies* UNI)

Popp, Wilhelm*Erster Flötenunterricht*, op. 387

- ▶ Study in F Major (no. 10 in *125 Easy Classical Studies* UNI)

Winn, Robert

- ▶ Study in C Major (p. 9 in *I Love Scales* AVG)

76 Graded Studies for Flute, 1 (ed. Paul Harris and Sally Adams FAB)

- no. 8 by Sally Adams
- no. 9 by Ernesto Köhler (no. 4 in *125 Easy Classical Studies*)

125 Easy Classical Studies (ed. Franz Vester UNI)

- no. 5 by Ernesto Köhler
- no. 7 or no. 16 by Wilhelm Popp

Group 2

Goodwin, Liz, and Matthew Bright

- one of nos. 3, 4, 6, 11, 12, 15, 16 in *Flute Studies Volume One* SUN

Ledbury, Oliver*Flute Salad, Unaccompanied Pieces for Flute* BWP

- 0600
- ▶ Itchy Feet
- You Said

Offermans, Wil*For the Younger Flutist* ZIM

- Holes and Choices

Rae, James*40 Modern Studies for Solo Flute* UNI




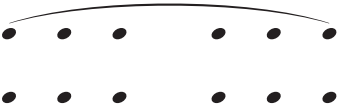
- In the Wings
- Short Waltz
- The Windmill

Stokes, Russell*More Easy Jazz Singles for flute* HNT

- ▶ Study in G Major (no. 2)
- no. 1 or no. 3

Technical Tests

Please see “Technical Tests” on p. 12 for important information regarding this section of the examination. Candidates must play scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

| Scales | Keys | Range | Tempo | Note Values | Articulations |
|--|---------|----------|--------|---|---|
| Major | C, G, F | 1 octave | ♩ = 60 |  |  |
| Minor (candidate's choice of natural, harmonic, or melodic) | A, E, D | | | | |
| Arpeggios | | | | | |
| Major | C, G, F | 1 octave | ♩ = 60 |  |  |
| Minor | A, E, D | | | | |

Ear Tests

Clapback

Candidates will choose to either clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice* on the piano.

| Time Signatures | Approximate Length |
|-----------------------------|------------------------|
| $\frac{2}{4}$ $\frac{3}{4}$ | three to four measures |

Example only

1



2



Playback

Candidates will be asked to play back a melody based on the first three notes of a major scale, either on their own instrument or on the piano. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* (on the piano).

| Beginning Note | Approximate Length | Keys |
|-------------------------------|--------------------|---------------|
| tonic, supertonic, or mediant | four notes | C, G, F major |

Example only

1



2



Sight Reading

Playing

Candidates will be asked to play a simple melody at sight.

| Time Signature | Approximate Length | Note Values | Keys |
|----------------|--------------------|---|---------------|
| $\frac{4}{4}$ | four measures | \dot{d} , \dot{d} , \dot{d} , \dot{d} | C, G, F major |

Clapping

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

| Time Signature | Approximate Length | Note Values |
|----------------|--------------------|---|
| $\frac{4}{4}$ | two measures | \dot{d} , \dot{d} , \dot{d} , \dot{d} |

Example only



Grade 2

| Grade 2 Requirements | Marks |
|--|------------|
| Repertoire | 50 |
| one selection from List A | 25 |
| one selection from List B | 25 |
| Technical Requirements | 30 |
| Studies: <i>four</i> studies from the <i>Syllabus</i> list | 20 |
| – two selections from Group 1 and two selections from Group 2 and/or Group 3 | |
| Technical Tests | 10 |
| – scales | |
| – arpeggios | |
| Ear Tests | 10 |
| Clapback | 3 |
| Intervals | 3 |
| Playback | 4 |
| Sight Reading | 10 |
| Playing | 7 |
| Clapping | 3 |
| Total possible marks (pass = 60) | 100 |
| Theory Co-requisites | |
| None | |

Repertoire

Candidates must prepare *two* contrasting selections: *one* from List A and *one* from List B. At least one selection must be accompanied. *Please note that all selections requiring accompaniment must be played with accompaniment.*

Please see “Examination Repertoire” on p. 76 for important information regarding this section of the examination.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Overtones®: A Comprehensive Flute Series, Repertoire 2 FHM*

List A

Traditional, Baroque, and Classical Repertoire

Traditional

- ▶ Greensleeves (arr. Akiko and Forrest Kinney)
- The Plough Boy (arr. Paul Harris and Sally Adams, in *Flute All Sorts, Grades 1–3 FAB*)
- Folk Song from the Appalachians (arr. Karen Suzanne Smithson, in *Three Folk Songs, 1 EWA*)

Barrett, John

- The Catherine – A Country Dance (arr. Ian Denley, in *Time Pieces for Flute, 2 ABR*)

Beethoven, Ludwig van

- ▶ Theme in B flat Major (from 4th movement of Sonata in B flat Major for Piano and Flute, WoO Anh. 4)

Blavet, Michel

- Minuet (ed. Trevor Wye, in *A Very Easy Flute Treasury NOV*)

Boismortier, Joseph Bodin de

- Bourée (ed. Trevor Wye, in *A Very Easy Flute Treasury NOV*)

Bononcini, Giovanni

- Aria da camera, op. 7, no. 1 (ed. István Máriássy, in *The Italian Baroque EMB*)
- I. Menuet and II. Allegro

Devienne, François

- Duo (ed. Trevor Wye, in *A Very Easy Flute Treasury NOV*)

d’Hervelois, Louis de Caix

- La Tubeuf (ed. Trevor Wye, in *A Very Easy Flute Treasury NOV*)

Gluck, Christoph Willibald

- ▶ Menuet, from *Orphée et Euridice*

Gossec, François Joseph

- Gavotte et tambourin (arr. Pierre Paubon BIL)
- Gavotte

Handel, George Frideric

- Siciliana (ed. Trevor Wye, in *A Very Easy Flute Treasury NOV*)
- Sonata in G Major, op. 1, no. 5 HWV 363b
- ▶ 3rd movement: Bourrée anglaise (arr. Stephen Chatman)

Hook, James

- The Lass of Richmond Hill (arr. Ian Denley, in *Time Pieces for Flute, 2 ABR*)

Locatelli, Pietro Antonio

- Aria (ed. Trevor Wye, in *A Very Easy Flute Treasury NOV*)

Loeillet (de Gant), Jean-Baptiste

- Sonata in B flat Major, op. 1, no. 5
- ▶ 3rd movement: Gavotta (arr. Kathleen Wood)

Mozart, Wolfgang Amadeus

- Allegro, from Flute Quartet in C Major, K 285b (arr. Louis Moyse, in *Forty Little Pieces SCH*)
- ▶ I am the Bird Catcher, from *Die Zauberflöte* (arr. Stephen Chatman)

Philidor, François

- Le papillon (ed. Trevor Wye, in *A Very Easy Flute Treasury NOV*)

Telemann, Georg Philipp

- ▶ L’Armement, TWV 50:35 (arr. Ernst Pätzold)

Vivaldi, Antonio

- Concerto in D Major (“Il Gardellino”), RV 428
- ▶ 2nd movement: Sicilienne (arr. Kathleen Wood)

List B

Romantic, 20th-, and 21st-century
Repertoire**Andriessen, Hendrik**

- Little Suite
▶ 3rd movement

Archer, Violet

- Four Miniatures for Flute ALK
▶ Canoeing

Bernstein, Leonard

- Tonight, from *West Side Story* (arr. Nicholas Hare, in *The Magic Flute* B&H)
● mm. 1–35 (complete F major section)

Chabrier, Emanuel

- España (arr. Ian Denley, in *Time Pieces for Flute*, 2 ABR)

Chamberlain, Louise

- Step It Up! FAB
▶ The Groovy Witch
● Jig Along

Chefson, Sabine

- Complicité LEM
● Jade
● P'tit Latino

Dick, Robert

- ▶ Sun Shower NOV

Faubert, Jacques

- Du fleuve à l'arctique LED
● Jardin de givre

Fauré, Gabriel

- Berceuse, from *Dolly*, op. 56 (arr. Louis Moyses, in *First Solos for the Flute Player* SCH)

Foster, Stephen

- Beautiful Dreamer (transc. Peter Lawrance, in *Easy Winners* BWP)

Gershwin, George

- Easy Gershwin for Flute (arr. Paul Harris OUP)
● Our Love Is Here to Stay
● Summertime

Gregson, Edward

- Desert Landscape (in *UpFront Album for Flute* BWP)

Hare, Nicholas

- Banana Rag (in *The Magic Flute* B&H)

Harris, Paul

- Chocolate Box NOV
▶ Hazelnut Crunch
● Strawberry Sarabande

Hatch, Tony

- Downtown (transc. Peter Lawrance, in *Easy Winners* BWP)

Hedges, Anthony

- Father Time – Chronos, from *Masquerade* (arr. Ian Denley, in *Time Pieces for Flute*, 1 ABR)

Horowitz, Joseph

- Rumba (ed. Trevor Wye, in *A Very Easy Flute Treasury* NOV)

Iles, Nikki

- The Dance of the Snow Queen (ed. Sally Adams, in *Fingerprints* FAB)

Koechlin, Charles Louis Eugène

- 14 Pièces pour flûte et piano, op. 157b SAL
● two of nos. 1, 3, 10, or 13

Krachevsky, Chanina

- The Legend of Kineret (“Agadat Kineret”) (arr. Yoav Talmi, in *Three Israeli Melodies* DOM)

Lennon, John, and Paul McCartney

- Yesterday (arr. in *The Best of the Beatles for Flute* HAL)
● When I’m Sixty-Four (arr. in *The Best of the Beatles for Flute* HAL)

Masson, Thierry

- Cocktails LEM
● Cocktail
● Dundalk
● Papillon
● Surprise partie
Complicité LEM
● Le petit prince
▶ Rumballade

McDowall, Cecilia

- Circus Rag (ed. Simon Hunt, in *Harlequin*, 1 CRA)

Mendelssohn, Felix

- Andante espressivo (arr. Louis Moyses, in *First Solos for the Flute Player* SCH)

Meunier, Gerard

- Berceuse pour Vincent LEM

Milne, Elissa

- Harry’s Café de wheels (ed. Sally Adams, in *Fingerprints* FAB)

Moyse, Louis

- Minuet I (no. 3 in *Trois pièces faciles* LED)

Norton, Christopher

- The Microjazz Flute Collection, 1 B&H
● A Walk by the Sea
● Seashore

Raum, Elizabeth

- ▶ Flowers ALR

Ravel, Maurice

- Pavane pour une infante défunte (arr. Louis Moyses, in *First Solos for the Flute Player* SCH)

Reinecke, Carl

- Gavotte, from *Five Serenades for the Young* (arr. Ian Denley, in *Time Pieces for Flute*, 1 ABR)

Riou, Jacques

- 12 Petites pièces pour voyager LEM
● Al-Jumhuryah Al-Lubnaniya ... sur les traces des anciens Phéniciens
● Fête du Dragon à Lao Cai, sur le fleuve Rouge, Nord-Vietnam

Rodgers, Richard, and Oscar Hammerstein II*The Sound of Music: Flute* HAL

- My Favorite Things

Saint-Saëns, Camille

- ▶ Theme from ballet d'Ascanio

Satie, Erik*Trois Gymnopédies* (arr. Donald Thomson KML)

- Gymnopédie no. 1
- Gymnopédie no. 2
- Gymnopédie no. 3

Schudel, Thomas

Chanson and Minuet TSC

- Minuet

Schumann, Robert

- Romance (arr. Louis Moyse, in *First Solos for the Flute Player* SCH)

Sculthorpe, Peter*Two Easy Pieces for Flute and Piano* FAB

- Left Bank Waltz

Stravinsky, Igor

- Shrove-Tide Fair Themes, from *Petrushka* (arr. Nicholas Hare, in *The Magic Flute* B&H)

Talmi, Yoav*Suite of Israeli Folk Songs* DOM

- ▶ 3rd movement

Telfer, NancyStar-gazing CMC; (in *The Magical Flute*, 1 AVO)

- As Stars Fill the Sky
- Shooting-Star Flight

Veilhan, François*Les chemins de la flûte* LEM

- Faisceaux

Wind, Chris

- Solo for Flute (1) CMC; (in *The Magical Flute*, 1 AVO)

Technical Requirements

Please see “Technical Requirements” on p. 12 for important information regarding this section of the examination.

Studies

Candidates must prepare *four* studies: *two* from Group 1 and *two* from Group 2 and/or Group 3.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Overtones®: A Comprehensive Flute Series, Studies Preparatory–4* FHM

Group 1

Cheret, Christian*18 Petites études rythmiques* BIL

- one of nos. 8, 9, 18

Gariboldi, Giuseppe*Méthode complète de flûte*, op. 128

- ▶ Study in F Major (no. 27 in *76 Graded Studies for Flute*, 1 FAB; p. 15 in *I Love Scales* AVG)

Köhler, Ernesto*Schule für Flöte*

- ▶ Study in G Major (no. 17 in *76 Graded Studies for Flute*, 1 FAB; no. 56 in *125 Easy Classical Studies* UNI; p. 12 in *I Love Scales* AVG)

Köhler, Hans

- ▶ Study in C Major (no. 7 in *30 Études progressives pour la flûte de Gariboldi et Köhler* LEM)

Moyse, Marcel*24 Petites études mélodiques avec variations* LED

- no. 1, with variation
- no. 2, with variation

Nicholson, Charles

- ▶ Study in C Major (p. 19 in *I Love Scales* AVG)

30 Études progressives pour la flûte de Gariboldi et Köhler LEM

- no. 1 by Giuseppe Gariboldi (no. 16 in *76 Graded Studies*, 1 FAB)
- no. 2 by Giuseppe Gariboldi (no. 15 in *76 Graded Studies*, 1 FAB)
- no. 4 by Hans Köhler

76 Graded Studies for Flute, 1 (ed. Paul Harris and Sally Adams FAB)

- no. 12 by Marin Marais
- no. 13 by Ernesto Köhler
- no. 19 (Hessian Dance) anonymous
- no. 20 (The Sun from the East) anonymous
- no. 22 by Giuseppe Gariboldi

125 Easy Classical Studies (ed. Franz Vester UNI)

- one of nos. 17, 20, 28, 30, 32, 33 by Wilhelm Popp
- one of nos. 22, 23, 24 by Ernesto Köhler

I Love Scales (ed. Robert Winn AVG)

- Study in G major by Charles Nicholson (p. 19)
- Study in D major by Wilhelm Popp (p. 19)
- Study in G minor, arr. Robert Winn (p. 17)

Group 2

Ledbury, Oliver*Flute Salad, Unaccompanied Pieces for Flute* BWP

- ▶ Flute Salad

Louke, Phyllis Avidan*Extended Techniques – Solos for Fun* ALR

- Five is Fun
- Carnival

Offermans, Wil*For the Younger Flutist* ZIM

- Have Fun!

Rae, James*40 Modern Studies for Solo Flute* UNI

- ▶ Cloud Nine
- The Mystic

Sparke, Philip*Skilful Studies* ANG

- Penny Parade
- ▶ Romany Song

Stokes, Russell*More Easy Jazz Singles for Flute* HNT

- no. 5 or no. 7

Group 3: Orchestral StudiesAll orchestral studies are found in *Overtones*®:*A Comprehensive Flute Series, Orchestral Excerpts* FHM.**Dvořák, Antonín**

Slavonic Dances, op. 46

- ▶ no. 1: mm. 2–17

Haydn, Franz Joseph

Symphony No. 100 in G Major (“Military”)

- ▶ 2nd movement: mm. 1–8, 17–24, 29–36

Saint-Saëns, Camille*Le carnaval des animaux*

- ▶ 7. Aquarium: mm. 1–8, 17–20

Sullivan, Arthur*HMS Pinafore*





- ▶ act 2, no. 2, “I’m Called Little Buttercup”:
mm. 65–76

Verdi, Giuseppe*La forza del destino*

- ▶ Overture: pickup to mm. 52–67

Technical Tests

Please see “Technical Tests” on p. 12 for important information regarding this section of the examination. Candidates must play scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

| Scales | Keys | Range | Tempo | Note Values | Articulations | | | |
|--|----------------|-----------|--------|---|---|--|--|--|
| Major | B♭ | 1 octave | ♩ = 60 |  |  | | | |
| | C, G, D, F | 2 octaves | | | | | | |
| Minor (candidate's choice of natural, harmonic, or melodic) | A, B | 1 octave | | | | | | |
| | E, D, G | 2 octaves | | | | | | |
| Chromatic | Beginning on D | 1 octave | | | | | | |
| Arpeggios | | | | | | | | |
| Major | B♭ | 1 octave | ♩ = 60 |  |  | | | |
| | C, G, D, F | 2 octaves | | | | | | |
| Minor | A, B | 1 octave | | | | | | |
| | E, D, G | 2 octaves | | | | | | |

Grade 3

| Grade 3 Requirements | Marks |
|---|--------------------------|
| Repertoire one selection from List A one selection from List B | 50 25 25 |
| Technical Requirements Studies: <i>four</i> studies from the <i>Syllabus</i> list – two selections from Group 1 and two selections from Group 2 and/or Group 3 Technical Tests – scales – arpeggios | 30 20 10 |
| Ear Tests Clapback Intervals Playback | 10 3 3 4 |
| Sight Reading Playing Clapping | 10 7 3 |
| Total possible marks (pass = 60) | 100 |
| Theory Co-requisites None | |

Repertoire

Candidates must prepare *two* contrasting selections: *one* from List A and *one* from List B. At least one selection must be accompanied. *Please note that all selections requiring accompaniment must be played with accompaniment.*

Please see “Examination Repertoire” on p. 76 for important information regarding this section of the examination.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Overtones®: A Comprehensive Flute Series, Repertoire 3 FHM*

List A

Baroque and Classical Repertoire

Bach, Johann Sebastian

- Orchestral Suite No. 2 in B Minor, BWV 1067 BAR; PET
- Minuet
- Rondeau
- Sonata in C Major, BWV 1033
- ▶ Menuets I and II (arr. Stephen Chatman)

Blavet, Michel

- Sonata in G Minor (“La Lumagne”), op. 2, no. 4
- ▶ 3rd movement: Siciliana (arr. Kathleen Wood)

Dandrieu, Jean-François

- Les fifres (arr. Louis Moysse, in *First Solos for the Flute Player* SCH)

Diabelli, Anton

- Sonatina, op. 163, no. 1 (arr. Kathleen Wood)
- ▶ 2nd movement
- Sonatina, op. 163, no. 4 (arr. Kathleen Wood)
- ▶ 2nd movement

Donizetti, Gaetano

- Sonata in F Major (ed. Trevor Wye, in *A Very Easy Flute Treasury* NOV)

Mozart, Wolfgang Amadeus

- Air, from *La clémence de Titus* (transc. François Nerini, in *Trois pièces* LEM)
- Sonata in F Major, K 13
- ▶ Menuettos I and II

Naudot, Jacques-Christophe

- Rondeau (in *Flute All Sorts, Grades 1–3* FAB)

Nicolai, Johann Gottlieb

- Sonata in G Major, op. 6, no. 1
- ▶ Anglois con variationi 1, 2 (excerpt from 3rd movement)

Telemann, Georg Philipp

- Suite in A Minor, TWV 55:a2 INT; PET
- Passepieds I and II

List B

Romantic, 20th-, and 21st-century Repertoire

Alkan, Charles-Valentin

- Barcarolle (ed. Simon Hunt, in *Harlequin*, 1 CRA)

Andersen, Karl Joachim

- Acht Vortragsstücke*, op. 55
- Elegie (no. 1) (in *The Andersen Collection* EAM)
- Drei Salonstücke*, op. 52, book 1 ZIM
- Wiegenlied (no. 2)
- Six morceaux de salon en deux suites*, op. 24 (in *The Andersen Collection* EAM)
- Berceuse (no. 5)
- Vier Salonstücke*, op. 52, book 2 ZIM
- Pastorale (no. 1)

Archer, Violet

- Four Miniatures for Flute* ALK
- A Drowsy Tune

Baker, Michael Conway

- ▶ Collage EVO

Cernauskas, Kathryn

- ▶ Robo-Tic (flute solo) AVO

Demersseman, Jules

- Neapolitan Melody (arr. Louis Moysse, in *First Solos for the Flute Player* SCH)

Dick, Robert

- Dorset Street (ed. Trevor Wye, in *A Very Easy Flute Treasury* NOV)

Diot, Jean-Claude, and Gérard Meunier*Le Vironzon* COM

- II. Branle de Poitou

Faubert, Jacques*Du fleuve à l'arctique* LED

- Complainte d'automne
- La guignolée

Fleming, Robert

- ▶ Almost Waltz AVO

Gershwin, George*Easy Gershwin for Flute* (arr. Paul Harris OUP)

- Fascinating Rhythm

Gorb, Adam

- ▶ Windsurfer's Waltz BWP

Greaves, Terence

- Pippa's Lullaby (in *New Pieces for Flute*, 1 ABR)

Harris, Paul*Chocolate Box* NOV

- Caramel Carousel

Jackson, Timothy

- Summer Evening, Almost Home (arr. Sally Adams, in *Fingerprints* FAB)

Kershaw, Richard*Let's Dance* PAN; LEM

- Busy Bossa Nova
- Simple Samba

Koechlin, Charles Louis Eugène*14 Pièces pour flûte et piano*, op. 157b SAL

- two of nos. 2, 4, 7, or 14

Köhler, Ernesto

- Berceuse (arr. Robert Winn, in *High Performance Flute* AVG)

Lennon, John, and Paul McCartney

- Norwegian Wood (This Bird Has Flown) (arr. in *The Best of the Beatles for Flute* HAL)

Levi-Tanai, Sarah (arr. Yoav Talmi)

- ▶ Machmad Levavi (My Sweetheart) DOM

Liebermann, Lowell*Five Pieces*, op. 79 (from *Album for the Young*, op. 43) PRE

- ▶ Ostinato

Loriaux, Francis

- Ma Première Romance IMD

Mendelssohn, Felix

- On Wings of Song (arr. in *Suzuki Flute School*, 2 SUM)

Myagawa, Akira

- Jackey (arr. Robert Winn, in *High Performance Flute* AVG)

Nørgård, Per

- Pastorale (ed. Trevor Wye, in *Flute Solos*, 3 CHS)

Oesten, Theodore

- Polonaise (arr. Louis Moyse, in *First Solos for the Flute Player* SCH)

Reichert, Mathieu-André

- ▶ Theme from *Fantaisie mélancolique*, op. 1 OTT; SCH

Riou, Jacques*12 Petites pièces pour voyager* LEM

- Des Alpes de Transylvanie à la mer Noire
- Entre Nil et mer Rouge, caravane vers Al-Qahira
- Sur un atoll perdu du Pacifique Sud, l'eau verte attirante du lagon

Sculthorpe, Peter*Two Easy Pieces for Flute and Piano* FAB

- ▶ Sea Chant

Seiber, Mátyás

Dance Suite OTT

- 6th movement (*Paso doble*)

Shearing, George

- Lullaby of Birdland (trans. Peter Lawrance, in *Easy Winners* BWP) [play both repeats]

Shostakovich, Dmitri

- Hurdy-Gurdy (arr. Ian Denley, in *Time Pieces for Flute*, 2 ABR)

Sibelius, Jean

- The Peace of Evening, from *Pelléas et Mélisande* (arr. Ian Denley, in *Time Pieces for Flute*, 2 ABR)

Technical Requirements

Please see "Technical Requirements" on p. 12 for important information regarding this section of the examination.

