Brass Syllabus

Trumpet
French Horn
Trombone
Euphonium
Tuba

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The Royal Conservatory of Music
Official Examination Syllabus
Grade 1 through ARCT
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The Royal Conservatory of Music was founded in 1886 with the idea that a single institution could bind the people of a nation together with the common thread of shared musical experience. More than a century later, The Royal Conservatory of Music has achieved this dream. The Royal Conservatory of Music is recognized in communities throughout North America for outstanding service to students, teachers, and parents, as well as a strict adherence to high academic standards through a variety of activities – teaching, examining, publishing, research, and community outreach.

Students and teachers benefit from a curriculum based on more than a hundred years of commitment to the highest pedagogical objectives. The strength of the curriculum is reinforced by the distinguished College of Examiners – a group of fine musicians and teachers drawn from diverse geographic locations. 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 of Music in the development of creativity, discipline, and goal setting, but also an active participant, experiencing the transcendent qualities of music itself. In a society where our day-to-day lives can become rote and routine, the human need to find self-fulfilment and to engage in creative activity has never been more necessary.

Dr. Peter C. Simon
President
The 2003 edition of the Brass Syllabus represents the work of dedicated teachers, performers, and examiners whose assistance is here gratefully acknowledged. This Syllabus replaces all previous syllabi for trumpet, French horn, trombone, euphonium, and tuba, and forms the official requirements of The Royal Conservatory of Music for examinations for brass instruments conducted by RCM Examinations.

The RCM Examinations Certificate Program for brass instruments consists of eight levels: seven graded levels (Grades 1, 2, 4, 6, 8, 9, and 10), and an Associate of The Royal Conservatory of Music (ARCT) diploma. Each level represents a stepping stone established as a logical assessment point for a developing musician.

Five levels of theory examinations described in the Theory Syllabus are designed to complement practical studies and to ensure a comprehensive knowledge and understanding of various aspects of theory. Theory examinations begin at the Grade 6 practical level and include the following subjects: rudiments, harmony, history, counterpoint, and analysis.

RCM Examinations welcomes examination applications from all interested individuals. Applications are accepted by RCM Examinations on the understanding that candidates comply with the procedures and requirements outlined in this Syllabus.

For more information, please visit our website at www.rcmexaminations.org or contact:

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

RCM Examinations at www.rcmexaminations.org

Visit the RCM Examinations website for up-to-date information on the following topics:
4 fees and dates for practical and theory examinations
4 examination centres
4 secondary school credit for music examinations
4 RCM publications
4 the members of the RCM Examinations College of Examiners, with biographies and photographs
4 the Music Matters newsletter for teachers

A number of services are also available on-line, allowing you to:
4 complete and submit an Examination Application Form
4 verify the receipt of your examination application
4 verify the time, date, and location of your examination
4 look up your current examination session results

In addition, teachers can monitor key information about their studios, including:
4 daily updates on which students have registered for examinations
4 the exact day, time, and location of your students’ examinations
4 a convenient one-page overview of your students’ results
4 unofficial transcripts of a student’s complete examination history
4 scanned copies of a student’s practical examination marking form
Section 1 – General Information

APPLICATION FORMS

Examination Application Forms are available on the RCM Examinations website at www.rcmexaminations.org, at music retailers across Canada and the United States, from the RCM Examinations Centre Representative in your area, and from RCM Examinations.

- A new examination application form is issued for each academic year. Please use an application dated for the current academic year (September 1 to August 31).
- Complete a separate application for each practical and theory examination.
- Each examination application must be accompanied by the correct examination fee.

Please note that an application may not be withdrawn after it has been received by RCM Examinations.

APPLICATION PROCEDURE AND DEADLINE DATES

- Application deadline dates are printed on the application form and are also available at www.rcmexaminations.org. Deadline dates generally fall in early November for the winter session, in early March for the spring session, and in early June for the summer session.
- Application forms may be completed and submitted on the RCM Examinations website at www.rcmexaminations.org. Payment for on-line applications must be made by VISA or MasterCard.
- Application forms may also be submitted by fax. Payment for faxed applications must be made by credit card. Current RCM Examinations fax numbers are printed on the examination application form.
- Mailed applications postmarked after the deadline date will not be accepted.
- Please apply early to ensure a smooth registration. RCM Examinations cannot be responsible for delays in mail delivery. Incomplete or incorrect applications will be delayed and subject to a processing fee.

Please address written inquiries and application forms to:
RCM Examinations
5865 McLaughlin Road, Unit 4
Mississauga, Ontario
Canada L5R 1B8

EXAMINATION SCHEDULES

Examinations are typically held according to the following approximate schedule:

Practical Examinations

<table>
<thead>
<tr>
<th>Season</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Winter</td>
<td>two weeks mid-January</td>
</tr>
<tr>
<td>Spring</td>
<td>first three weeks of June</td>
</tr>
<tr>
<td>Summer</td>
<td>two weeks mid-August</td>
</tr>
</tbody>
</table>

Theory Examinations

<table>
<thead>
<tr>
<th>Season</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Winter</td>
<td>the second Friday and following Saturday in December</td>
</tr>
<tr>
<td>Spring</td>
<td>the second Friday and following Saturday in May</td>
</tr>
<tr>
<td>Summer</td>
<td>a Friday and following Saturday in mid-August</td>
</tr>
</tbody>
</table>

General Information
The Royal Conservatory of Music
**EXAMINATION SCHEDULES continued**

**Examination Timetables**
Individual examination schedules are available on the RCM Examinations website at www.rcmexaminations.org. Approximately three weeks prior to the examination date, all applicants will receive, by mail, an examination receipt and a timetable confirming the date, time, and location of their examination.  
- Check the information on your examination timetable and inform RCM Examinations immediately of errors in name or address.

**EXAMINATION CENTRES**

RCM Examinations establishes and maintains examination centres across Canada and the United States. The location of these centres depends both on demand and on the availability of appropriate facilities. There is a list of examination centres on the application form and at www.rcmexaminations.org.

A senior-level examiner will be assigned for Grade 10 and ARCT examinations. If there are insufficient senior candidates in a particular centre to warrant sending a specialist examiner, senior candidates who have applied to be examined at that centre will be notified. Such candidates may choose to take their examination at the nearest centre where a senior-level examiner is available.

**FEE EXTENSIONS AND REFUNDS**

Once received by RCM Examinations, an application may not be withdrawn. No fee extensions (i.e., credit notes) or refunds are granted for candidates who fail to appear for their examinations. Fee extensions will not be granted if RCM Examinations is unable to accommodate a special request. There are no academic penalties for missed examinations.

Fee extensions or refunds will not be granted except under the two specific conditions as described below, and providing that candidates apply (in writing) for fee extensions or refunds within two weeks following the examination date and submit the following documentation:
- Candidates who are unable to take an examination for medical reasons must submit their examination timetable and a physician’s certificate.
- Candidates who are unable to take an examination because of a direct conflict with a school examination must submit their examination timetable and a letter from a school official on official letterhead.

Candidates who are unable to take an examination for medical reasons or because of a direct time conflict with a school examination are eligible to request either a fee extension for the full amount of the examination fee or a refund of 50 percent of their examination fee.

**Fee Extensions**
Fee extensions for the full amount of the examination fee are valid for one year from the date of the scheduled examination. Candidates must use their fee extension within this period. To redeem a fee extension, candidates may apply on-line at www.rcmexaminations.org to have the credit automatically applied to a new application or, candidates may submit the credit note (along with any increase in the examination fee) with the paper-based application. Please note that fee extensions are not transferable.

**Fee Refunds**
Candidates who know they will not be able to make use of the credit within the one-year limit may apply for a refund of 50 percent of the examination fee. Please note that fee refunds must be requested within two weeks following the date of the missed examination.
EXAMINATION RESULTS

Individual examination results are available at the RCM Examinations website at www.rcmexaminations.org. Please note that results will not be given by telephone.

• Practical examination candidates may review a scan of the original report of the examiner online in the “Examination Results” section of the RCM Examinations website. (Please see p. 17 for details on the grading of brass examinations.)

• Duplicate marks and transcripts are available upon written request and payment of the requisite fee.

• Teachers may review scans of the examiner’s reports for all their students online in the “Teacher Services” section of the RCM Examinations website.

THE EXAMINER’S EVALUATION

The examiner’s written evaluation of a practical examination is intended to explain, in general terms, how the final grade was calculated and to assist the candidate in subsequent music studies.

• Examination marks reflect the examiner’s evaluation of the candidate’s performance during the examination.

• Examination marks do not reflect previously demonstrated abilities and skills, nor do they reflect the examiner’s estimation of the candidate’s potential for future development.

• Results of one examination do not in any way prejudice the candidate’s results in subsequent examinations.

• Appeals on practical examinations will not be considered.

THEORY EXAMINATIONS: PREREQUISITES AND CO-REQUISITES

In order to receive a certificate or a diploma for practical brass examinations from Grade 6 to ARCT, candidates must also complete specific RCM Examinations theory examinations.

• Theory co-requisites must be completed before or within five years after the respective session of the practical examination. Candidates are strongly advised to complete their theoretical work before, or at the same time as, their practical examination.

• For Grade 10 and ARCT, the five-year time limit for completion of theory co-requisites is computed from the date of the original practical examination, not from the date of any subsequent supplemental examinations.

• Candidates must complete their ARCT prerequisites before applying for an ARCT practical examination. Candidates may not complete their ARCT prerequisites in the same session in which they take their ARCT practical examination. (Please note that teachers may review the examination histories of candidates who have taken an examination in the current academic year on-line in the “Teacher Services” section of www.rcmexaminations.org. This service allows teachers to confirm the completion of prerequisites and co-requisites.)

• There are no prerequisite or co-requisite theory examinations for candidates applying for practical examinations for Grade 1, Grade 2, or Grade 4.

• There are no prerequisite theory examinations for candidates applying for practical examinations for Grades 6 to 10.

• For more information regarding RCM Examinations theory examinations, please refer to “Theory Examinations” on pp. 151–152 of this Syllabus and the current RCM Theory Syllabus.
THEORY EXAMINATIONS: PREREQUISITES AND CO-REQUISITES

<table>
<thead>
<tr>
<th>Practical Certificates and Diplomas</th>
<th>Theory Prerequisites</th>
<th>Theory Co-requisites</th>
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<tbody>
<tr>
<td>Grade 1</td>
<td>none</td>
<td>none</td>
</tr>
<tr>
<td>Grade 2</td>
<td>none</td>
<td>none</td>
</tr>
<tr>
<td>Grade 4</td>
<td>none</td>
<td>none</td>
</tr>
<tr>
<td>Grade 6</td>
<td>Grade 1 Rudiments</td>
<td>none</td>
</tr>
<tr>
<td>Grade 8</td>
<td>Grade 2 Rudiments Introductory Harmony (optional)</td>
<td>none</td>
</tr>
<tr>
<td>Grade 9</td>
<td>Grade 2 Rudiments Grade 3 Harmony or Grade 3 Keyboard Harmony Grade 3 History</td>
<td>none</td>
</tr>
<tr>
<td>Grade 10</td>
<td>Grade 2 Rudiments Grade 3 History Grade 4 Harmony or Grade 4 Keyboard Harmony Grade 4 History</td>
<td>none</td>
</tr>
<tr>
<td>ARCT</td>
<td>Grade 4 Counterpoint Grade 5 Harmony and Counterpoint or Grade 5 Keyboard Harmony Grade 5 History Grade 5 Analysis</td>
<td>Grade 2 Rudiments Grade 3 History Grade 4 Harmony or Grade 4 Keyboard Harmony Grade 4 History</td>
</tr>
</tbody>
</table>

ARCT EXAMINATIONS

Candidates applying for Performer's or Teacher's ARCT examinations must have completed a Grade 10 practical examination with either a total mark of at least 75 or a minimum of 70 percent in each section of the practical examination. Candidates must also have completed all Grade 10 theory co-requisites with a total mark of at least 60 percent on each theory examination.

Teacher's ARCT Examinations

Candidates applying for the Teacher's ARCT examination are strongly advised to have at least one year of practical teaching experience.

The Teacher's ARCT Diploma will be awarded only to candidates 18 years of age or older.

The ARCT Teacher's examination consists of three parts:

- Part 2: Viva Voce examination
- Part 3: Written examination

Parts 1 and 2 constitute the practical portion of the ARCT examination and are therefore taken during a practical examination session. Part 3, a written examination, is taken during a theory examination session.

Candidates may choose to take all three parts of the Teacher's ARCT examination at one session, or they may take the parts at different sessions. The parts may be taken in any order, but all three parts must be completed within a period of two years.
Second ARCT Diplomas
The Teacher's and Performer's ARCT examinations may not be attempted at the same session.
- Candidates who have passed the Teacher's ARCT examination may obtain a Performer's diploma by taking the entire Performer's ARCT examination.
- Candidates for the Teacher's ARCT who have passed the Performer's examination will be exempt from the Repertoire and Orchestral Excerpts sections of the Teacher's ARCT practical examination. The remainder of the Teacher's ARCT examination (i.e., Part 1 and Part 2) must be taken in a single session, within five years of the date of the Performer's practical examination.

CREDITS FOR MUSICIANSHIP
Examinations in Musicianship have been developed to test a student's ability in sight singing and recognition of scales, chords, and intervals. (For more information on these examinations, please see p. 152 and the current Theory Syllabus.) Candidates may choose to substitute their Musicianship examination mark for the Ear Test section of the Grades 8 to 10 and Teacher's ARCT practical examinations. The marks will be assigned on a pro rata basis.

<table>
<thead>
<tr>
<th>Musicianship</th>
<th>Practical Grade</th>
<th>Minimum Mark</th>
</tr>
</thead>
<tbody>
<tr>
<td>Junior</td>
<td>Grade 8</td>
<td>60</td>
</tr>
<tr>
<td>Intermediate</td>
<td>Grade 9</td>
<td>60</td>
</tr>
<tr>
<td>Senior</td>
<td>Grade 10 and</td>
<td>70</td>
</tr>
<tr>
<td></td>
<td>Teacher's ARCT</td>
<td></td>
</tr>
</tbody>
</table>

- Candidates must have passed the relevant Musicianship examination at least one examination session before the graded practical examination.
- Candidates who wish to be exempted from the Ear Test section of a practical examination must submit a request in writing along with a photocopy of their results of the appropriate Musicianship examination to RCM Examinations. Such requests must be included with the examination application.

CERTIFICATES AND DIPLOMAS
Certificates are awarded to successful candidates in the spring and the fall.
- A certificate for a practical examination for brass instruments in Grades 6 to 9 will be awarded once the candidate has successfully completed the theory co-requisites for the respective grade.
- Certificates for theory examinations will be awarded for each theory grade upon successful completion of all examinations for that grade.
- Grade 10 practical certificates are awarded when minimum requirements have been completed, whether or not prerequisite marks for an ARCT examination have been obtained.
- ARCT diplomas will be awarded to candidates at the annual Convocation ceremony or forwarded immediately following Convocation. Candidates may not use the designation “ARCT” before Convocation.
Practical Certificates and Diplomas | Examinations Required
--- | ---
Grade 1 | Grade 1 Practical
Grade 2 | Grade 2 Practical
Grade 4 | Grade 4 Practical
Grade 6 | Grade 6 Practical, Grade 1 Rudiments
Grade 8 | Grade 8 Practical, Grade 2 Rudiments
Grade 9 | Grade 9 Practical, Grade 2 Rudiments, Grade 3 Harmony or Grade 3 Keyboard Harmony, Grade 3 History
Grade 10 | Grade 10 Practical, Grade 2 Rudiments, Grade 3 History, Grade 4 Harmony or Grade 4 Keyboard Harmony, Grade 4 History
Performer's ARCT | Performer's ARCT, Grade 2 Rudiments, Grade 3 History, Grade 4 History, Grade 4 Counterpoint, Grade 5 Harmony or Grade 5 Keyboard Harmony, Grade 5 History, Grade 5 Analysis, Grade 6 Piano
Teacher's ARCT | Teacher's ARCT (Parts 1, 2, and 3), Grade 2 Rudiments, Grade 3 History, Grade 4 History, Grade 4 Counterpoint, Grade 5 Harmony or Grade 5 Keyboard Harmony, Grade 5 History, Grade 5 Analysis, Grade 8 Piano

Theory Certificates | Examinations Required
--- | ---
Preliminary Rudiments | Preliminary Rudiments
Grade 1 Theory | Grade 1 Rudiments
Grade 2 Theory | Grade 2 Rudiments
Grade 3 Theory | Grade 3 Harmony or Grade 3 Keyboard Harmony, Grade 3 History
Grade 4 Theory | Grade 4 Harmony or Grade 4 Keyboard Harmony, Grade 4 History, Grade 4 Counterpoint
Grade 5 Theory | Grade 5 Harmony and Counterpoint or Grade 5 Keyboard Harmony, Grade 5 History, Grade 5 Analysis

SECONDARY SCHOOL MUSIC CREDITS

In many school systems, examinations from RCM Examinations are accepted as credits toward secondary school graduation diplomas. A province-by-province list of secondary school accreditation for music examinations can be found on the RCM Examinations website at www.rcmexaminations.org. Candidates are also advised to consult their school principal or guidance counsellor about the eligibility of examinations from RCM Examinations for secondary school credit and university entrance.

REGISTERED EDUCATION SAVINGS PLAN (RESP) ELIGIBILITY

Candidates who have a Registered Education Savings Plan (RESP) may be eligible to use these funds to support private studies in music at the Grades 9, 10, and ARCT levels. Please consult your RESP provider for detailed information.
GOLD AND SILVER MEDALS

RCM Examinations awards Gold and Silver Medals for every discipline except theory. Medals are awarded on the basis of examination results. No application is required.

Gold Medals
Gold Medals are awarded for each academic year (i.e., September 1 to August 31) to both the Teacher’s ARCT and Performer’s ARCT candidates who obtain the highest marks in each of the following disciplines: piano, organ, accordion, strings, guitar, harp, brass, woodwinds, percussion, voice, and speech arts and drama.

Eligibility for Gold Medals
Performer’s ARCT
- Candidates must obtain a minimum of 85 percent in the practical examination and a minimum of 70 percent in each of the co-requisite theory examinations.

Teacher’s ARCT
- Candidates must obtain a minimum of 85 percent in the practical examination (Parts 1 and 2 combined), a minimum of 70 percent in the written examination (Part 3), and a minimum of 70 percent in each of the co-requisite theory examinations.

- Candidates taking the complete practical examination in one session (Parts 1 and 2 combined) and candidates who take the practical examination in two sessions (Parts 1 and 2 separately) are both eligible for the Gold Medal.
- Candidates with a Performer’s ARCT who complete the requirements for the Teacher’s ARCT in a single session are eligible for the Gold Medal.

Silver Medals
Silver Medals are awarded for each academic year (i.e., September 1 to August 31) in each province or region to the candidates in Grades 1 to 10 who have obtained the highest marks in each grade and discipline.

- To qualify for these awards, candidates must have obtained at least 80 percent in the practical examination and completed the co-requisite theory examinations for their respective grades.
EXAMINATION REPertoire

The *Brass Syllabus* lists the repertoire for trumpet, French horn, trombone, euphonium, and tuba examinations. Information given for each item in the repertoire list includes:

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

Names of publishers are indicated by an assigned abbreviation. Please see pp. 19–20 for a list of publishers with their abbreviations.

**Da capo Signs and Repeats**
- When performing repertoire at an examination, candidates should observe *da capo* signs.
- Repeat signs should ordinarily be ignored.

**Memory**
- Repertoire, studies, and orchestral excerpts need not be memorized.
- Scales and arpeggios must be played from memory.

**Syllabus Repertoire Lists**
The repertoire for most grades is divided into several lists, according to musical characteristics, form, or historical style period. An explanation of the contents of the lists is given at the beginning of the repertoire list for each grade. Students are encouraged to choose a program that includes a variety of musical styles, periods, and keys.

**Editions**
The suggested editions have been chosen for their quality and for their availability in North America. While any standard edition is acceptable, students are encouraged to use the best edition available – the edition that most accurately reflects the composer’s intentions.

Editorial markings vary from edition to edition. Examination marks will not be deducted for altering these editorial suggestions as long as the resulting change is musically acceptable.

**Availability**
The compilers of this *Syllabus* have made every attempt to ensure that materials listed are in print and easily available at leading music retailers throughout North America. If you experience difficulty in obtaining brass music in your community, consult the list of suppliers on p. 155.

However, please note that the publishing industry is changing rapidly. Works go out of print and copyrights move from one firm to another. In addition, the repertoire lists contain a few works that are no longer in print but that teachers or students may have in their personal collections. Out-of-print items are indicated in the lists as “[OP].” Candidates may use an out-of-print work for examination purposes provided they can obtain the published work. (Please see “Copyright and Photocopying” on p. 14.)

**Anthologies and Collections**
When examination pieces are published in collections of a composer’s music or in anthologies containing music by a number of composers, the titles of these publications are often included in the syllabus listing. Please note, however, that such indications are by no means exhaustive. The compilers have covered a number of well-known anthologies, but individual pieces may also be found in other sources. The lists of resources for each instrument in Section 6, pp. 153–163, provide full details for many of the anthologies and collections identified in the repertoire lists.

**Orchestral Excerpts**
For the convenience of teachers and students, most of the orchestral excerpts listed for Grades 8 to ARCT have been selected from collections or anthologies of excerpts for the various instruments. For details, please see the Orchestral Excerpts section of the examinations. Collections and anthologies of orchestral excerpts are also included in the list of resources for each instrument in Section 6, pp. 153–163. Candidates may also select the identical passages from standard orchestral parts.
Copyright and Photocopying
Composers, artists, editors, and publishers rely on sales revenues to contribute to their livelihood. Photocopying music deprives the creators of due compensation.

Please note that photocopied music will not be permitted in the examination room. Candidates who bring photocopies to the examination will not be examined.

REPERTOIRE SUBSTITUTIONS

Substitutions from the Brass Syllabus
Candidates in Grades 1–10 may choose to substitute repertoire selections or studies from the appropriate section of the Brass Syllabus according to the guidelines provided in the following table. No prior approval is required for substitutions from the Brass Syllabus. Please note that the substitute selection must be performed exactly as listed in the Syllabus.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Substitutions Permitted</th>
<th>Repertoire Selection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grades 1–9</td>
<td>one repertoire selection</td>
<td>from the corresponding list of the next higher grade</td>
</tr>
<tr>
<td>Grade 10</td>
<td>one repertoire selection</td>
<td>from the corresponding list of the ARCT examination</td>
</tr>
</tbody>
</table>

Substitutions Requiring Approval
Candidates may request approval to substitute one repertoire selection not listed in the Brass Syllabus. Approval of such selections is based on the suitability of the style and the level of difficulty.

- In Grades 1–10, the substitute selection may replace a work in Lists A or B.
- For ARCT examinations, the substitute selection may replace a work from Lists A, B, C, or D.

Candidates wishing to include a substitute selection on their examination programs should complete an Examination Substitute Piece Request Form (available at www.rcmexaminations.org or from RCM Examinations). Please note that Examination Substitute Piece Request Forms must be received before the application deadline date.

- List all works to be performed at the examination on the Examination Substitute Piece Request Form. Send the form, together with the requisite fee and a copy of the substitute piece, to RCM Examinations. (Photocopies used for this purpose should be marked “For Approval Only.” These photocopies will be destroyed once an approval decision has been made.) Published music will be returned along with the approved form.
- Bring the approved Examination Substitute Piece Request Form to your examination and give it to the examiner.
- Candidates are advised to prepare an alternate work in case approval is denied. Please note that marks will be deducted from the final examination mark for the use of an unapproved selection (other than an Own Choice Substitution).
REPERTOIRE SUBSTITUTIONS continued

Own Choice Substitutions
In the following grades, candidates may substitute one repertoire selection not listed in this Syllabus.

- In Grades 9 and 10, the substitute selection may replace a selection in List B.
- For an ARCT examination, the substitute selection may replace a selection in Lists B or C.
- The substitute repertoire selection must be of equal difficulty and musical quality to works in the appropriate syllabus list for that grade and instrument, and it must be from the same historical style period.

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.

- Examiners are not permitted to assist candidates in tuning their instruments. A teacher or assistant should be on hand to assist young candidates.
- Page turners and other assistants are not permitted in the examination room. Waiting areas are provided for parents, teachers, accompanists, and assistants.
- Tune-up rooms cannot be guaranteed.
- Music stands cannot be guaranteed.

Music
Please list all repertoire to be performed on the reverse side of your timetable and bring the timetable to the examination.

Candidates should bring all music to be performed to the examination whether or not the selections are memorized. For works requiring accompaniment, bring two copies: one for the examiner and one for the accompanist. Please note that photocopied music is not permitted in the examination room unless the candidate has a letter of permission from the publisher.

Accompanists
- Candidates must provide their own accompanists. Taped accompaniments are not permitted. Candidates who do not provide an accompanist will not be examined.
- Accompanists are permitted in the examination room only while they are playing accompaniments for the candidate.

Candidates with Special Needs
Candidates with special needs are asked to apply in writing to RCM Examinations prior to the examination application deadline and give details concerning their needs. Each case will be dealt with individually.

Candidates with special needs may receive assistance in and out of the examination room, but helpers must remain in the waiting area during the actual examination.
Notes

- In all grades, the mark for Technical Tests covers the performance of scales and arpeggios.
- 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.)
- Performer’s ARCT 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.

* Euphonium candidates are required to play Orchestral Excerpts for only the Performer’s and Teacher’s ARCT examinations.

** For Grades 8, 9, and 10 Euphonium examinations, 30 marks are allotted for Technical Requirements (20 marks for Studies, 10 marks for Technical Tests).
CLASSIFICATION OF MARKS

**Grades 1 to 10**

<table>
<thead>
<tr>
<th>Classification</th>
<th>Marks</th>
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</thead>
<tbody>
<tr>
<td>First Class Honours</td>
<td>90–100</td>
</tr>
<tr>
<td>with Distinction</td>
<td></td>
</tr>
<tr>
<td>First Class Honours</td>
<td>80–89</td>
</tr>
<tr>
<td>Honours</td>
<td>70–79</td>
</tr>
<tr>
<td>Pass</td>
<td>60–69</td>
</tr>
<tr>
<td>Grade 10 ARCT prerequisite</td>
<td>75 overall or</td>
</tr>
<tr>
<td></td>
<td>70% in each section</td>
</tr>
</tbody>
</table>

**Performers and Teacher’s ARCT**

<table>
<thead>
<tr>
<th>Classification</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Class Honours</td>
<td>90–100</td>
</tr>
<tr>
<td>with Distinction</td>
<td></td>
</tr>
<tr>
<td>First Class Honours</td>
<td>80–89</td>
</tr>
<tr>
<td>Honours</td>
<td>70–79</td>
</tr>
<tr>
<td>Pass (Performer’s)</td>
<td>70</td>
</tr>
<tr>
<td>Pass (Teacher’s)</td>
<td>75 overall or</td>
</tr>
<tr>
<td></td>
<td>70% in each section</td>
</tr>
</tbody>
</table>

SUPPLEMENTAL EXAMINATIONS

Supplemental examinations are offered for any section, except Repertoire, of a Grade 10 or Teacher’s ARCT practical examination for candidates who wish to improve their mark in a particular section of an examination, according to the following conditions:

- Supplemental examinations are taken during regularly scheduled examination sessions.
- A supplemental examination comprises only one section of an examination.
- Supplemental examinations are not available for the Repertoire section of an examination.
- Candidates may take a maximum of two supplemental examinations per complete examination.
- Any supplemental examinations must be completed within two years of the date of the original examination.