Studies

Candidates must prepare *four* studies: *two* from Group 1 and *two* from Group 2 and/or Group 3.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Overtones®: A Comprehensive Flute Series, Studies Preparatory–4* FHM

Group 1

Cheret, Christian*18 Petites Études Rythmiques* BIL

- one of nos. 7, 10, 11

Devienne, François

Méthode pour la flûte

- ▶ Study in F sharp Minor (no. 65 in *125 Easy Classical Studies* UNI)

Köhler, Hans

- ▶ Study in C Minor (no. 28 in *30 Études progressives pour la flûte de Gariboldi et Köhler* LEM)

Moyse, Marcel*24 petites études mélodiques avec variations* LED

- no. 3, with *one* variation
- no. 6
- no. 8, with *one* variation

Soussmann, Heinrich*Grosse praktische Flötenschule*, op. 53

- ▶ Study in D Minor (no. 28 in *76 Graded Studies for Flute*, 1 FAB; no. 47 in *125 Easy Classical Studies UNI*)

30 *Études progressives pour la flûte de Gariboldi et Köhler* LEM

- one of nos. 10, 11, 12, 19, 20 by Hans Köhler
- no. 13 by Giuseppe Gariboldi

76 Graded Studies for Flute, 1 (ed. Paul Harris and Sally Adams FAB)

- no. 23 by Marin Marais
- no. 24 by Gustav Hinke
- no. 37 by Giuseppe Gariboldi

125 Easy Classical Studies (ed. Franz Vester UNI)

- no. 31 by Wilhelm Popp
- one of nos. 36, 37, 38, 45, 46 by Heinrich Soussmann
- no. 62 or no. 63 by Johann Georg Tromlitz

Group 2**Ledbury, Oliver***Flute Salad, Unaccompanied Pieces for Flute* BWP

- Cocoa Beat
- Going Solo
- ▶ Waltzer

Louke, Phyllis Avidan*Extended Techniques – Solos for Fun* ALR

- Catch the Train

Naulais, Jerome*22 Études Recréatives* IMD

- one of nos. 2, 3, 7

Offermans, Wil*For the Younger Flutist* ZIM

- ▶ One-Line Story

Rae, James*40 Modern Studies for Solo Flute* UNI

- Androids
- ▶ Groove It!
- Short Cut

Sparke, Philip*Skilful Studies* ANG

- ▶ Hungarian Dance

Veilhan, François*Les chemins de la flûte* LEM

- 88bis mélodie

Group 3: Orchestral Studies

All orchestral studies are found in *Overtones®: A Comprehensive Flute Series, Orchestral Excerpts* FHM.

Handel, George Frideric*Serse (Xerxes)*, HWV 40

- ▶ act 1, scene 2, Romilda's aria, "Va godendo vezzoso e bello": mm. 5–8, 35–end

Haydn, Franz Joseph

Symphony No. 100 in G Major ("Military")

- ▶ 3rd movement, Menuetto: mm. 1–16

Smetana, Bedřich*Ma Vlast*

- ▶ 2nd movement, Vltava: mm. 55–69, 72–80

Sullivan, Arthur*HMS Pinafore*





- ▶ act 1, no. 9, "When I Was a Lad": mm. 1–8

Tchaikovsky, Pyotr Il'yich*Nutcracker Suite*

- ▶ Overture: mm. 90–97, 122–129

Technical Tests

Please see "Technical Tests" on p. 12 for important information regarding this section of the examination. Candidates must play scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

| Scales | Keys | Range | Tempo | Note Values | Articulations |
|--|----------------------|-----------|--------|---|--|
| Major | A, B \flat | 1 octave | ♩ = 60 |  |  |
| | G, D, E \flat | 2 octaves | | | |
| Minor (candidate's choice of harmonic or melodic) | B | 1 octave | | | |
| | E, F \sharp , G, C | 2 octaves | | | |
| Chromatic | Beginning on D | 2 octaves | | | |
| Arpeggios | | | | | |
| Major | A, B \flat | 1 octave | ♩ = 52 |  |  |
| | G, D, E \flat | 2 octaves | | | |
| Minor | B | 1 octave | | | |
| | E, F \sharp , G, C | 2 octaves | | | |

Ear Tests

Clapback

Candidates will choose to either clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice* on the piano.

| Time Signatures | Approximate Length |
|-----------------------------|--------------------|
| $\frac{2}{4}$ $\frac{3}{4}$ | four measures |

Example only

1



2



Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

| Above a Given Note | Below a Given Note |
|--------------------|--------------------|
| major 3rd | minor 3rd |
| perfect 5th | perfect 5th |
| perfect octave | |

Playback

Candidates will be asked to play back a melody based on the first five notes of a major scale, either on their own instrument or on the piano. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* (on the piano).

| Beginning note | Approximate Length | Keys |
|------------------|--------------------|------------------|
| tonic or mediant | five notes | C, G, D, F major |

Example only

1



2



Sight Reading

Playing

Candidates will be asked to play a short melody at sight.

| Time Signature | Approximate Length | Note Values | Keys |
|----------------|--------------------|---|---------------|
| $\frac{4}{4}$ | four measures | \circ , \bullet , \bullet , \bullet , \bullet | G, D, F major |

Clapping

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

| Time Signatures | Approximate Length |
|-----------------------------|--------------------|
| $\frac{3}{4}$ $\frac{4}{4}$ | four measures |

Example only



Grade 4

| Grade 4 Requirements | Marks |
|--|------------|
| Repertoire | 50 |
| one selection from List A | 25 |
| one selection from List B | 25 |
| Technical Requirements | 30 |
| Studies: <i>four</i> studies from the <i>Syllabus</i> list | 20 |
| – two selections from Group 1 and two selections from Group 2 and/or Group 3 | |
| Technical Tests | 10 |
| – scales | |
| – arpeggios | |
| Ear Tests | 10 |
| Clapback | 3 |
| Intervals | 3 |
| Playback | 4 |
| Sight Reading | 10 |
| Playing | 7 |
| Clapping | 3 |
| Total possible marks (pass = 60) | 100 |
| Theory Co-requisites | |
| None | |

Repertoire

Candidates must prepare *two* contrasting selections: *one* from List A and *one* from List B. At least one selection must be accompanied. *Please note that all selections requiring accompaniment must be played with accompaniment.*

Please see “Examination Repertoire” on p. 76 for important information regarding this section of the examination.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Overtones*®: *A Comprehensive Flute Series, Repertoire 4 FHM*

List A

Baroque and Classical Repertoire

Anna Amalia, Princess of Prussia

- Sonata in F Major (in *Berliner Sonaten*, 1 OTT)
- 1st movement

Bach, Johann Sebastian

- Orchestral Suite No. 2 in B Minor, BWV 1067 BAR; PET
- Bourrées I and II
- Sonata in E flat Major, BWV 1031
- ▶ 2nd movement: Siciliana (arr. Stephen Chatman)

Benda, Friedrich Wilhelm Heinrich

- Sonata in E Major, op. 5, no. 3 (in *Flötenmusik*, 2 HEN)
- 2nd movement: Siciliano

Blavet, Michel

- Sonata in D Major (“La Chauvet”), op. 2, no. 5 B&H
- Gavotte (“La Dédale”)

Handel, George Frideric

- Sonata in C Major, op. 1, no. 7, HWV 365 BAR
- Gavotte

Jadin, Louis Emmanuel

- Sonata in C Major, op. 13, no. 3 BIL
- 2nd movement

Loeillet (de Gant), Jean-Baptiste

- Sonata in A Minor, op. 1, no. 1 (arr. Kathleen Wood)
- ▶ 1st and 2nd movement

Mozart, Wolfgang Amadeus

- Alleluia (extrait de “Exsultate Jubilate”) (transc. François Nerini, in 3 *Pièces* LEM)
- Rondo KV485 (arr. C. Chéret, H. Modzelewska) IMD

Paradis, Maria Theresia von

- Sicilienne (arr. Ian Denley, in *Time Pieces for Flute*, 3 ABR)

Rameau, Jean-Philippe

- Pièces de clavecin*
- ▶ Tambourin (arr. Stephen Chatman)

Serini, Giovanni Battista

- Sonata No. 1 in D Major (ed. Ian Denley, in *Flute Time Pieces*, 1 OUP)
- 3rd movement

Telemann, Georg Philipp

- Suite in A Minor, TWV 55:a2 (INT; PET)
- Les Plaisirs and Trio
 - ▶ Menuets I and II

Vanhal, Johann Baptist

- Three Easy Sonatas* UNI
- Sonata No. 1 in C Major
 - Sonata No. 2 in A Major
 - ▶ Cadenza and 1st and 2nd movement
 - Sonata No. 3 in D Major

Vivaldi, Antonio

- Sonata in F Major, RV 52
- ▶ 1st and 2nd movement (arr. Stephen Chatman)

Weber, Carl Maria von

- Sonata No. 3, op. 10 UNI

List B

Romantic, 20th-, and 21st-century Repertoire

Andersen, Karl Joachim

- Solovortrag für junge Flötenspieler: Thema mit Variationen, op. 47
- Deux Morceaux*, op. 28
- Berceuse (no. 1)
- Quatre morceaux de salon*, op. 51
- Consolation (no. 3)

Andersen, Karl Joachim (continued)

Six morceaux de salon en deux suites, op. 24 (in *The Andersen Collection* EAM)

- Rêverie (no. 2)
- Vier Salonstücke, op. 52, book 2 ZIM
- ▶ Tanzlied (no. 2)

Archer, Violet

Four Miniatures for Flute CMC; ALK

- Skipping Along

Babadjanyan, Arno (transc. Marianne Gedigian and Rick Rowley)

- ▶ Humoresque AZA

Baker, Michael Conway

- Generations CMC

Barlow, Fred

- Pavane LEM

Bartók, Béla

- Rhapsody (nos. 36–37 from *For Children*, 4, arr. in *Works by Bartók and Kodály for Flute and Piano*, 1 EMB)

Bizet, Georges

- ▶ Habanera, from *Carmen* (arr. Stephen Chatman)

Bonis, Mel

- Une flûte soupire KOS

Bridge, Frank (transc. Marianne Gedigian and Rick Rowley)

- ▶ Spring Song AZA

Delibes, Léo

- Morceau de concours (arr. Ian Denley, in *Flute Time Pieces*, 1 OUP)

Demersseman, Jules

Six fantaisies faciles, op. 28 BIL

- Simplicité

Diot, Jean-Claude, and Gérard Meunier

Le Vironzon COM

- I. Valse

Dodgson, Stephen

- Polka (in *UpFront Album for Flute* BWP)

Faubert, Jacques

Du fleuve à l'arctique LED

- Lours blanc
- Poudrerie

Fauré, Gabriel

- Berceuse, op. 16 LED (transc. Robert Winn, in *High Performance Flute* AVG)

Gaubert, Philippe

- Berceuse LPP

Gershwin, George

Easy Gershwin for Flute (arr. Paul Harris OUP)

- I Got Plenty of Nothin'

Gregson, Edward

- Siciliana (in *UpFront Album for Flute* BWP)

Halton, John

- Ankara (arr. Sally Adams, in *Fingerprints* FAB)

Harris, Paul

Chocolate Box NOV

- Maple Nut Rag

Hindemith, Paul

- Echo OTT

Honegger, Arthur

- Romance INT

Horn, Paul

- ▶ Agra, from *Inside: Flute Solos as Recorded by Paul Horn Inside the Taj Mahal, India* [may be played on either C flute or alto flute]

Kershaw, Richard

Let's Dance PAN; LEM

- ▶ Rumbustious Rumba

Koechlin, Charles Louis Eugène

14 Pièces pour flûte et piano, op. 157b SAL

- two of nos. 6, 8, 11, 12

Köhler, Ernesto

- Future Dream, op. 79 (ed. Ian Denley, in *Flute Time Pieces*, 1 OUP)

Korb, Ron

- Dark Eyes (KOR)

Kuhlau, Friedrich

Grand Solo in F Major, op. 57, no. 1

- ▶ 2nd movement (excerpt)

Liebermann, Lowell

Five Pieces, op. 79 (from *Album for the Young*, op. 43) PRE

- Hommage à Fauré

Louke, Phyllis Avidan

Blessings & Celebration ALR

- Celebration

Mancini, Henry

- The Pink Panther (arr. Arthur Frackenpohl KEN)

Nielsen, Carl

- The Children Are Playing HSN

Peterson-Berger, Wilhelm

Frösöblomster (Flowers from Frösö), op. 16 JFE

- Congratulations

Reger, Max

- Romance BRE

Riou, Jacques

12 Petites pièces pour voyager LEM

- Reflets de lune dans les yeux de Yu, fille de Shangai
- Sur les hauts plateaux andins, la piste des Incas

Roem, Ned

- Mountain Song PER

Rossini, Giacomo

- Figaro's Aria, from *The Barber of Seville* (ed. Simon Hunt, in *Harlequin*, 2 CRA)

Seiber, Mátyás

Dance Suite OTT

- 1st movement: Novelty Foxtrot (ed. Ian Denley, in *Flute Time Pieces*, 1 OUP; arr. Stefan de Haan, in *Selected Flute Exam Pieces*, Grade 4 ABR)
- 3rd movement: Walzer

Uyeda, Leslie

- ▶ Classical Escapade AVO

Technical Requirements

Please see “Technical Requirements” on p. 12 for important information regarding this section of the examination.

Studies

Candidates must prepare *four* studies: *two* from Group 1 and *two* from Group 2 and/or Group 3.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Overtones®: A Comprehensive Flute Series, Studies Preparatory–4* FHM

Group 1**Köhler, Hans**

- ▶ Study in E Minor (no. 18 in *30 Études progressives pour la flûte de Gariboldi et Köhler* LEM)

Popp, Wilhelm*Erster Flötenunterricht*, op. 387

- ▶ Study in B Minor (no. 35 in *76 Graded Studies for Flute*, 1 FAB); no. 50 in *125 Easy Classical Studies* UNI)

Tromlitz, Johann Georg*Über die Flöten mit mehren Klappen*

- ▶ Study in F Minor (no. 64 in *125 Easy Classical Studies* UNI)

30 Études progressives pour la flûte de Gariboldi et Köhler LEM

- no. 23 or no. 25 by Hans Köhler
- no. 27 or no. 30 by Giuseppe Gariboldi

76 Graded Studies for Flute, 1 (ed. Paul Harris and Sally Adams FAB)

- no. 31 (anonymous)
- no. 40 by Wilhelm Popp (no. 82 in *125 Easy Classical Studies* UNI)

125 Easy Classical Studies, ed. Franz Vester UNI

- one of nos. 53, 54 by Wilhelm Popp

Group 2**Ledbury, Oliver***Flute Salad, Unaccompanied Pieces for Flute* BWP

- On the Dot
- Rag 'n' Flute

Naulais, Jerome22 *Études Récréatives* IMD

- one of nos. 8, 9, 11, 12

Offermans, Wil*For the Younger Flutist* ZIM

- The Labyrinth

Rae, James40 *Modern Studies for Solo Flute* UNI

- Slavonic Dance
- ▶ The Wrong Button!

Sparke, Philip*Skilful Studies* ANG

- ▶ Party Piece

Taggart, Hilary*In the Sun* HNT

- Blue Skies
- The Monastery Garden

Vizzutti, Allen*Dynamic Dances* DHM

- ▶ Interlude

Group 3: Orchestral Studies

All orchestral studies are found in *Overtones®: A Comprehensive Flute Series, Orchestral Excerpts* FHM

Beethoven, Ludwig van

Symphony No. 6 (“Pastoral”), op. 68

- ▶ 3rd movement, Peasants’ Merrymaking: mm. 8–16, 222–230

Dvořák, Antonín

Symphony No. 9 in E Minor (“New World”), op. 95

- ▶ 1st movement: mm. 90–98, 148–155, 170–177

Gounod, Charles*Faust*

- ▶ act 4, Soldier’s Chorus: mm. 24–38

Grieg, Edvard*Peer Gynt Suite* No. 1, op. 46

- ▶ 1st movement: Morgenstimmung: mm. 1–4, 9–12, 17–20









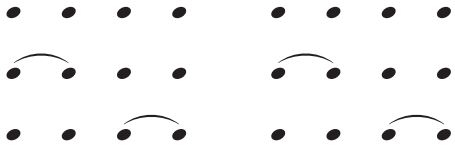
Haydn, Franz Joseph

Symphony No. 102 in B flat Major

- ▶ 1st movement: mm. 30–38, pickup to mm. 50–56, pickup to mm. 185–192

Technical Tests

Please see "Technical Tests" on p. 12 for important information regarding this section of the examination. Candidates must play scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

| Scales | Keys | Range | Tempo | Note Values | Articulations |
|---|--------------------------------|-----------|--|---|--|
| Major | A, E, E \flat , A \flat | 2 octaves |  = 72 |  | See p. 12 for required articulations. |
| Minor (candidate's choice of harmonic or melodic) | F \sharp , C \sharp , C, F | | | | Additional articulation for this grade:  |
| Chromatic | Beginning on D | | | | |
| Pentatonic (Major) | Beginning on D | | | | |
| Arpeggios | | | | | |
| Major | A, E, E \flat , A \flat | 2 octaves |  = 52 |  | See p. 12 for required articulations. |
| Minor | F \sharp , C \sharp , C, F | | | | Additional articulation for this grade:  |
| Dominant 7th of Major Keys | G | 2 octaves |  = 72 |  |  |

Ear Tests

Clapback

Candidates will choose to either clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice* on the piano.

| Time Signatures | Approximate Length |
|-----------------------------|-----------------------|
| $\frac{2}{4}$ $\frac{6}{8}$ | two to three measures |

Example only

1



2



Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

| Above a Given Note | Below a Given Note |
|----------------------|--------------------|
| major and minor 3rds | minor 3rd |
| perfect 4th | |
| perfect 5th | perfect 5th |
| perfect octave | perfect octave |

Playback

Candidates will be asked to play back a melody based on the first five notes of a major scale, either on their own instrument or on the piano. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* (on the piano).

| Beginning Note | Approximate Length | Keys |
|-----------------------------|--------------------|------------------|
| tonic, mediant, or dominant | six notes | C, G, D, F major |

Example only



Sight Reading

Playing

Candidates will be asked to play a short melody at sight.

| Difficulty | Time Signatures | Approximate Length | Keys |
|--------------------|-----------------------------|--------------------|-----------------------------|
| Grade 2 repertoire | $\frac{3}{4}$ $\frac{4}{4}$ | six measures | G, D, F major E, D minor |

Clapping

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

| Time Signatures | Approximate Length |
|-----------------------------|--------------------|
| $\frac{3}{4}$ $\frac{4}{4}$ | four measures |

Example only



Grade 5

| Grade 5 Requirements | Marks |
|---|------------|
| Repertoire | 50 |
| one selection from List A | 17 |
| one selection from List B | 17 |
| one selection from List C | 16 |
| Technical Requirements | 30 |
| Studies: <i>three</i> studies from the <i>Syllabus</i> list | 20 |
| – two selections from Group 1 and one selection from either Group 2 or Group 3 | |
| Technical Tests | 10 |
| – scales | |
| – arpeggios | |
| Ear Tests | 10 |
| Clapback | 3 |
| Intervals | 3 |
| Playback | 4 |
| Sight Reading | 10 |
| Playing | 7 |
| Clapping | 3 |
| Total possible marks (pass = 60) | 100 |
| Theory Co-requisites | |
| Basic Rudiments | |

Repertoire

Candidates must prepare *three* contrasting selections: *one* from each of List A, List B, and List C. *Please note that all selections requiring accompaniment must be played with accompaniment.*

Please see “Examination Repertoire” on p. 76 for important information regarding this section of the examination.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Overtones*®: *A Comprehensive Flute Series, Repertoire 5 FHM*

List A

Baroque and Classical Repertoire

Benda, Friedrich Wilhelm Heinrich

Sonata in G Major, op. 3, no. 1 OTT

- 2nd and 3rd movements

Blavet, Michel

Sonata in E Minor (“La Dhérouville”), op. 2, no. 3 B&H

- 1st and 5th movements

Friedrich II, King of Prussia

Sonata in E Minor (in *Berliner Sonaten*, 1 OTT)

- 1st and 2nd movements

Handel, George Frideric

Sonata in A Minor (Hallenser no. 1), HWV 374 BAR; PET

- 1st and 2nd movements

Sonata in F Major, op. 1, no. 11, HWV 369 BAR; PET

- ▶ 1st and 2nd movements (arr. Kathleen Wood)

- 3rd and 4th movements

Hoffmeister, Franz Anton

Sonata in D Major, op. 21, no. 1

- ▶ 2nd movement (arr. Kathleen Wood)

Loeillet (de Gant), Jean-Baptiste

Sonata in F Major, op. 1, no. 4

- ▶ 1st and 2nd movements (arr. Kathleen Wood)

Marcello, Benedetto

Sonata in D Minor, op. 2, no. 2 EMB

- 1st and 2nd movements

Sonata in G Major, op. 2, no. 5 EMB

- 3rd and 4th movements

Mozart, Wolfgang Amadeus

Flute Quartet in D Major, K 285 UNI

- 2nd movement

Nicolai, Johann Gottlieb

Sonata in G Major, op. 6, no. 1 (in *Flötenmusik*, 2 HEN)

- 2nd movement

Telemann, Georg Philipp

Sonata in F Major, TWV 41:F2

- ▶ 1st and 2nd movements (arr. Kathleen Wood)

Suite in A Minor, TWV 55:a2

- Air à l’Italien (*Largo* and *Allegro*)

Valentine, Robert

12 Sonatas EMB

Sonata no. 3 in G Major

- 1st and 2nd movements

Sonata no. 5 in D Minor

- 3rd and 4th movements

List B

Romantic, 20th-, and 21st-century Repertoire

Andersen, Karl Joachim

- Albumblatt, op. 19

Acht Vortragsstücke, op. 55

- Scherzino (no. 6) RUB; (in *Suzuki Flute School*, 3 SUM)

Quatre morceaux, op. 62

- Cavatine (no. 1)

Vier Salonstücke, op. 52, book 2 ZIM

- Idylle (no. 3)

- Jagdstück (no. 4)

Barnett, John Francis

Grand Sonata, op. 41 B&H

- 2nd movement

Bennett, Richard Rodney

Summer Music NOV

- Siesta

Bizet, Georges

- ▶ Seguidilla, from *Carmen* (arr. Stephen Chatman)

Black, Arnold

- Valse – Soufflé (ed. Carol Wincenc, in *Valentines* FIS)

Catherine, Alphonse

- Barcarolle (ed. Martha Rearick, in *Flute Solos from the Paris Conservatory* FHP)

Demersseman, Jules*Six fantaisies faciles*, op. 28 BIL

- Balladine

Donizetti, Gaetano

- Romance (transc. François Nerini, in *Trois pièces* LEM)

Drigo, Riccardo

- Serenade (in *Suzuki Flute School*, 3 SUM) [candidates must use this edition]

Faubert, Jacques*Du fleuve à l'arctique* LED

- Soleil de minuit

Fauré, Gabriel

- Morceau de concours BOU
- ▶ Sicilienne, op. 78 [EMB edition and PET edition are not acceptable]

German, Edward

- Romance (ed. Susan Milan B&H)

Ibert, Jacques

- Aria LED

Kelly, Brian

- Prélude français (in *New Pieces for Flute*, 2 ABR)

Morlock, Jocelyn

- I conversed with you in a dream AVO
- ▶ 4th movement: I conversed with you in a dream II

Moszkowski, Moritz

Spanish Dances BEL

- no. 2

Pessard, Émile

- Andalouse LED; RUB

Peterson-Berger, Wilhelm*Frösöblomster (Flowers from Frösö)*, op. 16 JFE

- ▶ Lawn Tennis
- Song of Summer

Proust, Pascal

- Petite sérénade COM

Schubert, Franz

Sonata in D Major, D 384 (arr. Yoav Talmi DOM)

- 3rd movement

Succari, Dia

- Sicilienne LED

Szervánszky, Endre

Sonatine EMB

- ▶ 1st and 2nd movements

Verdi, Giuseppe

- Violetta's Aria, from *La traviata* (ed. Simon Hunt, in *Harlequin*, 2 CRA)

Zuckert, Leon

- Little Spanish Dance CMC

List C**Unaccompanied Repertoire****Badian, Maya**

Echoes for Solo Flute LBD

- ▶ 2nd movement: Espresso

Bergh, Sverre

- Pan NMF [omit repeats]

Cernauskas, Kathryn

- Sliding (in *The Magical Flute*, 2 AVO)

Glick, Srul Irving

Petite Suite AVO

- ▶ 1st and 2nd movements

Koechlin, Charles Louis Eugène*12 Monodies for Wind Instruments*, op. 213 BIL

Two monodies

- no. 1

Pinchard, Max

Quatre Improvisations IMD

- 2. Comme une Sarabande

Poulenc, Francis

- Un joueur de flûte berce les ruines CHS

Stamitz, Johann AntonCapriccio-Sonata in A Major (also titled Caprice V from *Acht Capricen* PET)

- ▶ 2nd movement

Telemann, Georg Philipp*Twelve Fantasias for solo flute* (Hamburg 1732–33) BAR;

MRA

Fantasia No. 5 in C Major, TWV 40:6

- section 1: *Presto*, **C** to *Largo*, $\frac{3}{2}$ (mm. 1–24) and section 3: *Allegro*, $\frac{6}{8}$

Technical Requirements

Please see “Technical Requirements” on p. 12 for important information regarding this section of the examination.

Studies

Candidates must prepare *three* studies: *two* from Group 1 and *one* from either Group 2 or Group 3.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Overtones®: A Comprehensive Flute Series, Studies 5–8* FHM

Group 1**Andersen, Karl Joachim***26 kleine Capricen*, op. 37 BIL; INT

- ▶ Caprice in D Major (no. 5)
- one of nos. 1–2, 4–7, 21

Gariboldi, Giuseppe*20 Études chantantes*, op. 88 BIL

- ▶ Study in C Major (no. 3)
- one of nos. 1–10

Moyse, Marcel*24 Petites études mélodiques avec variations* LED

- no. 22, with *two* variations

Platonov, Nicholas*Thirty Studies for Solo Flute* LPP

- one of nos. 1, 3, 4, 9

Soussmann, Heinrich*Grosse praktische Flötenschule*, op. 53

- ▶ Study in G sharp Minor (no. 89 in *125 Easy Classical Studies* UNI)

76 Graded Studies for Flute, 1, ed. Paul Harris and Sally Adams FAB

- no. 45 by Giuseppe Gariboldi

125 Easy Classical Studies, ed. Franz Vester UNI

- no. 87 by Heinrich Soussmann
- no. 94 by Wilhelm Popp
- no. 101 by Antoine Hugot

Group 2**Genzmer, Harald***Neuzeitliche Etüden für Flöte*, 1 OTT

- ▶ Study in G Major (no. 2)

Harris, Paul

- no. 38 in *76 Graded Studies for Flute, 1* FAB

Ledbury, Oliver*Flute Salad, Unaccompanied Pieces for Flute* BWP

- Boiling Point
- Right Foot Down

Mower, Mike*20 Commandments* ITF

- Onetime
- Snippet

Naulais, Jerome*22 Études Récréatives* IMD

- one of nos. 14, 17–22

Rae, James*40 Modern Studies for Solo Flute* UNI

- Ambiguity
- ▶ Ringing the Changes

Taggart, Hilary*In the Sun* HNT

- Sundown
- The Water-Lily Pond

Vizzutti, Allen*Dynamic Dances* DHM

- ▶ Bulgarian Bounce

Group 3: Orchestral Studies

All orchestral studies are found in *Overtones®: A Comprehensive Flute Series, Orchestral Excerpts* FHM.

Bach, Johann Sebastian

Brandenburg Concerto No. 4 in G Major, BWV 1049

- ▶ 3rd movement, Presto: mm. 23–41

Bizet, Georges*Carmen*

- ▶ act 1, no. 3, La garde montante: mm. 17–32

Debussy, Claude*Petite suite*

- ▶ 4th movement, Ballet: mm. 22–43

Haydn, Franz Joseph

Symphony No. 100 in G Major (“Military”)

- ▶ 4th movement, Finale: pickup to m. 312–end






Mozart, Wolfgang Amadeus

Symphony No. 40 in G Minor, K 550

- ▶ 3rd movement, Menuetto: mm. 1–42

Technical Tests

Please see “Technical Tests” on p. 12 for important information regarding this section of the examination. Candidates must play scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

| Scales | Keys | Range | Tempo | Note Values | Articulations |
|--|------------------|-----------|--------|---|--|
| Major | B | 1 octave | ♩ = 80 |  | See p. 12 for required articulations. Additional articulation for this grade:  |
| | E, B♭, A♭, D♭ | 2 octaves | | | |
| Minor (candidate's choice of harmonic or melodic) | A, C♯, G♯, F, B♭ | 2 octaves | | | |
| Chromatic | Beginning on C | | | | |
| Pentatonic (Major) | Beginning on C | | | | |
| Arpeggios | | | | | |
| Major | B | 1 octave | ♩ = 60 |  | See p. 12 for required articulations. |
| | E, B♭, A♭, D♭ | 2 octaves | | | |
| Minor | A, C♯, G♯, F, B♭ | 2 octaves | | | |
| Dominant 7th of Major Keys | C, G | 2 octaves | ♩ = 80 |  | See p. 12 for required articulations. Additional articulation for this grade:  |

Ear Tests

Clapback

Candidates will choose to either clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice* on the piano.

| Time Signatures | Approximate Length |
|-----------------------------|----------------------|
| $\frac{3}{4}$ $\frac{6}{8}$ | two to four measures |

Example only

1



2



Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

| Above a Given Note | Below a Given Note |
|----------------------|----------------------|
| major and minor 3rds | major and minor 3rds |
| major and minor 6ths | |
| perfect 4th | |
| perfect 5th | perfect 5th |
| perfect octave | perfect octave |

Playback

Candidates will be asked to play back a melody based on the first five notes and upper tonic of a major scale, either on their own instrument or on the piano. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* (on the piano).

| Beginning Note | Approximate Length | Keys |
|-----------------------------|--------------------|------------------|
| tonic, mediant, or dominant | seven notes | C, G, D, F major |

Example only



Sight Reading

Playing

Candidates will be asked to play a passage of music by sight.

| Difficulty | Time Signatures | Approximate Length | Keys |
|--------------------|---|--------------------|---|
| Grade 3 repertoire | $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ | eight measures | major and minor keys up to two sharps and two flats |

Clapping

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

| Time Signatures | Approximate Length |
|---|--------------------|
| $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ | four measures |

Example only



Grade 6

| Grade 6 Requirements | Marks |
|---|------------|
| Repertoire | 50 |
| one selection from List A | 17 |
| one selection from List B | 17 |
| one selection from List C | 16 |
| Technical Requirements | 30 |
| Studies: <i>three</i> studies from the <i>Syllabus</i> list | 20 |
| – two selections from Group 1 and <i>one</i> selection from either Group 2 or Group 3 | |
| Technical Tests | 10 |
| – scales | |
| – arpeggios | |
| Ear Tests | 10 |
| Clapback | 2 |
| Intervals | 3 |
| Chords | 2 |
| Playback | 3 |
| Sight Reading | 10 |
| Playing | 7 |
| Clapping | 3 |
| Total possible marks (pass = 60) | 100 |
| Theory Co-requisites | |
| Intermediate Rudiments | |

Repertoire

Candidates must prepare *three* contrasting selections: *one* from each of List A, List B, and List C. *Please note that all selections requiring accompaniment must be played with accompaniment.*

Please see “Examination Repertoire” on p. 76 for important information regarding this section of the examination.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Overtones®: A Comprehensive Flute Series, Repertoire 6 FHM*

List A

Baroque and Classical Repertoire

Blavet, Michel

- Sonata in D Minor (“La Vibray”), op. 2, no. 2 B&H; (in *Suzuki Flute School*, 4 SUM)
- Sonata in G Major (“L’Henriette”), op. 2, no. 1 B&H

Boismortier, Joseph Bodin de

- Sonata in G Major, op. 9, no. 2 KUZ
- Sonata in C Minor, op. 9, no. 6 KUZ

Handel, George Frideric

- Sonata in B Minor (Hallenser no. 3), HWV 376 BAR; PET
- Sonata in G Minor, op. 1, no. 2, HWV 360 BAR; PET

Jadin, Louis Emmanuel

- Sonata in G Major, op. 13, no. 1 BIL

Loeillet, Jacques

- Sonata in E Minor, op. 5, no. 1 (in *Flötenmusik*, 1 HEN)

Loeillet, Jean-Baptiste

- ▶ Sonata in E Minor, op. 3, no. 7 (arr. Kathleen Wood)

Marcello, Benedetto

- Sonata in F Major, op. 2, no. 1 EMB
- ▶ Sonata in G Minor, op. 2, no. 3 (arr. Kathleen Wood)

Pepusch, Johann Christoph

- Sonata in F Major (in *Flötenmusik*, 1 HEN)

Schickhardt, Johann Christian

- ▶ Sonata in A Minor, op. 17, no. 3 (arr. Kathleen Wood)

Valentine, Robert

12 Sonatas EMB

- Sonata no. 1 in F Major
- Sonata no. 9 in A Minor

Vanhal, Johann Baptist

- Sonata in D Major, op. 17, no. 1 (in *Flötenmusik*, 2 HEN)

Vinci, Leonardo

- ▶ Sonata in D Major (arr. Kathleen Wood)

Vivaldi, Antonio

- Concerto in F Major, F VI, no. 1 INT
- Sonata in C Major, RV 48 (in *Vivaldi: Four Sonatas* AMA)

List B

Romantic, 20th-, and 21st-century Repertoire

Abreu, Zequinha

- ▶ Tico Tico (arr. Alan Gout) FAB

Altès, Henry

- Romanza, op. 33, no. 1 (in *Flute Solos from the Paris Conservatory* FHP)

Andersen, Karl Joachim

- Au bord de la mer (Morceau de salon), op. 9
- Quatre morceaux de salon*, op. 51
- Intermezzo (no. 2)

Baker, Michael Conway

- Some Summertime CMC

Bozza, Eugene

- Aria LED

Eckhardt-Gramatté, Sophie-Carmen

- Berceuse (in *The Magical Flute*, 2 AVO)

Foote, Arthur

- Trois pièces pour flûte et piano*, op. 31 OTT
- ▶ two of: Aubade villageoise, Mélodie, Pastorale

Freedman, Harry

- ▶ Soliloquy

Gaubert, Philippe

- Madrigal BEL; LPP
- Sicilienne LPP

German, Edward

- Intermezzo (arr. Susan Milan B&H)

Godard, Benjamin

- Légende pastorale (in *Featured Flutist*, Grades 5–6 BMC)

Guiraud, Georges

- Rêverie tendre (in *Flute Solos from the Paris Conservatory* FHP)

Lefebvre, Charles Edouard

- ▶ Barcarolle mélancolique, op. 72, no. 1

Mouquet, Jules

- Cinq pièces brèves, op. 39 LEM
- any two

Nichols, Kenneth

- Karen's Waltz CMC

Nielsen, Carl

- The Fog Is Lifting HSN

Rachmaninoff, Sergei

- Vocalise, op. 34, no. 14 (arr. Susan Milan B&H)

Rorem, Ned

- Four Prayers
- First Prayer and Last Prayer (in *Eight Visions: A New Anthology for Flute and Piano* PRE)

Schocker, Gary

- ▶ Red Bossa PRE

Szulc, Józef

- Sérénade à Pierrette (arr. Adolphe Hennebains, in *Suzuki Flute School*, 3 SUM)

Tulou, Jean-Louis

- Souvenir de théâtre italien (in *Flute Solos from the Paris Conservatory* FHP)

Weinzweig, John

- Birthday Notes CMC

Woodall, Albert

- Serenade (in *Suzuki Flute School*, 3 SUM) [candidates must use this edition]

List C**Unaccompanied Repertoire****Applebaum, Louis**

- ▶ Essay for Solo Flute AVO

Badian, Maya

- Echoes for Solo Flute LBD
- 1st movement

Behrens, Jack

- ▶ Musefully listening, nursing a thought AVO

Cernauskas, Kathryn

- Pan Pipes (in *The Magical Flute*, 3 AVO)

Hindemith, Paul

- Acht Stücke* OTT
- nos. 1 and 2

Obyedov, Yury

- Andantino (in *Flute Works by Soviet Composers* SCH)

Stamitz, Anton Johann

- Acht Capricen* PET
- Caprice III

Ware, Peter

- Elegy for flute or alto flute ACO

Weiss, Franz

- 5 Capricci und Variationen*, op. 3 AMA
- Capriccio II
- ▶ Capriccio III

Technical Requirements

Please see “Technical Requirements” on p. 12 for important information regarding this section of the examination.

Studies

Candidates must prepare *three* studies: *two* from Group 1 and *one* from either Group 2 or Group 3.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Overtones®: A Comprehensive Flute Series, Studies 5–8* FHM

Group 1**Andersen, Karl Joachim**

- 26 kleine Capricen*, op. 37 BIL; INT
- ▶ Caprice in G Major (no. 3)
- one of nos. 3, 8–17, 22, 26

Drouet, Louis

- 25 Études célèbres* LED; OTT
- ▶ Study in C Minor (no. 8) (no. 46 in *76 Graded Studies for Flute*, 1 FAB)
- one of nos. 1–9

Gariboldi, Giuseppe

- 20 Études chantantes*, op. 88 BIL
- ▶ Study in C Minor (no. 20)
- one of nos. 11–20

Köhler, Ernesto

- 25 Études romantiques*, op. 66 BIL; ZIM
- ▶ Consolation (no. 4)
- one of nos. 1, 4–5, 7

Platonov, Nicholas

- Thirty Studies for Solo Flute* LPP
- one of nos. 6, 10, 14, 16

76 Graded Studies for Flute, 1 (ed. Paul Harris and Sally Adams FAB)

- no. 48 (anonymous)
- no. 53 by Louis Drouet (no. 2 in *25 Etudes célèbres*)
- no. 54 by Ernesto Köhler

76 *Graded Studies for Flute, 2* (ed. Paul Harris and Sally Adams FAB)

- no. 61 by Louis Drouet (no. 6 in *25 Etudes célèbres*)

125 *Easy Classical Studies* (ed. Franz Vester UNI)

- no. 105 by Antoine Hugot
- no. 108 by Antoine Hugot

Group 2

Gasser, Ulrich

- Papierblüten, RIC
- one of nos. 6, 7, 9

Genzmer, Harald

- Neuzeitliche Etüden für Flöte*, 1 OTT
- ▶ Study in F Major (no. 3)
 - one of nos. 3–4

Ledbury, Oliver

- Flute Salad, Unaccompanied Pieces for Flute* BWP
- ▶ Imaginings

Mower, Mike

- 20 Commandments* ITF
- Acrobatics
 - Bluesangle

Rae, James

- 40 Modern Studies for Solo Flute* UNI
- Dick's Licks
 - Mad Dance
 - Water Sprites

Szervánszky, Endre

- Seven Studies for Flute* EMB
- no. 7

Taggart, Hilary

- In the Sun* HNT
- Blossom
 - ▶ Ocean Tide

Vizzutti, Allen

- Dynamic Dances* DHM
- ▶ Tarantella

Group 3: Orchestral Studies

All orchestral studies are found in *Overtones®: A Comprehensive Flute Series, Orchestral Excerpts* FHM.