Please note that supplemental examinations are not offered for the Performer’s ARCT in Brass Instruments.

**Grade 10**

In order to be eligible to take a supplemental examination in Grade 10, candidates must have attempted the complete examination within the last two years, achieved a minimum total mark of 65, and obtained at least 70 percent in the Repertoire section of the examination.
### SUMMARY OF SUPPLEMENTAL EXAMINATION POLICIES

**Teacher's ARCT**
In order to be eligible to take a supplemental examination at the ARCT level, candidates must achieve the minimum marks specified in the following table.

<table>
<thead>
<tr>
<th></th>
<th>Grade 10</th>
<th>Teacher's ARCT</th>
</tr>
</thead>
<tbody>
<tr>
<td>To achieve pass standing</td>
<td>60% in order to receive certificate once theory co-requisites are complete</td>
<td>70% in each section of Part 1 and 70% in each section of Part 2 and 70% in Part 3 within a <em>two-year</em> time period or overall mark of 75 in Parts 1 and 2 combined and 70% in Part 3 within a <em>two-year</em> time period</td>
</tr>
<tr>
<td>To achieve standing to proceed to ARCT</td>
<td>70% in each section or overall mark of 75</td>
<td></td>
</tr>
<tr>
<td>Reasons for taking supplemental examination</td>
<td>to reach 70% standing in each section or to upgrade mark on one section that is already at 70%</td>
<td>to reach 70% standing in each section or to upgrade mark on one section that is already at 70%</td>
</tr>
<tr>
<td>Eligibility for taking a supplemental examination for Teacher's ARCT, Part 1</td>
<td></td>
<td>70% in Repertoire section and 70% overall mark</td>
</tr>
<tr>
<td>Eligibility for taking a supplemental examination for Teacher's ARCT, Part 2</td>
<td></td>
<td>70% in either the <em>Viva Voce A</em> or the <em>Viva Voce B</em></td>
</tr>
<tr>
<td>Number of supplemental examinations allowed</td>
<td>two</td>
<td>one in Part 1 one in Part 2</td>
</tr>
<tr>
<td>Time limit to complete supplemental examinations</td>
<td><em>two</em> years from the date of the original examination</td>
<td><em>two</em> years from the date of the original examination</td>
</tr>
</tbody>
</table>
# ABBREVIATIONS

## Names of Publishers

The following abbreviations identify publishers throughout the lists of repertoire and studies. 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 pp. 13–14.

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Publisher/Edition</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABR</td>
<td>Associated Board of Royal Schools of Music (London)</td>
</tr>
<tr>
<td>ACC</td>
<td>Accura</td>
</tr>
<tr>
<td>AEN</td>
<td>Aeneas Publications (Toronto)</td>
</tr>
<tr>
<td>AFX</td>
<td>Autofax</td>
</tr>
<tr>
<td>AJB</td>
<td>Anton J. Benjamin</td>
</tr>
<tr>
<td>AMP</td>
<td>Associated Music Publishers</td>
</tr>
<tr>
<td>APH</td>
<td>Amphion</td>
</tr>
<tr>
<td>ALF</td>
<td>Alfred</td>
</tr>
<tr>
<td>ALK</td>
<td>Alberta Keys</td>
</tr>
<tr>
<td>ASH</td>
<td>Edwin Ashdown</td>
</tr>
<tr>
<td>BD</td>
<td>Lucian Badian</td>
</tr>
<tr>
<td>B&amp;D</td>
<td>Broadbent &amp; Dunn</td>
</tr>
<tr>
<td>B&amp;H</td>
<td>Boosey &amp; Hawkes (London, New York)</td>
</tr>
<tr>
<td>BAD</td>
<td>Lucian Badian</td>
</tr>
<tr>
<td>BDT</td>
<td>Brodt</td>
</tr>
<tr>
<td>BEL</td>
<td>Belwin Mills</td>
</tr>
<tr>
<td>BER</td>
<td>Berandol Music</td>
</tr>
<tr>
<td>BIL</td>
<td>Gérard Billaudot</td>
</tr>
<tr>
<td>BLF</td>
<td>Belaieff</td>
</tr>
<tr>
<td>BMC</td>
<td>Boston Music Co.</td>
</tr>
<tr>
<td>BOO</td>
<td>Joseph Boonin</td>
</tr>
<tr>
<td>BRD</td>
<td>Broude</td>
</tr>
<tr>
<td>BRN</td>
<td>Baron</td>
</tr>
<tr>
<td>BRP</td>
<td>Brass Press</td>
</tr>
<tr>
<td>CHD</td>
<td>Choudens (Paris)</td>
</tr>
<tr>
<td>CHS</td>
<td>J. &amp; W. Chester Music</td>
</tr>
<tr>
<td>CIM</td>
<td>Cimarron Music</td>
</tr>
<tr>
<td>CMC</td>
<td>available from Canadian Music Centre</td>
</tr>
<tr>
<td>CML</td>
<td>Chamber Music Library</td>
</tr>
<tr>
<td>CUB</td>
<td>Cundy-Bettony</td>
</tr>
<tr>
<td>CUW</td>
<td>Curnow</td>
</tr>
<tr>
<td>CZC</td>
<td>Cazes Cuivres</td>
</tr>
<tr>
<td>DOB</td>
<td>Doblinger</td>
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<tr>
<td>DOM</td>
<td>Doberman</td>
</tr>
<tr>
<td>DON</td>
<td>Donemus</td>
</tr>
<tr>
<td>DOR</td>
<td>Dorn</td>
</tr>
<tr>
<td>EAM</td>
<td>European American Music</td>
</tr>
<tr>
<td>EIG</td>
<td>Eighth Note</td>
</tr>
<tr>
<td>EMB</td>
<td>Editio Musica Budapest</td>
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<tr>
<td>EME</td>
<td>Emerson</td>
</tr>
<tr>
<td>EMT</td>
<td>Éditions Musicales Transatlantiques</td>
</tr>
<tr>
<td>EMU</td>
<td>Editions Musicus</td>
</tr>
<tr>
<td>ENC</td>
<td>Encore</td>
</tr>
<tr>
<td>ENS</td>
<td>Ensemble</td>
</tr>
<tr>
<td>ESC</td>
<td>Max Eschig</td>
</tr>
<tr>
<td>EVO</td>
<td>Elkan-Vogel Inc. (Bryn Mawr, Pennsylvania)</td>
</tr>
<tr>
<td>FAB</td>
<td>Faber Music (London)</td>
</tr>
<tr>
<td>FEM</td>
<td>Fema</td>
</tr>
<tr>
<td>FIS</td>
<td>Carl Fischer (New York)</td>
</tr>
<tr>
<td>FOX</td>
<td>Sam Fox</td>
</tr>
<tr>
<td>FST</td>
<td>Fourth Stream</td>
</tr>
<tr>
<td>GAX</td>
<td>Galaxy Music Corp. (New York)</td>
</tr>
<tr>
<td>GEH</td>
<td>Gehrmans</td>
</tr>
<tr>
<td>GVT</td>
<td>Gordon V. Thompson Music (Warner Bros. Publications)</td>
</tr>
<tr>
<td>HAL</td>
<td>Hal Leonard</td>
</tr>
<tr>
<td>HEN</td>
<td>G. Henle Verlag</td>
</tr>
<tr>
<td>HOF</td>
<td>Hofmeister</td>
</tr>
<tr>
<td>HSK</td>
<td>De Haske Musiekuitgave BV</td>
</tr>
<tr>
<td>INT</td>
<td>International Music</td>
</tr>
<tr>
<td>JSP</td>
<td>Jack Spratt</td>
</tr>
<tr>
<td>KAL</td>
<td>Edwin F. Kalmus (Opa Locka, Florida)</td>
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<tr>
<td>KEN</td>
<td>Kendor</td>
</tr>
<tr>
<td>KIN</td>
<td>King</td>
</tr>
<tr>
<td>KJO</td>
<td>Niel A. Kjos Music (San Diego)</td>
</tr>
<tr>
<td>LED</td>
<td>Alphonse Leduc</td>
</tr>
<tr>
<td>LEE</td>
<td>Leeds Music (Canada)</td>
</tr>
<tr>
<td>LEM</td>
<td>Éditions Henry Lemoine (Paris)</td>
</tr>
<tr>
<td>LES</td>
<td>Leslie Music Supply (Oakville, Ontario)</td>
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<tr>
<td>LUD</td>
<td>Ludwig Music</td>
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<tr>
<td>LYC</td>
<td>Lyceum</td>
</tr>
<tr>
<td>MRK</td>
<td>Edward B. Marks Music Corporation (New York)</td>
</tr>
<tr>
<td>MAS</td>
<td>Masters Music Publications</td>
</tr>
<tr>
<td>MCA</td>
<td>MCA Canada</td>
</tr>
<tr>
<td>MCY</td>
<td>McCoy</td>
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<td>MEC</td>
<td>Mercury Music Corporation</td>
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<tr>
<td>MEN</td>
<td>Mentor</td>
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</tbody>
</table>

Brass Syllabus

Examination Requirements

19
### ABBREVIATIONS continued

| MIL  | Mills Music               |
| MOE  | Herman Moeck Verlag      |
| MRG  | Margun                   |
| NIC  | Nicolai                  |
| NOR  | Northdale                |
| NOV  | Novello                  |
| OTT  | B. Schotts Sohne (Mainz) |
| OUP  | Oxford University Press  |
| PET  | Edition Peters (Frankfurt)|
| PIE  | Piedmont                 |
| PRE  | Theodore Presser         |
| R&H  | Rogers & Hammerstein Concert Library |
| RAR  | Musica Rara              |
| RCM  | available from The Royal Conservatory Music and Book Store |
| REI  | Editions Reimers         |
| RIC  | G. Ricordi (Milan)      |
| RSH  | Rosehill                 |
| RUB  | Rubank                   |
| SAL  | Éditions Salabert        |
| SCH  | G. Schirmer              |
| SHA  | Shawnee Press            |
| SIK  | Sikorski                 |
| SON  | Sonante                  |
| SOU  | Southern Music Publishing|
| STU  | Studio Music             |
| TCL  | Tuba Classics            |
| TEN  | Tenuto                   |
| TEP  | Tuba-Euphonium Press     |
| TRM  | Tromba                   |
| UNI  | Universal Edition        |
| VIR  | Virgo                    |
| WAR  | Warner Bros. Publications|
| WEI  | Joseph Weinberger Ltd.   |
| WES  | Western Music Co. (Toronto)|
| ZER  | Edizioni Suvini Zerboni  |

#### Other Abbreviations and Symbols

- **arr.** arranged by
- **attr.** attributed to
- **bk** book
- **ed.** edited by
- **trans.** translated by
- **transc.** transcribed by
- **no.** number
- **[op]** out of print
- **op.** opus
- **rev.** revised
- **vol.** volume
- • represents one selection for examination purposes
- → movements or portions of works to be performed at examinations
General Instructions
• All scales and arpeggios are to be played from memory.
• Metronome markings given in the charts for each grade indicate minimum speed.
• Breathing should be compatible with the articulation pattern.

Required Articulations
Grades 1 and 2
Candidates must be prepared to play scales and arpeggios in all the following articulations.
1. all slurred
2. all tongued

For one-octave scales, candidates may choose one of the following three configurations.
(a) up to the tonic and back down
(b) up to the tonic, repeat the tonic, and back down
(c) up to the tonic, add the 9th above, and back down

1. One-octave scales: all slurred
   a.
   b.
   c.

2. One-octave scales: all tongued
   a.
   b.
   c.

Arpeggios:
all slurred       all tongued
   a.
   b.
   c.

Grades 4 to 10
Candidates must be prepared to play Technical Tests in all the following articulations:
1. all slurred
2. all tongued
3. two slurred / two tongued (two slurred / one tongued for triplet arpeggios)
4. two tongued / two slurred (one tongued / two slurred for triplet arpeggios)

For one-octave scales, candidates may choose one of the following three configurations:
(a) up to the tonic and back down
(b) up to the tonic, repeat the tonic and back down
(c) up to the tonic, add the 9th above and back down

Where two-octave scales are possible (see specific requirements for individual instruments in Section 3), candidates should play up to the tonic and back down.

1. One-octave scales: all slurred
   a.
   b.
   c.

2. One-octave scales: all tongued
   a.
   b.
   c.

3. One-octave scales: two slurred / two tongued
   a.
   b.
   c.
Please note that candidates for trumpet and euphonium examinations in Grades 6 to 10 and Teacher’s ARCT are also required to play double-tonguing and triple-tonguing patterns for one-octave scales. Please see the relevant examinations in the trumpet and euphonium sections (pp. 23–49 and 101–118) for details.

Grades 8 to 10
Candidates are also required to play dominant 7th and diminished 7th arpeggios (beginning in Grade 8) and diminished 7th arpeggios (beginning in Grade 9). Dominant 7th and diminished 7th arpeggios are listed according to key (rather than starting note). For example, the dominant 7th arpeggio of C major begins on G; the diminished 7th arpeggio of C major begins on B.

Candidates must be prepared to play dominant 7th and diminished 7th arpeggios in all the following articulations:
1. all slurred
2. all tongued
3. two slurred / two tongued
4. two tongued / two slurred
Trumpet – Grade 1

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two selections: one from List A and one from List B.

- List A includes selections that are primarily lyrical and slower in tempo.
- List B includes selections that are primarily more difficult technically and faster in tempo.

Each bulleted item (•) represents one selection for examination purposes. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

LIST A

Traditional
- **Un canadien errant** (no. 3, arr. K. Bray and J.P. Green, in Solos for Schools GVT)
- **Skye Boat Song** (arr. Nicholas Hare, in The Magic Trumpet B&H)

Anonymous
- **Puer Nobis**, from Piae Cantiones (no. 6, arr. K. Bray and J.P. Green, in Solos for Schools GVT)

Beethoven, Ludwig van
- **Ode to Joy** (arr. F. Mills and R. Romm, in The Canadian Brass Book of Beginning Trumpet Solos HAL)

Brahms, Johannes
- **Love Song**, from Liebeslieder Waltzes, op. 52 (arr. Nicholas Hare, in The Magic Trumpet B&H)

Bullard, Alan
*Party Time: 17 Pieces for Trumpet and Piano ABR*
- **By the Lake**
- **Love Song**
- **Snowy Landscape**

Byrd, William
- **Carman’s Whistle** (no. 4, arr. K. Bray and J.P. Green, in Solos for Schools GVT)

Czerny, Carl
- **Sunrise**, from 100 Easy Studies for Piano, op. 139 (arr. Nicholas Hare, in The Magic Trumpet B&H)

Foley, Red
- **Just a Closer Walk with Thee** (arr. F. Mills and R. Romm, in The Canadian Brass Book of Beginning Trumpet Solos HAL)

Gunning, Christopher
- **Pigalle** (no. 9 in The Really Easy Trumpet Book FAB)
- **Shepherd’s Delight** (no. 12 in The Really Easy Trumpet Book FAB)
- **Up the Wooden Hill** (no. 6 in The Really Easy Trumpet Book FAB)

Herriot, Bobby, and Howard Cable
- **The Little House** BEL

Lyons, Graham
- **Aubade** (no. 10 in The Really Easy Trumpet Book FAB)
LIST A continued

Mozart, Wolfgang Amadeus
• **Cavatina**, from *The Marriage of Figaro* (no. 7, arr. K. Bray and J.P. Green, in *Solos for Schools* GVT)

Niehaus, Lennie
• **Lynn Meadows Waltz** KEN
• **Twilight Nocturne** KEN

Satie, Erik
• **Gymnopédie** (arr. Anne McGinty, in *Contest and Recital Collections*, vol. 1 STU)

LIST B

Traditional
• **Massa's in the Cold, Cold Ground** (arr. Nicholas Hare, in *The Magic Trumpet* B&H)

Benedict, Julius
• **Carnival of Venice** (arr. F. Mills and R. Romm, in *The Canadian Brass Book of Beginning Trumpet Solos* HAL)

Bullard, Alan
*Party Time: 17 Pieces for Trumpet and Piano* ABR
• **Barn Dance**
• **Echo Fanfare**
• **On the Bandstand**

Clarke, Jeremiah
• **Trumpet Voluntary** (arr. David Marlatt, in *Four Famous Solos for the Developing Trumpet Player* EIG)

Gunning, Christopher
• **Steam Special** (no. 7 in *The Really Easy Trumpet Book* FAB)

Hummel, Johann Nepomuk
• **Bagatelle** (no. 10, arr. K. Bray and J.P. Green, in *Solos for Schools* GVT)

McKay, George Frederick
• **Concert Solo Suite** FIS
  → 1st and 3rd movements

Mozart, Leopold
• **Minuet** (no. 9, arr. K. Bray and J.P. Green, in *Solos for Schools* GVT)

Niehaus, Lennie
• **Brattleboro Anthem** KEN
• **Great Scott** KEN
• **Timepiece** KEN
• **Turnabout** KEN

Offenbach, Jacques
• **Marine's Hymn** (arr. F. Mills and R. Romm, in *The Canadian Brass Book of Beginning Trumpet Solos* HAL)

Purcell, Henry
• **Trumpet Tune** (arr. David Marlatt, in *Four Famous Solos for the Developing Trumpet Player* EIG)

Sullivan, Arthur
• **Policeman's Song**, from *The Pirates of Penzance*
  (arr. Nicholas Hare, in *The Magic Trumpet* B&H)
TECHNICAL REQUIREMENTS

Studies

Candidates should be prepared to play the following bulleted selection.

Getchell, Robert W.
First Book of Practical Studies WAR
- three of nos. 9, 10, 11, 12, 15, 16, 17

Technical Tests

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations.

Scales

<table>
<thead>
<tr>
<th>Type</th>
<th>Major keys</th>
<th>Articulation</th>
<th>Tempo</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, B♭</td>
<td>1 octave</td>
<td>♩ = 60</td>
<td>quarter notes</td>
</tr>
<tr>
<td>Harmonic minor</td>
<td>A</td>
<td>1 octave</td>
<td>♩ = 60</td>
<td>quarter notes</td>
</tr>
</tbody>
</table>

Arpeggios

<table>
<thead>
<tr>
<th>Type</th>
<th>Major keys</th>
<th>Articulation</th>
<th>Tempo</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, B♭</td>
<td>1 octave</td>
<td>♩ = 60</td>
<td>quarter notes</td>
</tr>
<tr>
<td>Minor</td>
<td>A</td>
<td>1 octave</td>
<td>♩ = 60</td>
<td>quarter notes</td>
</tr>
</tbody>
</table>

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

THEORY CO-REQUISITES

None
REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two selections: one from List A and one from List B.

- List A includes selections that are primarily lyrical.
- List B includes selections that are primarily technical and may contain more complex articulation patterns.

Each bulleted item (•) represents one selection for examination purposes. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

LIST A

Bach, Johann Sebastian
- Aria from Cantata No. 77 (arr. Robert Robert Nagel, in Baroque Music for Trumpet MRK)

Beethoven, Ludwig van
- Minuetto (arr. Paul M. Stouffer) KEN

Endresen, R.M.
- The Dancer RUB

Fibich, Zdenek
- Poem (arr. Forrest L. Butchel) KJO

Franck, César
- Panis angelicus (arr. David Marlatt EIG; arr. Robin de Smet, in First Year Trumpeter, vol. 2 ASH)

Herriot, Bobby, and Howard Cable
- Rusty’s Song BEL

MacDowell, Edward
- To a Wild Rose (arr. Merle Isaac) FIS

Niehaus, Lennie
- So Little Time KEN

Satie, Erik
- Three Gymnopédies (arr. David Marlatt) EIG

Smith, Leonard B.
- Valse “Au printemps” BEL

LIST B

Bennett, John
- Trumpet Voluntary (arr. David Marlatt, in Four Famous Solos for the Developing Trumpet Player EIG)

Edelson, Edward
- At Dusk BEL

Endresen, R.M.
- The Victor (in Rubank Book of Trumpet Solos, Easy Level HAL)

Eymann, Dale W.
- March of the Matadors BEL

Goldman, Edwin Franko
- Country Dance FIS

Haydn, Franz Joseph
- Country Dance (arr. Paul M. Stouffer) KEN

Herriot, Bobby, and Howard Cable
- Up, Down and Round About BEL

Mouret, Jean Joseph
- Rondeau (arr. David Marlatt, in Four Famous Solos for the Developing Trumpet Player EIG)

Saint-Saëns, Camille
- Royal March of the Lion, from Carnival of the Animals (arr. Nicholas Hare, in The Magic Trumpet B&H)
LIST B continued

Shelukov, V.
- **Legend** RUB (in *Rubank Book of Trumpet Solos, Easy Level HAL*)
- **Scherzo** RUB (in *Rubank Book of Trumpet Solos, Easy Level HAL*)

Smith, Leonard B.
- **Diana** BEL

Vandercook, H.A.
- **Lyra** RUB

Weggewood, Pamela
- *Up-Grade* FAB
- **Siberian Gallop**

TECHNICAL REQUIREMENTS

Studies

Candidates should be prepared to play *all* the studies in either Group 1 or Group 2.

**Group 1**
Endresen, R.M.
*Supplementary Studies for Cornet or Trumpet* RUB
- nos. 6, 12, and 14

**Group 2**
Getchell, Robert W.
*First Book of Practical Studies* WAR
- nos. 35, 40, 49, and 51

Technical Tests

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play scales and arpeggios, ascending and descending, in all required articulations.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Major</th>
<th>C, G, D, F, B♭</th>
<th>1 octave</th>
<th>‏= 100</th>
<th>quarter notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harmonic minor</td>
<td>A, E, B, D, G</td>
<td>1 octave</td>
<td>‏= 100</td>
<td>quarter notes</td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>on C</td>
<td>1 octave</td>
<td>‏= 100</td>
<td>quarter notes</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Major</th>
<th>C, G, D, F, B♭</th>
<th>1 octave</th>
<th>‏= 100</th>
<th>quarter notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor</td>
<td>A, E, B, D, G</td>
<td>1 octave</td>
<td>‏= 100</td>
<td>quarter notes</td>
<td></td>
</tr>
</tbody>
</table>

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

THEORY CO-REQUISITES

None
REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two selections: one from List A and one from List B.

- List A includes selections that are primarily lyrical.
- List B includes selections that are primarily technical and may involve more demanding articulation patterns.

Each bulleted item (•) represents one selection for examination purposes. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

LIST A

Bach, Johann Sebastian
- Air from Suite No. 3 (arr. Walter Beeler, in Solos for the Trumpet Player SCH)
- Aria (Bist du bei mir) (arr. R. Bernard Fitzgerald) BEL
- Jesu Joy of Man's Desiring (arr. David Marlatt) EIG
- Wachet auf (arr. David Marlatt) EIG

Clérisse, Robert
- Noce villageois LED

Goltermann, Georg
- Aria (ed. Robert Getchell, in Master Solos: Intermediate Level HAL)

Jenkins, Karl
- Salm O Dewi Sant (in Go Blow Your Own B&H)

Massenet, Jules
- En fermant les yeux, from Manon (arr. Walter Beeler, in Solos for the Trumpet Player SCH)

Schudel, Thomas
- Serenade for Trumpet and Piano CMC

Smallman, Jeff
- Night of Stars/Nuit d’étoiles EIG

LIST B

Endresen, R.M.
- Forest Echo (in Indispensable Folio for B flat Cornet or Trumpet RUB)

Fitzgerald, R. Bernard
- English Suite PRE
  → 1st, 3rd, and 5th movements
- Italian Suite PRE
  → 1st, 2nd, and 4th movements or 1st, 3rd, and 4th movements

Getchell, Robert
- Proclamation, Serenade and Frolic (in Master Solos: Intermediate Level HAL)

Handel, George Frideric
- Adagio and Allegro Marziale (arr. R. Bernard Fitzgerald) PRE
- Rejoice Greatly (from Messiah) (arr. David Marlatt) EIG

Herriot, Bobby, and Howard Cable
- Special Delivery BEL

Hook, James, and Daniel Steibelt
- Menuet and Ballo (ed. Robert Getchell, in Master Solos: Intermediate Level HAL)

Kulesha, Gary
- Prelude and Fugue for Trumpet and Piano SON
LIST B continued

Marcello, Benedetto
- Largo and Allegro (ed. Robert Getchell, in Master Solos: Intermediate Level HAL)

Scarlatti, Alessandro
- Scarlatti Suite (arr. R. Bernard Fitzgerald BEL)
  → 1st, 2nd, and 3rd movements

Tenaglia, Antonio F., and Johann P. Krieger
- Aria and Allegro (transc. R. Bernard Fitzgerald) PRE

Woolston, Eric
- Spersia EIG

TECHNICAL REQUIREMENTS

Studies

Each bulleted item (*) represents one selection for examination purposes. Candidates should be prepared to play one bulleted selection from the following list of studies.

Hering, Sigmund
Forty Progressive Etudes FIS
- nos. 26, 29, 31, 32, and 35

Getchell, Robert W.
Second Book of Practical Studies (ed. Nilo W. Hovey)
  WAR
- nos. 78, 81, 90, 108, 109, and 120

Concert Studies for Trumpet CUW
- any three of the following studies:
  Bulla, Stephen: Requiem (p. 9)
  Court, Douglas: Olympus (p. 8)
  Hosay, James L.: Canterbury (p. 7)
  Johnson, Timothy: Coronation (p. 6)

Technical Tests

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play scales and arpeggios one octave, ascending and descending, in all required articulations.

Scales

<table>
<thead>
<tr>
<th>Type</th>
<th>Notes</th>
<th>Octave</th>
<th>Articulation</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, G, D, A, E, F, B♭, E♭, A♭</td>
<td>1</td>
<td>60</td>
<td>8</td>
</tr>
<tr>
<td>Harmonic minor</td>
<td>A, E, B, F♯, C♯, D, G, C, F</td>
<td>1</td>
<td>60</td>
<td>8</td>
</tr>
<tr>
<td>Chromatic</td>
<td>on C, D, F, G, B♭</td>
<td>1</td>
<td>60</td>
<td>8</td>
</tr>
</tbody>
</table>

Arpeggios

<table>
<thead>
<tr>
<th>Type</th>
<th>Notes</th>
<th>Octave</th>
<th>Articulation</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, G, D, A, E, F, B♭, E♭, A♭</td>
<td>1</td>
<td>40</td>
<td>8</td>
</tr>
<tr>
<td>Minor</td>
<td>A, E, B, F♯, C♯, D, G, C, F</td>
<td>1</td>
<td>40</td>
<td>8</td>
</tr>
</tbody>
</table>

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

THEORY CO-REQUISITES

None
Trumpet – Grade 6

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two selections: one from List A and one from List B.