Beethoven, Ludwig van

- Symphony No. 5, op. 67
- ▶ 4th movement: mm. 1–22

Bizet, Georges

- Carmen*
- ▶ act 1, Prelude: mm. 1–35

Gounod, Charles

- Faust*
- ▶ Ballet Music from act 5, no. 3, *Danse antique*: mm. 15–50, 78–82

Haydn, Franz Joseph

- Symphony No. 102 in B flat Major
- ▶ 4th movement, *Finale*: pickup to mm. 128–146, 158–168

Rimsky-Korsakov, Nicolai

- Scheherezade*, op. 35
- ▶ 4th movement (solo): mm. 38–53, 70–85

Technical Tests

Please see “Technical Tests” on p. 12 for important information regarding this section of the examination. Candidates must prepare scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

| Scales | Keys | Range | Tempo | Note Values | Articulations |
|--|----------------|------------|--------|-------------|---------------------------------------|
| Major | B, F#, D♭ | 2 octaves* | ♩ = 80 | | See p. 12 for required articulations. |
| Minor (candidate's choice of harmonic or melodic) | G#, D#, B♭ | | | | |
| Major in 3rds | C, G, F | | | | |
| Chromatic | Beginning on G | | | | |
| Pentatonic (Major) | Beginning on G | | | | |
| Arpeggios | | | | | |
| Major | B, F#, D♭ | 2 octaves* | ♩ = 60 | | See p. 12 for required articulations. |
| Minor | G#, D#, B♭ | | | | |
| Dominant 7th of Major Keys | F, B♭ | 2 octaves | ♩ = 80 | | See p. 12 for required articulations. |

* Two-octave exercises beginning on B must be played up to B3.

Ear Tests

Clapback

Candidates will choose to either clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice* on the piano.

| Time Signatures | Approximate Length |
|---|----------------------|
| $\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ | two to four measures |

Example only

1



2



Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

| Above a Given Note | Below a Given Note |
|----------------------|----------------------|
| major 2nd | |
| major and minor 3rds | major and minor 3rds |
| major and minor 6ths | minor 6th |
| perfect 4th | perfect 4th |
| perfect 5th | perfect 5th |
| perfect octave | perfect octave |

Chords

Candidates will be asked to identify the following chords after the examiner has played the chord *once* in solid (blocked) form, close position.

| Chords | Position |
|------------------------|---------------|
| major and minor triads | root position |

Playback

Candidates will be asked to play back a melody based on the complete major scale (tonic to tonic, mediant to mediant, dominant to dominant), either on their own instrument or on the piano. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* (on the piano).

| Beginning Note | Approximate Length | Keys |
|-----------------------------|--------------------|------------------|
| tonic, mediant, or dominant | nine notes | C, G, D, F major |

Example only



Sight Reading

Playing

Candidates will be asked to play a passage of music at sight.

| Difficulty | Time Signatures | Approximate Length | Keys |
|--------------------|---|--------------------|--|
| Grade 4 repertoire | $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ | eight measures | major and minor keys up to three sharps or three flats |

Clapping

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

| Time Signatures | Approximate Length |
|---|--------------------|
| $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ | four measures |



Grade 7

| Grade 7 Requirements | Marks |
|---|------------|
| Repertoire | 40 |
| one selection from List A | 14 |
| one selection from List B | 13 |
| one selection from List C | 13 |
| Orchestral Excerpts | 10 |
| all selections from the <i>Syllabus</i> list | |
| Technical Requirements | 30 |
| Studies: <i>three</i> studies from the <i>Syllabus</i> list | 20 |
| – two selections from Group 1 and <i>one</i> selection from Group 2 | |
| Technical Tests | 10 |
| – scales | |
| – arpeggios | |
| – overlapping arpeggios | |
| Ear Tests | 10 |
| Clapback | 2 |
| Intervals | 3 |
| Chords | 2 |
| Playback | 3 |
| Sight Reading | 10 |
| Playing | 7 |
| Clapping | 3 |
| Total possible marks (pass = 60) | 100 |
| Theory Co-requisites | |
| Advanced Rudiments | |

Repertoire

Candidates must prepare *three* contrasting selections: *one* from each of List A, List B, and List C. *Please note that all selections requiring accompaniment must be played with accompaniment.*

Please see “Examination Repertoire” on p. 76 for important information regarding this section of the examination.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Overtones®: A Comprehensive Flute Series, Repertoire 7 FHM*

List A

Baroque and Classical Repertoire

Blavet, Michel

- ▶ Sonata in A Minor (“La Bouget”), op. 2, no. 6

Dieupart, Charles

- Suite No. 4 in G Minor MOE

Gluck, Christoph Willibald

Orphée et Euridice

- ▶ Menuet and Dance of the Blessed Spirits (complete) (arr. Stephen Chatman)

Handel, George Frideric

- ▶ Sonata in G Major, op. 1, no. 5 HWV 363b (arr. Stephen Chatman)
- Sonata in E Minor (Hallenser no. 2), HWV 376 BAR; PET

Hoffmeister, Franz Anton

- Sonata in D Major, op. 21, no. 1 (in *Flötenmusik*, 2 HEN)

Jadin, Louis Emmanuel

- Sonata in E Minor, op. 10, no. 2 BIL
- Sonata in G Major, op. 10, no. 3 BIL

Mozart, Franz Xaver

- Rondo in E Minor HSV

Mozart, Wolfgang Amadeus

- ▶ Andante in C Major, K 315 (285e) (arr. Stephen Chatman)

Ranish, John

- Sonata in B Minor, op. 2, no. 3 JPH

Veracini, Francesco Maria

- Sonata Prima in F Major B&H

Wendling, Johann Baptist

- Sonata in D Major, op. 4, no. 3 OTT
- 1st and 2nd movements

List B

Romantic, 20th-, and 21st-century Repertoire

Amirov, Fikret

Six Pieces for Flute and Piano SCH

- ▶ 1. Song of the Ashug and 3. Dance and 6. Nocturne

Andersen, Karl Joachim

- Impromptu, op. 7 (in *The Andersen Collection* EAM)

Barber, Samuel

- Canzone SCH

Bloch, Ernest

Suite modale BRD

- 1st and 2nd movements

Brun, Georges

- Romance, op. 41 RUB

Corigliano, John

- Voyage SCH

Dannström, Isidore

Swedische Polska-Lieder (transc. Joachim Andersen, op. 50)

- no. 2 in G Major

Duvernoy, Alphonse

Deux morceaux, op. 41

- ▶ II: Intermezzo

Guiraud, Georges

- *Légende et danse slaves* (ed. Martha Rearick, in *Flute Solos from the Paris Conservatory* FHP)

Leroux, Xavier

- *Première romance* (ed. Martha Rearick, in *Flute Solos from the Paris Conservatory* FHP)
- *Deuxième romance* (ed. Martha Rearick, in *Flute Solos from the Paris Conservatory* FHP)

Pessard, Émile

- *Bolero*, op. 28, no. 2 SMP

Poulenc, Francis

- Sonata CHS
- 2nd movement: *Cantilena*

Ravel, Maurice

- *Pièce en forme de habañera* LED

Reger, Max

- *Allegro grazioso* OJG

Rutter, John

- Suite antique OUP
- ▶ 2nd movement: *Ostinato* and 3rd movement: *Aria*

Schafer, R. Murray

- Sonatina for Flute and Harpsichord or Piano BER
- ▶ 1st and 3rd movements

Schulhoff, Ervin

- Sonata CHS
- 3rd movement: *Aria*

Schumann, Robert

- Three Romances INT
- no. 1 AND no. 2 or no. 3

Steenhuisen, Paul

- *Cette obscure clarté qui tombe des étoiles* (for solo flute and CD) CMC; (in *The Magical Flute*, 2 AVO)

Taktakishvili, Otar

- Sonata AMP
- 2nd movement

List C**Unaccompanied Repertoire****Bach, Johann Sebastian**

- Partita in A Minor for Solo Flute, BWV 1013
- ▶ 3rd movement: *Sarabande*

Boismortier, Joseph Bodin de

- Six Suites for Flute Alone*, op. 35 OTT
- Suite No. 1 in E Minor

Evans, Robert

- ▶ *Thoronet*

Ferroud, Pierre Octave

- Trois pièces
- ▶ II: *Jade*

Harrison, Lou

- *Air in G Minor* (Air for Flute) HBP

Hotteterre, Jacques Martin (“le Romain”)

- Premier livre de pièces*, op. 2 OTT; SES
- Suite No. 3 in G Major
- *Échos pour la flûte traversière seule*

Koechlin, Charles Louis Eugène

- 12 Monodies for Wind Instruments*, op. 213 BIL
- Two Monodies
- no. 2

Stamitz, Anton Johann

- *Rondo capriccioso* in G Major BRE
- Acht Capricen* PET
- *Caprice II*

Telemann, Georg Philipp

- Twelve Fantasias for solo flute* (Hamburg 1732–33) BAR; MRA
- *Fantasia No. 5* in C Major, TWV 40:6
- ▶ *Fantasia No. 6* in D Minor, TWV 40:7

Weinzweig, John

- Riffs AVO; CMC; (in *The Magical Flute*, 3 AVO)
- no. 1 and two other movements

Weiss, Franz

- Fünf Capricci und Variationen*, op. 3 AMA
- *Capriccio I*

Orchestral Excerpts

Candidates must prepare *all* the excerpts from the following list. Candidates should prepare the *first flute* part unless otherwise indicated. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken.

- All orchestral excerpts are found in *Overtones®: A Comprehensive Flute Series, Orchestral Excerpts* FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Beethoven, Ludwig van

- Symphony No. 6 (“Pastoral”), op. 68
- ▶ 1st movement: mm. 37–53
- ▶ 2nd movement (*Nachtigall*): mm. 128–139

Berlioz, Hector

- Symphonie fantastique*
- ▶ 5th movement, *Songe d’une nuit du sabbat*: mm. 261–269, 289–295, 300–327

Mozart, Wolfgang Amadeus

- Die Zauberflöte*, K 620
- ▶ act 1, *Finale* (no. 8): Tamino’s aria, “Wie stark ist nicht dein Zauberton”: pickup to mm. 160–167, 175–181, 192–210

Ravel, Maurice

- Bolero*
- ▶ mm. 5–21

Rimsky-Korsakov, Nicolai

- Scheherazade*, op. 35
- ▶ 1st movement, *The Sea and Sinbad’s Ship*: mm. 56–69, 77–81, 151–154, 160–164

Technical Requirements

Please see “Technical Requirements” on p. 12 for important information regarding this section of the examination.

Studies

Candidates must prepare *three* studies: *two* from Group 1 and *one* from Group 2.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Overtones*®: *A Comprehensive Flute Series, Studies 5–8* FHM

Group 1

Andersen, Karl Joachim

- 24 Exercises, op. 33 FIS
- ▶ Exercise in A Minor (no. 2)
 - one of nos. 1–5, 7, 18, 21, 23

Berbiguier, Antoine (Benoît) Tranquille

- 18 Études FIS; LED; SCH [FIS edition must be played in the original key; SMP edition is not acceptable]
- ▶ Study in G Minor (no. 6) (no. 63 in *76 Graded Studies for Flute, 2* FAB)
 - one of nos. 1, 3, 6, 8

Drouet, Louis

- 25 Études célèbres LED; OTT
- ▶ Study in B Minor (no. 12)
 - one of nos. 10–16

Köhler, Ernesto

- 25 Études romantiques, op. 66 BIL; ZIM
- ▶ Farewell (no. 13)
 - one of nos. 2, 13, 16, 19

76 Graded Studies for Flute, 2 (ed. Paul Harris and Sally Adams FAB)

- no. 56 by Louis Drouet (no. 16 in *25 Études célèbres*)
- no. 59 by Charles Nicholson
- no. 64 by Ernesto Köhler
- no. 66 by Louis Drouet (no. 14 in *25 Études célèbres*)

Group 2

Gasser, Ulrich

- Papierblüten*, RIC
- one of nos. 13, 14, 17, 18

Genzmer, Harald

- Neuzeitliche Etüden für Flöte 1* OTT
- one of nos. 5, 8, 9

Holland, Linda L.

- Easing into Extended Technique*, 4 CBM
- Waltz

Mower, Mike

- 20 Commandments ITF
- ▶ Chili con salsa
 - Go With the Flow

Stokes, Russell

- More Easy Jazz Singles for Flute* HNT
- ▶ Study in B flat Minor (no. 27)

Taggart, Hilary


















- Pictures* HNT
- Habañera
 - Low Tide
 - Luciano

Veilhan, François

- Sonorité et Techniques Contemporaines à la flûte traversière* LEM
- ▶ Study No. 4
 - Study No. 8

Technical Tests

Please see "Technical Tests" on p. 12 for important information regarding this section of the examination. Candidates must play scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

| Scales | Keys | Range | Tempo | Note Values | Articulations |
|---|-----------------------|------------|--|---|---|
| Major | all keys | 2 octaves* |  = 60 |  | See p. 12 for required articulations. |
| Minor (harmonic and melodic) | all keys | | | | Additional articulations for this grade: |
| Major in 3rds | D, A, E \flat | | | |  |
| Chromatic | Beginning on any note | | | |  |
| Whole-Tone | Beginning on C, F | | | |  |
| Arpeggios | | | | | |
| Major | all keys | 2 octaves* |  = 80 |  | See p. 12 for required articulations. |
| Minor | all keys | |  = 60 |  | Additional articulations for this grade: |
| | | | | |  |
| | | | | |  |
| Dominant 7th of Major Keys | D, A, F \sharp | 2 octaves |  = 60 |  | See p. 12 for required articulations. |
| Diminished 7th of Minor Keys | D | | | | Additional articulations for this grade: |
| | | | | |  |
| | | | | |  |
| Overlapping Arpeggios (Three-note Pattern) | | | | | |
| Major | C, G, F | 2 octaves |  = 80 |  | See p. 12 for required articulations. |
| Minor | A, E, D | | | | |

* Two-octave exercises beginning on B must be played up to B3.

Ear Tests

Clapback

Candidates will choose to either clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice* on the piano.

| Time Signatures | Approximate Length |
|---|--------------------|
| $\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ | four measures |

Example only

1



2



Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

| Above a Given Note | Below a Given Note |
|----------------------|----------------------|
| major and minor 2nds | |
| major and minor 3rds | major and minor 3rds |
| major and minor 6ths | minor 6th |
| | major 7th |
| perfect 4th | perfect 4th |
| perfect 5th | perfect 5th |
| perfect octave | perfect octave |

Chords

Candidates will be asked to identify the following chords after the examiner has played the chord once in solid (blocked) form, close position.

| Chords | Position |
|------------------------|---------------|
| major and minor triads | root position |
| dominant 7th | root position |

Playback

Candidates will be asked to play back a melody based on the complete major scale (tonic to tonic, mediant to mediant, dominant to dominant), either on their own instrument or on the piano. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* (on the piano).

| Beginning Note | Approximate Length | Keys |
|--|--------------------|-----------------------------|
| tonic, mediant, dominant, or upper tonic | nine notes | C, G, D, F, B \flat major |

Example only



Sight Reading

Playing

Candidates will be asked to play a short composition at sight.

| Difficulty | Time Signatures | Approximate Length | Keys |
|--------------------|---|--------------------|--|
| Grade 5 repertoire | $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ | twelve measures | major and minor keys up to four sharps or four flats |

Clapping

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

| Time Signatures | Approximate Length |
|---|--------------------|
| $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ | four measures |

Example only



Grade 8

| Grade 8 Requirements | Marks |
|---|-------------------------------|
| Repertoire <i>one</i> selection from List A <i>one</i> selection from List B <i>one</i> selection from List C | 40 14 13 13 |
| Orchestral Excerpts <i>all</i> selections from the <i>Syllabus</i> list | 10 |
| Technical Requirements Studies: <i>three</i> studies from the <i>Syllabus</i> list – <i>two</i> selections from Group 1 and <i>one</i> from Group 2 Technical Tests – scales – arpeggios – overlapping arpeggios | 30 20 10 |
| Ear Tests Intervals Chords Cadences Playback | 10 3 2 2 3 |
| Sight Reading Playing Clapping | 10 7 3 |
| Total possible marks (pass = 60) | 100 |
| Theory Co-requisites Advanced Rudiments Introductory Harmony (recommended) | |

Repertoire

Candidates must prepare *three* contrasting selections: *one* from each of List A, List B, and List C. *Please note that all selections requiring accompaniment must be played with accompaniment.*

Please see “Examination Repertoire” on p. 76 for important information regarding this section of the examination.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Overtones®: A Comprehensive Flute Series, Repertoire 8 FHM*

List A

Baroque and Classical Repertoire

Bach, Carl Philipp Emanuel

- Sonata in E Minor, H 550/Wq 123 BAR (Hortus Musicus 71)
- Sonata in G Major, H 551/Wq 124 BAR (Hortus Musicus 71)

Bach, Johann Sebastian

- Sonata in G Minor, BWV 1020 BAR; HEN
- ▶ Sonata in E flat Major, BWV 1031 (attr.) (arr. Stephen Chatman)

Blavet, Michel

- ▶ Sonata in G Minor (“La Lumagne”), op. 2, no. 4
- Sonata in D Major (“La Chauvet”), op. 2, no. 5 B&H

Boccherini, Luigi

- Concerto in D Major, op. 27 INT; LEU

Cannabich, Martin Friedrich

- Sonata in D Major, op. 1, no. 1 OTT

Chédeville, Nicolas

- Six Sonatas (Il pastor fido)* BAR (Hortus Musicus 135) [formerly attr. to Vivaldi]
- Sonata No. 6 in G Minor

Graun, Johann Gottlieb

- Sonata in G Major (in *Berliner Sonaten*, 1 OTT)

Grétry, André

- Concerto in C Major INT

Handel, George Frideric

- Sonata in C Major, op. 1, no. 7, HWV 365
- Sonata in B Minor, op. 1, no. 9, HWV 367b

Hofman (Hoffmann), Leopold

- Concerto in D Major [formerly attr. to Haydn, Hob. VIIIf:D1]

Jadin, Louis Emmanuel

- Sonata in C Major, op. 13, no. 3 BIL

Mozart, Wolfgang Amadeus

- Flute Quartet in D Major, K 285 UNI
- Rondo in D Major, K Anh. 184 UNI

Pergolesi, Giovanni Battista

- ▶ Concerto in G Major (arr. Stephen Chatman)

Stamitz, Johann Wenzel

- Sonata in G Major OTT

Vivaldi, Antonio

- Concerto in A Minor, F VI, no. 7 INT
- Concerto in G Minor (“La notte”), F VI, no. 13 EMB

Wendling, Johann Baptist

- Sonata in E Minor, op. 4, no. 5 (in *Flötenmusik*, 2 HEN)

List B

Romantic, 20th-, and 21st-century Repertoire

Blumer, Theodor

- Aus dem Pflanzenreich*, op. 57b ZIM
- ▶ 1st movement: *Die Lilie* and 4th movement: *Kaktus*

Boyd, Anne

- Bali Moods, no. 1 FAB

Büsser, Henri Paul

- *Les cygnes* and *Les écureuils* LED

Caplet, André

- ▶ *Rêverie et petite valse*

Clarke, Ian

- Sunstreams JFE

Dannström, Isidore

- Swedische Polska-Lieder* (transc. Joachim Andersen, op. 50)
- no. 3 in E Minor

Di Vito-Delvaux, Berthe

- Barcarolle et scherzo, op. 97 CBD

Doppler, Franz

- Berceuse, op. 15 LPP; SMP

Gaubert, Philippe

- Romance LED
- Sur l'eau LPP

Godard, Benjamin

- Suite en trois morceaux CHS; SMP
- Allegretto *and* Idylle

Heiden, Bernhard

- Sonatina AMP

Henze, Hans Werner

- Sonatine OTT

Karg-Elert, Sigfrid

- Exotic Impressions*, op. 134 (ed. Douglas Worthen FHP)
- Idylle champêtre *and* Lotus

Lelouch, Émile

- ▶ Élégie COM

Mathias, William

- Sonatina OUP
- 2nd *and* 3rd movements

Norton, Christopher

- Sonatina B&H

Pessard, Émile

- Flute Solos from the Paris Conservatory* FHP
- Troisième pièce, op. 28
 - Quatrième pièce, op. 75

Saint-Saëns, Camille

- Romance DUR

Schoenfield, Paul

- Achat Sha'alti (in *Valentines* FIS)

Schubert, Franz

- Schwanengesang*, D 957 (arr. Theobald Böhm in *Sechs Lieder für Flöte und Klavier*)
- ▶ Das Fischermädchen (no. 10) *and* Ständchen (no. 4)

Weber, Carl Maria von

- Romanza siciliana, J 47 (1805) INT

List C**Unaccompanied Repertoire****Aitken, Robert**

- ▶ Icicle for Solo Flute EMT

Bodinus, Sebastian

- ▶ Caprice en gigue

Boismortier, Joseph Bodin de

- Six Suites for Flute Alone*, op. 35 OTT
- Suite no. 2 in G Major
 - Suite no. 3 in G Minor

Chatman, Stephen

- Slink BER; CMC

Fukushima, Kazuo

- Requiem ZRB

Grenfell, Maria

- Four Pooh Stories SNZ
- 1st movement *and one* other movement

Jolivet, André

- Incantation “pour que l'image devienne symbole” BIL [may be played on either C flute or alto flute]

Marais, Marin

- Les folies d'Espagne
- ▶ I: Theme, II, V, IX, VIII, *and* XXV

Muczynski, Robert

- Three Preludes for Unaccompanied Flute, op. 18 SCH
- 1st movement

Noda, Teruyuki

- Three Lyric Pieces for Flute Solo* OGT
- ▶ 3. Adagietto

Papineau-Couture, Jean

- j'aime les tièrces mineurs EMT

Pentland, Barbara

- Sonatina for Solo Flute AVO; CMC
- 1st movement *and one* other movement

Skilling, Raymond

- Cycloïdes DOM

Somers, Harry

- The Picasso Suite* RIC; CMS
- Etching – The Vollard Suite (in *The Magical Flute*, 3 AVO)

Stamitz, Anton Johann

- Capriccio-Sonata in A Major BRE

Telemann, Georg Philipp

- Twelve Fantasias for solo flute* (Hamburg 1732–33) BAR; MRA
- Fantasia No. 1 in A Major, TWV 40:2
 - Fantasia No. 2 in A Minor, TWV 40:3
 - Fantasia No. 8 in E Minor, TWV 40:9

Orchestral Excerpts

Candidates must prepare *all* the excerpts from the following list. Candidates should prepare the *first flute* part unless otherwise indicated. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken.

- All orchestral excerpts are found in *Overtones*®: A *Comprehensive Flute Series, Orchestral Excerpts* FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Bach, Johann Sebastian

Brandenburg Concerto No. 4 in G Major, BWV 1049
 ► 1st movement: mm. 1–83

Berlioz, Hector

Symphonie fantastique
 ► 1st movement, *Rêveries, Passions*: mm. 71–111

Bizet, Georges

Carmen
 ► act 3, *Entr'acte (Prelude)*: mm. 3–23

Brahms, Johannes

Symphony No. 1 in C Minor, op. 21
 ► 4th movement: mm. 30–46

Mozart, Wolfgang Amadeus

Die Zauberflöte, K 620
 ► Overture: mm. 39–43, 58–73, 205–211, 219–end

Technical Requirements

Please see “Technical Requirements” on p. 12 for important information regarding this section of the examination.

Studies

Candidates must prepare *three* studies: *two* from Group 1 and *one* from Group 2.

Bullets used to denote selections for examination purposes:

- one selection
- selection is found in *Overtones®: A Comprehensive Flute Series, Studies 5–8 FHM*

Group 1

Andersen, Karl Joachim

24 Exercises, op. 33 FIS
 ► Exercise in C Minor (no. 20)
 ● one of nos. 8–10, 12, 14–17, 19, 20
 24 Studien, op. 21 OTT
 ● one of nos. 1–7, 9, 18, 23

Berbiguier, Antoine (Benoît) Tranquille

18 Études FIS; LED; SCH [FIS edition must be played in the original key; SMP edition is not acceptable]
 ► Study in D Minor (no. 4) (no. 70 in *76 Graded Studies for Flute*, 2 FAB)
 ● one of nos. 2, 4–5, 7, 9–18

Drouet, Louis

25 Études célèbres LED; OTT
 ► Study in D sharp Minor (no. 20)
 ● one of nos. 17–25

Köhler, Ernesto

25 Études romantiques, op. 66 BIL
 ► Zig-Zag (no. 8)
 ● one of nos. 3, 8, 12, 20

76 Graded Studies for Flute, 2 (ed. Paul Harris and Sally Adams FAB)

- no. 67 by Ernesto Köhler

Group 2

Gasser, Ulrich

Papierblüten, RIC
 ● no. 16

Genzmer, Harald

Neuzeitliche Etüden für Flöte, Band 1 OTT
 ● no. 11
 ● no. 12

Harris, Paul

- no. 65 in *76 Graded Studies for Flute*, 2 FAB

Mower, Mike

20 Commandments ITF
 ● Boiling Point
 ● Struttit

Piazzolla, Astor

Tango-études pour flûte seule LEM
 ► no. 4

Stock, Jonathan (transc.)

Chinese Flute Solos, OTT
 ● Lady Meng Jiang
 ● Purple Bamboo Melody
 ● Su Wu Tends Sheep

Szervánszky, Endre

Seven Studies for Flute EMB
 ► no. 5

Taggart, Hilary





Pictures HNT
 ● Entrada
 ► Sidewalk

Veilhan, François

Sonorité et techniques contemporaines à la flûte traversière LEM
 ● Study No. 6
 ● Study No. 9

Technical Tests

Please see “Technical Tests” on p. 12 for important information regarding this section of the examination. Candidates must play scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

| Scales | Keys | Range | Tempo | Note Values | Articulations |
|---|-----------------------|------------|--------|--|---------------------------------------|
| Major | all keys | 2 octaves* | ♩ = 60 |  | See p. 12 for required articulations. |
| Minor (harmonic and melodic) | all keys | | | | |
| Major in 3rds | E, A♭, D♭ | | | | |
| Chromatic | Beginning on any note | | | | |
| Whole-Tone | Beginning on C♯, F♯ | | | | |
| Arpeggios | | | | | |
| Major | all keys | 2 octaves* | ♩ = 80 |  | See p. 12 for required articulations. |
| Minor | all keys | | | | |
| Dominant 7th of Major Keys | B, E♭, A♭ | 2 octaves* | ♩ = 60 |  | See p. 12 for required articulations. |
| Diminished 7th of Minor Keys | D, G | | | | |
| Overlapping Arpeggios (Three-note Pattern) | | | | | |
| Major | all keys | 2 octaves* | ♩ = 80 |  | See p. 12 for required articulations. |
| Minor | all keys | | | | |

* Two-octave exercises beginning on B must be played up to B3.

Ear Tests

Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

| Above a Given Note | Below a Given Note |
|----------------------|----------------------|
| major and minor 2nds | major 2nd |
| major and minor 3rds | major and minor 3rds |
| major and minor 6ths | minor 6th |
| minor 7th | major 7th |
| perfect 4th | perfect 4th |
| perfect 5th | perfect 5th |
| perfect octave | perfect octave |

Chords

Candidates will be asked to identify the following chords after the examiner has played the chord once in solid (blocked) form, close position.

| Chords | Position |
|------------------------|---------------|
| major and minor triads | root position |
| dominant 7th | root position |
| diminished 7th | root position |

Cadences

Candidates will be asked to identify the following cadences by name or symbols. The examiner will play the tonic chord *once*, and then play a short phrase ending in a cadence *twice*.

| Name of Cadence | Symbols |
|----------------------|---------|
| perfect or authentic | V-I |
| plagal | IV-I |

Example only

V i
Perfect (Authentic)

Playback

Candidates will be asked to play back a melody approximately one octave in range, either on their own instrument or on the piano. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* (on the piano).

| Approximate Length | Keys |
|--------------------|-----------------------------|
| nine notes | C, G, D, F, B \flat major |

Example only

Sight Reading

Playing

Candidates will be asked to play a short composition at sight.

| Difficulty | Time Signatures | Keys |
|--------------------|--------------------|--|
| Grade 6 repertoire | any time signature | major and minor keys up to five sharps or five flats |

Clapping

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

| Time Signatures | Approximate Length |
|---|--------------------|
| $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ | four measures |

Example only

Grade 9

| Grade 9 Requirements | Marks |
|---|------------|
| Repertoire | 40 |
| one selection from List A | 14 |
| one selection from List B | 13 |
| one selection from List C | 13 |
| Orchestral Excerpts | 10 |
| all selections from the <i>Syllabus</i> list | |
| Technical Requirements | 30 |
| Studies: <i>three</i> studies from the <i>Syllabus</i> list | 20 |
| – two selections from Group 1 and <i>one</i> from Group 2 | |
| Technical Tests | 10 |
| – scales | |
| – arpeggios | |
| – overlapping arpeggios | |
| Ear Tests | 10 |
| Intervals | 3 |
| Chords | 2 |
| Cadences | 2 |
| Playback | 3 |
| Sight Reading | 10 |
| Playing | 7 |
| Clapping | 3 |
| Total possible marks (pass = 60) | 100 |
| Theory Co-requisites | |
| Advanced Rudiments | |
| Basic Harmony <i>or</i> Basic Keyboard Harmony | |
| History 1: An Overview | |

Repertoire

Candidates must prepare *three* contrasting selections: *one* from each of List A, List B, and List C. *Please note that all selections requiring accompaniment must be played with accompaniment.*

Please see “Examination Repertoire” on p. 76 for important information regarding this section of the examination.

A single selection for examination purposes is indicated by a bullet (●).

List A

Baroque and Classical Repertoire

Bach, Carl Philipp Emanuel

- Sonata in B flat Major, H 552/Wq 125
- Sonata in C Major, nach Wq 149 / H 572 BAR
- Sonata in G Major (“Hamburger”), H 564/Wq 133 BAR; OTT

Bach, Johann Sebastian

- Orchestral Suite No. 2 in B Minor, BWV 1067 BAR; PET
- Sonata in A Major, BWV 1032 BAR, HEN, BRE
- Sonata in C Major, BWV 1033 BAR; HEN

Benda, Franz

- Concerto in E Minor OTT

Čert (Czarth), Jiří (Georg)

- Sonata in D Minor (in *Three Sonatas for Flute and Continuo*, 1 LPP)
- Sonata in G Major (in *Three Sonatas for Flute and Continuo*, 2 LPP)

Couperin, François

- Concert Royal No. 4 INT

Devienne, François

- Sonata in D Major INT

Handel, George Frideric

- Sonata in E Minor, op. 1, no. 1b, HWV 359b BAR

LeClair, Jean-Marie

- Sonata in G Major, op. 9, no. 7 OTT

Metzger, Johann Georg

- Sonata in G Major, op. 6, no. 2 OTT

Schneider, Friedrich

- Sonata in G Major, op. 33 BAR

Stamitz, Carl (Karl)

- Concerto in G Major, op. 29 INT

Telemann, Georg Philipp

- Sonata in F Minor, TWV 41:fl MRA, INT
- Suite in A Minor, TWV 55:a2 INT; PET

Vanhal, Johann Baptist

- Sonata in A Major, op. 10, no. 4 (in *Flötenmusik*, 2 HEN)

Vivaldi, Antonio

- Concerto in D Major (“Il Gardellino”) EMB
- Concerto in G Major, P.V. 140 INT

List B

Romantic, 20th-, and 21st-century Repertoire

Baker, Michael Conway

- Sonata for Flute and Piano CMC; SMP

Beecroft, Norma

- Tre pezzi brevi UNI; CMC

Böhm, Theobald

- Élégie, op. 47 OTT; BIL; SMP

Bolling, Claude

- Suite pour flûte et jazz piano HAL
- 1st movement *and two* other movements

Briccialdi, Giulio

- Carnival of Venice FIS

Chaminade, Cécile

- Concertino FIS; (in *Flute Music by French Composers* SCH)

Clarke, Ian

- Hypnosis JFE

Fauré, Gabriel

- Fantaisie, op. 79 CHS; HAM; (in *Flute Music by French Composers* SCH)

Génin, Pierre-Agricole

- Carnival of Venice BIL; (in *Suzuki Flute School*, 5 SUM)

Hennebains, Adolphe

- Rêverie-caprice (ed. Martha Rearick, in *Flute Solos from the Paris Conservatory* FHP)

Hüe, Georges-Adolphe

- Nocturne LPP; JNI

Hui, Melissa

- Trace (in *Eight Visions: A New Anthology for Flute and Piano* PRE)

Ibert, Jacques

- Jeux (Sonatine) LED

Kennan, Kent

- Night Soliloquy FIS

Kuhlau, Friedrich

- Grand Solo No. 1, op. 57 BIL
- Introduction et rondo sur “Le colporteur de Onslow” BIL

Laurin, Rachel

- Sonate DOM

Martinů, Bohuslav

- Scherzo PNT

Moravec, Paul

- Nancy's Song (in *Eight Visions, A New Anthology for Flute and Piano*) PRE

Pentland, Barbara

- Trance AVO

Perillou, Albert

- Ballade (in *Flute Music by French Composers* SCH; *Flute Collection Intermediate to Advanced* SCH)

Popp, Wilhelm

- La Traviata Konzert-Walzer, op. 378 KUZ

Reinecke, Carl

- Ballade ZIM

Rheinberger, Josef

- Rhapsodie in B Major CAV

Roussel, Albert

- *Joueurs de flûte* DUR
- Pan, Tityre, Krishna, and Monsieur de la Péjaudie

Saint-Saëns, Camille

- Airs de ballet d'*Ascanio* DUR

Schmidt, Heather

- Chiaroscuro for flute and piano CMC

Schubert, Franz

- Gute Nacht and Der Lindenbaum (arr. Theobald Böhm, in *Schubert: Sechs Lieder* UNI)

Taffanel, Paul

- Andante pastorale and scherzettino INT; (in *Flute Music by French Composers* SCH)
- Fantaisie sur *Jean de Nivelle* BIL

Widor, Charles-Marie

- Suite, op. 34 HEU; LPP
- 2nd movement: Scherzo and 3rd movement: Romance

List C**Unaccompanied Repertoire****Baliff, Claude**

- Chant de l'innocent EMT

Boismortier, Joseph Bodin de

- Six Suites for Flute Alone*, op. 35 OTT
- Suite No. 5 in B Minor
- Suite No. 6 in A Major

Bourdin, Roger

- Pan blessé pour flûte seule BIL

Debussy, Claude

- Syrinx NOV; HEN; JOB

Douglas, Paul M.

- Yong CMC; NVM

Fukushima, Kazuo

- Mei ZRB

Hindemith, Paul

- Acht Stücke* OTT
- four of nos. 3–8

Honegger, Arthur

- Danse de la chèvre SAL

Hoover, Katherine

- Kokopeli PAP

Muczynski, Robert

- Three Preludes for Unaccompanied Flute, op. 18 SCH
- 2nd and 3rd movements

Noda, Teruyuki

- Three Lyric Pieces for Flute Solo* OGT
- no. 1
- no. 2

Schafer, R. Murray

- Nocturne from *The Wolf Project* ARC; CMC

Telemann, Georg Philipp

- Twelve Fantasias for solo flute* (Hamburg 1732–33) BAR; MRA
- Fantasia No. 10 in F sharp Minor, TWV 40:11
- Fantasia No. 12 in G Minor, TWV 40:13

Orchestral Excerpts

Candidates must prepare *all* the excerpts from the following list. Candidates should prepare the *first flute* part unless otherwise indicated. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken.

- All orchestral excerpts are found in *Overtones*®: *A Comprehensive Flute Series, Orchestral Excerpts* FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Beethoven, Ludwig van*Leonore Overture No. 3*, op. 72a

- ▶ Adagio: mm. 1–5, 17–36; Allegro: mm. 279–294, 301–315, 328–360

Brahms, Johannes

Symphony No. 4 in E Minor, op. 98

- ▶ 4th movement: mm. 89–105

Debussy, Claude*La mer*

- ▶ 1st movement: mm. 47–52, 64–67
- ▶ 2nd movement: mm. 4–6, 16–17, 122–124, 143–146, 163–166
- ▶ 3rd movement: mm. 159–179

Dvořák, Antonín

Symphony No. 8 in G Major, op. 88

- ▶ 4th movement: mm. 66–89

Mendelssohn, Felix

Symphony No. 4 (“Italian”), op. 90

- ▶ 4th movement, Saltarello: mm. 1–34

Prokofiev, Sergei

Symphony No. 1 (“Classical”), op. 25

- ▶ 2nd movement: mm. 13–20

Technical Requirements

Please see “Technical Requirements” on p. 12 for important information regarding this section of the examination.

Studies

Candidates must prepare *three* studies: *two* from Group 1 and *one* from Group 2. A single selection for examination purposes is indicated by a bullet (●).

Group 1**Karg-Elert, Sigfrid***30 Caprices*, op. 107 INT

- one of nos. 1–10, 16

Les plus belles études: 24 Études progressives pour la flûte traversière (ed. Georges Lambert LEM)

- no. 1 by Heinrich Soussmann
- no. 2 by Luigi Hughes
- no. 5 by Ernesto Köhler
- no. 7 by Henry Altès
- one of nos. 11, 21, 22 by Theobald Böhm

76 Graded Studies for Flute, 2 (ed. Paul Harris and Sally Adams FAB)

- no. 72 by Giulio Briccialdi
- no. 73 by Paul Harris
- one of nos. 74, 75, 76 by Theobald Böhm

Group 2**Lacour, Guy**

28 Études sur les modes à transpositions limitées d'Olivier Messiaen BIL

- one of nos. 1, 4, 8, 10, 13, 14, 16, 18, 22

Piazzolla, Astor*Tango-études pour flûte seule* LEM







- no. 1
- no. 5

Taggart, Hilary*Pictures* HNT

- Sprite

Technical Tests

Please see "Technical Tests" on p. 12 for important information regarding this section of the examination. Candidates must play scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

| Scales | Keys | Range | Tempo | Note Values | Articulations |
|--|-------------------------|----------------------------------|--------|---|--|
| Major | all keys ----- C | 2 octaves* ----- 3 octaves | ♩ = 80 |  | See p. 12 for required articulations. Additional articulation for this grade:  |
| Minor (harmonic and melodic) | all keys ----- C | 2 octaves* ----- 3 octaves | | | |
| Major in 3rds | all keys | 2 octaves* | | | |
| Chromatic | Beginning on C | 3 octaves | | | |
| Whole-Tone | Beginning on C | | | | |
| Arpeggios | | | | | |
| Major | all keys ----- C | 2 octaves* ----- 3 octaves | ♩ = 80 |  | See p. 12 for required articulations. Additional articulation for this grade:  |
| Minor | all keys ----- C | 2 octaves* ----- 3 octaves | | | |
| Dominant 7th of Major Keys | all keys ----- F | 2 octaves* ----- 3 octaves | | | |
| Diminished 7th of Minor Keys | all keys ----- C# | 2 octaves* ----- 3 octaves | | | |
| Overlapping Arpeggios (Four-note Pattern) | | | | | |
| Major | all keys | 2 octaves* | ♩ = 80 |  | See p. 12 for required articulations. Additional articulation for this grade:  |
| Minor | all keys | | | | |
| Dominant 7th of Major keys | C, G, F | | | | |
| Diminished 7th of Minor keys | A, D, G | | | | |

* Two-octave exercises beginning on B must be played up to B3.

Ear Tests

Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

| Above a Given Note | Below a Given Note |
|--------------------------------|---|
| any interval within the octave | any interval within the octave <i>except</i> the diminished 5th/augmented 4th |

Chords

Candidates will be asked to identify the following chords and their inversion or position after the examiner has played the chord *once* in solid (blocked) form, close position.

| Chords | Position |
|------------------------|------------------------------|
| major and minor triads | root position, 1st inversion |
| dominant 7th | root position |
| diminished 7th | root position |

Cadences

Candidates will be asked to identify the following cadences by name or symbols. The examiner will play the tonic chord *once*, and then play a short phrase ending in a cadence *twice*.

| Name of Cadence | Symbols |
|----------------------|---------|
| perfect or authentic | V–I |
| plagal | IV–I |
| imperfect | I–V |

Example only

I V
Imperfect

Playback

Candidates will be asked to play back the upper voice of a two-voice phrase, either on their own instrument or on the piano. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* (on the piano).

| Approximate Length | Keys |
|-----------------------|-----------------------------|
| two or three measures | C, G, D, F, B \flat major |

Example only

Sight Reading

Playing

Candidates will be asked to play a short composition at sight.

| Difficulty | Time Signatures | Keys |
|--------------------|--------------------|---|
| Grade 7 repertoire | any time signature | major and minor keys up to six sharps and flats |

Clapping

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

| Time Signatures | Approximate Length |
|---|--------------------|
| $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ | five measures |

Example only

Grade 10

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

| Grade 10 Requirements | Marks |
|---|-----------------------------------|
| Repertoire <i>one</i> selection from List A <i>one</i> selection from List B <i>one</i> selection from List C | 40 (28) 14 13 13 |
| Orchestral Excerpts all selections from the <i>Syllabus</i> list | 10 (7) |
| Technical Requirements Studies: <i>three</i> studies from the <i>Syllabus</i> list – <i>two</i> selections from Group 1 and <i>one</i> selection from Group 2 Technical Tests – scales – arpeggios – overlapping arpeggios | 30 (21) 20 10 |
| Ear Tests Intervals Chords Cadences Playback | 10 (7) 2 2 3 3 |
| Sight Reading Playing Clapping | 10 (7) 7 3 |
| Total possible marks (pass = 60) | 100 |
| Theory Co-requisites Advanced Rudiments Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony History 1: An Overview History 2: Middle Ages to Classical | |

Repertoire

Candidates must prepare three contrasting selections: one from each of List A, List B, and List C. *Please note that all selections requiring accompaniment must be played with accompaniment.*

Please see “Examination Repertoire” on p. 76 for important information regarding this section of the examination.