• List A includes selections that are somewhat lyrical.
• List B includes selections that are somewhat technical.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

LIST A

Traditional
• Barbara Allen (arr. Don Sweete) EIG

Anderson, Leroy
• A Trumpeter’s Lullaby BEL

Barat, Joseph Édouard
• Orientale (in Concert and Contest Collection RUB)

Bohme, Oskar
• Berceuse CUB

Cable, Howard
Ontario Pictures NOR
• Point Pelee

Clarke, Herbert L.
• Twilight Dreams: Waltz Intermezzo WAR

LIST B

Traditional
• Carnival of Venice (arr. A.R. Ranger, in Let Us Have Music for Trumpet FIS)

Archer, Violet
• Little Suite for Trumpet and Piano LEE

Balay, Guillaume
• Petit pièce concertante BEL (in Solos for the Trumpet Player SCH; Concert and Contest Collection RUB)

Clarke, Jeremiah
• Suite de Clarke (arr. Nigel Davison) NOV
  → 1st, 2nd, 4th, and 5th movements

Cole, Hugo
• The Hammersmith Galop OTT

Handel, George Frideric
• Concertino (arr. A.W. Benoy) OUP
  → 1st, 2nd, and 4th movements or 1st, 3rd, and 4th movements
Kaplan, David  
- **Ancient Story** (in *Classic Festival Solos*, vol. 1 WAR)

Nehlhybel, Vaclav  
- **Suite** BMC  
  → 1st, 2nd, and 3rd movements

Presser, William  
- **Suite for Trumpet** ENS

Smallman, Jeff  
- **Ions** EIG  
  → any four movements

**TECHNICAL REQUIREMENTS**

Studies

Each bulleted item (•) represents one selection for examination purposes. Candidates should be prepared to play all the studies in Group 1 and one bulleted selection from Group 2.

**Group 1**  
Endresen, R.M.  
*Supplementary Studies for Cornet or Trumpet* RUB  
- **nos. 9, 13, and 16**  
  → all three studies are to be transposed for trumpet in C from a B flat trumpet

**Group 2**  
Hering, Sigmund  
*Thirty-Two Etudes* FIS  
- **nos. 12, 14, 19, 23, and 32**

Glowaty, Andrew  
*Twenty-Four Etudes in all Major and Minor Keys for the Progressing Trumpet Player* FST  
- **nos. 10, 12, 14, 20, and 22**

Concert Studies for Trumpet CUW  
- any three of the following studies:  
  - Barnes, James: *Poem* (p. 14)  
  - Bulla, Stephen: *Arabesque* (p. 10)  
  - Curnow, James: *Fanfare, Cadenza, and Scherzo* (p. 12)  
  - Turrin, Joseph: *Antares* (p. 11)

**Technical Tests**

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play scales and arpeggios, ascending and descending, in all required articulations.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Major</th>
<th>Harmonic minor</th>
<th>Chromatic</th>
<th>Articulation</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>all keys</td>
<td>all keys</td>
<td>starting on any note</td>
<td>1 octave*</td>
</tr>
<tr>
<td></td>
<td>1 octave*</td>
<td>1 octave*</td>
<td></td>
<td>= 88</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>eighth notes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Major</th>
<th>Minor</th>
<th>Articulation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>all keys</td>
<td>all keys</td>
<td>1 octave*</td>
</tr>
<tr>
<td></td>
<td>1 octave*</td>
<td>1 octave*</td>
<td>= 60</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>triplet eighth notes</td>
</tr>
</tbody>
</table>

*Candidates should also be prepared to play all major and minor scales with double tonguing and triple tonguing, as shown in the example on the next page.*
TECHNICAL REQUIREMENTS continued

Double tonguing
\[ J = 66 \]
\[
\text{Too} \quad \text{Koo} \quad \text{Too} \quad \text{Koo} \quad \text{Too} \quad \text{Too} \quad \text{Koo} \quad \text{Too} \quad \text{Too} \quad \text{Koo} \quad \text{Too} \quad \text{Too} \quad \text{Koo} \quad \text{Too} \quad \text{etc.}
\]

Triple tonguing
\[ J = 52 \]
\[
\text{Too} \quad \text{Too} \quad \text{Koo} \quad \text{Too} \quad \text{Koo} \quad \text{Too} \quad \text{Too} \quad \text{Koo} \quad \text{Too} \quad \text{Too} \quad \text{Koo} \quad \text{Too} \quad \text{Too} \quad \text{Koo} \quad \text{Too} \quad \text{etc.}
\]

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

*Please note that candidates should be able to transpose music for trumpet in C at sight from a B flat trumpet.*

THEORY CO-REQUISITES

Grade 1 Rudiments
# Trumpet – Grade 8

## Repertoire

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two selections: one from List A and one from List B.

- List A includes selections that are somewhat lyrical.
- List B includes selections that are somewhat more technical.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. At least one selection must be accompanied. *Please note that all selections requiring accompaniment must be played with accompaniment.*

### List A

<table>
<thead>
<tr>
<th>Composer</th>
<th>Selection</th>
<th>Edition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bach, Johann Sebastian</td>
<td>• <em>Bach Suite</em> (transc. R. Bernard Fitzgerald)</td>
<td>BEL</td>
</tr>
<tr>
<td>Balay, Guillaume</td>
<td>• <em>Andante and Allegro</em></td>
<td>INT</td>
</tr>
<tr>
<td></td>
<td>• <em>Prelude and Ballade</em></td>
<td>BEL</td>
</tr>
<tr>
<td>Barat, Joseph Édouard</td>
<td>• <em>Andante et scherzo</em></td>
<td>LED</td>
</tr>
<tr>
<td></td>
<td>• <em>Lento et scherzo</em></td>
<td>LED</td>
</tr>
<tr>
<td>Bellini, Vincenzo</td>
<td>• <em>Concerto</em> (arr. David Marlatt)</td>
<td>EIG</td>
</tr>
<tr>
<td>Böhme, Oskar</td>
<td>• <em>Liebeslied</em></td>
<td>CUB [op]</td>
</tr>
<tr>
<td>Corelli, Arcangelo</td>
<td>• <em>Sonata in E minor</em>, op. 5, no. 8 (VIII)</td>
<td>BEL</td>
</tr>
<tr>
<td></td>
<td>• <em>Sonata in F major</em> (ed. Quinto Maganini)</td>
<td>EMU</td>
</tr>
<tr>
<td>Jeanjean, Paul</td>
<td>• <em>Capriccioso</em></td>
<td>ALF</td>
</tr>
<tr>
<td>Rachmaninoff, Sergei</td>
<td>• <em>Vocalise</em>, op. 34, no. 14 (ed. Rolf T. Smedvig)</td>
<td>INT</td>
</tr>
</tbody>
</table>

### List B

<table>
<thead>
<tr>
<th>Composer</th>
<th>Selection</th>
<th>Edition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alary, Georges</td>
<td>• <em>Contest Piece/Morceau de concert</em>, op. 57</td>
<td>CUB</td>
</tr>
<tr>
<td>Bissell, Keith</td>
<td>• <em>Little Suite for Trumpet and Piano</em></td>
<td>BER</td>
</tr>
<tr>
<td>Butterworth, Arthur</td>
<td>• <em>Fanfare and Berceuse</em>, op. 54 (in <em>Contemporary Music for Trumpet</em> B&amp;H)</td>
<td></td>
</tr>
<tr>
<td>Endsley, Gerald</td>
<td>• <em>Chant for Unaccompanied Trumpet</em></td>
<td>TRO</td>
</tr>
<tr>
<td>Fitzgerald, R. Bernard</td>
<td>• <em>Introduction and Fantasy</em></td>
<td>BEL</td>
</tr>
<tr>
<td>Frackenpohl, Arthur</td>
<td>• <em>Suite for Trumpet</em></td>
<td>SCH</td>
</tr>
<tr>
<td>Goedicke[Gedike], Alexander</td>
<td>• <em>Concert Study/Étude de concert</em>, op. 49</td>
<td>INT</td>
</tr>
<tr>
<td>Kenins, Talivaldis</td>
<td>• <em>Latvian Dance and Variations</em></td>
<td>CMC</td>
</tr>
<tr>
<td>Marlatt, David</td>
<td>• <em>Variations on Blue Bells of Scotland</em></td>
<td>EIG</td>
</tr>
<tr>
<td>Maxwell Davies, Peter</td>
<td>• <em>Sonatina for Solo Trumpet</em> (in <em>Contemporary Music for Trumpet</em> B&amp;H)</td>
<td></td>
</tr>
</tbody>
</table>
**LIST B continued**

Porrino, Ennio
- **Preludio, aria e scherzo** ZER [op]

Rapoport, Alexander
- **Songs of a Forgotten Life** RCM
  → any four of nos. 2–8

Reutter, H.
- **Fanfares** LED

**ORCHESTRAL EXCERPTS**

Candidates should be prepared to play all the following orchestral excerpts. Candidates should prepare the first trumpet part unless otherwise indicated. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. Candidates may use published orchestral parts for the specific works (for Kalmus, see www.kalmus-music.com). Alternatively, candidates may use parts printed in the following anthologies:


Beethoven, Ludwig van
- **Leonore Overture No. 3** KAL
  → offstage call
  in: Neuhaus: *Orchester-Studien*, vol. 2 (p. 12)
  in: Norris: *Top 50* (p. 16)

Berlioz, Hector
- **Symphonie fantastique** KAL
  → 4th movement (*Marche du supplice*): cornet 1
  in: Neuhaus: *Orchester-Studien*, vol. 2 (p. 14)

Tchaikovsky, Pyotr Il'yich
- **Capriccio italien** KAL
  → complete cornet 1 part, including opening trumpet 1 cues
  in: Neuhaus: *Orchester-Studien*, vol. 2 (pp. 23–24)

Tchaikovsky, Pyotr Il'yich
- **Symphony No. 5** KAL
  → 2nd movement: letter F to fifth measure of letter K
  in: Neuhaus: *Orchester-Studien*, vol. 2 (pp. 15–26)
  → 4th movement
  in: Neuhaus: *Orchester-Studien*, vol. 2, last two lines of p. 27; “a” to end of Presto (p. 28)

**TECHNICAL REQUIREMENTS**

**Studies**

Each bulleted item (•) represents one selection for examination purposes. Candidates should be prepared to play all three bulleted items from the following list of studies.

Voxman, Himie
*Selected Studies* RUB
- **two of nos. 2, 14, 23, 27, 48**

Gates, Everett
*Odd Meter Studies* FOX
- **two of nos. 9, 10, 11, 13**

Caffarelli, Reginaldo
*100 Melodic Studies in Transposition* RIC
- **two of nos. 3, 5, 8, 10, 14**
  → both studies are to be transposed for trumpet in A, B flat, C, and D from one trumpet (B flat or C)
Technical Tests

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Major</th>
<th>all keys</th>
<th>1 octave</th>
<th>16th notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harmonic minor</td>
<td>all keys</td>
<td>1 octave</td>
<td>16th notes</td>
<td></td>
</tr>
<tr>
<td>Melodic minor</td>
<td>all keys</td>
<td>1 octave</td>
<td>16th notes</td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>starting on any note</td>
<td>2 octaves*</td>
<td>16th notes</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Major</th>
<th>all keys</th>
<th>1 octave</th>
<th>16th notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harmonic minor</td>
<td>all keys</td>
<td>1 octave</td>
<td>16th notes</td>
<td></td>
</tr>
<tr>
<td>Melodic minor</td>
<td>all keys</td>
<td>1 octave</td>
<td>16th notes</td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>starting on any note</td>
<td>2 octaves*</td>
<td>16th notes</td>
<td></td>
</tr>
</tbody>
</table>

* Chromatic scales are to be played two octaves where possible, between low F sharp and high C.

Candidates should also be prepared to play all major and minor scales, one octave, with double tonguing and triple tonguing, as shown in the example below.

Double tonguing

\[
\begin{array}{cccc}
\text{Too} & \text{Koo} & \text{Too} & \text{Koo} \\
\text{Too} & \text{Koo} & \text{Too} & \text{Koo} \\
\text{Too} & \text{Koo} & \text{Too} & \text{Koo} \\
\text{Too} & \text{Koo} & \text{Too} & \text{Koo} \\
\end{array}
\]

etc.

Triple tonguing

\[
\begin{array}{cccc}
\text{Too} & \text{Koo} & \text{Too} & \text{Koo} \\
\text{Too} & \text{Koo} & \text{Too} & \text{Koo} \\
\text{Too} & \text{Koo} & \text{Too} & \text{Koo} \\
\text{Too} & \text{Koo} & \text{Too} & \text{Koo} \\
\end{array}
\]

etc.

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

Please note that candidates should be able to transpose music for trumpet in A, B flat, C, and D at sight from one trumpet (B flat or C).

THEORY CO-REQUISITES

Grade 2 Rudiments
Introductory Harmony (optional)
REPERTOIRE

Please see “Examination Repertoire” on pp.13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two selections: one from List A and one from List B.

- List A includes selections that have a classical structure and style.
- List B includes selections that are in contrast to List A.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

LIST A

Beversdorf, Thomas
  • Sonata for Trumpet and Piano SOU

Coakley, Donald
  • Three Bagatelles EIG

Emmanuel, Maurice
  • Sonata pour cornet et piano LED

Frackenpohl, Arthur
  • Sonatina for Trumpet and Piano SCH

Handel, George Frideric
  • Adagio and Allegro from Sonata in E major, op. 1, no. 5 (transc. R. Bernard Fitzgerald) PRE
  • Aria con variazioni (transc. R. Bernard Fitzgerald) BEL
  • Sonata (transc. Willard Musser) FOX

LIST B

Barnes, Milton
  • Lament, from Incidental Music for Romeo and Juliet CMC

Baudrier, Émile
  • Suite LED

Bozza, Eugene
  • Badinage LED

Busser, Henri
  • Andante and Scherzo, op. 44 (ed. Roger Voisin) INT

Hüe, Georges
  • Contest Piece INT

Cheetham, John
  • Concoctions TEN
    → any three movements

Martinů, Bohuslav
  • Sonatine LED

Peeters, Flor
  • Sonata PET

Pilss, Karl
  • Sonata UNI

Sachse, Ernst
  • Concertino in E flat major [for E flat trumpet or cornet] BRP

De Boeck, Auguste
  • Allegro FIS

Ketting, Otto
  • Intrada DON

Latham, William P
  • Suite for Trumpet and String Orchestra PRE

Tartini, Giuseppe
  • Largo and Allegro (transc. G. Ovid, from Violin Sonata in G minor, ed. Robert Nagel INT)

Turrin, Joseph
  • Caprice for B flat or C Trumpet and Piano BRP
ORCHESTRAL EXCERPTS

Candidates should be prepared to play all the following orchestral excerpts. Candidates should prepare the trumpet 1 part unless otherwise indicated. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. Candidates may use published orchestral parts for the specific works (for Kalmus, see www.kalmus-music.com). Alternatively, candidates may use parts printed in the following anthologies:


Beethoven, Ludwig van
• Leonore Overture No. 2 KAL
  → offset call
  in: Neuhaus: Orchester-Studien, vol. 2 (p. 12)
  in: Norris: Top 50 (p. 16)

Moussorgsky, Modest
• Tableau d’une exposition KAL
  → opening “Promenade”
  in: Neuhaus: Orchester-Studien, vol. 3 (p. 23)
  → “La grande porte de Kiev,” rehearsal numbers 103–106
  in: Neuhaus: Orchester-Studien, vol. 3 (p. 26)

Ravel, Maurice
• Boléro
  → trumpet 1 and trumpet 2: opening to rehearsal number 16
  in: Neuhaus: Orchester-Studien, vol. 3 (p. 43)

Ravel, Maurice
• Piano Concerto in G major
  → 1st and 3rd movements
  in: Neuhaus: Orchester-Studien, vol. 2 (p. 47)

TECHNICAL REQUIREMENTS

Studies

Each bulleted item (•) represents one selection for examination purposes. Candidates should be prepared to play all three bulleted items from the following list of studies.

Dubois, Pierre Max
Douze études variées LED
• two of nos. 3, 4, 5, 6

Clarke, Herbert L.
Characteristic Studies FIS
• two of nos. 5, 9, 16, 24

Sachse, Ernst
100 Studies INT
• two of nos. 17, 21, 22, 30
  → Both studies are to be transposed for trumpet in A, B flat, C, D, or E flat from one trumpet (B flat or C).

Technical Tests

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations.
**Scales**

<table>
<thead>
<tr>
<th>Type</th>
<th>Keys</th>
<th>Octaves*</th>
<th>Notes</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>2</td>
<td>= 80</td>
<td>sixteenth</td>
</tr>
<tr>
<td>Major in 3rds</td>
<td>all keys</td>
<td>1</td>
<td>= 60</td>
<td>sixteenth</td>
</tr>
<tr>
<td>Harmonic minor</td>
<td>all keys</td>
<td>2</td>
<td>= 80</td>
<td>sixteenth</td>
</tr>
<tr>
<td>Melodic minor</td>
<td>all keys</td>
<td>2</td>
<td>= 80</td>
<td>sixteenth</td>
</tr>
<tr>
<td>Chromatic</td>
<td>starting on any note</td>
<td>2</td>
<td>= 80</td>
<td>sixteenth</td>
</tr>
</tbody>
</table>

* Scales and arpeggios are to be played two octaves where possible, between low F sharp and high C.

Candidates should also be prepared to play all major and minor scales, one octave, with double tonguing and triple tonguing, as shown in the following example.

**Arpeggios**

<table>
<thead>
<tr>
<th>Type</th>
<th>Keys</th>
<th>Octaves*</th>
<th>Notes</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>2</td>
<td>= 96</td>
<td>triplet eighth</td>
</tr>
<tr>
<td>Minor</td>
<td>all keys</td>
<td>2</td>
<td>= 96</td>
<td>triplet eighth</td>
</tr>
<tr>
<td>Dominant 7ths</td>
<td>all keys</td>
<td>2</td>
<td>= 80</td>
<td>sixteenth</td>
</tr>
<tr>
<td>Diminished 7ths</td>
<td>all keys</td>
<td>2</td>
<td>= 80</td>
<td>sixteenth</td>
</tr>
</tbody>
</table>

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

Please note that candidates should be able to transpose music for trumpet in A, B flat, C, D, and E flat at sight from one trumpet (B flat or C).

**THEORY CO-REQUISITES**

Grade 2 Rudiments  
Grade 3 Harmony or Grade 3 Keyboard Harmony  
Grade 3 History
Trumpet – Grade 10

Please see “ARCT Co-requisites and Prerequisites” on p. 9, “ARCT Examinations” on pp. 9–10, and “Classification of Marks” on p. 17 for important details regarding Grade 10 standing for an ARCT examination application.

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two selections: one from List A and one from List B.

• List A consists of concertos and sonatas.
• List B consists of unaccompanied works and shorter 20th-century selections.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. Candidates may use trumpets of any key or variation. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

LIST A

Arutunian, Aleksandr Grigorievich
• Trumpet Concerto INT; SIK

Castérède, Jacques
• Sonatine LED

Haydn, Franz Joseph
• Concerto in E flat major, Hob. VIIe:1 UNI; HEN

Hindemith, Paul
• Sonate für Trompete in B und Klavier OTT

Hummel, Johann Nepomuk
• Concerto in E flat major INT; PET

Kaminsky, Joseph
• Concertino MCA; UNI

Kennan, Kent
• Sonata (rev. ed., 1986) WAR

McIntyre, David L.
• Sonata for Trumpet and Piano CMC

Neruda, Johann Georg Baptist
• Concerto in E flat major for Trumpet and Strings RAR

Pakhmutova, Alexandra
• Concerto MCA

Tuthill, Burnet
• Sonata for Trumpet and Piano, op. 29 WAR

LIST B

Arnold, Malcolm
• Fantasy for B flat Trumpet, op. 100 FAB

Bonneau, Paul
• Suite for Trumpet in C and Piano LED

Bozza, Eugene
• Rustiques LED

Clarke, Herbert L.
• From the Shores of the Mighty Pacific WAR

Constant, Marius
• Trois mouvements LED

Copland, Aaron
• Quiet City (arr. Peter Wastall, in Contemporary Music for Trumpet B&H)

Gabaye, Pierre
• Feux d’artifice LED
LIST B continued

Mendez, Rafael

- **La virgen de la Macarena** FIS

Persichetti, Vincent

- **The Hollow Men** EVO

**ORCHESTRAL EXCERPTS**

Candidates should be prepared to play all the following orchestral excerpts. Candidates should prepare the trumpet 1 part unless otherwise indicated. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. Candidates may use published orchestral parts for the specific works (for Kalmus, see www.kalmus-music.com). Alternatively candidates may use parts printed in the following anthologies.


Debussy, Claude

- **La mer** KAL

  → 1st movement: opening to rehearsal number 2, rehearsal numbers 8 to 13
  → 3rd movement: trumpet 1 – rehearsal numbers 44 to 45; cornet 1 – rehearsal number 3, last six measures

  in: Neuhaus: *Orchester-Studien*, vol. 3 (pp. 28–30)
  in: McGregor: *Audition and Performance* (pp. 6–7)
  in: Norris: *Top 50* (prepare all trumpet 1 and cornet 1 excerpts) (pp. 22–25)

Handel, George Frideric

- **Messiah** KAL

  → “The Trumpet Shall Sound”

  in: Neuhaus: *Orchester-Studien*, vol. 3 (p. 11) *("Die Tromba erschallt," not p. 9)*

Saint-Saëns, Camille

- **Fantasie en mi bémol** (arr. Henri Büsser) LED

Rimsky-Korsakov, Nicolai

- **Schéhérazade** KAL

  → 1st movement: letter E to letter F
  → 2nd movement: letter E to letter F
  → 3rd movement: letter G to letter J
  → 4th movement: letter P to letter U, letter X to letter Y

in: Neuhaus: *Orchester-Studien*, vol. 3 (pp. 18–22)

in McGregor: *Audition and Performance Preparation*, vol. 3 (p. 97)


in: Neuhaus: *Orchester-Studien*, vol. 2 (pp. 41–42)

in: McGregor: *Audition and Performance Preparation*, vol. 1 (p. 51)

→ 1 measure before rehearsal number 134 to rehearsal number 151

in: Norris: *Top 50* (pp. 85–86)

→ 1 measure before rehearsal number 134 to 6 measures after rehearsal number 150
TECHNICAL REQUIREMENTS

Studies

Each bulleted item (●) represents one selection for examination purposes. Candidates should be prepared to play one bulleted item from each of the following three groups.

Group 1
Charlier, Theo
Trente-six études transcendantes LED
• two of nos. 2, 4, 8, 10

Group 2
Bitsch, Marcel
Vingt études LED
• two of nos. 1, 2, 5, 6, 17

Group 3
Bordogni, Marco
Vingt-quatre vocalises LED
• two of nos. 5, 10, 16, 17, 23

Smith, Walter M.
Top Tones for the Trumpeter FIS
• two of nos. 1, 3, 4, 5, 7

Technical Tests

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Major all keys</th>
<th>2 octaves*</th>
<th>8 = 84</th>
<th>sixteenth notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major in 3rds all keys</td>
<td>1 octave</td>
<td>6 = 66</td>
<td></td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Harmonic minor all keys</td>
<td>2 octaves*</td>
<td>8 = 84</td>
<td></td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Melodic minor all keys</td>
<td>2 octaves*</td>
<td>8 = 84</td>
<td></td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Chromatic starting on any note</td>
<td>2 octaves*</td>
<td>8 = 84</td>
<td></td>
<td>sixteenth notes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Major all keys</th>
<th>2 octaves*</th>
<th>100 = 100</th>
<th>triplet eighth notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor all keys</td>
<td>2 octaves*</td>
<td>100 = 100</td>
<td></td>
<td>triplet eighth notes</td>
</tr>
<tr>
<td>Dominant 7ths all keys</td>
<td>2 octaves*</td>
<td>8 = 84</td>
<td></td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Diminished 7ths all keys</td>
<td>2 octaves*</td>
<td>8 = 84</td>
<td></td>
<td>sixteenth notes</td>
</tr>
</tbody>
</table>

* Scales and arpeggios are to be played two octaves where possible, between low F sharp and high C.

Candidates should also be prepared to play all major and minor scales, one octave, with double tonguing and triple tonguing, as shown in the following example.

Double tonguing

\[ \text{Too Koo Too Koo Too Koo Too Koo Too Koo Too Koo Too Koo Too} \]
TECHNICAL REQUIREMENTS

continued

Triple tonguing

\[ \text{\textcopyright \begin{array}{cccccccc}
\text{Too Too Koo Too Koo Too} \\
\text{Too Too Koo Too Koo Too} \\
\text{Too Too Koo Too Koo Too} \\
\end{array} \text{ etc.} \]

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

Please note that candidates should be able to transpose music for trumpet in A, B flat, C, D, E, E flat, and F from one trumpet (B flat or C).

THEORY CO-REQUISITES

Grade 2 Rudiments
Grade 3 History
Grade 4 Harmony or Grade 4 Keyboard Harmony
Grade 4 History
Please see “ARCT Prerequisites and Co-requisites” on p. 9, “ARCT Examinations” on pp. 9–10, “Supplemental Examinations” on p. 17, and “Classification of Marks” on p. 17 for important details regarding the application for an ARCT examination. Candidates for the Performer’s ARCT are strongly recommended to study for at least two years after passing the Grade 10 examination.

The ARCT Diploma is the culmination of the RCM Examinations examination system. The Performer's ARCT examination will be evaluated as a concert performance. Excellence in every aspect of performance is expected. Candidates must achieve an Honours standing (70 percent) in order to be awarded an ARCT Diploma.

**POLICY REGARDING PASS AND FAILURE**

If a candidate is able to preserve the continuity of a performance of a work despite a small break in concentration, a passing mark will not be precluded.

The candidate’s performance of a work may receive a failing grade for any of the following reasons:

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

**MARKING CRITERIA**

*First Class Honours 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 Honours: 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 Honours: 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.

*Honours: 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

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play a programme of three or four contrasting works consisting of one selection from List A, one from List B, and one or two from List C and/or List D.

- List A includes trumpet concertos.
- List B includes sonatas for trumpet and piano.
- List C includes unaccompanied works and shorter 20th-century works for trumpet and piano.
- List D includes Baroque repertoire (with works for piccolo trumpet).