A single selection for examination purposes is indicated by a bullet (●).

List A

Baroque and Classical Repertoire

Bach, Carl Philipp Emanuel

- Concerto in D Minor, H 426/Wq 22 KUZ; INT

Bach, Johann Sebastian

- Sonata in E Major, BWV 1035 BAR; HEN
- Sonata in E Minor, BWV 1034 BAR; HEN

Blavet, Michel

- Concerto in A Minor INT

Čart (Czarth), Jiří (Georg)

- Sonata in E Major (in *Three Sonatas for Flute and Continuo*, 2 LPP)
- Sonata in G Major (in *Three Sonatas for Flute and Continuo*, 1 LPP)

Devienne, François

- Concerto no. 2 in D major INT
- Sonata in G Major, op. 58, no. 5 (in *Flötenmusik*, 2 HEN)

Hotteterre, Jacques Martin (“le Romain”)

- Suite in E Minor op. 2, no. 4 EMB; SES

Kleinknecht, Jakob Friedrich

- Sonata in B Minor (in *German Baroque Sonatas* UNI)

LeClair, Jean-Marie

- Concerto in C Major, op. 7, no. 3 INT

Quantz, Johann Joachim

- Concerto in C Minor INT
- Concerto in G Major BRE; INT

Tulou, Jean-Louis

- Grand Solo No. 5 BIL
- Grand Solo No. 13 BIL

Vivaldi, Antonio

- Concerto in F Major (“La tempesta di mare”) EMB

List B

Romantic, 20th-, and 21st-century Repertoire

Alfvén, Hugo

- Herdswaiver's Dance (in *Three Swedish Pieces* JFE)

Badings, Henk

- Capriccio DON

Baker, Michael Conway

- Concerto for Flute and Strings CMC

Barnett, John Francis

- Grand Sonata, op. 41 B&H

Bédard, Denis

- Sonate DOM

- Borne, François**
- Carmen fantaisie, on themes from Bizet's *Carmen* INT; SMP; SCH
- Burton, Eldin**
- Sonata FIS
- Camus, Pierre**
- Chanson et badinerie LED
- Charke, Derek**
- WARNING! Gustnadoes Ahead (for solo flute and CD) CMC
- Clarke, Ian**
- The Mad Hatter JFE
- Demersseman, Jules**
- Solo de concert No. 6 in F Major ("Italian Concerto"), op. 82 LED; SMP
- Doppler, Franz**
- Fantaisie pastorale hongroise OTT; SCH
- Enescu, George**
- Cantabile et presto INT; (in *Flute Music by French Composers* SCH)
- Gaubert, Philippe**
- Nocturne and allegro scherzando (in *Flute Music by French Composers* SCH)
- Griffes, Charles Tomlinson**
- Poem SCH
- Hétu, Jacques**
- Aria, op. 27 DOM
 - Concerto, op. 51 DOM
- Hindemith, Paul**
- Sonata No. 1 for Flute and Piano (1936) OTT
- Hüe, Georges-Adolphe**
- Fantaisie BIL
- Lam, Bun-Ching**
- Loin d'ici LAM
- Martinů, Bohuslav**
- First Sonata AMP
- McCaughey, William**
- Five Miniatures CMC
- McIntyre, David L.**
- Sonata No. 1 for Flute and Piano CMC
- Molique, Bernard**
- Introduction, Andante und Polonaise, op. 43 ZIM
- Mower, Mike**
- Sonata Latino ITF
- Poulenc, Francis**
- Sonata CHS
- Reichert, Mathieu-André**
- Fantaisie mélancolique, op. 1 (in *Reichert: Works for Flute and Piano*, 1 OTT)
- Reinecke, Carl**
- Sonata (Undine) OTT; INT
- Saint-Saëns, Camille**
- Odelette DUR

- Schocker, Gary**
- Musique française PRE
- Stenhammar, Wilhelm**
- Romance, op. 28, no. 1 (in *Three Swedish Pieces* JFE)
 - Romance, op. 28, no. 2 (in *Three Swedish Pieces* JFE)
- Taffanel, Paul**
- Fantaisie sur *Les indes galantes* (opéra ballet de J.-P. Rameau) BIL
 - Grande fantaisie on themes from *Mignon* (transc. William Bennett SMP)
- Taktakishvili, Otar**
- Sonata AMP
- Vivier, Claude**
- Pièce pour flûte et piano B&H
- Weinzweig, John**
- Divertimento No. 1 B&H; CMC
-
- List C**
-
- Unaccompanied Repertoire**
-
- Bach, Carl Philipp Emanuel**
- Sonata in A Minor, H 562/Wq 132 BAR; UNI
- Bozza, Eugène**
- Image for Solo Flute LED
- Brown, Elizabeth**
- Trillium for Solo Flute QZM
- Dick, Robert**
- Lookout MBM
- Ferroud, Pierre Octave**
- Trois pièces SAL
- Granados, Marco**
- Two Venezuelan Etudes (La Bella y ... El Terco) GRA
- Ibert, Jacques**
- Pièce LED
- Ichianagi, Toshi**
- Wind Stream OTT
- Karg-Elert, Sigfrid**
- Sonata in F sharp Minor (Appassionata), op. 140 LPP; ZIM
- Kuhlau, Friedrich**
- Divertissement, op. 68, no. 5 BIL
 - Divertissement, op. 68, no. 6 BIL
- Offermans, Wil**
- Honami ZIM
- Pagh-Paan, Younghi**
- Dreisam-Nore RIC
- Pépin, Clermont**
- Quatre monodies pour flûte seule
- Rivier, Jean**
- Oiseaux tendres pour flûte solo SAL
- Rodrigue, Nicole**
- Le moqueur polyglotte CMC

Schafer, R. Murray

- Aubade from *The Wolf Project* ARC

Sigurbjörnsson, Thorkell

- Kalais UNI

Taira, Yoshihisa

- Cadenza I EMT

Takemitsu, Toru

- Air OTT
- Itinerant OTT

Uebayashi, Yuko

- Le vent à travers les ruines LEM

Varèse, Edgard

- Density 21.5 RIC; CLF

Vasks, Peteris

- Landscape with Birds SCH; (in *Flute Works by Soviet Composers* SCH)

Yun, Isang

- Salomo B&B

Orchestral Excerpts

Candidates must prepare *all* the excerpts from the following list. Candidates should prepare the *first flute* part unless otherwise indicated. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken.

- All orchestral excerpts are found in *Overtones*®: A *Comprehensive Flute Series, Orchestral Excerpts* FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Beethoven, Ludwig van

Symphony No. 3 (“Eroica”), op. 55

- ▶ 4th movement: mm. 171–198

Debussy, Claude

Prélude à l’après-midi d’un faune

- ▶ mm. 1–30

Hindemith, Paul

Sinfonie “Mathis der Maler”

- ▶ 1st movement, Engelkonzert: mm. 129–142, 260–298
- ▶ 2nd movement, Grablegung: mm. 4–23, 36–45

Mendelssohn, Felix

Incidental Music to *A Midsummer Night’s Dream*, op. 61

- ▶ Scherzo: pickup to mm. 339–385

Rimsky-Korsakov, Nicolai

Capriccio espagnol, op. 34

- ▶ 4th movement, Scena e canto gitano: mm. 28–38 (include *cadenza* to *fermata* on high A); mm. 78–96

Stravinsky, Igor

Petroushka (1947 revision)

- ▶ Part 1, Shrove-tide Fair: mm. 1–43, 276–293

Tchaikovsky, Pyotr Il’yich

Symphony No. 4 in F Minor

- ▶ 3rd movement, Scherzo: mm. 144–170

Technical Requirements

Please see “Technical Requirements” on p. 12 for important information regarding this section of the examination.

Studies

Candidates must prepare *three* studies: *two* from Group 1 and *one* from Group 2. A single selection for examination purposes is indicated by a bullet (●).

Group 1

Andersen, Karl Joachim

24 Etudes, op. 15 FIS; SCH

- *one etude* [several of these etudes are also in *Les plus belles études* LEM]

Karg-Elert, Sigfrid

30 Caprices, op. 107 INT

- *one* of nos. 11–15, 17–30

Paganini, Niccolò

24 Caprices INT

- nos. 4, 5, 21, 24

Les plus belles études: 24 Études progressives pour la flûte traversière, ed. Georges Lambert LEM

- no. 17 by Ernesto Köhler
- no. 19 by Ernesto Köhler

Group 2

Lacour, Guy

22 Dodécaprices BIL

- *one* caprice

28 Études sur les modes à transpositions limitées d’Olivier Messiaen BIL

- *one* of nos. 2, 3, 5–7, 9, 11, 12, 15, 17, 19–21, 23–28

Mower, Mike

Fingerbusters ITF

- Bunch of Fives
- Mind the Gaps
- Scraps
- Studiosity
- Two Timer

Piazzolla, Astor

Tango-études pour flûte seule LEM

- no. 3
- no. 6




Taggart, Hilary

Pictures HNT

- Tambourin

Technical Tests

Please see “Technical Tests” on p. 12 for important information regarding this section of the examination. Candidates must play scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

| Scales | Keys | Range | Tempo | Note Values | Articulations |
|--|-----------------------|------------|--------|---|---------------------------------------|
| Major | all keys | 2 octaves | ♩ = 92 |  | See p. 12 for required articulations. |
| | B, C, C#, D | 3 octaves* | | | |
| Minor (harmonic and melodic) | all keys | 2 octaves | | | |
| | B, C, C#, D | 3 octaves* | | | |
| Major in 3rds | all keys | 2 octaves | | | |
| Chromatic | Beginning on C, C#, D | 3 octaves | | | |
| Whole-Tone | Beginning on C, C#, D | 3 octaves | | | |
| Arpeggios | | | | | |
| Major | all keys | 2 octaves | ♩ = 92 |  | See p. 12 for required articulations. |
| | B, C, C#, D | 3 octaves* | | | |
| Minor | all keys | 2 octaves | | | |
| | B, C, C#, D | 3 octaves* | | | |
| Dominant 7th of Major Keys | all keys | 2 octaves | | | |
| | F | 3 octaves | | | |
| Diminished 7th of Minor Keys | all keys | 2 octaves | | | |
| | C# | 3 octaves | | | |
| Overlapping Arpeggios (Four-note Pattern) | | | | | |
| Major | all keys | 2 octaves | ♩ = 92 |  | See p. 12 for required articulations. |
| Minor | all keys | | | | |
| Dominant 7th of Major Keys | all keys | | | | |
| Diminished 7th of Minor Keys | all keys | | | | |

*Two-octave exercises beginning on B must be played up to B3. Flutists playing an instrument with a C foot may omit the three-octave exercises beginning on B.

Ear Tests

Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

| Above a Given Note | Below a Given Note |
|--------------------------------|--------------------------------|
| any interval within the octave | any interval within the octave |

Chords

Candidates will be asked to identify the following chords in root position and their inversions after the examiner has played the chord *once* in solid (blocked) form, close position.

| Chords | Position |
|----------------------------------|---|
| major and minor four-note chords | root position, 1st inversion, 2nd inversion |
| dominant 7th | root position |
| diminished 7th | root position |

Cadences

Candidates will be asked to identify by name or symbols the following cadences played within a single phrase. The phrase may be in a major or a minor key and may contain up to three cadences. The examiner will play the tonic chord *once*, and then play the phrase *twice*.

| Name of Cadence | Symbols |
|-------------------------|----------------------|
| perfect or authentic | V ⁽⁷⁾ -I |
| plagal | IV-I |
| imperfect | I-V |
| deceptive (interrupted) | V ⁽⁷⁾ -VI |

Example only

V⁷ VI
Deceptive (Interrupted)

iv i V i
Plagal Perfect (Authentic)

Playback

Candidates will be asked to play back the lower voice of a two-voice phrase, either on their own instrument or on the piano. The examiner will name the key, play the tonic triad *once*, and play the phrase *twice* (on the piano).

| Approximate Length | Keys |
|----------------------|---------------|
| two to four measures | C, F, D major |

Example only

Sight Reading

Playing

Candidates will be asked to play a short composition at sight.

| Difficulty | Time Signatures | Keys |
|--------------------|--------------------|---|
| Grade 8 repertoire | any time signature | major or minor keys up to seven sharps or seven flats |

Clapping

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

| Time Signatures | Approximate Length |
|---|--------------------|
| $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ | six measures |

Example only

ARCT in Flute Performance

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

The ARCT Examination

Please see “Co-requisites and Prerequisites” on p. 11, “Classification of Marks” on p. 72, and “Supplemental Examinations” on p. 74 for important details regarding the ARCT in Performance examination. Two years of preparation following Grade 10 is recommended for the ARCT in Performance examination.

The examination may be attempted when the candidate has met the following conditions:

- The candidate has completed the Grade 10 Flute examination with a total mark of 75 or a minimum of 70 percent in each section of the examination, at least one session prior.
- The candidate has completed the theory co-requisite examinations for Grade 10 with a total mark of at least 60 percent for each examination, at least one session prior.

| ARCT in Flute Performance Requirements | Marks |
|---|------------|
| Repertoire | 70 |
| <i>one</i> selection from List A | 20 |
| <i>one</i> selection from List B | 20 |
| <i>one</i> selection from List C | 15 |
| <i>one</i> selection from List D | 15 |
| Orchestral Excerpts | 30 |
| <i>all</i> selections from the <i>Syllabus</i> list | |
| Total possible marks (pass = 70) | 100 |
| Theory Prerequisites | |
| Advanced Rudiments | |
| Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony | |
| History 1: An Overview | |
| History 2: Middle Ages to Classical | |
| Theory Co-requisites | |
| Counterpoint | |
| Advanced Harmony <i>or</i> Advanced Keyboard Harmony | |
| Analysis | |
| History 3: 19th Century to Present | |
| Piano Co-requisites | |
| Grade 6 Piano | |

Criteria for Pass and Failure

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

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

Marking Criteria

First Class Honors with Distinction: 90–100

Only truly exceptional candidates achieve this category. Candidates must demonstrate complete technical command and perform with a confident, masterful style. These candidates clearly demonstrate an authentic personal performance spark.

First Class Honors: 85–89

Candidates present a truly engaging and intelligent performance, displaying technical polish and finesse, definite and apt characterization, and a sense of spontaneity.

First Class Honors: 80–84

Candidates are technically solid and demonstrate sensitivity, intelligence, and talent. They are well prepared and able to execute the examination requirements thoughtfully and confidently.

Honors: 70–79

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

Repertoire

Candidates must prepare *four* contrasting selections: one from each of List A, List B, List C, and List D. Candidates may substitute one piccolo work for one flute work, providing they follow the procedure for non-*Syllabus* substitutions (please see “Substitutions” on p. 77).

Each bulleted item (●) represents one selection for examination purposes. A maximum of 45 minutes is allowed for the performance of repertoire. The examiner may stop the performance if it exceeds the allotted time. At least one selection must be accompanied. *Please note that all selections requiring accompaniment must be played with accompaniment.*

Please see “Examination Repertoire” on p. 76 for important information regarding this section of the examination.

List A

Concertos

- Bach, Carl Philipp Emanuel**
● Concerto in G Major, H 445/Wq 169 INT
- Bolcom, William**
● Lyric Concerto for Flute and Orchestra EDW
- Devienne, François**
● Concerto No. 7 in E Minor INT
- Gordeli, Otar**
● Concerto PRO
- Ibert, Jacques**
● Concerto LED
- Jolivet, André**
● Concerto HEU
- Liebermann, Lowell**
● Concerto, op. 39 PRE
- McGrath, Jim**
● Suite Brillante: Concerto for Flute CMS
- Mercadante, Saverio**
● Concerto in E Minor, op. 57 LPP; ZRB
- Mozart, Wolfgang Amadeus**
● Concerto in D Major, K 314 BAR; BRE
● Concerto in G Major, K 313 BAR; BRE
- Nielsen, Carl**
● Concerto DAN
- Reinecke, Carl**
● Concerto in D Major, op. 283 BRE
- Rivier, Jean**
● Concerto BIL
- Rodrigo, Joaquin**
● Concierto pastoral OTT
- Vivaldi, Antonio**
● Concerto in C Minor, RV 441 EMB

List B

Suites, Partitas, and Sonatas

- Bach, Johann Sebastian**
● Partita in A Minor for Solo Flute, BWV 1013 BAR; HEN
● Sonata in B Minor, BWV 1030 BAR; HEN
- Denisov, Edison**
● Sonata PET
- Franck, César**
● Sonata in A Major INT; ZRB
- Glick, Srul Irving**
● Sonata CMC
- Jolivet, André**
● Chant de Linos LED
- Kenins, Talivaldis**
● Concertante B&H; CMC

- Liebermann, Lowell**
● Sonata, op. 23 PRE
- Meyer-Olbersleben, Max**
● Fantasie-Sonate, op. 17 LPP
- Morawetz, Oskar**
● Sonata for Flute and Piano AEN; CMC
- Muczynski, Robert**
● Sonata, op. 29 SCH
- Müthel, Johann Gottfried**
● Sonata in D Major (in *German Baroque Sonatas*) UNI
- Piston, Walter**
● Sonata AMP
- Prokofiev, Sergei**
● Sonata SK; SCH
- Schubert, Franz**
● Introduction and Variations on “Trockne Blumen” BRE; OTT; UNI
- Schulhoff, Ervin**
● Sonata CHS
- Widor, Charles-Marie**
● Suite, op. 34 HEU; LPP

List C

Romantic, 20th-, and 21st-century Repertoire

- Andersen, Karl Joachim**
● Ballade et danse des sylphes, op. 5 BIL
- Bartók, Béla**
● Suite paysanne hongroise UNI
- Böhm, Theobald**
● Fantasie über ein Thema von Schubert, op. 21 UNI; BIL
● Grand polonaise, op. 16 BIL; INT
- Boulez, Pierre**
● Sonatine AMN; UNI
- Bozza, Eugène**
● Agrestide LED
- Casella, Alfredo**
● Sicilienne and Burlesque LED
- Donatoni, Franco**
● Fili for Flute and Piano RIC
- Doppler, Franz**
● Airs valaques EMP
- Dutilleux, Henri**
● Sonatine LED
- Feld, Jindrich**
● Sonate LED
- Hosokawa, Toshio**
● Lied OTT
- Martin, Frank**
● Ballade UNI

Messiaen, Olivier

- Le merle noir LED

Paganini, Niccolò

- Caprice XXIV (arr. Lambros Demetrios Callimahos OTT)

Sancan, Pierre

- Sonatine DUR

Taffanel, Paul

- Fantaisie sur “Le Freischütz” BIL; SMP

List D

20th- and 21st-century Unaccompanied Repertoire

Aitken, Robert

- Plainsong UNI

Berio, Luciano

- Sequenza I for Solo Flute UNI

Carter, Elliott

- Scrivo in vento B&H

Clarke, Ian

- The Great Train Race JFE
- Zoom Tube JFE

Colgrass, Michael

- Wild Riot of the Shaman's Dreams FIS

Dick, Robert

- Afterlight MBM

Donatoni, Franco

- Nidi for Solo Piccolo RIC

Françaix, Jean

- Suite pour flûte seule OTT

Holliger, Heinz

- (T)air(e) OTT

Hosokawa, Toshio

- Sen I OTT

Huber, Klaus

- Ein Hauch von Unzeit 1 BRE
- To ask the flutist BAR

Ichiyanagi, Toshi

- In a Living Memory OTT

Jolas, Betsy

- Episode Second: Ohne Worte HEU

Jolivet, André

- Cinq incantations B&H
- no. 5 and two other incantations

Klanac, Pierre-Kresimir

- Métal: Neurasthénie caractérisée par l'obsession de l'état pulvérulent BIL

Molteni, Marco

- Confiteor (alto flute) EME

Ran, Shulamit

- East Wind PRE

Takemitsu, Toru

- Voice SAL

Tremblay, Gilles

- Envol-Alleluia pour flûte seule SAL

Van Buren, John

- Incandescence ZIM

Yun, Isang

Etudes B&B

- two of Moderato, Adagio, Allegro, Andante, Allegretto
- Sorì B&B

Orchestral Excerpts

Candidates should be prepared to play *all* the excerpts in Group 1 (Flute). Candidates may substitute selections from Group 2 (piccolo excerpts) for selections from group 1 (flute excerpts) on a one-to-one basis. The Bartók piccolo excerpt (3rd movement) can only substitute the Bartók flute excerpt (3rd movement).