Each bulleted item (●) represents one selection for examination purposes. The length of the performance must be between 40 and 50 minutes. The examiner will stop the performance if it exceeds the time limit. The examination program must include at least one work that is accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

LIST A

Bohme, Oskar
- ● Concerto in F minor (ed. Franz Herbst) AJB

Chaynes, Charles
- ● Concerto in C major for Trumpet and Orchestra LED

Goedicke [Gedike], Alexander
- ● Concerto for Trumpet, op. 41 LEE

Hétu, Jacques
- ● Concerto pour trompette, op. 43 DOM

Jolivet, André
- ● Concertino for Trumpet and String Orchestra LED

Orr, Buxton
- ● Concerto for Trumpet and Brass Band NOV

Tomasi, Henri
- ● Concerto LED

Vasilenko, Sergei
- ● Concerto for Trumpet, op. 113 WEI

LIST B

Beckwith, John
- ● Sonatina in Two Movements CMC; DRN

Coulthard, Jean
- ● Fanfare Sonata CMC

Dello Joio, Norman
- ● Sonata for Trumpet and Piano AMP

Ewazen, Eric
- ● Sonata for Trumpet and Piano SOU

Français, Jean
- ● Sonatine pour trompette et piano ESC

Koetsier, Jan
- ● Sonatina for Trumpet and Piano, op. 56 DON

Morawetz, Oskar
- ● Sonata for Trumpet and Piano AEN

Rueff, Jeanine
- ● Sonatine LED

Stevens, Halsey
- ● Sonata for Trumpet and Piano PET
LIST C

Bennett, Robert Russell
- Rose Variations WAR

Bitsch, Marcel
- Quatre variations sur un thème de Domenico Scarlatti LED

Bloch, Ernest
- Proclamation BRD

Bozza, Eugene
- Cornettina LED

Enesco, George
- Légende INT

Healey, Derek
- The Battle, op. 50 CMC

Hoffman, Edward
- Four Miniatures for Solo Trumpet TRO

Honegger, Arthur
- InTRA SAL

Persichetti, Vincent
- Parable XIV for Solo Trumpet, op. 127 EVO

Tomasi, Henri
- Triptyque LED

Tull, Fisher
- Three Bagatelles B&H

Weinzweig, John
- Riffs III for Solo Trumpet in B flat CMC

LIST D

Albrechtsberger, Johann Georg
- Concertino in E flat major BRP

Hertel, Johann Wilhelm
- Trumpet Concerto No. 2 in E flat major (ed. Edward H. Tarr) RAR

Molter, Johann M.
- Trumpet Concerto No. 2 in D major (ed. Stephen L. Glover and John F. Sawyer) BRP

Mozart, Leopold
- Concerto in D major, S3.34 (ed. Jean Thilde) BIL

Telemann, Georg Philipp
- Concerto in D major RAR

Viviani, Giovanni Bonaventura
- Capricci armonici da chiesa e da camera
  - Sonata no. 1 (ed. Edward H. Tarr) RAR
  - Sonata no. 2 (ed. Edward H. Tarr) RAR

ORCHESTRAL EXCERPTS

Candidates should be prepared to play all the excerpts in Group 1 and one excerpt from Group 2. Candidates should prepare the trumpet 1 part unless otherwise indicated. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. Candidates may use published orchestral parts for the specific works (for Kalmus, see www.kalmus-music.com). Alternatively candidates may use parts printed in the following anthologies.


Group 1

Bizet, Georges
- Carmen Suite No. 1 KAL
  → “Prelude”
  in: Norris: Top 50 (p. 18)
Mahler, Gustav
- **Symphony No. 5** KAL
  → 1st movement: opening to ten measures before rehearsal number 2; rehearsal numbers 7 to 8, seven measures before rehearsal number 11 to rehearsal number 12; 1 measure before rehearsal number 13 to rehearsal number 14
  in: McGregor: *Audition and Performance Preparation*, vol. 3 (pp. 70–72)
  in: Norris: *Top 50* (pp. 30–32)

Respighi, Ottorino
- **Pines of Rome**
  in: McGregor: *Audition and Performance Preparation*, vol. 2 (pp. 55–56, 60)
  → opening to “Vivace” (8 measures before rehearsal number 13 (pp. 55–56)
  → offstage solo (p. 60)
  in: McGregor: *Orchestral Repertoire*, vol. 2 (pp. 16–18)
  → opening to end of second line on p. 17
  → offstage solo (p. 18)
  in: Norris: *Top 50* (pp. 52–53)
  → complete excerpt

Strauss, Richard
- **Ein Heldenleben** KAL.
  → complete E flat trumpet 1 part
  in: Norris: *Top 50* (pp. 72–79)

Group 2
Bach, Johann Sebastian
- **Christmas Oratorio** KAL
  → complete trumpet 1 part
  in: Bach: *Complete Trumpet Repertoire*, vol. 3 (pp. 21–30)
  in: McGregor: *Audition and Performance Preparation*, vol. 4 (pp. 12–20)

Bach, Johann Sebastian
- **Magnificat** KAL
  → complete trumpet 1 part
  in: Bach: *Complete Trumpet Repertoire*, vol. 3, (Tromba 1 in D) (pp. 17–21)
  in: McGregor: *Audition and Performance Preparation*, vol. 1 (pp. 6–7)
  in: Neuhaus: *Orchester-Studien*, vol. 3 (pp. 3–6)

Moussorgsky, Modest
- **Tableaux d’une exposition** KAL
  → “VI – Samuel Goldeberg und Schmuyle”
  in: McGregor: *Audition and Performance Preparation*, vol. 2 (pp. 26–27)
  in: Neuhaus: *Orchester-Studien*, vol. 3 (p. 24)
  in: Norris: *Top 50* (p. 44)

THEORY PREREQUISITES

Grade 2 Rudiments
Grade 3 History
Grade 4 Harmony or Grade 4 Keyboard Harmony
Grade 4 History

THEORY CO-REQUISITES

Grade 4 Counterpoint
Grade 5 Harmony and Counterpoint or Grade 5 Keyboard Harmony
Grade 5 History
Grade 5 Analysis

PIANO CO-REQUISITE

Grade 6 Piano
Trumpet – Teacher’s ARCT

The Teacher’s ARCT Diploma will be awarded only to candidates 18 years of age or older.

Please see “ARCT Prerequisites and Co-requisites” on p. 9, “ARCT Examinations” on pp. 9–10, “Supplemental Examinations” on p. 17, and “Classification of Marks” on p. 17 for important details regarding an application for an ARCT examination. Candidates for the Teacher’s ARCT are strongly advised to study for at least two years after passing the Grade 10 examination, and to have at least one year of teaching experience.

TEACHER’S ARCT PART 1:
Performance of Repertoire, Orchestral Excerpts, Studies, Ear Tests, and Sight Reading

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to perform two selections from the Performer’s ARCT repertoire list: one from List A and one from List B.

ORCHESTRAL EXCERPTS

Candidates should be prepared to perform all the orchestral excerpts in Group 1 from the Performer’s ARCT examination.

STUDIES

Candidates should be prepared to perform one study from Group 1 or Group 2 of the studies listed for the Grade 10 examination.

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

TEACHER’S ARCT PART 2: Viva Voce Examination

A: Pedagogical Principles

This oral examination will test the candidate’s knowledge of the principles and special problems in playing the trumpet, including:
– posture and hand position
– breathing and tone production
– embouchure formation and mouthpiece placement
– intonation (including corrections for problematic tendencies)
– articulation (tongue position and common problems; single, double, triple, and flutter tonguing)
– alternate fingerings
– rhythm and metre
– dynamics and phrasing
– range
– vibrato
– transposition
– 20th-century playing techniques
– use of basic mutes
– instrument care and cleaning
– prevention of injury
– purchasing a trumpet, mouthpiece selection

B: Applied Pedagogy

Teaching Repertoire
Candidates should prepare the repertoire and studies required for trumpet examinations in Grades 2, 4, 6, and 8 as listed in the Brass Syllabus, 2003 edition. 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-century periods as applicable to the trumpet.

Demonstration Lesson
Candidates should be prepared to teach a fifteen-minute demonstration lesson on a work selected by the examiner from the repertoire listed for Grade 4. Please note that candidates must provide a student for this portion of the examination. Those that fail to do so will not be examined.

TEACHER'S ARCT, PART 3: Teacher's Written Examination

Examination length: 3 hours
Passing mark: 70 percent

Candidates should be prepared to answer questions on the following topics:
– the history and construction of the trumpet, and its evolution and uses throughout history
– the trumpet as a member of the brass family
– the development of orchestral, chamber, and solo repertoire
– theoretical and pedagogical concerns with transposition
– teaching material and general solo trumpet repertoire
– requirements for trumpet examinations from the RCM Brass Syllabus, 2003 edition
– accepted theories and techniques of musical pedagogy
– books, periodicals, and reference materials relating to the trumpet
– notable performers (past and present)

Candidates may be asked to add editorial markings to a short passage of trumpet music including breath marks, articulations, dynamics, phrasing, expression marks (Italian terms), and fingerings. The tempo and title of the composition will be given. Candidates may also be asked to write several short exercises designed to correct common technical problems.

For a reading list and reference material, please see the “Bibliography” on pp. 153–163.
THEORY PREREQUISITES

Grade 2 Rudiments
Grade 3 History
Grade 4 Harmony or Grade 4 Keyboard Harmony
Grade 4 History

THEORY CO-REQUISITES

Grade 4 Counterpoint
Grade 5 Harmony and Counterpoint or Grade 5 Keyboard Harmony
Grade 5 Analysis
Grade 5 History

PIANO CO-REQUISITE

Grade 8 Piano
REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two selections from the following list. Each bulleted item (•) represents one selection for examination purposes. Please note that all selections requiring accompaniment must be played with accompaniment.

Butchel, Forrest L.
• My Buddy KJO

Queraud, Phillippe, and Alain Voirpy
Premier Voyage LEM
• Russie (no. 1)
• Russie (no. 2)
• Tchécoslovaquie (no. 3)
• Hongrie (no. 4)
• Suède (no. 7)
• Hongrie (no. 8)
• Yougoslavie (no. 10)

Randall, Anthony
• Swings and Roundabouts B&D

TECHNICAL REQUIREMENTS

Studies

Candidates should be prepared to play two studies from any beginning French horn or band method book.

Technical Tests

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play the following scales, ascending and descending, in the required articulation.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Major</th>
<th>C, B♭</th>
<th>1 octave</th>
<th>♩ = 60</th>
<th>quarter notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harmonic minor</td>
<td>A, G</td>
<td></td>
<td>1 octave</td>
<td>♩ = 60</td>
<td>quarter notes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Major</th>
<th>C, B♭</th>
<th>1 octave</th>
<th>♩ = 60</th>
<th>quarter notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor</td>
<td>A, G</td>
<td></td>
<td>1 octave</td>
<td>♩ = 60</td>
<td>quarter notes</td>
</tr>
</tbody>
</table>
EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

THEORY CO-REQUISITES

None
REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two selections from the following list. Please note that only one selection by Ludwig van Beethoven or Michael Rose may be chosen. Each bulleted item (*) represents one selection for examination purposes. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

Beethoven, Ludwig van
• Deutscher Tanz (arr. in Horn Music for Beginners EMB)
• Ecossaise (arr. in Horn Music for Beginners EMB)

Butchel, Forrest L.
• Solitude KJO

Hill, William H.
• The Hunters KJO

Johnston, Richard
• Melody for Horn and Piano CMC

Krieger, Johann
• Menuet (arr. in Horn Music for Beginners EMB)

Mendelssohn, Felix
• Nocturne from Midsummer Night’s Dream
  (arr. Forrest L. Butchel) KJO

Purcell, Henry
• Nymphs and Shepherds (arr. Forrest L. Butchel)
  KJO

Rose, Michael
Horn on Holiday ABR
• Holiday in Vienna
• Swiss Holiday

TECHNICAL REQUIREMENTS

Studies

Candidates may choose to play:
(a) two studies from any beginning French horn or band method book,
  OR
(b) one additional selection from the repertoire list.
**Technical Tests**

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play scales and arpeggios, ascending and descending, in all required articulations.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Major</th>
<th>1 octave</th>
<th>= 52</th>
<th>eighth notes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>C, B♭, G, D</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmonic minor</td>
<td>A, G, E, B</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>on C</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Major</th>
<th>1 octave</th>
<th>= 52</th>
<th>eighth notes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>C, B♭, G, D</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>A, G, E, B</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**EAR TESTS AND SIGHT READING**

For details on requirements for Ear Tests, please see Section 4, pp. 142–150.

**THEORY CO-REQUISITES**

None
French Horn – Grade 4

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two selections from the following list. Each bulleted item (•) represents one selection for examination purposes. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

Traditional
• The Ash Grove (arr. Mason Jones, in First Solos for the Horn Player SCH)
  Butchel, Forrest L.
  • Meditation KJO

Chopin, Frédéric
• Cavatina (arr. Forrest L. Butchel) KJO

Gluck, Christoph Willibald
• Aria, from Orfeo (in Froydis’ Favourite Prunes, 3 MCY)

Godard, Benjamin
• Berceuse (arr. Forrest L. Butchel) KJO

Purcell, Henry
• I Attempt from Love’s Sickness to Fly (arr. Mason Jones, in Solos for the Horn Player SCH)

Randall, Anthony
• Serenade B&d
• Waltz B&d

Szervanszky, E.
• Little Suite (in Horn Music for Beginners EMB) → 2nd, 3rd, and 4th movements

TECHNICAL REQUIREMENTS

Studies

Candidates should be prepared to play all of the following studies.

Endresen, R.M.
Supplementary Studies for Horn RUB
• nos. 12, 13, 16, and 21
TECHNICAL REQUIREMENTS continued

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play scales and arpeggios, ascending and descending, in all required articulations.

Scales

<table>
<thead>
<tr>
<th>Type</th>
<th>Notes</th>
<th>Articulations</th>
<th>Tempo</th>
<th>Time Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, F, B♭, E♭, A♭, G, D, A, E</td>
<td>1 octave</td>
<td>♩ = 60</td>
<td>eighth notes</td>
</tr>
<tr>
<td>Harmonic minor</td>
<td>A, D, G, C, E♭, B♭, F♯, C♯</td>
<td>1 octave</td>
<td>♩ = 60</td>
<td>eighth notes</td>
</tr>
<tr>
<td>Chromatic</td>
<td>on D, C, B, B♭, A</td>
<td>1 octave</td>
<td>♩ = 60</td>
<td>eighth notes</td>
</tr>
</tbody>
</table>

Arpeggios

<table>
<thead>
<tr>
<th>Type</th>
<th>Notes</th>
<th>Articulations</th>
<th>Tempo</th>
<th>Time Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, F, B♭, E♭, A♭, G, D, A, E</td>
<td>1 octave</td>
<td>♩ = 40</td>
<td>triplet eighth notes</td>
</tr>
<tr>
<td>Minor</td>
<td>A, D, G, C, E♭, B♭, F♯, C♯</td>
<td>1 octave</td>
<td>♩ = 40</td>
<td>triplet eighth notes</td>
</tr>
</tbody>
</table>

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests, please see Section 4, pp. 142–150.

THEORY CO-REQUISITES

None
French Horn – Grade 6

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two contrasting selections: one from List A and one from List B.

• List A includes selections that are slower and more lyrical.
• List B includes selections that are faster and more technical.

Please note that only one selection by Mozart may be chosen. Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

LIST A

Bach, Johann Sebastian
• Sarabande (arr. Arthur Willner, in Classical Album B&H)

Beethoven, Ludwig van
• Deux menuets (arr. Pascal Proust) BIL
→ one menuet

Gluck, Christoph Willibald
• Pavane (arr. Arthur Willner, in Classical Album B&H)

Mozart, Wolfgang Amadeus
• Horn Concerto No. 3 in E flat major, K 447
→ 2nd movement

Randall, Anthony
• Lullaby B&D

Schumann, Robert
• Abendlied (in Froydis’ Favourite Prunes, 3 MCY)
• Widmung (in Froydis’ Favourite Prunes, 3 MCY)

LIST B

Berthelot, René
• Variations brèves sur un chant scout LED

Corelli, Arcangelo
• Sonata in F major, op. 5, no. 10 (arr. Quinto Maganini) EMU
→ 1st, 2nd, and 3rd movements

Handel, George Frideric
• I See a Huntsman (arr. Mason Jones, in Solos for the Horn Player SCH)

Mozart, Wolfgang Amadeus
• Horn Concerto No. 1 in D major, K 412
→ 2nd movement
• Horn Concerto No. 3 in E flat major, K 447
→ 3rd movement

Randall, Anthony
• March B&D
TECHNICAL REQUIREMENTS

Studies

Candidates should be prepared to play all of the following studies.

Maxime-Alphonse
200 Modern French Horn Etudes, bk 1 LED
• nos. 2, 4, 8, 10, and 11

Technical Tests

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play scales and arpeggios, ascending and descending, in all required articulations.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Major</th>
<th>all keys</th>
<th>1-2 octaves*</th>
<th>= 72</th>
<th>eighth notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harmonic minor</td>
<td>all keys</td>
<td>1-2 octaves*</td>
<td>= 72</td>
<td>eighth notes</td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>starting on any note</td>
<td>1 octave</td>
<td>= 72</td>
<td>eighth notes</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Major</th>
<th>all keys</th>
<th>1-2 octaves*</th>
<th>= 48</th>
<th>triplet eighth notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor</td>
<td>all keys</td>
<td>1-2 octaves*</td>
<td>= 48</td>
<td>triplet eighth notes</td>
<td></td>
</tr>
</tbody>
</table>

* Candidates should choose one scale and one arpeggio to play two octaves; all other scales and arpeggios may be played one octave.

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

THEORY CO-REQUISITES

Grade 1 Rudiments
French Horn – Grade 8

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two selections: one from List A and one from List B.
- List A includes selections that are slower and more lyrical.
- List B includes selections that are faster and more technical.

*Please note that only one selection by Mozart or Haydn may be chosen.* Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. At least one selection must be accompanied. *Please note that all selections requiring accompaniment must be played with accompaniment.*

**LIST A**

Cherubini, Luigi
- **Sonata No. 1 in F major** (arr. Barry Tuckwell) SCH

D'Indy, Vincent
- **Andante** BIL

Fauré, Gabriel
- **Après un rêve** (in Froydis’ Favorite Prunes, 2 MCY)

Haydn, Franz Joseph
- **Horn Concerto No. 2 in D major**, Hob. VIIId:4 CUB
  → 2nd movement
- **Horn Concerto No. 1 in D major**, K 412
  → 1st movement
- **Horn Concerto No. 3 in E flat major**, K 447
  → 1st movement

Mendelssohn, Felix
- **Andante** (in Froydis’ Favorite Prunes, 2 MCY)

Mozart, Wolfgang Amadeus
- **Horn Concerto No. 2 in E flat major**, K 417
  → 2nd movement

Randall, Anthony
- **Nocturne** B&G

Strauss, Franz
- **Nocturno**, op. 7 UNI

**LIST B**

Butchel, Forrest L.
- **Romantica** KJO

Haydn, Franz Joseph
- **Horn Concerto No. 2 in D major**, Hob. VIIId:4 CUB
  → 1st movement
- **Horn Concerto No. 1 in D major**, K 412
  → 1st movement

Mozart, Wolfgang Amadeus
- **Horn Concerto No. 3 in E flat major**, K 447
  → 1st movement
- **Horn Concerto No. 1 in D major**, K 412
  → 1st movement

Purcell, Henry
- **Allegro** (in Froydis’ Favorite Prunes, 3 MCY)

Saint-Saëns, Camille
- **Romanza**, op. 9 (in Solos for the Horn Player SCH)
**ORCHESTRAL EXCERPTS**

Candidates should be prepared to play all the following French horn 1 solos. Any standard edition may be used. The measure numbers and rehearsal letters specified below are taken from standard French horn 1 parts.

Beethoven, Ludwig van  
- **Symphony No. 5**  
  → 1st movement: mm. 58–63  
  → 3rd movement: mm. 19–45

- **Symphony No. 8**  
  → 3rd movement, Trio: mm. 45–78

Wagner, Richard  
- **Siegfried Idyll**  
  → rehearsal nos. 16–17

**TECHNICAL REQUIREMENTS**

**Studies**

Candidates should be prepared to play four studies from the following list.

Maxime-Alphonse  
*200 Modern French Horn Studies*, bk 2 LED  
- two of nos. 7, 13, 20, 22, 37

Kopprasch, Georg  
*Sixty Studies*, bk 1 INT  
- two of nos. 9, 15, 16, 17

**Technical Tests**

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations.

<table>
<thead>
<tr>
<th><strong>Scales</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
</tr>
<tr>
<td>Harmonic minor</td>
<td>all keys</td>
</tr>
<tr>
<td>Melodic minor</td>
<td>all keys</td>
</tr>
<tr>
<td>Chromatic</td>
<td>starting on any note</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Arpeggios</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
</tr>
<tr>
<td>Minor</td>
<td>all keys</td>
</tr>
<tr>
<td>Dominant 7ths</td>
<td>all keys</td>
</tr>
</tbody>
</table>

* Candidates should choose two major and two minor keys to play scales and arpeggios for two octaves; all other scales and arpeggios may be played one octave.
For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

**THEORY CO-REQUISITES**

Grade 2 Rudiments
Introductory Harmony (optional)
REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two selections: one from List A and one from List B.

- List A includes selections that are slower and more lyrical.
- List B includes selections that are faster and more technical.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

LIST A

Broadbent, Nigel
- Cumulus B&D

Chabrier, Emmanuel
- Larghetto SAL

Glazounov, Alexandr Konstantinovich
- Reveries (in Solos for the Horn Player SCH)

Glèrè, Reinhold
- Nocturne, op. 35, no. 10 MCA

Handel, George Frideric
- Andante (in Froydis’ Favourite Prunes, 3 MCY)

Nielsen, Carl
- Canto Serioso HAN

Raum, Elizabeth
- Fantasy for French Horn CMC

Ravel, Maurice
- Pavane pour une infante défunte (arr. Mason Jones, in Solos for the Horn Player SCH)

LIST B

Beethoven, Ludwig van
- Sonata for Horn and Piano in F major, op. 17 FIS → 2nd and 3rd movements

Bissell, Keith
- Under the Apple Boughs (arr. Harcus Hennigar) CMC

Busser, Henri
- Cantecor pour cor en fa et piano, op. 77 LED

Mozart, Wolfgang Amadeus
- Concert Rondo in E flat major, K 371 SCH
- Horn Concerto No. 2 in E flat major, K 417 → 3rd movement

Nelhybel, Vaclav
- Scherzo concertante GEN

Wuensch, Gerhard
- Lento and Vivace, op. 16 CMC; LES
ORCHESTRAL EXCERPTS

Candidates should be prepared to play all the following French horn 1 solos. Any standard edition may be used. The measure numbers and rehearsal letters specified below are taken from standard French horn parts.

Beethoven, Ludwig van  
- **Piano Concerto No. 5**  
  → 1st movement: mm. 45–53  
- **Symphony No. 3**  
  → 3rd movement: mm. 171–201

Mendelssohn, Felix  
- **Midsummer Night’s Dream**  
  → “Nocturno”: opening solo

Tchaikovsky, Pyotr Ilyich  
- **Symphony No. 4**  
  → 1st movement: mm. 1–20; 10 measures before R – R

TECHNICAL REQUIREMENTS

**Studies**

Candidates should be prepared to play four studies from the following list.

- Maxime-Alphonse  
  *200 Modern French Horn Studies*, bk 3 LED  
  - two of nos. 3, 4, 17, 26

- Kopprasch, Georg  
  *Sixty Studies*, bk 1 INT  
  - two of nos. 18, 22, 27, 34

**Technical Tests**

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Arpeggios</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
</tr>
<tr>
<td>Major in 3rds</td>
<td>all keys</td>
</tr>
<tr>
<td>Harmonic minor</td>
<td>all keys</td>
</tr>
<tr>
<td>Melodic minor</td>
<td>all keys</td>
</tr>
<tr>
<td>Chromatic</td>
<td>starting on any note</td>
</tr>
</tbody>
</table>

| Major | all keys | 1-2 octaves* | $\bullet$ = 40 | triplet sixteenth notes |
| Minor | all keys | 1-2 octaves* | $\bullet$ = 40 | triplet sixteenth notes |
| Dominant 7ths | all keys | 1-2 octaves* | $\bullet$ = 60 | sixteenth notes |
| Diminished 7ths | all keys | 1-2 octaves* | $\bullet$ = 60 | sixteenth notes |

* Scales and arpeggios should be played two octaves where possible, between low C and high A.
EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

THEORY CO-REQUISITES

Grade 2 Rudiments
Grade 3 Harmony or Grade 3 Keyboard Harmony
Grade 3 History
French Horn – Grade 10

Please see “ARCT Co-requisites and Prerequisites” on p. 9, “ARCT Examinations” on pp. 9–10, “Supplemental Examinations” on p. 17, and “Classification of Marks” on p. 17 for important details regarding Grade 10 standing for an ARCT examination application.

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two selections: one from List A and one from List B.

- List A includes selections that are from the more traditional repertoire for French horn.
- List B includes selections that are from the more contemporary repertoire for French horn.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

LIST A

Beethoven, Ludwig van
- Sonata for Horn and Piano in F major, op. 17 FIS
  → 1st movement

Bozza, Eugene
- En fôret LED

Heiden, Bernhard
- Sonata for Horn and Piano AMP
  → 1st movement

Hindemith, Paul
- Sonata for Horn in F and Piano (1939) OTT
  → 1st movement

LIST B

Arnold, Malcolm
- Fantasy for Horn, op. 88 FAB

Barboteu, Georges
- Cinq pièces poétiques CHD
  → two pieces

Bissell, Keith
- Sonata for French Horn and Piano CMC
  → 1st movement

Frackenpohl, Arthur
- Largo and Allegro (in Solos for the Horn Player SCH)

Mozart, Wolfgang Amadeus
- Horn Concerto No. 2 in E flat major, K 417
  → 1st movement

- Rondo from Horn Quintet, K 407 (arr. Mason Jones, in Solos for the Horn Player SCH)

Saint-Saëns, Camille
- Morceau de concert, op. 94 INT

Vinter, Gilbert
- Hunter’s Moon B&H

Françaix, Jean
- Divertimento pour cor EMT
  → 1st movement

Hétu, Pierre
- Lied, op. 29 CMC

Raum, Elizabeth
- Romance for French Horn CMC
ORCHESTRAL EXCERPTS

Candidates should be prepared to play all the following French horn 1 solos. Any standard edition may be used. The measure numbers and rehearsal letters specified below are taken from standard French horn parts.

Beethoven, Ludwig van
- **Symphony No. 6**
  → 3rd movement: mm. 132–161
  → 5th movement: mm. 5–9, 260–264

Brahms, Johannes
- **Symphony No. 1**
  → 2nd movement: mm. 90–105
  → 4th movement: mm. 30–43
- **Symphony No. 2**
  → 1st movement: M to end of movement
  → 2nd movement: letter A to letter B
- **Symphony No. 3**
  → 3rd movement: mm. 40–52

Wagner, Richard
- **Lohengrin**
  → “Prelude to Act 3”: mm. 16–48
- **Die Meistersinger**
  → “Overture”: letter G to letter H

TECHNICAL REQUIREMENTS

Studies

Candidates should be prepared to play four studies from the following list.

Maxime-Alphonse
*200 Modern French Horn Studies*, bk 3 LED
- *two of nos. 13, 16, 36, 40*

Kling, Henri
*Forty Studies for Horn INT*
- *two of nos. 14, 24, 28, 33, 34*

Technical Tests

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations.

| Scales |
|-----------------|-----------------|-----------------|-----------------|
| Major           | all keys        | 1-2 octaves*    | ♩ = 72          | sixteenth notes |
| Major in 3rds   | all keys        | 1-2 octaves*    | ♩ = 60          | sixteenth notes |
| Harmonic minor  | all keys        | 1-2 octaves*    | ♩ = 72          | sixteenth notes |
| Melodic minor   | all keys        | 1-2 octaves*    | ♩ = 72          | sixteenth notes |
| Chromatic       | starting on any note | 1-2 octaves* | ♩ = 72          | sixteenth notes |

| Arpeggios       |
|-----------------|-----------------|-----------------|-----------------|
| Major           | all keys        | 1-2 octaves*    | ♩ = 48          | triplet sixteenth notes |
| Minor           | all keys        | 1-2 octaves*    | ♩ = 48          | triplet sixteenth notes |
| Dominant 7ths   | all keys        | 1-2 octaves*    | ♩ = 72          | sixteenth notes |
| Diminished 7ths | all keys        | 1-2 octaves*    | ♩ = 72          | sixteenth notes |

* Scales and arpeggios should be played two octaves where possible, between low C and high A.
EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

THEORY CO-REQUISITES

Grade 2 Rudiments
Grade 3 History
Grade 4 Harmony or Grade 4 Keyboard Harmony
Grade 4 History
French Horn – Performer’s ARCT

Please see “ARCT Prerequisites and Co-requisites” on p. 9, “ARCT Examinations” on pp. 9–10, “Supplemental Examinations” on p. 17, and “Classification of Marks” on p. 17 for important details regarding the application for an ARCT examination. Candidates for the Performer’s ARCT are strongly recommended to study for at least two years after passing the Grade 10 examination.