Candidates should prepare the *first flute* part unless otherwise indicated. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken.

- All orchestral excerpts are found in *Overtones®: A Comprehensive Flute Series, Orchestral Excerpts* FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Group 1: Flute

Bartók, Béla

Concerto for Orchestra

- ▶ 1st movement: mm. 30–34
- ▶ 2nd movement: mm. 60–86
- ▶ 3rd movement: mm. 10–13, 106–108
- ▶ 4th movement: mm. 139–144
- ▶ 5th movement: mm. 96–100, 106–111

Hindemith, Paul

Symphonic Metamorphosis after Themes by Carl Maria von Weber

- ▶ 2nd movement, Turandot (Scherzo): mm. 1–17
- ▶ 3rd movement: mm. 31–48

Mahler, Gustav

Das Lied von der Erde

- ▶ 6th movement, “Der Abschied”: mm. 15–26, 47–54, 71–82, 159–172

Prokofiev, Sergei

Peter and the Wolf, op. 67

- ▶ mm. 23–51, 94–101, 581–591
- Symphony No. 1 (“Classical”)
- ▶ 4th movement: mm. 7–44, 126–173

Ravel, Maurice

Daphnis and Chloé

- ▶ Troisième partie: mm. 121–145

Rossini, Gioachino*Guillaume Tell*

- ▶ Overture: mm. 131–135, 191–226

Saint-Saëns, Camille*Le carnaval des animaux*

- ▶ 10. Volière: mm. 3–31

Strauss, Richard*Till Eulenspiegel's Merry Pranks*, op. 28

- ▶ mm. 51–110, 507–536

Stravinsky, Igor*Firebird Suite* (1919 version)

- ▶ Variation de l'oiseau de feu: mm. 1–43

Group 2: Piccolo**Bartók, Béla**

Concerto for Orchestra

- ▶ 3rd movement, Elegia: mm. 14–22, 29–33, 57–60, 107–128

Beethoven, Ludwig van

Symphony No. 9, op. 125

- ▶ 4th movement: mm. 343–431, 849–940

Rimsky-Korsakov, Nicolai*Scheherazade*, op. 35

- ▶ 4th movement: mm. 466–468, 485–496

Rossini, Gioachino*Semiramide*

- ▶ Overture: mm. 132–145, 190–195, 329–337

Shostakovich, Dmitri

Symphony No. 5, op. 47

- ▶ 1st movement: mm. 235–242
- ▶ 2nd movement: mm. 45–55, 201–211

Teacher's ARCT

The Teacher's ARCT is designed to strengthen the qualifications and teaching techniques of private studio teachers. Pedagogical ability and accomplishments are assessed through the Teacher's ARCT Diploma.

The Teacher's ARCT Diploma will be awarded only to candidates eighteen years of age or older.

The ARCT Examination

Please see "Co-requisites and Prerequisites" on p. 11, "Classification of Marks" on p. 72, and "Supplemental Examinations" on p. 74 for important details regarding the application for the Teacher's ARCT examination. Candidates are strongly recommended to study for at least two years after passing the Grade 10 examination and to have at least one year of teaching experience.

The examination may be attempted when the candidate has met the following conditions:

- The candidate has completed the Grade 10 Flute examination with a total mark of 75 or a minimum of 70 percent in each section of the examination, at least one session prior.
- The candidate has completed the theory co-requisite examinations for Grade 10 with a total mark of at least 60 percent for each examination, at least one session prior.

| Teacher's ARCT Requirements | Marks |
|--|-----------------|
| Part 1: Practical Examination | 60 (42) |
| Repertoire | 20 (14) |
| Orchestral Excerpts | 10 (7) |
| Technical Requirements | 10 (7) |
| Studies | 10 |
| Ear Tests | 10 (7) |
| Meter | 2 |
| Intervals | 2 |
| Chords | 3 |
| Playback | 3 |
| Sight Reading | 10 (7) |
| Playing | 7 |
| Clapping | 3 |
| Part 2: Viva Voce Examination | 40 (28) |
| A: Pedagogical Principles | 20 |
| B: Applied Pedagogy | 20 |
| Total possible marks (pass = 75 overall or 70 in each section) figures in parentheses indicate 70-percent mark | 100 (70) |
| Part 3: Written Examination | 100 (70) |
| Theory Prerequisites Advanced Rudiments Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony History 1: An Overview History 2: Middle Ages to Classical | |
| Theory Co-requisites Advanced Harmony or Advanced Keyboard Harmony Counterpoint Analysis History 3: 19th Century to Present | |
| Piano Co-requisites Grade 8 Piano | |

Second ARCT Diplomas

The Teacher's ARCT and the ARCT in Performance examinations may not be attempted at the same session.

- Candidates who have passed the Teacher's ARCT examination and wish to obtain an ARCT in Performance diploma must take the entire ARCT in Performance examination.
- Candidates who have passed the ARCT in Performance examination and wish to obtain a Teacher's ARCT diploma will be exempt from the Repertoire and Orchestral Excerpts sections of the Teacher's ARCT Part 1: Practical Examination. The remaining sections of Part 1 (Studies, Ear Tests, and Sight Reading) and all of Part 2: *Viva Voce* Examination must be taken in a single session, within five years of the date of the ARCT in Performance practical examination.

PART 1: PERFORMANCE ASSESSMENT

Repertoire

Please see "Examination Repertoire" on p. 76 for important information regarding this section of the examination.

Candidates should be prepared to play *two* contrasting selections from the repertoire listed for the ARCT in Performance examination: selections must be chosen from different lists. Each bulleted item (●) represents one selection for examination purposes. The length of the performance must not exceed 30 minutes. The examiner may stop the performance if it exceeds the allotted time. At least one selection must be accompanied. *Please note that all selections requiring accompaniment must be played with accompaniment.*

Orchestral Excerpts

Candidates should be prepared to play *all* the orchestral excerpts listed for the ARCT in Performance examination.

Technical Requirements

Studies

Candidates should be prepared to play *one* selection from the studies listed for the Grade 10 examination.

There are no technical tests required for the Teacher's ARCT examination.

Ear Tests

Meter

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

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

Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

| Above a Given Note | Below a Given Note |
|---------------------------------|--------------------------------|
| any interval within a major 9th | any interval within the octave |

Chords

Candidates will be asked to identify the chords used in a four-measure phrase. The examiner will play the tonic chord *once* and the phrase *twice* at a slow to moderate tempo. During the second playing, the candidate will name each chord after it is played.

- The phrase will be in a major key and will begin with a tonic chord.
- The phrase may include chords built on the first, second, fourth, fifth, and sixth degrees of the scale.
- The final cadence may contain a cadential six-four chord and/or a dominant 7th chord.

Example only

I IV V vi ii

I⁴ V⁷ I

Playback

Candidates will be asked to play back *both* parts of a two-part phrase of approximately three measures in a major key, either on their own instrument or on the piano. The examiner will name the key and play the tonic chord *once* on the piano. If flute is used for playback, the examiner will play the phrase *twice* on the piano, after which the candidate will play back the upper part. The examiner will then play the phrase *twice* more, and the candidate will play back the lower part. If piano is used for playback, the examiner will play the phrase *three* times consecutively after which the candidate will play back both parts together.

Sight Reading

Playing

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

- Two passages will be approximately equal in difficulty to Grade 9 repertoire.
- One passage will be a piece of simulated Grade 4 teaching repertoire. Candidates are expected to demonstrate musical features through articulate playing meant to inspire a Grade 4 student to learn this piece.

Clapping

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

Example only



PART 2: VIVA VOCE ASSESSMENT

A: Pedagogical Principles

This section of the examination will test the candidate's knowledge of the principles of playing the flute, including:

- fingering (including alternate fingerings to facilitate pitch and technique, i.e., trills, harmonics)
- articulation
- breathing and tone production
- contemporary playing techniques
- dynamics and phrasing
- embouchure formation
- instrument acquisition and care
- intonation (including corrections for problematic tendencies)
- other instruments in the flute family
- performance practice (including ornamentation)
- pitch notation and staff
- posture and hand position
- prevention of injury
- range
- rhythm and meter
- vibrato

B: Applied Pedagogy

Teaching Repertoire

Candidates must prepare repertoire and studies (as listed in the *Flute Syllabus, 2010 Edition*) for Grades 1, 3, 5, and 8, as follows:

- Grades 1 and 3—one piece from List A, one piece from List B, and two studies
- Grades 5 and 8—one piece from List A, one piece from List B, one piece from List C, and two studies.

Candidates should be prepared to suggest drills and exercises to help a student meet challenges encountered in the requirements for these examinations and to discuss the suitability and purpose of the material in a student's development. Candidates should also be able to discuss stylistic differences between repertoire of the Baroque, Classical, Romantic, and 20th- and 21st-century eras as applicable to the flute.

Demonstration Lesson

Candidates should be prepared to teach a fifteen-minute demonstration lesson. The examiner will select one work from the candidate's list of teaching repertoire (Grade 3 or 5 only). *Please note that candidates must provide a student for this portion of the examination. Those who fail to do so will not be examined.*

PART 3: WRITTEN ASSESSMENT

Examination length: 3 hours

Passing mark: 70 percent

Candidates should be prepared to discuss the following topics:

- accepted theories and techniques of musical pedagogy
- books, periodicals, and reference materials relating to the flute
- the development of orchestral, chamber, and solo flute repertoire
- the flute family
- the history and construction of the flute, and its evolution and uses throughout history
- notable flute performers, both past and present
- requirements for flute examinations as listed in the *Flute Syllabus, 2010 Edition*—teaching materials and general solo flute repertoire

Candidates may be asked to add editorial markings to a short passage of flute music, including breath marks, articulations, dynamics, phrasing, expression marks (Italian terms), and fingering. The title and tempo of the composition will be given. Candidates may also be asked to write several short exercises designed to correct common technical problems encountered by flute students.

For a reading list and reference material, please see "Resources" on p. 81.

Register for an Examination

Examination Sessions and Registration Deadlines

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

Winter Session—register by early November

- practical examinations take place in January
- theory examinations take place in December

Spring Session—register by early March

- practical examinations take place in June
- theory examinations take place in May

Summer Session—register by early June

- practical examinations take place in August
- theory examinations take place in August

Online Registration

All registrations should be submitted using the online registration process. Visit examinations.rcmusic.ca to register.

Examination Fees

Examination fees must be paid at registration using a valid credit card. Fees for the current academic year are listed online at examinations.rcmusic.ca.

Examination Centers

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

Teachers may verify their students' examination schedules by visiting examinations.rcmusic.ca.

Visit
examinations.rcmusic.ca
to register.

All candidates must verify their examination schedules online two weeks before the first day of the examination session. Examination schedules will not be mailed.

Examination Scheduling

Examination candidates may check for their examination schedules online three to four weeks after the registration deadline.

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

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

Examination Regulations

Examination Procedures

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

- Page turners and other assistants are not permitted in the examination room. Waiting areas are provided for parents, teachers, and assistants.
- Warm-up rooms are not guaranteed for flute candidates
- Music stands are not guaranteed for flute candidates.
- Photo ID may be requested before candidates are admitted to the examination room.
- Candidates should list all repertoire and studies to be performed on the Examination Program Form and bring it to the examination.
- Candidates must bring two copies of all music (flute part only) to be performed to the examination, whether or not the selections are memorized. *Please note that photocopied music is not permitted in the examination room unless the candidate has a letter of permission from the publisher.* (Please see “Copyright and Photocopying” on p. 77.)
- Recording devices are strictly prohibited in the examination room.
- Candidates must provide their own accompanists. Taped accompaniments are not permitted. *Candidates who do not provide an accompanist will not be examined.*

The candidate’s performance may be interrupted at the examiner’s discretion when an assessment has been reached.

Credits and Refunds for Missed Examinations

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

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

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

Candidates who, for any reason, are unable to attend an examination should contact the 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 fifty percent refund of the examination fee.

Requests for examination refunds or credits must be made to The Royal Conservatory Examinations in writing and be accompanied by the necessary documentation (see above). *All requests must be submitted by mail or by fax within two weeks following the examination.*

All requests must be submitted by mail or fax within two weeks following the examination. Requests received after this time will be denied.

The Special Needs Request Form is available online at examinations.rcmusic.ca.

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

Access examination results online at “Examination Results.”

Candidates with Special Needs

Candidates with special needs should submit a Special Needs Request Form—by mail or by fax to the The Royal Conservatory Examinations—as soon as possible before the registration 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 four weeks of the examination date. Access to examination results with comments and marks will be available within six weeks of the examination date.

Teachers may access their student’s examination results by visiting examinations.rcmusic.ca.

Official transcripts are available upon written request to The Royal Conservatory Examinations office and payment of the requisite fee. (Download the Official Transcript Request Form from the website.)

Interpreting Examination Results

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

Classification of Marks

| | |
|-------------------------------------|--|
| First Class Honors with Distinction | 90–100 |
| First Class Honors | 80–89 |
| Honors | 70–79 |
| Pass (Grades 1–10) | 60 |
| Pass (ARCT in Flute Performance) | 70 |
| Pass (Teacher’s ARCT) | 75 percent overall <i>or</i> 70 percent in each section |

Marking Criteria

First Class Honors with Distinction: 90–100

Only truly exceptional candidates achieve this standing. Candidates must demonstrate complete technical command and perform with a confident, masterful style. These candidates clearly demonstrate an authentic personal performance spark.

First Class Honors: 85–89

Candidates present a truly engaging and intelligent performance, displaying technical polish and finesse, definite and apt characterization, and a sense of spontaneity.

First Class Honors: 80–84

Candidates are technically solid and demonstrate sensitivity, intelligence, and talent. They are well prepared and able to execute the examination requirements thoughtfully and confidently.

Honors: 70–79

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

Table of Marks

| | Grades Prep–1 | Grades 2–4 | Grade 5 | Grade 6 | Grade 7 | Grades 8–9 | Grade 10 | ARCT in Flute Perf. | Teacher's ARCT |
|-------------------------------|------------------|---------------|------------|------------|------------|---------------|-------------|------------------------------|-------------------------|
| Repertoire | 50 | 50 | 50 | 50 | 40 | 40 | 40 (28) | 70 | 20 (14) |
| List A | 25 | 25 | 17 | 17 | 14 | 14 | 14 | 20 | no mark breakdown |
| List B | 25 | 25 | 17 | 17 | 13 | 13 | 13 | 20 | |
| List C | – | – | 16 | 16 | 13 | 13 | 13 | 15 | |
| List D | – | – | – | – | – | – | – | 15 | |
| Orchestral Excerpts | – | – | – | – | 10 | 10 | 10 (7) | 30 | 10 (7) |
| Technical Requirements | 30 | 30 | 30 | 30 | 30 | 30 | 30 (21) | – | 10 (7) |
| Studies | 20 | 20 | 20 | 20 | 20 | 20 | 20 | – | 10 (7) |
| Technical Tests | 10 | 10 | 10 | 10 | 10 | 10 | 10 | – | – |
| Ear Tests | 10 | 10 | 10 | 10 | 10 | 10 | 10 (7) | – | 10 (7) |
| Meter | – | – | – | – | – | – | – | – | 2 |
| Clapback | 5 | 3 | 3 | 2 | 2 | – | – | – | – |
| Intervals | – | 3 | 3 | 3 | 3 | 3 | 2 | – | 2 |
| Chords | – | – | – | 2 | 2 | 2 | 2 | – | 3 |
| Cadences | – | – | – | – | – | 2 | 3 | – | – |
| Playback | 5 | 4 | 4 | 3 | 3 | 3 | 3 | – | 3 |
| Sight Reading | 10 | 10 | 10 | 10 | 10 | 10 | 10 (7) | – | 10 (7) |
| Playing | 7 | 7 | 7 | 7 | 7 | 7 | 7 | – | 8 |
| Clapping | 3 | 3 | 3 | 3 | 3 | 3 | 3 | – | 2 |
| Viva Voce | – | – | – | – | – | – | – | – | 40 |
| A: Pedagogical Principles | – | – | – | – | – | – | – | – | 10 (7) |
| B: Applied Pedagogy | – | – | – | – | – | – | – | – | 30 (21) |
| TOTALS | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 |

- To qualify for the ARCT examination, Grade 10 candidates must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the examination. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- ARCT in Performance candidates must achieve an overall mark of 70 in order to pass.
- Teacher’s ARCT candidates must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the examination in order to pass. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- There is no mark breakdown for the Repertoire section of the Teacher’s ARCT examination.

Candidates in Grade 10 must complete the Grade 10 theory co-requisites within five years of the *original practical examination*, not any subsequent supplemental examinations.

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

Supplemental Examinations

Improve an examination mark

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

- Supplemental Examinations must occur within two years of the original examination.
- Supplemental Examinations are given during regular examination sessions.
- Candidates in Grade 10 may repeat *any two sections* (Technical Requirements, Ear Tests, or Sight Reading) of a practical examination. Supplemental exams in Repertoire are not allowed.
- To be eligible for a Supplemental Examination in Grade 10, candidates must achieve a minimum mark of 65 overall and 70 percent in the Repertoire section.
- Candidates in the Teacher’s ARCT may repeat *one section* of Part 1, *except Repertoire*, and *one section* of Part 2.
- To be eligible for a Supplemental Examination in Part 1 of the Teacher’s ARCT, candidates must achieve at least 70 percent in the Repertoire section.
- To be eligible for a Supplemental Examination in Part 2 of the Teacher’s ARCT, candidates must achieve at least 70 percent in either *Viva Voce A* or *Viva Voce B*.

Musicianship Examinations

A musicianship examination may replace the Ear Tests section of a Grade 8, 9, 10, or Teacher’s ARCT examination. Please consult the current *Musicianship Syllabus* at examinations.rcmusic.ca for examination requirements. The musicianship examination must be taken at least one session *before* the practical examination.

Musicianship Level

Junior Musicianship
Intermediate Musicianship
Senior Musicianship

Practical Examination Level

Grade 8
Grade 9
Grade 10 and Teacher’s ARCT

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

- a photocopy of the musicianship examination results
- a letter requesting exemption from the Ear Tests section of the upcoming practical examination

Practical Examination Certificates

Certificates are awarded to candidates who successfully complete the requirements for their grade.

Beginning in Grade 5, certificates are awarded *after* the theory co-requisites for that grade have been successfully completed. Theory co-requisites must be completed within five years of the original practical examination.

School Credits

The Royal Conservatory Examinations results can sometimes be used as a credit toward high school graduation or toward university entrance. In Canada, the policies of provincial education ministries can be found online under “Candidate Recognition, Accreditation.” Candidates are advised to discuss the eligibility of their examination results with their school principal or guidance counselor.

Medals

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

Silver Medals

Silver medals are awarded by province or region to the woodwind candidates in Preparatory and Grades 1–10 who receive the highest marks for the respective practical examinations. To be eligible, a candidate must receive a minimum mark of 80 percent in the practical examination, and have completed all the theory co-requisites for the respective grade.

Gold Medals

A gold medal is awarded to the graduating Woodwinds ARCT in Performance candidate who receives the highest mark for the practical examination. To be eligible, a candidate must receive:

- a minimum of 85 percent in the practical examination
- a minimum of 70 percent in each theory co-requisite examination

ARCT Gold Medals

A gold medal is awarded to the graduating Woodwinds Teacher's ARCT candidate who receives the highest average for Teacher's ARCT, Parts 1, 2, and 3 (Practical, *Viva Voce*, and Written Examinations). To be eligible, a candidate must receive:

- a minimum overall average of 85 percent for the Teacher's ARCT examination, Parts 1, 2, and 3
- a minimum of 70 percent in each theory co-requisite examination

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

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

RESPs

Use Education Funds for Music Studies

Candidates who have a Registered Education Savings Plan (RESP) may be eligible to use these funds to support private studies in music at the Grade 9, Grade 10, ARCT in Flute Performance, and Teacher's ARCT levels. Candidates should consult their RESP providers for more information.

Examination Repertoire

The *Syllabus* lists the repertoire eligible for examinations. Information given for each item includes:

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

Names of publishers are indicated by an assigned abbreviation. Please see p. 78 for a list of publishers and their respective abbreviations.

Da Capo Signs and Repeats

- When performing repertoire at an examination, *da capo* signs should be observed.
- Repeat signs should ordinarily be ignored. However, repeats in repertoire should be observed if indicated in a footnote below the music.

Memory

- Repertoire, studies, and orchestral excerpts need not be memorized and no extra marks will be awarded for memory.
- Technical Tests (scales and arpeggios) *must* be played from memory.