The ARCT Diploma is the culmination of the RCM Examinations examination system. The Performer’s ARCT examination will be evaluated as a concert performance. Excellence in every aspect of performance is expected. Candidates must achieve an Honours standing (70 percent) in order to be awarded an ARCT Diploma.

POLICY REGARDING PASS AND FAILURE

If a candidate is able to preserve the continuity of a performance of a work despite a small break in concentration, a passing mark will not be precluded.

The candidate’s performance of a work may receive a failing grade for any of the following reasons:
• lack of stylistic awareness
• repeated interruptions in the continuity
• substantial omissions
• textual inaccuracies
• complete breakdown of the performance

MARKING CRITERIA

First Class Honours 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 Honours: 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 Honours: 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.

Honours: 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

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play a programme of *three or four* contrasting works consisting of one selection from List A, one from List B, and one or two from List C.

- List A consists of concertos.
- List B consists of more traditional solo repertoire for French horn.
- List C consists of 20th-century repertoire for French horn.

Each bulleted item (*) represents one selection for examination purposes. The length of the performance must be between 40 and 50 minutes. The examiner will stop the performance if it exceeds the allotted time. *The examination program must include at least one work that is accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.*

### LIST A

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Goedicke [Gedicke], Alexander</td>
<td><strong>Concerto for horn in F minor</strong>, op. 40 INT</td>
</tr>
<tr>
<td>Haydn, Franz Joseph</td>
<td><strong>Horn Concerto No. 1 in D major</strong>, Hob. VIIId CUB</td>
</tr>
<tr>
<td>Mozart, Wolfgang Amadeus</td>
<td><strong>Horn Concerto No. 4 in E flat major</strong>, K 495</td>
</tr>
<tr>
<td>Strauss, Richard</td>
<td><strong>Concerto No. 1 in E flat major for horn</strong>, op. 11 CUB</td>
</tr>
</tbody>
</table>

### LIST B

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dukas, Paul</td>
<td><strong>Villanelle</strong> (in <em>Solos for the Horn Player</em> SCH)</td>
</tr>
<tr>
<td>Hindemith, Paul</td>
<td><strong>Sonata for Alto Horn in E flat</strong> OTT</td>
</tr>
<tr>
<td>Jacob, Gordon</td>
<td><strong>Concerto</strong> GAX</td>
</tr>
<tr>
<td>Schumann, Robert</td>
<td><strong>Adagio and Allegro</strong>, op. 70 SCH</td>
</tr>
</tbody>
</table>

### LIST C

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bujanovsky [Buianovskii], Vitalii</td>
<td><em>Four Improvisations from Different Countries</em> <em>España</em></td>
</tr>
<tr>
<td>Forsyth, Malcolm</td>
<td><strong>Dreams, Drones, and Drolleries</strong> CMC</td>
</tr>
<tr>
<td>Larsson, Lars-Erik</td>
<td><strong>Concertino for Horn</strong>, op. 45, no. 5 EVO</td>
</tr>
<tr>
<td>Lauber, Anne</td>
<td><strong>Mouvement pour cor français et piano</strong> (1980) CMC</td>
</tr>
<tr>
<td>Morawetz, Oskar</td>
<td><strong>Sonata for Horn and Piano</strong> AEN</td>
</tr>
<tr>
<td>Persichetti, Vincent</td>
<td><strong>Parable VIII for Solo Horn</strong>, op. 120 PRE</td>
</tr>
<tr>
<td>Raum, Elizabeth</td>
<td><strong>Sherwood Legend</strong> CMC</td>
</tr>
</tbody>
</table>
ORCHESTRAL EXCERPTS

Candidates should be prepared to play all the following French horn 1 solos. Any standard edition may be used. The measure numbers and rehearsal letters specified below are taken from standard French horn parts.

Beethoven, Ludwig van
• **Symphony No. 7**
  → 1st movement: mm. 89–101; m. 432 to end of movement
  → 4th movement: m. 438 to end of movement

Brahms, Johannes
• **Symphony No. 4**
  → 1st movement: mm. 95–113
  → 2nd movement: mm. 13–23

Dvořák, Antonín
• **Symphony No. 9 in E minor, op. 95** (“From the New World”)
  → 4th movement: rehearsal numbers 10–11

Tchaikovsky, Pyotr Il’yich
• **Symphony No. 5**
  → 2nd movement: mm. 8–28

Wagner, Richard
• **Götterdämmerung**
  → “Siegfried’s Rhine Journey”: rehearsal numbers 6–7

THEORY PREREQUISITES

Grade 2 Rudiments
Grade 3 History
Grade 4 Harmony or Grade 4 Keyboard Harmony
Grade 4 History

THEORY CO-REQUISITES

Grade 4 Counterpoint
Grade 5 Harmony and Counterpoint or Grade 5 Keyboard Harmony
Grade 5 History
Grade 5 Analysis

PIANO CO-REQUISITE

Grade 6 Piano
French Horn – Teacher’s ARCT

The Teacher’s ARCT Diploma will be awarded only to candidates 18 years of age and older.

Please see “ARCT Prerequisites and Co-requisites” on p. 9, “ARCT Examinations” on pp. 9–10, “Supplemental Examinations” on p. 17, and “Classification of Marks” on p. 17 for important details regarding the application for an ARCT examination. Candidates for the Teacher’s ARCT 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.

TEACHER’S ARCT PART 1:
Performance of Repertoire, Orchestral Excerpts, Studies, Ear Tests, and Sight Reading

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two selections chosen from the repertoire for the Performer’s ARCT examination. The two selections should be from different lists.

ORCHESTRAL EXCERPTS

Candidates should be prepared to play all the orchestral excerpts listed for the Performer’s ARCT examination.

STUDIES

Candidates should be prepared to play one study from the studies listed for the Grade 10 examination.

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

TEACHER’S ARCT PART 2: Viva Voce Examination

A: Pedagogical Principles

This oral examination will test the candidate’s knowledge of the principles and special problems in playing the French horn, including:

– posture and hand position
– breathing and tone production
– embouchure formation and mouthpiece placement
– intonation (including corrections for problematic tendencies)
– articulation
– lip trills
- rhythm and metre
- dynamics and phrasing
- range
- transposition
- 20th-century playing techniques
- use of basic mutes and horn stopping technique
- instrument care and cleaning
- prevention of injury
- purchasing a French horn, mouthpiece selection

B: Applied Pedagogy

Teaching Repertoire:
Candidates should prepare the repertoire and studies required for French horn examinations in Grades 2, 4, 6, and 8 as listed in the Brass Syllabus, 2003 edition. Candidates should also 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.

Demonstration Lesson:
Candidates should be prepared to teach a fifteen-minute demonstration lesson on a work selected by the examiner from the repertoire listed for Grade 4. Please note that candidates must provide a student for this portion of the examination. Those that fail to do so will not be examined.

TEACHER’S ARCT PART 3: Teacher’s Written Examination

Examination length: 3 hours
Passing mark: 70 percent

Candidates should be prepared to answer questions on the following topics:
- history and construction of the French horn
- development of orchestral, chamber, and solo repertoire
- standard orchestral repertoire for French horn
- use of the bass clef
- teaching material and general French horn repertoire
- transposition (theoretical and practical concerns)
- accepted theories and techniques of musical pedagogy
- reference resources (including books and periodicals) relating to the French horn
- requirements for French horn examinations from the RCM Brass Syllabus, 2003 edition
- notable performers (past and present)

Candidates may be asked to add editorial markings to a short passage of French horn music including breath marks, articulations, dynamics, phrasing, expression marks (Italian terms), and fingerings. The tempo and title of the composition will be given. Candidates may also be asked to write several short exercises designed to correct common technical problems.

For a reading list and reference material, please see the “Bibliography” on pp. 153–163.
THEORY PREREQUISITES

Grade 2 Rudiments
Grade 3 History
Grade 4 Harmony or Grade 4 Keyboard Harmony
Grade 4 History

THEORY CO-REQUISITES

Grade 4 Counterpoint
Grade 5 Harmony and Counterpoint or Grade 5 Keyboard Harmony
Grade 5 History
Grade 5 Analysis

PIANO CO-REQUISITE

Grade 8 Piano
Trombone – Grade 1

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination. Candidates should be prepared to play two contrasting selections of their own choice from the anthologies listed below. Piano accompaniment for the solos is optional. Candidates may choose their music either from the anthologies listed below or from other sources. (For full bibliographic details of these anthologies, please see “Trombone Repertoire Anthologies” on p. 159.)

Ballent, Andrew. Solos Sound Spectacular
Watts, Eugene, ed. Canadian Brass Book of Beginning Trombone Solos
Gout, Alan. The Really Easy Trombone Book
Hare, Nicholas. The Magic Trombone
Herfurth, C. Paul. A Tune a Day
Kinyon, John, and John O'Reilly. Yamaha Trombone Student

TECHNICAL REQUIREMENTS

Studies

Candidates should prepare one of the following bulleted items.

Group 1
Endresen, R.M. 
Supplementary Studies RUB
• two of nos. 1, 2, 3, 7, or 10

Group 2
Hering, Sigmund
Fifty Recreational Studies FIS
• two of nos. 1, 2, 3, 4, 5, 6, 7, or 8

Technical Tests

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play major scales and arpeggios, ascending and descending, in two of the following keys (candidate's choice), in all required articulations.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Major</th>
<th>two of C, F, B♭</th>
<th>1 octave</th>
<th>( \downarrow = 60 )</th>
<th>quarter notes</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Major</th>
<th>two of C, F, B♭</th>
<th>1 octave</th>
<th>( \downarrow = 60 )</th>
<th>quarter notes</th>
</tr>
</thead>
</table>

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

THEORY CO-REQUISITES

None
REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two contrasting pieces by different composers: one from List A and one from List B.

- List A includes selections that are primarily lyrical.
- List B includes selections that have a more technical nature.

Each bulleted item (●) represents one selection for examination purposes. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

LIST A

Gagnebin, Henri
- **Sarabande** LED

Giordani, Giuseppe
- **Caro mio ben** (arr. in *First Solos for the Trombone Player* SCH)

Handel, George Frideric
- **Saraband** (transc. William Gower) RUB

Mendelssohn, Felix
- **Theme from the Italian Symphony** [Symphony No. 4] (arr. in *First Solos for the Trombone Player* SCH)

Ravel, Maurice
- **Pavane pour une infante défunte** (arr. Harold L. Walters) RUB

LIST B

Bach, Johann Sebastian
- **Minuet** (transc. Charles Krane, in *Bach [for Trombone]* JSP)

Byrd, William
- **The Earl of Salisbury’s Pavane** (arr. John Iveson, in *Just Brass 1: Trombone Solos*, 1 CHS)

Verdi, Giuseppe
- **Chorus of the Hebrew Slaves**, from *Nabucco* (arr. Nicholas Hare, in *Magic Trombone* B&H)

Warren, David
- **Danish Dance** LUD
- **Mantis Dance** LUD
TECHNICAL REQUIREMENTS

Studies

Candidates should prepare one of the following two groups of studies.

<table>
<thead>
<tr>
<th>Group 1</th>
<th>Group 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Endresen, R.M.</td>
<td>Hering, Sigmund</td>
</tr>
<tr>
<td>Supplementary Studies RUB</td>
<td>Fifty Recreational Studies FIS</td>
</tr>
<tr>
<td>• nos. 4, 5, and 22</td>
<td>• nos. 10, 16, and 24</td>
</tr>
</tbody>
</table>

Technical Tests

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Quarter notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td></td>
</tr>
<tr>
<td>C, F, B♭, D</td>
<td>1 octave 120</td>
</tr>
<tr>
<td>Harmonic minor</td>
<td></td>
</tr>
<tr>
<td>C, D, G</td>
<td>1 octave 120</td>
</tr>
<tr>
<td>Chromatic</td>
<td></td>
</tr>
<tr>
<td>on C</td>
<td>1 octave 120</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Quarter notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td></td>
</tr>
<tr>
<td>C, F, B♭, D</td>
<td>1 octave 120</td>
</tr>
<tr>
<td>Minor</td>
<td></td>
</tr>
<tr>
<td>C, D, G</td>
<td>1 octave 120</td>
</tr>
</tbody>
</table>

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

THEORY CO-REQUISITES

None
Trombone – Grade 4

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two contrasting pieces by different composers: one from List A and one from List B.

- List A includes selections that are primarily lyrical.
- List B includes selections that have a more technical nature.

Each bulleted item (•) represents one selection for examination purposes. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

LIST A

Bach, Johann Sebastian
- **Sicilienne** (arr. Philippe Rougeron, from *Sonata for violin solo in G minor*) LED

Bakaleinikoff, Vladimir
- **Meditation** BEL

Handel, George Frideric
- **Largo** (arr. from *Xerxes* [Serse]) FIS

LIST B

Eichman, Arlen D.
- **Serial Piece** (arr. in *First Solos for the Trombone Player* SCH)

Fleming, Robert
- **A Musician in the Family** CMC

Goedcke [Gedicke], Aleksandr
- **one solo from Album of Classical Pieces** (arr. Allen Ostrander) INT

Hasse, Johann Adolf
- **Hasse Suite** (ed. William Gower) RUB
  → 2nd movement: Arietta

Wagner, Richard
- **Walther’s Prize Song** (arr. Forrest L. Butchel) KJO

Galliard, Johann Ernst
- **Alla Siciliana and Menuet Alternat** (arr. in *Solos for the Trombone Player* SCH)

Mendelssohn, Felix
- **If with All Your Hearts**, from *Elijah* (arr. in *First Solos for the Trombone Player* SCH)

Pergolesi, Giovanni Battista
- **Nina** (arr. in *First Solos for the Trombone Player* SCH)

Schubert, Franz
- **Theme from Symphony No. 5** (arr. in *First Solos for the Trombone Player* SCH)
TECHNICAL REQUIREMENTS

Studies

Candidates should prepare four studies: two from Group 1 and two from Group 2.

Group 1
Endresen, R.M.
Supplementary Studies RUB
• nos. 11 and 30

Group 2
Fink, Reginald (ed.)
Studies in Legato from the Works of Concone, Marchesi, and Panofka
• two of nos. 5, 11, 13, 14, 18

Technical Tests

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations. Candidates who are unable to reach seventh position in an adequate and proper manner may split scales by leaping down a 7th ascending the scale and leaping up a 7th descending.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Major</th>
<th>C, F, B♭, E♭, A♭, G, D, A</th>
<th>1 octave</th>
<th>= 72</th>
<th>eighth notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harmonic minor</td>
<td>C, F, G, D, A, E, B</td>
<td>1 octave</td>
<td>= 72</td>
<td>eighth notes</td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>on C, f, B♭, G, D</td>
<td>1 octave</td>
<td>= 72</td>
<td>eighth notes</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Major</th>
<th>C, F, B♭, E♭, A♭, G, D, A</th>
<th>1 octave</th>
<th>= 48</th>
<th>triplet eighth notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor</td>
<td>C, F, G, D, A, E, B</td>
<td>1 octave</td>
<td>= 48</td>
<td>triplet eighth notes</td>
<td></td>
</tr>
</tbody>
</table>

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

THEORY CO-REQUISITES

None
REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two contrasting pieces by different composers: one from List A and one from List B.

Tenor Trombone
- List A includes selections that are primarily lyrical.
- List B includes selections that have a more technical nature.

Bass Trombone
- List A consists of selections from the Baroque period.
- List B consists of contemporary selections.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment. Unless otherwise indicated, candidates should use the arrangements specified below.

TENOR TROMBONE

LIST A

Bach, Johann Sebastian
- Ariosi (arr. in Solos for the Trombone Player SCH)

Cowell, Henry
- Tom Blinkley’s Tune MEC

Handel, George Frideric
- Adagio Cantabile (arr. in Solos for the Trombone Player SCH)

LIST B

Bach, Johann Sebastian
- Bourrée (transc. Charles Krane, in Bach [for Trombone] JSP)
- Gigue (transc. Charles Krane, in Bach [for Trombone] JSP)
- Pastorale (transc. Charles Krane, in Bach [for Trombone] JSP)

Bizet, Georges
- Song of the Toreador, from Carmen (arr. Holmes) RUB; CUB

Handel, George Frideric
- Honour and Arms (arr. from Samson in Handel Solo Album OUP)
- That God Is Great (arr. from Chandos anthem That God Is Great in Handel Solo Album OUP)

Hasse, Johann Adolf
- Hasse Suite (ed. William Gower) RUB
  → 3rd movement: March

Wagenseil, Georg Christoph
- Concerto for Trombone
  → 2nd movement (Candidates must use arr. in First Solos for the Trombone Player SCH)
LIST A

Bach, Johann Sebastian
• **Patron of the Wind**, from *Phoebus and Pan* (arr. Allen Ostrander for tuba; EMU)
Frescobaldi, Girolamo
*Canzoni per basso solo*, vol. 1 DOB
• **Canzona 2**

Handel, George Frideric
• **Honour and Arms** (arr. from *Samson* in *Handel Solo Album* OUP)
• **That God Is Great** (arr. from Chandos anthem *That God Is Great* in *Handel Solo Album* OUP)

LIST B

Haddad, Don
• **Suite for Tuba** SHA
  → 1st or 3rd movement

Jacob, Gordon
• **Cameos for Bass Trombone** EME
  → 1st or 2nd movement

Miller, Michael R.
• **Ballad for Bass Trombone and Piano** CMC
Wilder, Alec
• **Suite no. 2 for Tuba and Piano** MRG
  → 1st and 2nd movements or 3rd and 4th movements

TECHNICAL REQUIREMENTS

Studies

Tenor Trombone

Candidates should prepare *four* studies: two from Group 1 and two from Group 2.

**Group 1**
Fink, Reginald (ed.)
*Studies in Legato from the Works of Concone, Marchesi, and Panoftka* FIS
• *two* of nos. 25, 27, 29, 36, 37, 39

**Group 2**
Gàetke, Ernst
*Sixty Studies for Trombone* (ed. Allen Ostrander) INT
• *two* of nos. 7, 10, 14, 15

Bass Trombone

Candidates should be prepared to play *four* studies: two from Group 1 and two from Group 2.

**Group 1**
Blume, O.
*36 Studies for Trombone with F Attachment* (arr. and ed. Reginald Fink) FIS
• *two* of nos. 3, 5, 6

**Group 2**
Bordogni, Marco
*Mélodie Études for Bass Trombone* (arr. Allen Ostrander) FIS
• *two* of nos. 1, 3, 4, 5
Technical Tests

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations. Candidates who are unable to reach seventh position in an adequate and proper manner may split scales by leaping down a 7th ascending the scale and leaping up a 7th descending.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Major</th>
<th>all keys</th>
<th>1-2 octaves*</th>
<th>♩ = 88</th>
<th>eighth notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harmonic minor</td>
<td>all keys</td>
<td>1-2 octaves*</td>
<td>♩ = 88</td>
<td>eighth notes</td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>starting on any note</td>
<td>1 octave</td>
<td>♩ = 88</td>
<td>eighth notes</td>
<td></td>
</tr>
</tbody>
</table>

<table>
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<tr>
<th>Arpeggios</th>
<th>Major</th>
<th>all keys</th>
<th>1-2 octaves*</th>
<th>♩ = 58</th>
<th>triplet eighth notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor</td>
<td>all keys</td>
<td>1-2 octaves*</td>
<td>♩ = 58</td>
<td>triplet eighth notes</td>
<td></td>
</tr>
</tbody>
</table>

* Candidates should choose two major scales, two minor scales, and any two arpeggios to play two octaves. All other scales and arpeggios are to be played one octave.

**EAR TESTS AND SIGHT READING**

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

**THEORY CO-REQUISITES**

Grade 1 Rudiments
REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two contrasting pieces: one from List A and one from List B.

- List A consists of selections from the Baroque period.
- List B consists primarily of contemporary selections.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

TEEN TROMBONE

LIST A

Bach, Johann Sebastian
- Allegro Moderato and Siciliano (transc. Charles Krane, in Bach [for Trombone] JSP)

Galliard, Johann Ernst
Six Sonatas for Trombone, vol. 1 (ed. Keith Brown) INT
- Sonata no. 1
  → 1st, 2nd, and 4th movements

Handel, George Frideric
- Total Eclipse and Sound an Alarm (arr. in Handel Solo Album OUP)

LIST B

McKay, George Frederick
- Concert Solo Sonatine (arr.) BMC
  → 1st and 2nd movements or 2nd and 3rd movements

Nestico, Sammy
- Reflective Mood KEN

Marcello, Benedetto
- Sonata in F minor (arr. Keith Brown) INT
  → 1st and 4th movements

Vivaldi, Antonio
- Sonata no. 1 in B flat major, RV 47 (arr. Allen Ostrander) INT
  → 1st and 4th movements

Still, William Grant
- Romance (arr. Douglas Yeo) INT

Ostrander, Allen
- Concert Piece in Fugal Style EMU

Ropartz, Joseph Guy Marie
- Andante et allegro (arr. A. Shapiro) FIS
LIST A

Bach, Johann Sebastian
• Air and Bourrée for Tuba (arr. William J. Bell) FIS

Galliard, Johann Ernst
Six Sonatas for Trombone, vol. 1 (ed. Keith Brown) INT
• Sonata no. 1
  → 3rd, 4th, and 5th movements

Handel, George Frideric
• Total Eclipse and Sound an Alarm (arr. in Handel Solo Album OUP)

Marcello, Benedetto
• Sonata in E minor (arr. Keith Brown) INT
  → 1st and 4th movements

LIST B

Jacob, Gordon
• Cameos for Bass Trombone EME
  → 3rd and 4th movements or 4th and 5th movements

Lieb, Richard
• Concertino Basso FIS

McCarty, Patrick
• Sonata LYC
  → 1st and 2nd movements or 2nd and 3rd movements

McKay, George Frederick
• Concert Solo Sonatine (arr.) BMC
  → 1st and 2nd movements or 2nd and 3rd movements

Ostrander, Allen
• Concert Piece in Fugal Style (bass trombone edition) EMU

Tcherepnin, Alexander
• Andante for Tuba or Trombone, op. 64 BLF

ORCHESTRAL EXCERPTS

Candidates should be prepared to play all the following orchestral excerpts. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. Candidates may use published orchestral parts for the specific works. Alternatively candidates may use parts printed in the following anthology.


Tenor Trombone

Play Trombone 1 unless otherwise indicated.

Rossini, Gioacchino
• Overture to La gazza ladra
  → first 24 measures after letter C; first 17 measures after letter F; first 11 measures after letter I
  in: Brown: Orchestral Excerpts, vol. 1

Saint-Saëns, Camille
• Symphony no. 3
  → 1st movement: letter Q to 2 measures after letter S
  in: Brown: Orchestral Excerpts, vol. 2 (pp. 25–26)

Sibelius, Jean
• Finlandia
  → mm. 1–23; first 3 measures after letter D; first 10 measures after letter G; letter M to end
  in: Brown: Orchestral Excerpts, vol. 2
Bass Trombone

Beethoven, Ludwig van
- **Symphony No. 9**
  → 4th movement: first 32 measures of *Andante maestoso* section
  in: Brown: *Orchestral Excerpts*, vol. 2

Brahms, Johannes
- **Symphony No. 1**
  → 4th movement: m. 47 (letter C) to m. 60
  in: Brown: *Orchestral Excerpts*, vol. 3

Rossini, Gioacchino
- **Overture to La gazza ladra**
  → first 24 measures after letter C; first 17 measures after letter F; first 11 measures after letter I
  in: Brown: *Orchestral Excerpts*, vol. 1

TECHNICAL REQUIREMENTS

Studies

Tenor Trombone

Candidates should be prepared to play one bulleted selection from each of the following two groups of studies.

**Group 1**
Blume, O.
*Thirty-Six Studies for Trombone* (ed. Reginald Fink) FIS
- *two* of nos. 8, 11, 13, 19

Gaetke, Ernst
*Sixty Studies for Trombone* (ed. Allen Ostrander) INT
- nos. 20, 23, and 27

**Group 2**
Bordogni, Marco
*Melodius Études*, vol. 1 (arr. Joannes Rochut) FIS
- *two* of nos. 2, 3, 4, 5, 8

LaFosse, André
*School of Sight Reading and Style*, bk A BRN
- nos. 7 and 11

Bass Trombone

Candidates should be prepared to play *four* studies: two from Group 1 and two from Group 2.

**Group 1**
Blume, O.
*Thirty-Six Studies for Trombone with F Attachment* (arr. and ed. Reginald Fink) FIS
- *two* of nos. 8, 11, 13, 19

**Group 2**
Bordogni, Marco
*Melodius Études for Bass Trombone* (arr. Allen Ostrander) FIS
- *two* of nos. 6, 7, 8, 12, 13

Technical Tests

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations.

- **Tenor Trombone**: Scales and arpeggios between low E and high A flat are to be played two octaves; all other scales and arpeggios are to be played one octave.
- **Bass Trombone**: Scales and arpeggios between low C (below the bass staff) and high F (above the bass staff) are to be played two octaves; all other scales and arpeggios are to be played one octave.
TECHNICAL REQUIREMENTS continued

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<th>Scales</th>
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<th>1-2 octaves</th>
<th>= 60</th>
<th>sixteenth notes</th>
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<tbody>
<tr>
<td>Harmonic minor</td>
<td>all keys</td>
<td>1-2 octaves</td>
<td>= 60</td>
<td>sixteenth notes</td>
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<tr>
<td>Melodic minor</td>
<td>all keys</td>
<td>1-2 octaves</td>
<td>= 60</td>
<td>sixteenth notes</td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>starting on any note</td>
<td>1-2 octaves</td>
<td>= 60</td>
<td>sixteenth notes</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Major</th>
<th>all keys</th>
<th>1-2 octaves</th>
<th>= 40</th>
<th>triplet sixteenth notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor</td>
<td>all keys</td>
<td>1-2 octaves</td>
<td>= 40</td>
<td>triplet sixteenth notes</td>
<td></td>
</tr>
<tr>
<td>Dominant 7ths</td>
<td>all keys</td>
<td>1-2 octaves</td>
<td>= 60</td>
<td>sixteenth notes</td>
<td></td>
</tr>
</tbody>
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EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

THEORY CO-REQUISITES

Grade 2 Rudiments
Introductory Harmony (optional)
REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two contrasting pieces: one from List A and one from List B.

- List A consists primarily of selections from the Baroque period.
- List B consists primarily of selections from the late Romantic period and the 20th century.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

TENOR TROMBONE

LIST A

Cassadó, Gaspar
- Toccata (attrib. Girolamo Frescobaldi) (ed. Keith Brown) INT

Galliard, Johann Ernst
Six Sonatas for Trombone, vol. 1 (ed. Keith Brown) INT
- Sonata no. 2
- Sonata no. 3

LaFosse, André
- Trois pièces de style LED
  → 1st and 3rd or 2nd and 3rd movements

Marcello, Benedetto
- Sonata in A minor (Sonata III, ed. Richard Fote) KEN
- Sonata in G minor (arr. Allen Ostrander) INT

LIST B

Blazhevich, B.M.
- Concert Piece no. 5 BEL

Cowell, Henry
- Hymn and Fuguing Tune AMP

Fauré, Gabriel
- Sicilienne, op. 78 (arr. Keith Brown) INT

Guilmant, Alexandre
- Morceau symphonique, op. 88 (arr. E. Falaguerra) WAR

Pryor, Arthur
- Thoughts of Love (arr. Alain Trudel) DOM; FIS

Raum, Elizabeth
- Fantasy for Trombone CMC

Shostakovich, Dmitri
- Four Preludes (arr. Allen Ostrander) EMU
  → nos. 2 and 4
LIST A

Bach, Johann Sebastian
*Six Suites for Solo Cello* (arr. Keith Brown) INT
- **Suite no. 2 in D minor**, BWV 1008
  → Prelude

Galliard, Johann Ernst
*Six Sonatas for Trombone*, vol. 1 (ed. Keith Brown) INT
- **Sonata no. 3**

Telemann, Georg Philipp
*Twelve Fantasies* (transc. Alan Raph) FIS
- **Fantasie in C minor** (no. 3)
- **Fantasie in E flat major** (no. 7)

LIST B

Henry, Otto
- **Passacaglia and Fugue** KIN

Mahler, Gustav
- **Solo from Symphony No. 3** (arr. Allen Ostrander) EMU

Wilder, Alec
- **Sonata for Bass Trombone and Piano** MRG
  → 1st, 4th, and 5th movements

ORCHESTRAL EXCERPTS

Candidates should be prepared to play all the following orchestral excerpts. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. Candidates may use published orchestral parts for the specific works. Alternatively candidates may use parts printed in the following anthology.


Tenor Trombone

Play Trombone 1 unless otherwise indicated.

Berlioz, Hector
- *The Damnation of Faust*
  → “Hungarian March”: 11 measures before to 2 measures after number 18; 1 measure before number 20 to 2 measures after number 21
  in: Brown: *Orchestral Excerpts*, vol. 1 (p. 4 to double bar line on p. 5)

Borodin, Alexander
- *Polovtsian Dances*
  → 9 measures after letter C to letter D; 9 measures after letter V to letter W
  in: Brown: *Orchestral Excerpts*, vol. 3

Brahms, Johannes
- **Symphony No. 1**
  → 4th movement: m. 47 (letter C) to m. 60
  in: Brown: *Orchestral Excerpts*, vol. 3
Trombone

**Bass Trombone**

Berlioz, Hector  
- *The Damnation of Faust*  
  → “Hungarian March”: 11 measures before to 2 measures after number 18; 6 measures before number 20 to 2 measures after number 21  
  in: Brown: *Orchestral Excerpts*, vol. 1 (p. 4 to double bar line on p. 5)

Haydn, Franz Joseph  
- *The Creation*  
  → No. 26: mm. 1–37  
  → No. 30: complete  
  in: Brown: *Orchestral Excerpts*, vol. 5

Schumann, Robert  
- *Symphony No. 3*  
  → 4th movement: mm. 1–29  
  in: Brown: *Orchestral Excerpts*, vol. 2 (p. 43)

**TECHNICAL REQUIREMENTS**

**Studies**

**Tenor Trombone**

Candidates should be prepared to play one bulleted selection from each of the following two groups of studies.

**Group 1**

Blume, O.  
*Thirty-Six Studies for Trombone* (ed. Reginald Fink) FIS  
- two of nos. 4, 9, 18

Voxman, Himie  
*Selected Studies* RUB  
- two of pp. 5, 8, 10, 14, 34, 35

**Bass Trombone**

Candidates should be prepared to play one bulleted selection from each of the following two groups of studies.

**Group 1**

Bordogni, Marco  
*Melodius Études for Bass Trombone* (arr. Allen Ostrander) FIS  
- two of nos. 11, 15, 17, 19

Pederson, Tommy  
*Unaccompanied Solos for Bass Trombone*: vol. 1,  
*Melodious Exercises* KEN  
- any two studies

**Group 2**

Grigoriev, Boris  
*Twenty-Four Studies for Bass Trombone or Trombone with F Attachment* (ed. Allen Ostrander) INT  
- two of nos. 3, 4, 5, 6, 12, 14

**Technical Tests**

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations.

- **Tenor Trombone**: Scales and arpeggios between low E and high B flat are to be played two octaves; all other scales and arpeggios are to be played one octave.

- **Bass Trombone**: Scales and arpeggios between low C (below the bass staff) and high G (above the bass staff) are to be played two octaves; all other scales and arpeggios are to be played one octave.
### TECHNICAL REQUIREMENTS

#### Scales

<table>
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<th>Type</th>
<th>Keys</th>
<th>Octaves</th>
<th>Tempo</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>1-2</td>
<td>72</td>
<td>sixteenth</td>
</tr>
<tr>
<td>Major in 3rds</td>
<td>all keys</td>
<td>1-2</td>
<td>60</td>
<td>sixteenth</td>
</tr>
<tr>
<td>Harmonic minor</td>
<td>all keys</td>
<td>1-2</td>
<td>72</td>
<td>sixteenth</td>
</tr>
<tr>
<td>Melodic minor</td>
<td>all keys</td>
<td>1-2</td>
<td>72</td>
<td>sixteenth</td>
</tr>
<tr>
<td>Chromatic</td>
<td>starting on any note</td>
<td>1-2</td>
<td>72</td>
<td>sixteenth</td>
</tr>
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</table>

#### Arpeggios

<table>
<thead>
<tr>
<th>Type</th>
<th>Keys</th>
<th>Octaves</th>
<th>Tempo</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>1-2</td>
<td>48</td>
<td>triplet</td>
</tr>
<tr>
<td>Minor</td>
<td>all keys</td>
<td>1-2</td>
<td>48</td>
<td>triplet</td>
</tr>
<tr>
<td>Dominant 7ths</td>
<td>all keys</td>
<td>1-2</td>
<td>72</td>
<td>sixteenth</td>
</tr>
<tr>
<td>Diminished 7ths</td>
<td>all keys</td>
<td>1-2</td>
<td>72</td>
<td>sixteenth</td>
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### EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

### THEORY CO-REQUISITES

- Grade 2 Rudiments
- Grade 3 Harmony or Grade 3 Keyboard Harmony
- Grade 3 History
Trombone – Grade 10

Please see “ARCT Prerequisites and Co-requisites” on p. 9, “ARCT Examinations” on pp. 9–10, “Supplemental Examinations” on p. 17, and “Classification of Marks” on p. 17 for important details regarding Grade 10 standing for an ARCT examination application.

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two contrasting pieces: one from List A and one from List B.

• List A consists of music from the 18th and 19th centuries.
• List B consists of music from the 20th century.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

TENOR TROMBONE

LIST A

Galliard, Johann Ernst
Six Sonatas for Trombone, vol. 2 (ed. Keith Brown) INT
• Sonata no. 4
• Sonata no. 5

Marcello, Benedetto
• Sonata in G major (arr. Keith Brown) INT

Saint-Saëns, Camille
• Cavatine, op. 144 RAR

Vivaldi, Antonio
• Sonata No. 3 in A minor, FXIV no. 3 (arr. Allen Ostrander) INT

Weber, Carl Maria von
• Romanza appassionata FIS

LIST B

Arrieu, Claude (pseud. Louise Simon)
• Mouvements pour trombone et piano APH

Basset, Leslie
• Suite for Unaccompanied Trombone AFX
→ 2nd and 3rd movements or 3rd and 4th movements

Bochard, Christel
• Fanfare and Processional CMC

McKay, George Frederick
• Sonata for Trombone and Piano WAR
→ 1st and 2nd movements

Pryor, Arthur
• Annie Laurie (arr. Glenn P. Smith) DOB

Shostakovich, Dmitri
• Danses fantastiques (arr. Q. Maganini) EMU
LIST A

Bach, Johann Sebastian
Six Suites for Solo Cello (arr. Keith Brown) INT
• Suite no. 1 in G major, BWV 1007
  → Prelude and Courante

Fetter, David
• Variations on Palestrina’s Dona nobis pacem KIN

Galliard, Johann Ernst
Six Sonatas for Trombone, vol. 2 (ed. Keith Brown) INT
• Sonata no. 4
• Sonata no. 5

Telemann, Georg Philipp
Twelve Fantasies (transc. Alan Raph) FIS
• Fantasia in D major (no. 6)
• Fantasia in E major (no. 8)

LIST B

Bozza, Eugene
• Prelude et Allegro LED

Ewazen, Eric
• Concerto for Tuba or Bass Trombone
  [formerly titled Sonata] SOU

Lebedev, Alexei
• Bass Trombone Concerto in One Movement
  (arr. Allen Ostrander) EMU

Presser, William
• Three Folktales for Bass Trombone TEN

ORCHESTRAL EXCERPTS

Candidates should be prepared to play all the following orchestral excerpts. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. Candidates may use published orchestral parts for the specific works. Alternatively candidates may use parts printed in the following anthology.


Tenor Trombone

Play Trombone 1 part unless otherwise indicated.

Brahms, Johannes
• Symphony no. 4
  in: Brown: Orchestral Excerpts, vol. 4

Hindemith, Paul
• Symphonic Metamorphoses on Themes by Weber
  → 1st movement: 9 measures after letter C to 3 measures before letter E (2nd ending); letter G to end
  → 2nd movement: first 17 measures after letter H; 5 to 37 measures after letter L
  in: Brown: Orchestral Excerpts, vol. 4 (pp. 54–58, end of first line)

Shostakovich, Dmitri
• Symphony no. 5
  → 4th movement: mm. 1–11; first 8 measures after number 104 (including initial pickup); 2 to 14 measures after number 111; first 9 measures after number 128; first 24 measures after number 131
  in: Brown: Orchestral Excerpts, vol. 3 (pp. 23–25)

Wagner, Richard
• Overture to Tannhäuser
  → 1 measure before letter M (Assai stretto) to end
  (omit last 4 measures)
  in: Wagner, ed. Hausmann
### ORCHESTRAL EXCERPTS continued

**Bass Trombone**

Brahms, Johannes
- **Symphony No. 4**
  in: *Orchestral Excerpts*, vol. 4

Hindemith, Paul
- **Symphonic Metamorphoses on Themes by Weber**
  → 1st movement: 9 measures after letter C to 3 measures before letter E (2nd ending); letter G to end
  → 2nd movement: first 17 measures after letter H; 5 to 37 measures after letter L
  in: *Orchestral Excerpts*, vol. 4 (pp. 54–58, end of first line)

Shostakovich, Dmitri
- **Symphony No. 5**
  → 1st movement: 4 to 37 measures after number 29 (including initial pickup); 4 to 9 measures after number 38
  → 4th movement: mm. 1–11; first 3 measures after number 100; first 8 measures after number 104 (including initial pickup); 2 to 14 measures after number 111; first 9 measures after number 128; first 24 measures after number 131
  in: *Orchestral Excerpts*, vol. 4

Wagner, Richard
- **Overture to Tannhäuser**
  → 1 measure before letter M (Assai stretto) to end (omit last 4 measures)
  in: Wagner/Hausmann (p. 43)

### TECHNICAL REQUIREMENTS

**Studies**

**Tenor Trombone**

Candidates should be prepared to play one bulleted selection from each of the following two groups of studies.

**Group 1**
- Bordogni, Marco
  *Melodius Études*, vol. 1 (arr. Joannes Rochut) FIS
  • nos. 50 and 53

- LaFosse, André
  *School of Sight Reading and Style*, bk C BRN
  • nos. 9, 22, and 25

**Group 2**
- Blume, O.
  *Thirty-Six Studies for Trombone* (ed. Reginald Fink) FIS
  • two of nos. 7, 10, 14, 34

- Voxman, Himie
  *Selected Studies* RUB
  • two of pp. 11, 16, 17, 20, 37

**Bass Trombone**

Candidates should be prepared to play two of the following three groups of studies.

**Group 1**
- Blume, O.
  *Thirty-Six Studies for Trombone with F Attachment* (arr. Reginald Fink) FIS
  • two of nos. 7, 10, 14, 34

**Group 2**
- Bordogni, Marco
  *Melodius Études for Bass Trombone* (arr. Allen Ostrander) FIS
  • two of nos. 20, 23, 24, 25, 26, 27

**Group 3**
- Pederson, Tommy
  *Advanced Études for Bass Trombone* BEL
  • any two contrasting studies

**Technical Tests**

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play scales and arpeggios, ascending and descending, in all required articulations.

**Tenor Trombone:** Scales and arpeggios between low E and high C are to be played two octaves; all other scales and arpeggios are to be played one octave.

**Bass Trombone:** Scales and arpeggios between pedal B flat and high G are to be played two octaves; all other scales and arpeggios are to be played one octave.
TECHNICAL REQUIREMENTS  continued

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<tr>
<td>Melodic minor</td>
<td>all keys</td>
<td>1-2 octaves</td>
<td>♩ = 84</td>
<td>sixteenth notes</td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>starting on any note</td>
<td>1-2 octaves</td>
<td>♩ = 84</td>
<td>sixteenth notes</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th></th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>1-2 octaves</td>
<td>♩ = 56</td>
<td>triplet sixteenth notes</td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>all keys</td>
<td>1-2 octaves</td>
<td>♩ = 56</td>
<td>triplet sixteenth notes</td>
<td></td>
</tr>
<tr>
<td>Dominant 7ths</td>
<td>all keys</td>
<td>1-2 octaves</td>
<td>♩ = 84</td>
<td>sixteenth notes</td>
<td></td>
</tr>
<tr>
<td>Diminished 7ths</td>
<td>all keys</td>
<td>1-2 octaves</td>
<td>♩ = 84</td>
<td>sixteenth notes</td>
<td></td>
</tr>
</tbody>
</table>

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

THEORY CO-REQUISITES

Grade 2 Rudiments
Grade 3 History
Grade 4 Harmony or Grade 4 Keyboard Harmony
Grade 4 History
Trombone – Performer’s ARCT

Please see “ARCT Prerequisites and Co-requisites” on p. 9, “ARCT Examinations” on pp. 9–10, “Supplemental Examinations” on p. 17, and “Classification of Marks” on p. 17 for important details regarding the application for an ARCT examination. Candidates for the Performer’s ARCT are strongly recommended to study for at least two years after passing the Grade 10 examination.

The ARCT Diploma is the culmination of the RCM Examinations examination system. The Performer’s ARCT examination will be evaluated as a concert performance. Excellence in every aspect of performance is expected. Candidates must achieve an Honours standing (70 percent) in order to be awarded an ARCT Diploma.

POLICY REGARDING PASS AND FAILURE

If a candidate is able to preserve the continuity of a performance of a work despite a small break in concentration, a passing mark will not be precluded.

The candidate’s performance of a work may receive a failing grade for any of the following reasons:
- lack of stylistic awareness
- repeated interruptions in the continuity
- substantial omissions
- textual inaccuracies
- complete breakdown of the performance

MARKING CRITERIA

First Class Honours 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 Honours: 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 Honours: 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.

Honours: 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

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play a program of contrasting works: one from List A, one from List B, and one or two from List C.

Tenor Trombone
- List A consists of concertos.
- List B consists of sonatas.
- List C consists primarily of 20th-century selections.

Bass Trombone
- List A consists primarily of French selections.
- List B consists of unaccompanied selections.
- List C consists primarily of 20th-century selections.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. The length of the performance must be between 40 and 50 minutes. The examiner will stop the performance if it exceeds the allotted time. The examination program must include at least one work that is accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

TENOR TROMBONE

LIST A

David, Ferdinand
- Concertino, op. 4 INT

Handel, George Frideric
- Concerto in F minor [originally for oboe] (arr. Keith Brown) INT

Jacob, Gordon
- Concerto GAX

LIST B

Hindemith, Paul
- Sonate für Posaune und Klavier OTT

McKay, George Frederick
- Sonata for Trombone and Piano WAR

Seroki, Kazimierz
- Sonatina MOE

Larsson, Lars-Erik
- Concertino for Trombone, op. 45, no. 7 GEH

Rimsky-Korsakov, Nikolai
- Concerto (ed. William Gibson) INT

Wagenseil, Georg Christoph
- Concerto in E flat UNI

Sulak, Stejepan
- Sonata Vox Gabrieli BRP

Vivaldi, Antonio
- Sonata no. 6 in B flat major (arr. Allen Ostrander) INT
LIST C

Arnold, Malcolm
- Fantasy for Trombone, op. 101 FAB

Bozza, Eugene
- Ballade LED
- Hommage à Bach LED

Fodi, John
- Pi, op. 18 CMC

Goedicke [Gedicke], Aleksandr
- Concert Étude for Trumpet and Piano, op. 49 MAS

Martin, David
- Suite for Euphonium CMC

Pryor, Arthur
- Blue Bells of Scotland (arr. Alain Trudel) DOM; FIS

Rabe, Folk
- Basta REI

Ropartz, Joseph Guy Marie
- Piece in E flat minor / Pièce en mi bémol mineur INT; LED

Salzedo, Carlos
- Pièce concertante, op. 27 INT

Weinzweig, John
- Riffs II CMC

BASS TROMBONE

LIST A

Boutry, Roger
- Tubarque for Tuba or Bass Trombone LED

Bozza, Eugene
- Allegro and Finale for Tuba or Bass Trombone LED

LIST B

Adler, Samuel
- Canto II OUP

Bach, Johann Sebastian
- Six Suites for Solo Cello (arr. Keith Brown) INT
- one complete suite

Fodi, John
- Pi, op. 18 CMC

Hartley, Walter
- Sonata Breve PRE

LIST C

Fleming, Robert
- Concerto for Tuba CMC

George, Thom Ritter
- Concerto for Bass Trombone ACC

Spillman, Robert
- Concerto EMU

White, Donald H.
- Tetra Ergon BRP
ORCHESTRAL EXCERPTS

Candidates should be prepared to play all the following orchestral excerpts. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. Candidates may use published orchestral parts for the specific works. Alternatively candidates may use parts printed in the following anthologies.


Tenor Trombone

Play Trombone 1 part unless otherwise indicated.

Dvořák, Antonín
- **Symphony No. 5**
  → 1st movement: mm. 69 (number 1) to 75; mm. 181 (number 5) to 188 (including 1st ending); 5 measures after number 7 to 4 measures after number 8; 3 to 10 measures after number 13; last 13 measures of movement
  → 4th movement: m. 176 (number 7) to m. 183; m. 208 (19 measures after number 8) to m. 213 (number 9); m. 278 (5 measures after number 11) to m. 291 (7 measures before number 12); 35 to 39 measures after number 12
  in: Brown: *Orchestral Excerpts*, vol. 1

Mozart, Wolfgang Amadeus
- **Requiem**
  → “Tuba miram spargens sonum”: trombone 2, complete
  in: Brown: *Orchestral Excerpts*, vol. 1

Ravel, Maurice
- **Bolero**
  → first entrance (16 measures)
  in: Brown: *Orchestral Excerpts*, vol. 9

Rimsky-Korsakov, Nikolai
- **Russian Easter Overture**
  → letter B to letter C; letter M to letter N (trombone 2 solo)
  in: Brown: *Orchestral Excerpts*, vol. 1 (p. 28 only)

Rossini, Gioacchino
- **Overture to William Tell**
  → m. 92 (letter C) to m. 123 (letter D); m. 423 (letter P) to m. 431; mm. 471–475
  in: Brown: *Orchestral Excerpts*, vol. 10

Strauss, Richard
- **Till Eulenspiegels lustige Streiche**
  → first 9 measures after number 31; 3 measures before number 37 to 16 measures after number 37
  in: Brown: *Orchestral Excerpts*, vol. 2 (p. 48 only)

Wagner, Richard
- **Die Walküre**
  → “Ride of the Valkyries”: mm. 37 (with pickup) to 77
  in: Wagner, ed. Hausmann (pp. 34–35 top line of III)
Bass Trombone

Berlioz, Hector
• **Romeo and Juliet**
  → 1st movement: m. 44 (letter D) to m. 61 (2 measures after letter F); m. 78 (letter H) to m. 162 (4 measures after letter O)
  in: Brown: *Orchestral Excerpts*, vol. 7

Hindemith, Paul
• **Mathis der Maler**
  → 1st movement: first 20 measures after number 1 (including initial pickup); 9 measures after number 15 to 9 measures after number 17
  → 2nd movement: complete
  → 3rd movement: first 8 measures after number 1; first 20 measures after number 4; 10 to 52 measures after number 10; 11 measures after number 16 to 8 measures after number 20; 6 to 11 measures after number 23; 7 to 38 measures after number 25; 13 measures after number 34 (Alleluia) to end
  in: Brown: *Orchestral Excerpts*, vol. 8

Rossini, Gioacchino
• **Overture to William Tell**
  → m. 92 (letter C) to m. 123 (letter D);
  m. 423 (letter P) to m. 431; mm. 471–475
  in: Brown: *Orchestral Excerpts*, vol. 10

Strauss, Richard
• **Till Eulenspiegels lustige Streich**
  → 3 measures before number 37 to 16 measures after number 37
  in: Brown: *Orchestral Excerpts*, vol. 2 (p. 48 only)

Tchaikovsky, Pytor Il'yich
• **Symphony No. 4**
  → 4th movement (Finale): letter A to B; letter B to C; letter C to D; letter F to G; letter H to 7 measures before end
  in: Brown: *Orchestral Excerpts*, vol. 1 (pp. 59–61)

Wagner, Richard
• **Die Walküre**
  → “Ride of the Valkyries”: mm. 37–77 (with initial pickup)
  in: Wagner, ed. Hausmann (pp. 34–35 bottom line of III)

THEORY PREREQUISITES

Grade 2 Rudiments
Grade 3 History
Grade 4 Harmony or Grade 4 Keyboard Harmony
Grade 4 History

THEORY CO-REQUISITES

Grade 4 Counterpoint
Grade 5 Harmon and Counterpoint or Grade 5 Keyboard Harmony
Grade 5 History
Grade 5 Analysis

PIANO CO-REQUISITE

Grade 6 Piano
The Teacher’s ARCT Diploma will be awarded only to candidates 18 years of age or older.

Please see “ARCT Prerequisites and Co-requisites” on p. 9, “ARCT Examinations” on pp. 9–10, “Supplemental Examinations” on p. 17, and “Classification of Marks” on p. 17 for important details regarding an application for an ARCT examination. Candidates for the Teacher’s ARCT are strongly advised to study for at least two years after passing the Grade 10 examination, and to have at least one year of teaching experience.

TEACHER’S ARCT PART 1: Performance of Repertoire, Orchestral Excerpts, Studies, Ear Tests, and Sight Reading

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should prepare two contrasting works selected from the repertoire listed for the Performer’s ARCT: one from List A and one from List B.

ORCHESTRAL EXCERPTS

Candidates should be prepared to play all the orchestral excerpts listed for the Performer’s ARCT examination.

STUDIES

Candidates should be prepared to play the studies as listed for the Grade 10 examination.

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

TEACHER’S ARCT PART 2: Viva Voce Examination

A: Pedagogical Principles

This oral examination will test the candidate’s knowledge of the principles and special problems in playing the trombone, including:

- posture and hand position
- breathing and tone production
- embouchure formation and mouthpiece placement
- intonation: problematic tendencies and corrections
- articulation
- alternate positions
- rhythm and metre
- dynamics and phrasing
- range
- vibrato
- transposition and clefs (alto and tenor clefs, B flat treble, C treble, E flat treble, F treble)
- use of F attachment on tenor trombone
- use of valves on bass trombone
- 20th-century playing techniques
- use of basic mutes
- instrument care and cleaning
- prevention of injury
- purchasing a trombone mouthpiece selection

B: Applied Pedagogy

Teaching Repertoire
Candidates should prepare the requirements for trombone examinations in Grades 2, 4, 6, and 8 as listed in the Brass Syllabus, 2003 edition (including repertoire and studies). Candidates should also be prepared to suggest drills and exercises to help a student meet difficulties encountered in the requirements for each examination.

Demonstration Lesson
Candidates should be prepared to teach a fifteen-minute demonstration lesson on a piece selected by the examiner from the repertoire listed for Grade 4. Please note that candidates must provide a student for this portion of the examination. Those who fail to do so will not be examined.

TEACHER’S ARCT PART 3: Teacher’s Written Examination

Examination length: 3 hours
Passing mark: 70 percent

Candidates should be prepared to answer questions on the following topics:
- history and development of the trombone
- trombone repertoire
- orchestral and ensemble repertoire for the trombone
- teaching materials for the trombone
- accepted theories about how students learn
- accepted techniques of musical pedagogy
- requirements for trombone examinations from the RCM Brass Syllabus, 2003 edition
- reference resources (including books and periodicals) relating to the trombone
- notable performers (past and present)

Candidates may be asked to add editorial markings to a short passage of trombone music including breath marks, articulations, dynamics, phrasing, expression marks (Italian terms), and alternate positions (where appropriate). The tempo and title of the composition will be given. Candidates may be asked to write several short exercises designed to correct common technical problems.

For a reading list and reference material, please see the “Bibliography” on pp. 153–163.
THEORY PREREQUISITES

Grade 2 Rudiments
Grade 3 History
Grade 4 Harmony or Grade 4 Keyboard Harmony
Grade 4 History

THEORY CO-REQUISITES

Grade 4 Counterpoint
Grade 5 Harmony and Counterpoint or Grade 5 Keyboard Harmony
Grade 5 History
Grade 5 Analysis

PIANO CO-REQUISITE

Grade 8 Piano
Euphonium – Grade 1

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two contrasting selections of their own choice from the anthologies listed below. Piano accompaniment for the solos is optional. Candidates may choose their music either from the anthologies listed below or from other sources. (For full bibliographic details of these anthologies, please see “Trombone Repertoire Anthologies” on p. 159.)

Ballent, Andrew. Solos Sound Spectacular
Watts, Eugene, ed. Canadian Brass Book of Beginning Trombone Solos
Gout, Alan. The Really Easy Trombone Book
Hare, Nicholas. The Magic Trombone
Herfurth, C. Paul. A Tune a Day
Kinyon, John, and John O’Reilly. Yamaha Trombone Student

TECHNICAL REQUIREMENTS

Studies

Candidates should prepare one of the following bulleted selections.

Group 1
Endresen, R.M.
Supplementary Studies RUB
• two of nos. 1, 2, 3, 7, or 10

Group 2
Hering, Sigmund
Fifty Recreational Studies FIS
• two of nos. 1, 2, 3, 4, 5, 6, 7, or 8

Technical Tests

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play the following scales, ascending and descending, in the required articulations. (Please note, the keys listed first are for Bass clef Euphonium. The keys listed in parentheses are for Treble clef Euphonium.)