Syllabus Repertoire Lists

The Repertoire for each grade is divided into several lists, according to musical style or stylistic period.

| Grade | List A | List B | List C | List D |
|------------------------|-------------------------------------|---|---|--|
| Preparatory Grade 1 | Rhythmic Repertoire | Lyrical Repertoire | | |
| Grades 2–4 | Baroque and Classical Repertoire | Romantic, 20th-, and 21st-century Repertoire | | |
| Grades 5–10 | Baroque and Classical Repertoire | Romantic, 20th-, and 21st-century Repertoire | Unaccompanied Repertoire | |
| ARCT | Concertos | Suites, Partitas, and Sonatas | Romantic, 20th-, and 21st-century Repertoire | 20th- and 21st-century Unaccompanied Repertoire |

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. When no publisher is indicated, students are encouraged to use the best edition available—the edition that most accurately reflects the composer's intentions.

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

Availability

The Royal Conservatory Examinations has made every effort to ensure that most of the materials listed in this *Syllabus* are in print and easily available at leading music retailers throughout North America. If you experience difficulty in obtaining flute music in your community, then you may visit www.frederickharrismusic.com to find a listing of additional music retailers near you.

Anthologies and Collections

If a repertoire selection is published in a collection of a composer's music or in an anthology containing music by a number of composers, the title of the collection or anthology is usually included in the Syllabus listing. Individual selections may also be found in other sources. In order to save space, the words "volume" and "book" have usually been omitted; a number following a title indicates the number of the volume, book, or set number in which a selection can be found (for example, *Time Music for Flute*, 2).

Overtones®: A Comprehensive Flute Series

In order to ensure the ready availability of high-quality examination materials, The Frederick Harris Music Co., Limited has published *Overtones®: A Comprehensive Flute Series*. This series includes nine volumes of *Flute Repertoire* (Preparatory–Level 8) with compact discs; two volumes of *Flute Studies* (Preparatory–Level 4; Levels 5–8) with compact discs; one volume of *Flute Technique* (Preparatory–Level 10); and one volume of *Orchestral Excerpts* (Levels 2–ARCT).

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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 must do so with permission from the publisher.

With this notice, The Frederick Harris Music Co., Limited grants permission to festival, recital, and examination participants to photocopy single pages from their publications to facilitate a page turn.

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.

Substitutions

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

| Kinds of Repertoire Substitutions | Permitted in | Description of Substitute Selection | Prior Approval Required |
|-----------------------------------|-------------------------------|---|-------------------------|
| Syllabus Substitutions | Grades 1–10 Any List | Must be chosen from the corresponding List of the next higher grade in the <i>Syllabus</i> | No |
| Non-Syllabus Substitutions | Grades 1–10, ARCT Any List | Must be of equal difficulty and musical quality to works listed in the <i>Syllabus</i> for that grade | Yes |

Abbreviations

Names of Publishers

The following abbreviations identify publishers listed throughout the *Syllabus*. When no publisher or edition is indicated for a specific piece, the work is available in several standard editions. For more information, please see “Examination Repertoire” on p. 76.

| | | | |
|-----|--|-----|---|
| ABR | Associated Board of the Royal Schools of Music | FHP | Falls House Press |
| ACO | Acoma | FIS | Carl Fischer (New York) |
| ALF | Alfred Publishing Co., Inc. | GRA | Marco Granados (self-published) |
| ALK | Alberta Keys Music Publishing | HAL | Hal Leonard Corporation |
| ALR | Alry Publications | HAM | Hamelles |
| AMA | Amadeus | HBP | Hermes Beard Press |
| AMN | Amphion | HDP | Hendon Publishing |
| AMP | Associated Music Publishers, Inc. | HEN | Henle |
| ANG | Anglo Music | HEU | Heugel et Cie (Paris) |
| ARC | Arcana Editions | HNT | Hunt Edition |
| AVG | AMA Verlag | HSN | Edition Wilhelm Hansen |
| AVO | Avondale Press | HSV | Heinrichshofen's Verlag |
| AZA | Azadmusico | IMD | International Music Diffusion |
| B&B | Bote & Bock | INT | International Music |
| B&H | Boosey & Hawkes (London, New York) | ITF | Itchy Fingers |
| BAR | Bärenreiter | JFE | Just Flutes Edition |
| BEL | Belwin-Mills (Alfred Publishing Co., Inc.) | JNI | Jeanné Inc. |
| BER | Berandol Music | JOB | Éditions Jobert |
| BIL | G. Billaudot | JPH | Jacks, Pipes & Hammers |
| BMC | Boston Music Company | KEN | Kendor Music Inc. |
| BOU | Bourne | KML | Kevin Mayhew Ltd. |
| BRD | Broude | KOR | Ron Korb (self-published) |
| BRE | Breitkopf & Härtel | KOS | Kossack |
| BWP | Brass Wind Publications | KUZ | Kunzelman |
| CAV | Carus Verlag | LAM | Bun-Ching Lam (self-published) |
| CBD | Cebedem | LBD | Éditions Lucian Badian |
| CBM | Con Brio Music Publishing | LED | Alphonse Leduc |
| CHS | Chester Music | LEM | Lemoine |
| CMC | available from the Canadian Music Centre | LEU | Leuckart |
| CMS | Counterpoint Musical Services | LPP | Little Piper |
| COM | Éditions Combre | MBM | Multiple Breath Music |
| CRA | Cramer Music | MEL | Mel Bay Publications |
| DAN | Society for Publication of Danish Music/Samfundet til Udgivelse af Dansk Musik | MOE | Moeck |
| DHM | De Haske Music Publishing | MRA | Musica Rara |
| DOM | Les Éditions Doberman-Yppan | NMF | Norsk Musikforlag |
| DON | Donemus | NOV | Novello |
| DUR | Durand et Cie (Paris) | NVM | Nova Music Ltd. (Sussex) |
| EAM | European American Music | OGT | Ongaku No Tomo Sha |
| EMB | Editio Musica Budapest | OJG | Otto Junne GMBH |
| EME | Edipan Musical Editions | OTT | B. Schotts Söhne (Mainz) |
| EMP | Emerson Publishing | OUP | Oxford University Press |
| EMT | Éditions Musicales Transatlantiques | PAN | Pan Educational Music |
| ESC | Max Eschig | PAP | Papagena Press |
| EVO | Evocation Publishing | PER | Peer International |
| EWA | Elliot Weisgarber Associates, Ltd. | PET | Edition Peters (Frankfurt) |
| FAB | Faber Music | PNT | Panton |
| FHM | The Frederick Harris Music Co., Limited | PRE | Theodore Presser |
| | | PRO | Progress Press |
| | | PWM | Polskie Wydawnictwo Muzyczne Edition (Krakow) |
| | | QZM | Quetzal Music |
| | | RIC | Ricordi |
| | | RUB | Rubank |
| | | SAL | Éditions Salabert |
| | | SCH | G. Schirmer (New York) |

| | |
|-----|--|
| SIK | Sikorski |
| SNZ | SOUNZ (Centre for New Zealand Music) |
| SMP | Southern Music Publishing Co., Inc. |
| SES | Studio per Edizioni Scelte |
| SUM | Summy-Birchard (Alfred Publishing Co., Inc.) |
| SUN | The Sunshine Music Company |
| TSC | Thomas Schudel (self-published) |
| UNI | Universal Edition |
| ZIM | Zimmermann |
| ZRB | Zerboni |

Other Abbreviations and Symbols

| | |
|-----------|-------------------------|
| arr. | arrangement/arranged by |
| attr. | attributed to |
| ed. | edition/edited by |
| m., mm. | measure(s) |
| no., nos. | number(s) |
| op. | opus |
| p., pp. | page(s) |
| rev. | revised |
| trans. | translated by |
| transc. | transcribed by |
| vol. | volume |

- one selection
- ▶ selection is found in *Overtones*[®]:
A Comprehensive Flute Series FHM

Thematic Catalogs

Opus Numbers and Catalog Numbers

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

Carl Philipp Emanuel Bach

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

Johann Sebastian Bach

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

George Frideric Handel

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

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 catalog, *Joseph Haydn: Thematisch-bibliographisches Werkverzeichnis* (Mainz: B. Schott, 1957–1971) divides Haydn’s works into a number of categories that are indicated by Roman numerals.

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 catalog in which these works are listed and numbered.

Georg Philipp Telemann

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

Antonio Vivaldi

Works by Vivaldi are identified by “RV” numbers and/or by “F” numbers. RV is an abbreviation for *Ryom Verzeichnis*. This thematic catalog of Vivaldi’s works—*Verzeichnis der Werke Antonio Vivaldis: kleine Ausgabe* (Leipzig: Deutscher Verlag für Musik, 1974, 2nd ed. 1979) was compiled by Peter Ryom. The F numbers were assigned by Antonio Fanna in *Opere strumentali di Antonio Vivaldi (1678–1741): catalogo numerico-tematico secondo la catalogazione Fanna* (Milan, 1986).

Anhang

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

WoO

Some catalog numbers include the prefix “WoO” (for example, WoO 63). “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.

Resources

The following texts are useful for reference, teaching, and examination preparation. No single text is necessarily complete for examination purposes, but these recommended reading and resource lists are an indispensable source of:

- teaching techniques for all ages and abilities
- tips for interpretation of repertoire
- tools for better sight reading
- advice on fostering talent in young people

General Resources

Overtones®: *A Comprehensive Flute Series*

Overtones®: *A Comprehensive Flute Series, Flute Repertoire*. 9 vols. (Preparatory–Level 8) with compact discs. Toronto, ON: The Frederick Harris Music Co., Limited, 2010.

Overtones®: *A Comprehensive Flute Series, Flute Studies*. 2 vols. (Preparatory–4; 5–8) with compact discs. Toronto, ON: The Frederick Harris Music Co., Limited, 2010.

Overtones®: *A Comprehensive Flute Series, Flute Technique* (Preparatory–Level 10). Toronto, ON: The Frederick Harris Music Co., Limited, 2010.

Overtones®: *A Comprehensive Flute Series, Orchestral Excerpts* (Levels 2–ARCT). Toronto, ON: The Frederick Harris Music Co., Limited, 2010.

Sight Reading and Ear Training

Berlin, Boris, and Andrew Markow. *Ear Training for Practical Examinations: Melody Playback/Singback*. 4 vols. (Levels 1 to ARCT). Toronto, ON: The Frederick Harris Music Co., Limited, 1986–1988.

———. *Ear Training for Practical Examinations: Rhythm Clapback/Singback*. 3 vols. (Levels 1 to 7). Toronto, ON: The Frederick Harris Music Co., Limited, 1989–1991.

Braaten, Brenda, and Crystal Wiksyk. *Sound Advice: Theory and Ear Training* (Levels 1–8) (online audio tracks at www.soundadvisedirect.com). Toronto, ON: The Frederick Harris Music Co., Limited, 2005–2006.

Finn, Cheryl and Eamonn Morris. *Perfection Ear: Ear Training Practice Sets*. 11 compact discs (Introductory–Level 10). Toronto, ON: The Frederick Harris Music Co., Limited, 1997.

Harris, Paul. *Improve your Sight-reading! A Workbook for Examinations*. London: Faber, 1994.

Hindemith, Paul. *Elementary Training for Musicians*. 2nd ed. London: Schott, 1974.

Schlosar, Carol. *Comprehensive Ear Training, Professional Series: Exercises Based on the Examination Requirements of The Royal Conservatory of Music and National Music Certificate Program*. 10 vols. (Levels 1–ARCT) (book with CD or MIDI). Toronto, ON: The Frederick Harris Music Co., Limited. First published Sicamous, BC: Keystroke Publishing, 1993.

———. *Comprehensive Ear Training: Student Series*. 11 compact discs (Levels 1–ARCT). Toronto, ON: The Frederick Harris Music Co., Limited. First published Sicamous, BC: Keystroke Publishing, 1998.

Official Examination Papers

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

- Basic Rudiments
- Intermediate Rudiments
- Advanced Rudiments
- Introductory Harmony
- Basic Harmony
- Basic Keyboard Harmony
- History 1: An Overview

Intermediate Harmony
 Intermediate Keyboard Harmony
 History 2: Middle Ages to Classical
 Counterpoint
 Advanced Harmony
 Advanced Keyboard Harmony
 History 3: 19th Century to Present
 Analysis

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

General Reference Works

- Burkholder, J. Peter, Donald J. Grout, and Claude V. Palisca. *A History of Western Music*. 7th ed. New York: Norton, 2005.
- Donington, Robert. *The Interpretation of Early Music*. Rev. ed. London; Boston, MA: Faber, 1989.
- Kallmann, Helmut, Gilles Potvin, and Kenneth Winters, eds. *Encyclopedia of Music in Canada*. 2nd ed. Toronto, ON: University of Toronto Press, 1992 (available online at www.thecanadianencyclopedia.com).
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- Randel, Don Michael, ed. *The Harvard Biographical Dictionary of Music*. Cambridge, MA: Harvard University Press, 1996.
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- Sadie, Stanley, ed. *The New Grove Dictionary of Musical Instruments*. 3 vols. London: Macmillan, 1993.
- Sadie, Stanley, and John Tyrell, eds. *The New Grove Dictionary of Music and Musicians*. 2nd ed., 29 vols. London: Macmillan, 2001 (also available online).
- 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.

Flute Resources

Repertoire Anthologies and Collections

- Adams, Sally, ed. *Fingerprints: Fourteen Easy Contemporary Pieces for Flute and Piano*. London: Faber, 2006.
- Andersen, Joachim. *The Andersen Collection: Nine Pieces for flute and Piano*. Selected and ed. Paula Robison. Valley Forge, PA: European American Music, 1994. [contains *Six morceaux de salon en deux suites*, op. 24 (complete); *Impromptu*, op. 7; *Die Blumen*, op. 56, no. 2]
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- Bartók, Belá, and Zoltán Kodály. *Works by Bartók and Kodály for Flute and Piano*. 2 vols. Budapest: Editio Musica Budapest, 1980.
- Bullard, Alan. *Party Time: Seventeen Party Pieces for Flute and Piano*. London: Associated Board of the Royal Schools of Music, 1996.
- Cernauskas, Kathryn, ed. *The Magical Flute*. 3 vols. Vancouver, BC: The Avondale Press, 2006.
- Chamberlain, Louise. *Step It Up!, Grades 1–3*. London: Faber, 2003.
- Chefson, Sabine, and Thierry Masson. *Complicité*. Paris: Lemoine, 2004.
- Cinq pièces faciles pour flûte et piano*. Paris: Leduc, 1995.
- Denley, Ian, ed. *Flute Time Pieces*. London: Oxford University Press, 2004.

Resources

- . and arr. *Time Pieces for Flute: Music through the Ages*. 3 vols. London: Associated Board of the Royal Schools of Music, 1998.
- The Featured Flautist: Grades 5–6*. London: Chester, 2006.
- The Flute Collection, Intermediate to Advanced Level: Ten Pieces by Ten Composers*. New York: Schirmer, 1964, 2007.
- Gershwin, George. *Easy Gershwin for Flute*. Arr. Paul Harris. Oxford: Oxford University Press, 1991.
- Graf, Peter-Lukas, Ernst-Günter Heinemann, and Siegfried Petrenz, eds. *Flötenmusik*. 2 vols. München: G. Henle, 1985.
- Hammond, Heather. *Funky Flute Repertoire*. Stowmarket, Suffolk, UK: Kevin Mayhew, 2007.
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- Harris, Paul. *Chocolate Box: Ten Musical Treats for Flute and Piano*. London: Novello, 2002.
- . *Clowns: Seven Pieces for Flute and Piano*. London: Novello, 1988.
- . *I Can't Believe Pieces Can Be This Easy*. London: Novello, 2002.
- . and Sally Adams, ed. and arr. *Flute All Sorts: Easy Pieces for Flute and Piano, Grades 1–3*. London: Faber Music in association with Trinity College London, 2002.
- Harrison, Howard, ed. and arr. *Amazing Studies: Flute*. London: Boosey & Hawkes, 1997.
- Hunt, Simon, and Cecilia McDowall. *Harlequin*. 2 vols. London: Middle Eight Music/Cramer, 2004.
- Kershaw, Richard. *Let's Dance*. Paris: Lemoine, 2003.
- Lennon, John, and Paul McCartney. *The Best of the Beatles for Flute*. Milwaukee, WI: Hal Leonard, 1994.
- Lozben, Irina, comp. *Flute Works by Soviet Composers*. New York: Schirmer, 1990.
- Masson, Thierry. *Mes premiers pas: flûte ou piccolo et piano*. Paris: Lemoine, 1996.
- Moyse, Louis, ed. *First Solos for the Flute Player*. New York: Schirmer, 1971.
- . *Flute Music by French Composers*. New York: Schirmer, 1967.
- . *Forty Little Pieces for Beginner Flutists*. New York: Schirmer, 1956.
- Nerini, François, transc. *Trois pièces*. Paris: Lemoine, 2001.
- New Pieces for Flute*. 2 vols. London: Associated Board of the Royal Schools of Music, 1978.
- Norton, Christopher. *The Microjazz Flute Collection: Easy Pieces in Popular Styles*. 2 vols. London: Boosey & Hawkes, 1998–1999.
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- . *Flute Solos*. London: Chester, 1976– .
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- . *A Very Easy 20th Century Album: A Collection of New Pieces for Flute and Piano*. London: Novello, 1990.

Studies, Method Books, and Exercises

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- Gariboldi, Giuseppe. *Vingt études chantantes*, op. 88. Paris: Billaudot, 1998.
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- Moyse, Marcel. *Comment j'ai pu maintenir ma forme*. West Brattleboro, VT: Moyse Publications, 1974.
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- . *Tone Development through Interpretation*. New York: McGinnis and Marx, 1978.
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- . and Patricia Morris. *Piccolo Practice Book*. London: Novello, [n.d.]

Orchestral Excerpts

- Bach, Johann Sebastian. *Flute Obligatos from the Cantatas*. Ed. Franz Vester. London: Universal Edition, 1972.
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www.flutehistory.com

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Frequently Asked Questions

Practical Examinations

What is a practical examination?

A practical examination is a comprehensive evaluation of a candidate's current abilities during a performance before an examiner of repertoire, studies, technique, ear training, and sight reading for instruments, voice, or speech arts and drama.

How can I obtain permission to photocopy an out-of-print selection that I find in a library or receive from a teacher?

Contact the publisher to request permission to make an authorized photocopy. Contact information for most publishers can be found online or obtained from a music retailer. Some music retailers can obtain authorized photocopies through a special online service.

Can I photocopy a page of music to facilitate a page turn?

You may photocopy a single page once you have obtained permission from the publisher. With this notice, The Frederick Harris Music Co., Limited grants permission to festival, recital, and examination participants to photocopy single pages from their publications to facilitate a page turn.

How do I choose the best edition for a piece?

The best editions have minimal editorial markings. These editions, often called *Urtext*, are available from most music retailers. If you are unsure about the best edition, ask your music retailer for suggestions.

Should candidates follow repeat signs? *Da capo* markings?

Candidates should observe *da capo* markings at an examination performance. Repeat signs should usually be ignored; however, repeat signs should be observed if indicated in a footnote below the music.

Why are teachers and parents not allowed in the room during practical examinations?

Practical examinations provide a unique opportunity for candidates to perform in a highly focused, one-on-one environment, without distraction.

Where can I find recordings of examination repertoire?

Overtone[®]: *A Comprehensive Flute Series* includes compact discs containing the repertoire and studies from Preparatory to Grade 8, performed by prominent North American performing artists. Compact discs for each level are included with the purchase of each *Repertoire and Studies* book.

What do I do if I have an emergency situation on the day of my examination and I need to cancel?

Contact your Examination Center Representative listed on your Examination Schedule by phone *as soon as possible*.

Theory Co-requisites

What is a theory co-requisite?

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

Do I have to take theory examinations if I don't need a flute examination certificate?

You may take a flute examination without fulfilling theory requirements. If you later decide that you would like to receive a certificate, you have five years from the date of the flute examination to fulfill the theory requirements.

Where can I find sample theory examination papers?

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

Practical Examination Day Checklist for Candidates

Before you Leave Home

- ___ Plan to arrive 15 minutes early.
- ___ Complete your Examination Program Form.
- ___ Bring original copies (flute part only) of all the music being performed in the examination.
- ___ Mark the pieces being performed with a paper clip or a “sticky note.”
- ___ Bring a music stand, as it is not guaranteed that one will be available.

Points to Remember

- Electronic devices, books, notes, bags, and coats must be left in the area designated by the presiding officer.
- Photo ID may be requested before candidates are admitted to the examination room.
- Parents, other family members, friends, and teachers must wait in the designated waiting area.
- Standing and listening outside the examination room door is prohibited.
- Recording devices are strictly prohibited in the examination room.
- Photocopied music is prohibited (unless authorized by the publisher).
- The performance of repertoire may be interrupted by the examiner. An interrupted performance does not indicate a poor performance.

What to Expect from a Flute Examination

- A friendly yet professional atmosphere.
- The undivided attention of an examiner.
- An objective assessment of your performance of repertoire, studies, orchestral excerpts, technique, ear training, and sight reading.
- The examiner’s written evaluation online within six weeks of the examination.

After the Examination

Access your examination marks and examiner comments through the “Examination Results” link on the The Royal Conservatory Examinations website (examinations.rcmusic.ca) approximately 6–8 weeks after the examination.