<table>
<thead>
<tr>
<th>Scales</th>
<th>Articulations</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E♭, B♭ (F, C)</td>
<td>1 octave</td>
<td>60 quarter</td>
</tr>
<tr>
<td>Harmonic minor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C (D)</td>
<td>1 octave</td>
<td>60 quarter</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Articulations</th>
<th>Articulations</th>
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<tbody>
<tr>
<td>Major</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E♭, B♭ (F, C)</td>
<td>1 octave</td>
<td>60 quarter</td>
</tr>
<tr>
<td>Minor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C (D)</td>
<td>1 octave</td>
<td>60 quarter</td>
</tr>
</tbody>
</table>

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

THEORY CO-REQUISITES

None
**Euphonium — Grade 2**

**REPERTOIRE**

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two contrasting selections: one from List A and one from List B.

- List A consists primarily of contemporary selections.
- List B consists primarily of selections from the 18th and 19th centuries.

Each bulleted item (∗) represents one selection for examination purposes. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

**LIST A**

Gagnebin, Henri
- **Sarabande** LED

Niehaus, Lennie
- **Fanflairs** KEN
- **Twilight Nocturne** KEN

Tanner, Paul
- **Wagon Roll** BEL

**LIST B**

Handel, George Frideric
- **Sarabande** (arr. William Gower) LED

Haydn, Franz Joseph
- **Country Dance** (arr. Stouffer) KEN

Ravel, Maurice
- **Pavane (Pavane pour une infante défunte)** (arr. Harold Walters) RUB

**TECHNICAL REQUIREMENTS**

**Studies**

Each bulleted item (∗) represents one selection for examination purposes. Candidates should be prepared to play one bulleted item from the following list of studies.

Endresen, R.M.
- *Supplementary Studies* RUB
  - nos. 4, 5, and 22

Hering, Sigmund
- *Fifty Recreational Studies* FIS
  - nos. 10, 16, and 24
Technical Tests

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations. (Please note, the keys listed first are for Bass clef Euphonium. The keys listed in parentheses are for Treble clef Euphonium.)

<table>
<thead>
<tr>
<th>Scale Type</th>
<th>Keys</th>
<th>Articulation</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>F, B♭, E♭, A♭ (G, C, F, B♭)</td>
<td>1 octave</td>
<td>100</td>
</tr>
<tr>
<td>Harmonic minor</td>
<td>D, C, F (E, D, G)</td>
<td>1 octave</td>
<td>100</td>
</tr>
<tr>
<td>Chromatic</td>
<td>on C</td>
<td>1 octave</td>
<td>100</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Keys</th>
<th>Articulation</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>F, B♭, E♭, A♭ (G, C, F, B♭)</td>
<td>1 octave</td>
<td>100</td>
</tr>
<tr>
<td>Minor</td>
<td>D, C, F (E, D, G)</td>
<td>1 octave</td>
<td>100</td>
</tr>
</tbody>
</table>

**EAR TESTS AND SIGHT READING**

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

**THEORY CO-REQUISITES**

None
**Euphonium – Grade 4**

**REPERTOIRE**

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play **two** contrasting selections: one from List A and one from List B.
- List A consists primarily of contemporary selections.
- List B consists primarily of selections from the 18th and 19th centuries.

Each bulleted item (•) represents one selection for examination purposes. At least one selection must be accompanied. *Please note that all selections requiring accompaniment must be played with accompaniment.*

**LIST A**

Cable, Howard  
• **Point Pelée**, from *Ontario Pictures* NOR  
Fischer, Ludwig  
• **Here I Sit in the Deep Cellar** (arr. Lloyd Conley) KEN  
Sknolik, Walter  
• **Lullaby for Curly** TEN  
Warren, David  
• **Danish Dance** LUD

**LIST B**

Bach, Johann Sebastian  
• **Arioso** from *Cantata No. 156* (arr. Leonard B. Smith) BEL  
• **Sicilienne**, from *Sonata for Solo Violin in G minor*, BWV 1001 (arr. Phillipe Rougeron) LED  
Bakaleinikoff, Vladimir  
• **Meditation** BEL  
Wagner, Richard  
• **Walther’s Prize Song** (arr. Forrest L. Butchel) KJO

**TECHNICAL REQUIREMENTS**

**Studies**

Each bulleted item (•) represents one selection for examination purposes. Candidates should be prepared to play **both** bulleted items in the following list of studies.

Endresen, R.M.  
*Supplementary Studies* RUB  
• nos. 11 and 30  
Fink, Reginald  
*Studies in Legato* FIS  
• two of nos. 5, 11, 13, 14, 18
**Euphonium — Grade 4**

### Technical Tests

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations. (Please note, the keys listed first are for Bass clef Euphonium. The keys listed in parentheses are for Treble clef Euphonium.)

#### Scales

<table>
<thead>
<tr>
<th>Type</th>
<th>Key签字</th>
<th>Articulations</th>
<th>Tempo</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, F, B♭, E♭, A♭, D♭, G, D</td>
<td>1 octave</td>
<td>♩ = 60</td>
<td>eighth notes</td>
</tr>
<tr>
<td></td>
<td>(D, G, C, F, B♭, E♭, A, E)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmonic minor</td>
<td>C, F, B♭, G, D, A, E, B</td>
<td>1 octave</td>
<td>♩ = 60</td>
<td>eighth notes</td>
</tr>
<tr>
<td></td>
<td>(D, G, C, A, E, B, F♯, G♯)</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>on C, F, B♭, G, D</td>
<td>1 octave</td>
<td>♩ = 60</td>
<td>eighth notes</td>
</tr>
</tbody>
</table>

#### Arpeggios

<table>
<thead>
<tr>
<th>Type</th>
<th>Key签字</th>
<th>Articulations</th>
<th>Tempo</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, F, B♭, E♭, A♭, D♭, G, D</td>
<td>1 octave</td>
<td>♩ = 40</td>
<td>triplet eighth notes</td>
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<tr>
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<td>(D, G, C, F, B♭, E♭, A, E)</td>
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</tr>
<tr>
<td>Minor</td>
<td>C, F, B♭, G, D, A, E, B</td>
<td>1 octave</td>
<td>♩ = 40</td>
<td>triplet eighth notes</td>
</tr>
<tr>
<td></td>
<td>(D, G, C, A, E, B, F♯, G♯)</td>
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</tr>
</tbody>
</table>

### EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

### THEORY CO-REQUISITES

None
Euphonium – Grade 6

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two contrasting selections: one from List A and one from List B.
- List A consists primarily of contemporary selections.
- List B consists primarily of selections from the 18th and 19th centuries.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

LIST A

Cowell, Henry
• Tom Binkey’s Tune MEC

McKay, George F.
• Concert Solo Sonatine BMC

LIST B

Bizet, Georges
• Song of the Toreador, from Carmen (arr. Holmes) RUB; CUB

Corelli, Arcangelo
• Prelude and Minuet (arr. Richard E. Powell) SOU

Handel, George Frideric
• Jubal’s Lyre (arr. Neal L. Cornell) KEN
• Sonatine in E (transc. R. Bernard Fitzgerald) PRE
  → Adagio and Allegro

Schumann, Robert
• Träumerei and Romance CUB

Wagner, Richard
• Walther’s Prize Song (arr. George Masso) KEN

TECHNICAL REQUIREMENTS

Studies

Each bulleted item (•) represents one selection for examination purposes. Candidates should be prepared to play both bulleted items in the following list of studies.

Fink, Reginald (ed.)
Studies in Legato from the Works of Concone, Marchesi, and Panofka FIS
• two of nos. 25, 27, 29, 36, 37, 39

Gaetke, Ernst
Sixty Studies for Trombone (ed. Allen Ostrander) INT
• two of nos. 7, 10, 14, 15
TECHNICAL REQUIREMENTS  continued

Technical Tests

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Major</th>
<th>all keys</th>
<th>1 octave*</th>
<th>( \begin{array}{c} \cdot \ \cdot \end{array} ) = 80</th>
<th>eighth notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harmonic minor</td>
<td>all keys</td>
<td>1 octave*</td>
<td>( \begin{array}{c} \cdot \ \cdot \end{array} ) = 80</td>
<td>eighth notes</td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>on any note</td>
<td>1 octave*</td>
<td>( \begin{array}{c} \cdot \ \cdot \end{array} ) = 80</td>
<td>eighth notes</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Major</th>
<th>all keys</th>
<th>1 octave</th>
<th>( \begin{array}{c} \cdot \ \cdot \end{array} ) = 60</th>
<th>triplet eighth notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor</td>
<td>all keys</td>
<td>1 octave</td>
<td>( \begin{array}{c} \cdot \ \cdot \end{array} ) = 60</td>
<td>triplet eighth notes</td>
<td></td>
</tr>
</tbody>
</table>

*Candidates should also be prepared to play all major and minor scales with double tonguing and triple tonguing, as shown in the example below.

Double tonguing

\( \begin{array}{c} \cdot \\ \cdot \end{array} \) = 66

```
Too Koo Too Koo Too
Too Koo Too Koo Too
Too Koo Too Koo Too
```

etc.

Triple tonguing

\( \begin{array}{c} \cdot \\ \cdot \end{array} \) = 52

```
Too Too Koo Too Too Koo Too
Too Too Koo Too Too Koo Too
Too Too Koo Too Too Koo Too
```

etc.

EAL TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

THEORY CO-REQUISITES

Grade 1 Rudiments
REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two contrasting pieces: one selection may be chosen from each list, or alternatively, both selections may be chosen from List B.

• List A consists primarily of Baroque and contemporary selections.
• List B consists primarily of French selections.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

LIST A

Cohen, Sol B.
• Concert Piece BEL

Court, Douglas
• Fantasy Jubiloso CUW

Haddad, Don
• Suite for Baritone SHA

Marcello, Benedetto
• Sonata in E minor (arr. Keith Brown) INT

Vivaldi, Antonio
• Sonata no. 1 in B flat major, RV 47 (arr. Allen Ostrander) INT

LIST B

Alary, Georges
• Morceau de concours, op. 57 CUB

Gervaise, Claude
• Dance Suite (arr. David Werden) CIM

TECHNICAL REQUIREMENTS

Studies

Candidates should be prepared to play two of the following groups of studies.

Group 1
Gaetke, Ernst
Sixty Studies for Trombone INT
• nos. 20, 23, and 27

Group 2
Blume, O.
Thirty-Six Studies for Trombone FIS
• two of nos. 8, 11, 13, 19

Bordogni, Marco
Melodious Etudes, 1 (arr. Joannes Rochut) FIS
• two of nos. 2, 3, 4, 5, 8

Group 3
La Fosse, André
School of Sight Reading and Style, book A BAR
• nos. 7 and 11
TECHNICAL REQUIREMENTS continued

Technical Tests

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Major</th>
<th>all keys</th>
<th>1-2 octaves*</th>
<th>( \text{= 100} )</th>
<th>eighth notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harmonic minor</td>
<td>all keys</td>
<td>1-2 octaves*</td>
<td>( \text{= 100} )</td>
<td>eighth notes</td>
<td></td>
</tr>
<tr>
<td>Melodic minor</td>
<td>all keys</td>
<td>1-2 octaves*</td>
<td>( \text{= 100} )</td>
<td>eighth notes</td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>on any note</td>
<td>1-2 octaves*</td>
<td>( \text{= 100} )</td>
<td>eighth notes</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Major</th>
<th>all keys</th>
<th>1-2 octaves*</th>
<th>( \text{= 60} )</th>
<th>triplet eighth notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor</td>
<td>all keys</td>
<td>1-2 octaves*</td>
<td>( \text{= 60} )</td>
<td>triplet eighth notes</td>
<td></td>
</tr>
<tr>
<td>Dominant 7ths</td>
<td>all keys</td>
<td>1-2 octaves*</td>
<td>( \text{= 100} )</td>
<td>eighth notes</td>
<td></td>
</tr>
</tbody>
</table>

* Candidates should play two-octave scales whenever the range of their instrument allows, according to the following minimum range.

Candidates should also be prepared to play all major and minor scales, one octave, with double tonguing and triple tonguing, as shown in the example below.

Double tonguing

\[ \text{\( \text{= 80} \)} \]

Triple tonguing

\[ \text{\( \text{= 72} \)} \]

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

THEORY CO-REQUISITES

Grade 2 Rudiments
Introductory Harmony (optional)
Euphonium – Grade 9

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two contrasting pieces: one selection may be chosen from each list; alternatively, both selections may be chosen from List B.

- List A consists primarily of contemporary selections.
- List B consists primarily of selections from the 18th and 19th centuries.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

LIST A

Clarke, Herbert L.
- *Sounds from the Hudson* (arr. Robert Geisler) SOU

Curnow, James
- *Rhapsody for Euphonium* RHS

Guilmant, Alexandre
- *Morceau symphonique* WAR

Jacob, Gordon
- *Fantasia* for Euphonium and Piano B&H

LIST B

Chopin, Frédéric
- *Minute Waltz*, op. 64, no. 1 (arr. David Werden) CIM

Galliard, Johann Ernest
- *Sonata no. 2* INT

Susato, Tymian
- *Ronde and Salterelle* (arr. Denis Winter) CIM

Elgar, Edward
- *Salut d’amour* (arr. David Werden) CIM

TECHNICAL REQUIREMENTS

Studies

Candidates must be prepared to play two of the following groups of studies.

<table>
<thead>
<tr>
<th>Group 1</th>
<th>Group 2</th>
<th>Group 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voxman, Himie</td>
<td>Blume, O.</td>
<td>La Fosse, André</td>
</tr>
<tr>
<td><em>Selected Studies</em>, RUB</td>
<td><em>Thirty-Six Studies for Trombone</em> FIS</td>
<td><em>School of Sight Reading and Style</em>, book B BAR</td>
</tr>
<tr>
<td>• two of pp. 5, 8, 10, 14, 34, 35</td>
<td>• two of nos. 4, 9, 18</td>
<td>• nos. 3, 4, and 5</td>
</tr>
<tr>
<td>Bordogni, Marco</td>
<td>Bordogni, Marco</td>
<td>Melodious Etudes, 1 (arr. Johannes Rochut) FIS</td>
</tr>
<tr>
<td><em>Melodious Etudes</em>, 1 (arr. Johannes Rochut) FIS</td>
<td>• two of nos. 9, 10, 11, 12, 16</td>
<td>• nos. 3, 4, and 5</td>
</tr>
</tbody>
</table>
TECHNICAL REQUIREMENTS continued

**Technical Tests**

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Major</th>
<th>all keys</th>
<th>2 octaves</th>
<th>(\text{\textbullet}=60)</th>
<th>sixteenth notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major in 3rds</td>
<td>all keys</td>
<td>2 octaves</td>
<td>(\text{\textbullet}=40)</td>
<td>sixteenth notes</td>
<td></td>
</tr>
<tr>
<td>Harmonic minor</td>
<td>all keys</td>
<td>2 octaves</td>
<td>(\text{\textbullet}=60)</td>
<td>sixteenth notes</td>
<td></td>
</tr>
<tr>
<td>Melodic minor</td>
<td>all keys</td>
<td>2 octaves</td>
<td>(\text{\textbullet}=60)</td>
<td>sixteenth notes</td>
<td></td>
</tr>
<tr>
<td>Chromatic minor</td>
<td>on any note</td>
<td>2 octaves</td>
<td>(\text{\textbullet}=60)</td>
<td>sixteenth notes</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Major</th>
<th>all keys</th>
<th>2 octaves</th>
<th>(\text{\textbullet}=40)</th>
<th>triplet sixteenth notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor</td>
<td>all keys</td>
<td>2 octaves</td>
<td>(\text{\textbullet}=40)</td>
<td>triplet sixteenth notes</td>
<td></td>
</tr>
<tr>
<td>Dominant 7ths</td>
<td>all keys</td>
<td>2 octaves</td>
<td>(\text{\textbullet}=60)</td>
<td>sixteenth notes</td>
<td></td>
</tr>
<tr>
<td>Diminished 7ths</td>
<td>all keys</td>
<td>2 octaves</td>
<td>(\text{\textbullet}=60)</td>
<td>sixteenth notes</td>
<td></td>
</tr>
</tbody>
</table>

Candidates should also be prepared to play all major and minor scales, one octave, with double tonguing and triple tonguing, as shown in the following example.

**Double tonguing**

\(\text{\textbullet}=100\)

\[\begin{array}{cccccc}
\text{Too} & \text{Koo} & \text{Too} & \text{Koo} & \text{Too} & \text{etc.} \\
\hline
\text{Koo} & \text{Too} & \text{Koo} & \text{Too} & \text{Koo} & \text{Too} \\
\end{array}\]

**Triple tonguing**

\(\text{\textbullet}=84\)

\[\begin{array}{cccccc}
\text{Too} & \text{Koo} & \text{Too} & \text{Koo} & \text{Too} & \text{etc.} \\
\hline
\text{Koo} & \text{Too} & \text{Koo} & \text{Too} & \text{Koo} & \text{Too} \\
\end{array}\]

**EAR TESTS AND SIGHT READING**

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

**THEORY CO-REQUISITES**

Grade 2 Rudiments
Grade 3 Harmony or Grade 3 Keyboard Harmony
Grade 3 History
Euphonium – Grade 10

Please see “ARCT Prerequisites and Co-requisites” on p. 9, “ARCT Examinations” on pp. 9–10, “Supplemental Examinations” on p. 17, and “Classification of Marks” on p. 17 for important details regarding Grade 10 standing for an ARCT examination application

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two contrasting selections: one from List A and one from List B.

• List A consists primarily of contemporary selections.
• List B consists primarily of selections from the 18th and 19th centuries.

Each bulleted item (●) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

LIST A

Horovitz, Joseph
• Euphonium Concerto NOV

Jager, Robert E.
• Concerto for Euphonium HAL

LIST B

Berlioz, Hector
• Hungarian March, from The Damnation of Faust (arr. David Werden) CIM

Saint-Saëns, Camille
• Cavatine, op. 144 RAR

TECHNICAL REQUIREMENTS

Studies

Candidates must be prepared to play two of the following groups of studies.

**Group 1**
Bordogni, Marco
Melodious Etudes, 1 (arr. Joannes Rochut) FIS
• nos. 50 and 53

**Group 2**
La Fosse, André
School of Sight Reading and Style, book C BRN
• nos. 9, 22, and 25

Voxman, Himie
Selected Studies RUB
• two of pp. 11, 16, 17, 20, 37

**Group 3**
Blume, O.
Thirty-Six Studies for Trombone FIS
• two of nos. 7, 10, 14, 34

Technical Tests

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations.
**Scales**

<table>
<thead>
<tr>
<th>Type</th>
<th>Keys</th>
<th>Octaves</th>
<th>Speed</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>2</td>
<td>80</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Major in 3rds</td>
<td>all keys</td>
<td>2</td>
<td>66</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Harmonic minor</td>
<td>all keys</td>
<td>2</td>
<td>80</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Melodic minor</td>
<td>all keys</td>
<td>2</td>
<td>80</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Chromatic</td>
<td>on any note</td>
<td>2</td>
<td>80</td>
<td>sixteenth notes</td>
</tr>
</tbody>
</table>

**Arpeggios**

<table>
<thead>
<tr>
<th>Type</th>
<th>Keys</th>
<th>Octaves</th>
<th>Speed</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>2</td>
<td>60</td>
<td>triplet sixteenth notes</td>
</tr>
<tr>
<td>Minor</td>
<td>all keys</td>
<td>2</td>
<td>60</td>
<td>triplet sixteenth notes</td>
</tr>
<tr>
<td>Dominant 7ths</td>
<td>all keys</td>
<td>2</td>
<td>80</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Diminished 7ths</td>
<td>all keys</td>
<td>2</td>
<td>80</td>
<td>sixteenth notes</td>
</tr>
</tbody>
</table>

Candidates should also be prepared to play all major and minor scales, one octave, with double tonguing and triple tonguing, as shown in the following example.

**Double tonguing**

\[ \text{Too Koo Too Koo Too Koo Too Koo Too Koo Too Koo Too} \]

**Triple tonguing**

\[ \text{Too Too Koo Too Too Koo Too Koo Too Koo Too Koo Too} \]

**EAR TESTS AND SIGHT READING**

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

**THEORY CO-REQUISITES**

Grade 2 Rudiments  
Grade 3 History  
Grade 4 Harmony or Grade 4 Keyboard Harmony  
Grade 4 History
Euphonium — Performer’s ARCT

Please see “ARCT Prerequisites and Co-requisites” on p. 9, “ARCT Examinations” on pp. 9–10, “Supplemental Examinations” on p. 17, and “Classification of Marks” on p. 17 for important details regarding the application for an ARCT examination. Candidates for the Performer’s ARCT are strongly recommended to study for at least two years after passing the Grade 10 examination.

The ARCT Diploma is the culmination of the RCM Examinations examination system. The Performer's ARCT examination will be evaluated as a concert performance. Excellence in every aspect of performance is expected. Candidates must achieve an Honours standing (70 percent) in order to be awarded an ARCT Diploma.

POLICY REGARDING PASS AND FAILURE

If a candidate is able to preserve the continuity of a performance of a work despite a small break in concentration, a passing mark will not be precluded.

The candidate's performance of a work may receive a failing grade for any of the following reasons:

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

MARKING CRITERIA

First Class Honours 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 Honours: 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 Honours: 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.

Honours: 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

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play a programme of contrasting works chosen from the following list. The length of the performance must be between 40 and 50 minutes. If the works selected do not total 40 minutes, candidates may choose another suitable work. The examiner will stop the performance if it exceeds the allotted time. The examination program must include at least one work that is accompanied. All selections requiring accompaniment must be played with accompaniment.

Constantinides, Dinos
• Fantasy for Solo Euphonium CIM
• Mountains of Epirus CIM

Corwell, Neal
• Sinfonietta NICOLAI

Curnow, James
• Symphonic Variants CUW

Martin, David
• Suite for Euphonium and Piano CMC

Sparks, Philip
• Pantomime STU

ORCHESTRAL EXCERPTS

Candidates should be prepared to play all the following orchestral excerpts. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. Candidates may use published orchestral parts for the specific works. Alternatively candidates may use parts printed in the following anthologies.


Holst, Gustav
• The Planets
  in: Payne: Euphonium Excerpts

Mahler, Gustav
• Symphony no. 7
  in: Brown: Orchestral Excerpts, vol. 6 (pp. 27–32, tenor tuba part only)

Mussorgsky, Modest
• Pictures at an Exhibition
  → Bydlo
  in: Payne: Euphonium Excerpts (tuba part)

Strauss, Richard
• Don Quixote
  in: Brown: Orchestral Excerpts, vol. 4 (pp. 8–12, tenor tuba part only)

• Ein Heldenleben
  in: Brown: Orchestral Excerpts, vol. 2 (pp. 7–15, tenor tuba part only)
THEORY PREREQUISITES

Grade 2 Rudiments
Grade 3 History
Grade 4 Harmony or Grade 4 Keyboard Harmony
Grade 4 History

THEORY CO-REQUISITES

Grade 4 Counterpoint
Grade 5 Harmony and Counterpoint or Grade 5 Keyboard Harmony
Grade 5 History
Grade 5 Analysis

PIANO CO-REQUISITE

Grade 6 Piano
Euphonium – Teacher’s ARCT

The Teacher’s ARCT Diploma will be awarded only to candidates 18 years of age or older.

Please see “ARCT” Prerequisites and Co-requisites” on p. 9, “ARCT Examinations” on pp. 9–10, “Supplemental Examinations” on p. 17, and “Classification of Marks” on p. 17 for important details regarding an application for an ARCT examination. Candidates for the Teacher’s ARCT are strongly advised to study for at least two years after passing the Grade 10 examination, and to have at least one year of teaching experience.

TEACHER’S ARCT PART 1:
Performance of Repertoire, Orchestral Excerpts, Studies, Ear Tests, and Sight Reading

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to perform two contrasting works from the repertoire listed for the Performer’s ARCT examination.

ORCHESTRAL EXCERPTS

Candidates should be prepared to perform the orchestral excerpts listed for the Performer’s ARCT examination.

STUDIES

Candidates should be prepared to perform one study from the studies listed for the Grade 10 examination.

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

TEACHER’S ARCT PART 2: Viva Voce Examination

A: Pedagogical Principles

This oral examination will test the candidate’s knowledge of the principles and special problems in playing the euphonium, including:

– posture and hand position
– breathing and tone production
– embouchure formation and mouthpiece placement
– intonation: problematic tendencies and corrections
– articulation
– rhythm and metre
– dynamics and phrasing
– range
– alternate fingerings
– vibrato
– transposition
– 20th-century playing techniques
– use of basic mutes
– instrument care and cleaning
– prevention of injury
– purchasing a euphonium, mouthpiece selection
PART 2: Viva Voce Examination continued

B: Applied Pedagogy

Teaching Repertoire
Candidates should prepare the repertoire and studies required for euphonium examinations in Grades 2, 4, 6, and 8 as listed in the Brass Syllabus, 2003 edition. Candidates should also be prepared to suggest drills and exercises to help a student meet difficulties encountered in the requirements for these examinations.

Demonstration Lesson
Candidates should be prepared to teach a fifteen-minute demonstration lesson on a work selected by the examiner from the repertoire listed for Grade 4. Please note that candidates must provide a student for this portion of the examination. Those that fail to do so will not be examined.

TEACHER’S ARCT PART 3: Teacher’s Written Examination

Examination length: 3 hours  
Passing mark: 70 percent

Candidates should be prepared to answer questions on the following topics:

– history and development of the euphonium
– euphonium repertoire and teaching material
– orchestral and ensemble repertoire for the euphonium
– accepted techniques of musical pedagogy
– requirements for euphonium examinations from the RCM Brass Syllabus, 2003 edition
– reference resources (including books and periodicals) relating to the euphonium
– notable performers (past and present)

Candidates may be asked to add editorial markings to a short passage of euphonium music including breath marks, articulations, dynamics, phrasing, expression marks (Italian terms), and fingerings. The tempo and title of the composition will be given. Candidates may be asked to write short exercises to correct common technical problems encountered by euphonium students.

For a reading list and reference material, please see the “Bibliography” on pp. 153–163.

THEORY PREREQUISITES

Grade 2 Rudiments
Grade 3 History
Grade 4 Harmony and Counterpoint or Grade 4 Keyboard Harmony
Grade 4 History

THEORY CO-REQUISITES

Grade 4 Counterpoint
Grade 5 Harmony and Counterpoint or Grade 5 Keyboard Harmony
Grade 5 History
Grade 5 Analysis

PIANO CO-REQUISITE

Grade 8 Piano
Tuba – Grade 1

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination. Candidates should be prepared to play two selections from the following list. Each bulleted item (●) represents one selection for examination purposes. At least one selection must be accompanied. *Please note that all selections requiring accompaniment must be played with accompaniment.*

Bell, William J.
● **The Spartan** (in *Tuba Solos*, 2 BEL)

Bigelow, Albert
● **Winter Carousel**

*The Canadian Brass Book of Easy Tuba Solos* HAL
● any one selection

Eccles, John
● **Minuet** (arr. R. Christian Dishinger, in *Classic Festival Solos*, [I] WAR)

Fote, Richard
● **Tubadour** KEN

Mendelssohn, Felix
● **On Wings of Song** (arr. Acton Ostling and Weber, in *Classic Festival Solos*, 2 WAR)

Ostling, Acton
● **Aurora** (in *Classic Festival Solos* WAR)
● **Gallant Captain** (in *Tuba Solos*, 2 BEL)

Peter, C.
● **The Jolly Coppersmith** (arr. William Bell, in *Solo Sounds for Tuba*, 1: levels 1–3 WAR)

Walters, Harold L., arr.
● **Down in the Valley** RUB

Weber, Fred
● **The Elephant Dance** (in *Solo Sounds for Tuba*, 1: levels 1–3 WAR)

Endresen, R.M.
*Supplementary Studies for E flat or BB flat Bass* RUB
● nos. 1 and 4

Getchell, Robert
*First Book of Practical Studies for Tuba* BEL
● two of nos. 10–17

Uber, David
*First Studies for BB flat Tuba* KEN
● nos. 4, 5, and 8

TECHNICAL REQUIREMENTS

Studies

Each bulleted item (●) represents one selection for examination purposes. Candidates should be prepared to play one bulleted selection from the following list of studies.

Endresen, R.M.
*Supplementary Studies for E flat or BB flat Bass* RUB
● nos. 1 and 4

Getchell, Robert
*First Book of Practical Studies for Tuba* BEL
● two of nos. 10–17
Technical Tests

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play the following scales, ascending and descending, in the required articulations.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Major</th>
<th>E♭, B♭</th>
<th>1 octave</th>
<th>= 60</th>
<th>quarter notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harmonic minor</td>
<td>C</td>
<td>1 octave</td>
<td>= 60</td>
<td></td>
<td>quarter notes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Major</th>
<th>E♭, B♭</th>
<th>1 octave</th>
<th>= 60</th>
<th>quarter notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor</td>
<td>C</td>
<td>1 octave</td>
<td>= 60</td>
<td></td>
<td>quarter notes</td>
</tr>
</tbody>
</table>

**EAR TESTS AND SIGHT READING**

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

**THEORY CO-REQUISITES**

None
REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two selections: one from List A and one from List B.

- List A includes selections that are primarily lyrical.
- List B includes selections that may involve more demanding articulation patterns.

Each bulleted item (•) represents one selection for examination purposes. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

LIST A

Arne, Thomas
  • Air, from Comus (in Solo Sounds for Tuba 1: levels 1–3 WAR)

Brahms, Johannes
  • Sonntag, op. 47 [Sunday] (arr. Donald C. Little, in Classic Festival Solos, 2 WAR)

Gounod, Charles
  • Valentine Song (arr. William J. Bell, in Tuba Solos, 2 WAR)

Handel, George Frideric
  • Sarabande (arr. Robert Barr) LUD
  • Wher’er You Walk (arr. Ken Swanson, in Classic Festival Solos WAR)

Purcell, Henry
  • Song, from Timon of Athens (arr. Donald C. Little, in Classic Festival Solos, 2 WAR)

LIST B

Barnes, James
  • Work Song (in Classic Festival Solos, [1] WAR; Tuba Solos, 2 WAR)

Gounod, Charles
  • March of a Marionette (arr. Harold L. Walters) BEL

Grieg, Edvard
  • In the Hall of the Mountain King (arr. Fred Weber, in Solo Sounds for Tuba, 1: levels 3–5 WAR)

Handel, George Frideric
  • Bourrée (arr. Ken Swanson, in Tuba Solos, 2 BEL)

Knight, Joseph
  • Rocked in the Cradle of the Deep (arr. Acton Ostling and Fred Weber, in Classic Festival Solos, 2 WAR)

Warren, David
  • Mantis Dance LUD
TECHNICAL REQUIREMENTS

Studies

Each bulleted item (•) represents one selection for examination purposes. Candidates should be prepared to play one bulleted selection from the following list of studies.

Endresen, R.M.
Supplementary Studies for E flat or BB flat Bass RUB
• three of nos. 6, 10, 13, 14, 15

Uber, David
First Studies for BB flat Tuba KEN
• three of nos. 16, 20, 24, 25, 26

Getchell, Robert
First Book of Practical Studies for Tuba BEL
• three of nos. 29–33

Technical Tests

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Major</th>
<th>F, B♭, E♭, A♭</th>
<th>1 octave</th>
<th>100 quarter notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harmonic minor</td>
<td>D, C, F</td>
<td>1 octave</td>
<td>100 quarter notes</td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>on C</td>
<td>1 octave</td>
<td>100 quarter notes</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Scales</th>
<th>Major</th>
<th>F, B♭, E♭, A♭</th>
<th>1 octave</th>
<th>100 quarter notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor</td>
<td>D, C, F</td>
<td>1 octave</td>
<td>100 quarter notes</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Major</th>
<th>F, B♭, E♭, A♭</th>
<th>1 octave</th>
<th>100 quarter notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor</td>
<td>D, C, F</td>
<td>1 octave</td>
<td>100 quarter notes</td>
<td></td>
</tr>
</tbody>
</table>

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

THEORY CO-REQUISITES

None
REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two selections: one from List A and one from List B.
- List A includes selections that are primarily lyrical.
- List B includes selections that are primarily technical and may involve more demanding articulation patterns.

Each bulleted item (•) represents one selection for examination purposes. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

LIST A

Traditional
- **Londonderry Air** (arr. Forrest L. Butchel) KJO

Benson, Warren
- **Arioso** PIE

Bordogni, Marco
- **Bordogni Medley** (arr. Richard W. Bowles, in Classic Festival Solos WAR; Solo Sounds for Tuba, 1: levels 1–3 WAR)

Bowles, Richard W.
- **Changing Scene** (in Solo Sounds for Tuba, 1: levels 1–3 WAR)

Handel, George Frideric
- **Two Short Pieces** (arr. Himie Voxman, in Concert and Contest Collection RUB)

Mozart, Wolfgang Amadeus
- **Aria**, from La Clemenza di Tito (arr. Donald C. Little, in Classic Festival Solos, 2 WAR)
- **O Isis and Osiris**, from The Magic Flute (arr. Herbert Wekselblatt, in Solos for the Tuba Player SCH)

Scarlatti, Alessandro
- **Aria** (arr. Clifford Barnes) JSP

Schumann, Robert
- **Sailor’s Song** (arr. Donald C. Little, in Solo Sounds for Tuba, 1: levels 1–3 WAR)

LIST B

Bach, Johann Sebastian
- **Gavotte** (arr. Ken Swanson, in Tuba Solos, 2 BEL)

Corelli, Arcangelo
- **Sarabanda and Gavotta** (arr. Himie Voxman, in Concert and Contest Collection RUB)

Handel, George Frideric
- **Honor and Arms** (arr. William J. Bell, in Solo Sounds for Tuba, 1: levels 3–5 WAR)
- **Sound an Alarm** (arr. Clifford Barnes) JSP
- **Thrice Happy the Monarch** (arr. R. Winston Morris) DOB

Maniet, René
- **Premier solo de concours** (arr. Himie Voxman, in Concert and Contest Collection RUB)

Mozart, Wolfgang Amadeus
- **Menuetto** (arr. Ken Swanson, in Solo Sounds for Tuba WAR)

Schubert, Franz
- **Moment musicale** (arr. Ken Swanson, in Tuba Solos, 2 BEL)
TECHNICAL REQUIREMENTS

Studies

Candidates should be prepared to play one bulleted selection from the following list of studies.

Endresen, R.M.
Supplementary Studies for E flat or BB flat Bass RUB
• four of nos. 20, 26, 29, 30, 31, 36

Getchell, Robert
First Book of Practical Studies for Tuba BEL
• three of nos. 41–47
Second Book of Practical Studies for Tuba BEL
• three of nos. 78–83

Uber, David
First Studies for BB flat Tuba KEN
• four of nos. 29, 38, 44, 48, 49

VanderCook, H.A.
VanderCook Etudes for E flat or BB flat Tuba RUB
• four of nos. 19, 26, 29, 31, 42, 45

Technical Tests

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Major</th>
<th>C, F, B♭, E♭, A♭, D♭, G, D</th>
<th>1 octave</th>
<th>= 60</th>
<th>eighth notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harmonic minor</td>
<td>C, F, B♭, G, D, A, E, B</td>
<td>1 octave</td>
<td>= 60</td>
<td>eighth notes</td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>on C, F, B♭, G, D</td>
<td>1 octave</td>
<td>= 60</td>
<td>eighth notes</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Major</th>
<th>C, F, B♭, E♭, A♭, D♭, G, D</th>
<th>1 octave</th>
<th>= 40</th>
<th>triplet eighth notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor</td>
<td>C, F, B♭, G, D, A, E, B</td>
<td>1 octave</td>
<td>= 40</td>
<td>triplet eighth notes</td>
<td></td>
</tr>
</tbody>
</table>

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

THEORY CO-REQUISITES

None
Tuba – Grade 6

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two contrasting selections: one from List A and one from List B.

- List A includes selections that are transcribed from works for other instruments.
- List B includes selections that are original works for tuba.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

LIST A

Bach, Johann Sebastian
• Two Bourrées, from Suite for Solo Cello no. 3 (arr. Herbert Wekselblatt, in Solos for the Tuba Player SCH)

Berlioz, Hector
• Air Gai (arr. Himie Voxman, in Concert and Contest Collection RUB)

Handel, George Frideric
• Aria, from Judas Maccabeus (arr. C. Hall) BDT
• Larghetto and Allegro (arr. Donald C. Little, in Classic Festival Solos WAR)

Marcello, Benedetto
• Largo and Presto (arr. Donald C. Little, in Solo Sounds for Tuba, 1: levels 3–5 WAR)

Purcell, Henry
• Arise Ye Subterranean Winds (arr. Allen Ostrander) EMU

Telemann, Georg Philipp
• Prelude and Allegretto (arr. L.W. Chidester) SOU

Vivaldi, Antonio
• Allegro, from Sonata No. 3 (arr. Ken Swanson, in Solo Sounds for Tuba, 1: levels 3–5 WAR)

LIST B

Belden, George R.
• Neutron Stars (in Classic Festival Solos, 2 WAR)

Bilik, Jerry
• Introduction and Dance RBC

Cohen, Sol B.
• Romance and Scherzo (in Classic Festival Solos, 2 WAR)

Jacob, Gordon
• Bagatelles for Tuba EME

Johnston, Richard
• Three Pieces for Tuba and Piano CMC

Masso, George
• Suite for Louise KEN

Nelhybel, Vaclav
• Suite for Tuba and Piano GMP
TECHNICAL REQUIREMENTS

Studies

Candidates should be prepared to play four studies: two from Group 1 and two from Group 2.

**Group 1**
Blazhevich, Vladislav  
*Seventy Studies for BB flat Tuba*, 1 LED/KIN  
- nos. 1, 2, 3, 6, 7, 8

Bordogni, Marco  
*Forty-Three Bel Canto Studies for Tuba*, LED/KIN  
- nos. 1, 2, 3, 4

**Group 2**
Getchell, Robert  
*Second Book of Practical Studies for Tuba*, BEL  
- nos. 88, 89, 90

Kopprasch, Georg  
*Sixty Selected Studies for Tuba*, LED/KIN  
- nos. 3, 5, 7, 11

Tyrrell, H.W.  
*Forty Advanced Studies for BB flat Bass*, B&H  
- nos. 1, 2, 3, 4, 5

Technical Tests

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Major</th>
<th>Harmonic minor</th>
<th>Chromatic</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>all keys</td>
<td>all keys</td>
<td>on any note</td>
</tr>
<tr>
<td>1 octave</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>$\text{n} = 80$</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>eighth notes</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Major</th>
<th>Minor</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>all keys</td>
<td>all keys</td>
</tr>
<tr>
<td>1 octave</td>
<td></td>
<td></td>
</tr>
<tr>
<td>$\text{n} = 60$</td>
<td></td>
<td></td>
</tr>
<tr>
<td>triplet eighth notes</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**EAR TESTS AND SIGHT READING**

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

**THEORY CO-REQUISITES**

Grade 1 Rudiments
REPERTOIRE

Please see “ Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two contrasting pieces: one selection may be chosen from each list, or alternatively, both selections may be chosen from List B.

• List A includes selections that are transcribed from works for other instruments.
• List B includes selections that are original works for tuba.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

LIST A

Alary, G.
• M orceau de concours, op. 57 (arr. Himie Voxman, in Concert and Contest Collection RUB)

Bach, Johann Sebastian
• A ir and Bourrée (arr. William J. Bell) FIS; SCH

Beethoven, Ludwig van (arr. William J. Bell)
• V ariations on the them e of Judas M accabeus by G. F. H andel FIS

Galliard, John Ernest
• S onata no. 6 (arr. Wesley Jacobs) ENC

Goltermann, Georg Edvard
• C oncerto no. 4, op. 65 (arr. William J. Bell) FIS

Handel, George Frideric
• A dagio and A llegro (arr. Himie Voxman, in Concert and Contest Collection RUB)

Marcello, Benedetto
• S onata in F major, op. 1, no. 1 (transc. Donald C. Little and Richard B. Nelson) SOU

Mozart, Wolfgang Amadeus
• S uite No. 2 (arr. Arthur Frackenpohl) HAL

Stamitz, Karl
• R ondo alla scherzo, from Clarinet C oncerto in E flat major (arr. Herbert Wekselblatt, in Solos for the Tuba P layer SCH)

LIST B

Bernstein, Leonard
• W altz for Mippi III (in Solos for the Tuba Player SCH)

Dowling, Robert
• H is Majesty the Tuba (in Solo Sounds for Tuba, 1: levels 3–5 WAR)

Frackenpohl, Arthur
• V ariations for Tuba and Piano (The Cobbler’s Bench) SHA

Hartley, Walter Sinclair
• S onatina FEM

Holmes, G.E.
• E mmett’s L ullaby RUB

Jacob, Gordon
• S ix L ittle Tuba P ieces EME

Raum, Elizabeth
• T for Tuba VIR

Troje-Miller, N.
• S onata C lassica BEL

Vaughan, Rodger
• C oncertpiece no. 1 FEM
Candidates should be prepared to play all of the following orchestral excerpts. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. Candidates may use published orchestral parts of the specific works. Alternatively, candidates may use parts printed in the following anthologies.

*Candidates who use this series should prepare all excerpts printed for the work.*

*Candidates who use this series should prepare only the measures specified below.*

Mahler, Gustav
- **Symphony No. 1**
  - in: Sear and Waldeck, vol. 2
  - in: Torchinsky, vol. 11
  - → 3rd movement: rehearsal numbers 5 to 8

Prokofiev, Sergei
- **Lieutenant Kijé Suite**, op. 60
  - in: Sear and Waldeck, vol. 2
  - in: Torchinsky, vol. 9
  - → rehearsal numbers 5 to 8, 26 to 27, 39 to 41, and 59 to 60

Brahms, Johannes
- **Symphony No. 2**
  - in: Sear and Waldeck, vol. 1
  - in: Torchinsky, vol. 3
  - → 2nd movement, mm. 55–65
  - → 3rd movement, mm. 203–205, 238–240, 353–405

Strauss, Richard
- **Don Quixote**, op. 35
  - in: Sear and Waldeck, vol. 2
  - in: Torchinsky, vol. 4:
  - → rehearsal numbers 3 to 4, 8 to 10, and 61 to 63

Wagner, Richard
- **Eine Faust-Ouverture**
  - in: Sear and Waldeck, vol. 3
  - in: Torchinsky, vol. 2:
  - → rehearsal letters: opening to letter A, letters N to P, and letters S to U

**TECHNICAL REQUIREMENTS**

**Studies**

Candidates should be prepared to play six studies: two from each of the following three groups.

**Group 1**
Bordogni, Marco
*Forty-Three Bel Canto Studies for Tuba* LED/KIN
- nos. 5, 6, 7, 8, 10, 11

**Group 2**
Kopprasch, Georg
*Sixty Selected Studies for BB flat Tuba* LED/KIN
- nos. 12, 14, 18, 22, 26, 31

**Group 3**
Blazhevich, Vladislav
*Seventy Studies for BB flat Tuba*, 1 LED/KIN
- nos. 9, 10, 11, 14, 19, 20

Tyrrell, H.W.
*Forty Advanced Studies for BB flat Bass B&H*
- nos. 6, 7, 8, 14, 17
Technical Tests

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Articulations</th>
<th>( \text{= 100} )</th>
<th>( \text{eighth notes} )</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>1-2 octaves*</td>
<td></td>
</tr>
<tr>
<td>Harmonic minor</td>
<td>all keys</td>
<td>1-2 octaves*</td>
<td></td>
</tr>
<tr>
<td>Melodic minor</td>
<td>all keys</td>
<td>1-2 octaves*</td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>on any note</td>
<td>1-2 octaves*</td>
<td></td>
</tr>
</tbody>
</table>

* Candidates should play two-octave scales whenever the range of their instrument allows, according to the following minimum ranges.

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Articulations</th>
<th>( \text{= 72} )</th>
<th>( \text{triplet eighth notes} )</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>1-2 octaves*</td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>all keys</td>
<td>1-2 octaves*</td>
<td></td>
</tr>
<tr>
<td>Dominant 7ths</td>
<td>all keys</td>
<td>1-2 octaves*</td>
<td></td>
</tr>
</tbody>
</table>

**EAR TESTS AND SIGHT READING**

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

**THEORY CO-REQUISITES**

Grade 2 Rudiments
Introductory Harmony (optional)
Tuba – Grade 9

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two contrasting pieces: one selection may be chosen from each list, or alternatively, both selections may be chosen from List B.

- List A includes selections that are transcribed from works for other instruments.
- List B includes selections that are original works for tuba.

Each bulleted item (●) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

LIST A

Blazhevich, Vladislav
- **Concert Sketch no. 5** (transc. Jason Atkinson) ENC

Gabrielli, Domenico
- **Ricercar** (arr. R. Winston Morris) SHA

Marcello, Benedetto
- **Sonata in C major**, op. 1, no. 5 (transc. Donald C. Little and Richard B. Nelson) SOU

Mozart, Wolfgang Amadeus
- **Romance and Rondo** (arr. Herbert Wekselblatt, in *Solos for the Tuba Player SCH*)

Vaughan Williams, Ralph
- **Six Studies in English Folk Song** (arr. Michael Wagner) GAX

Vivaldi, Antonio
- **Concerto in A Minor** (arr. Allen Ostrander) EMU

LIST B

Bencisciutto, Frank
- **Concertino for Tuba and Piano** SHA

Beversdorf, Thomas
- **Sonata for Bass Tuba and Piano** SOU

Haddad, Don
- **Suite for Tuba** SHA

Hartley, Walter Sinclair
- **Suite for Unaccompanied Tuba** EVO

Kulesha, Gary
- **Humoreske in F, Two Little Leprechauns, and Burlesque for Tuba and Piano** SON

Schmidt, William
- **Serenade for Tuba and Piano** WES; INT

Schoonenbeek, Kees
- **Suite Concertante** HSK

Tcherepnin, Alexander
- **Andante**, op. 64 BLF

Vaughan, Rodger
- **Suite for Tuba** BOO
ORCHESTRAL EXCERPTS

Candidates should be prepared to play all of the following orchestral excerpts. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. Candidates may use published orchestral parts of the specific works. Alternatively, candidates may use parts printed in the following anthologies.

*Candidates who use this series should prepare all excerpts printed for the work.*

*Candidates who use this series should prepare only the measures specified below.*

---

Studies

Candidates must be prepared to play six studies: *two from each of the following three groups.*

**Group 1**
Bordogni, Marco
*Forty-Three Bel Canto Studies for Tuba* LED/KIN
• nos. 12, 14, 15, 17, 19

**Group 2**
Kopprasch, Georg
*Sixty Selected Studies for BB flat Tuba* LED/KIN
• nos. 32, 36, 37, 38, 39

**Group 3**
Blazhevich, Vladislav
*Seventy Studies for BB flat Tuba*, 1 LED/KIN
• nos. 17, 21, 22, 27, 32

Vasiliev, S.
*Twenty-Four Melodious Études for Tuba* LED/KIN
• nos. 3, 4, 6, 9, 10
TECHNICAL REQUIREMENTS continued

Technical Tests

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Articulations</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td></td>
<td>2 octaves</td>
</tr>
<tr>
<td>Major in 3rds</td>
<td></td>
<td>2 octaves</td>
</tr>
<tr>
<td>Harmonic minor</td>
<td></td>
<td>2 octaves</td>
</tr>
<tr>
<td>Melodic minor</td>
<td></td>
<td>2 octaves</td>
</tr>
<tr>
<td>Chromatic</td>
<td></td>
<td>2 octaves</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Articulations</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td></td>
<td>2 octaves</td>
</tr>
<tr>
<td>Minor</td>
<td></td>
<td>2 octaves</td>
</tr>
<tr>
<td>Dominant 7ths</td>
<td></td>
<td>2 octaves</td>
</tr>
<tr>
<td>Diminished 7ths</td>
<td></td>
<td>2 octaves</td>
</tr>
</tbody>
</table>

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

THEORY CO-REQUISITES

Grade 2 Rudiments
Grade 3 Harmony or Grade 3 Keyboard Harmony
Grade 3 History
Tuba – Grade 10

Please see “ARCT Prerequisites and Co-requisites” on p. 9, “ARCT Examinations” on pp. 9–10, “Supplemental Examinations” on p. 17, and “Classification of Marks” on p. 17 for important details regarding Grade 10 standing for an ARCT examination application.

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play two contrasting pieces: one selection may be chosen from each list, or alternatively, both selections may be chosen from List B.

- List A includes selections that are transcribed from works for other instruments.
- List B includes selections that are original works for tuba.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

LIST A

Bach, Johann Sebastian
• Sonata no. 2 for Tuba and Piano (arr. Wesley Jacobs) ENC

Galliard, John Ernest
• Sonata no. 5 in D minor (arr. Wesley Jacobs) ENC

Lebedev, Aleksei Konstantinovich
• Concerto in One Movement (arr. Allen Ostrander) EMU

Mozart, Wolfgang Amadeus
• Concerto no. 4 in E flat major (for French horn) (arr. James Graham, in Concert Music for Tuba TEP)

Schumann, Robert
• Drei Romanzen (arr. Floyd Cooley) TCL

Shostakovich, Dmitri
• Adagio, from The Limpid Stream, op. 39 (arr. Roger Bobo) ENC

Strauss, Richard
• Concerto, op. 11 (for French horn) (arr. James Graham, in Concert Music for Tuba TEP)

Vivaldi, Antonio
• Sonata no. 2 (arr. Floyd Cooley) TCL

LIST B

Broughton, Bruce
• Sonata (Concerto) for Tuba and Piano MAS

Koetsier, Jan
• Sonatina for Tuba and Piano, op. 57 DON

Kulesha, Gary
• Sonata CMC

Muczynski, Robert
• Impromptus for Solo Tuba, op. 32 SCH

Newton, Rodney
• Capriccio for Tuba and Piano RSH

Rae, Allan
• Serenade CMC

Swann, Donald
• Two Moods for Tuba CML

Takács, Jenő
• Sonata Capricciosa, op. 81 DOB

Weinzweig, John
• Divertimento no. 8 for Tuba and Orchestra CMC

Wilder, Alec
• Sonata MEN
Candidates should be prepared to play all of the following orchestral excerpts. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. Candidates may use published orchestral parts for the specific works. Alternatively candidates may use parts printed in the following anthologies.

*Candidates who use this series should prepare all excerpts printed for the work.*

*Candidates who use this series should prepare only the measures specified below.*

### Berlioz, Hector
- **Overture to King Lear**  
  in: Sear and Waldeck, vol. 1  
  in: Torchinsky, vol. 1  
  → rehearsal numbers 19 to 24

### Bruckner, Anton
- **Symphony No. 7 in E major**  
  in: Sear and Waldeck, vol. 1  
  in: Torchinsky, vol. 13,  
  → 1st movement, mm. 40–43, 127–130, 141–148, 235–248, 373–386  
  → 2nd movement, mm. 33–37  
  → 3rd movement, mm. 77–89  
  → 4th movement, mm. 191–212, 251–274

### Prokofiev, Sergei
- **Romeo and Juliet Suite No. 2**  
  in: Sear and Waldeck, vol. 2  
  in: Torchinsky, vol. 9  
  → rehearsal numbers 2 to 6, 24 to 31, 49 to 51, 60 to 61

### Strauss, Richard
- **Ein Heldenleben**  
  in: Sear and Waldeck, vol. 2  
  in: Torchinsky, vol. 4  
  → rehearsal numbers 8 to 9, 62 to 65, 74 to 75

### Wagner, Richard
- **Introduction to Act 3 of Lohengrin**  
  in: Sear and Waldeck, vol. 3  
  in: Torchinsky, vol. 2  
  → complete part

### TECHNICAL REQUIREMENTS

**Studies**

Candidates must be prepared to play six studies: two from each of the following three groups.

<table>
<thead>
<tr>
<th>Group 1</th>
<th>Group 2</th>
<th>Group 3</th>
</tr>
</thead>
</table>
| Bordogni, Marco  
*Forty-Three Bel Canto Studies for Tuba* LED/KIN  
• nos. 29, 30, 31, 32, 33 | Kopprasch, Georg  
*Sixty Selected Studies for BB flat Tuba* LED/KIN  
• nos. 40, 45, 49, 50, 57 | Blazhevich, Vladislav  
*Seventy Studies for BB flat Tuba*, 1 LED/KIN  
• nos. 37, 38, 40, 41, 42 |
| Vasiliev, S.  
*Twenty-Four Melodious Études for Tuba* LED/KIN  
• nos. 16, 17, 21, 22, 23 |
TECHNICAL REQUIREMENTS continued

Technical Tests

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations.

<table>
<thead>
<tr>
<th>Scales</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>2 octaves</td>
<td>= 80</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Major in 3rds</td>
<td>all keys</td>
<td>2 octaves</td>
<td>= 66</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Harmonic minor</td>
<td>all keys</td>
<td>2 octaves</td>
<td>= 80</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Melodic minor</td>
<td>all keys</td>
<td>2 octaves</td>
<td>= 80</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Chromatic</td>
<td>on any note</td>
<td>2 octaves</td>
<td>= 80</td>
<td>sixteenth notes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>2 octaves</td>
<td>= 100</td>
<td>triplet eighth notes</td>
</tr>
<tr>
<td>Minor</td>
<td>all keys</td>
<td>2 octaves</td>
<td>= 100</td>
<td>triplet eighth notes</td>
</tr>
<tr>
<td>Dominant 7ths</td>
<td>all keys</td>
<td>2 octaves</td>
<td>= 80</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Diminshed 7ths</td>
<td>all keys</td>
<td>2 octaves</td>
<td>= 80</td>
<td>sixteenth notes</td>
</tr>
</tbody>
</table>

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

THEORY CO-REQUISITES

Grade 2 Rudiments
Grade 3 History
Grade 4 Harmony or Grade 4 Keyboard Harmony
Grade 4 History
Tuba – Performer’s ARCT

Please see “ARCT Prerequisites and Co-requisites” on p. 9, “ARCT Examinations” on pp. 9–10, “Supplemental Examinations” on p. 17, and “Classification of Marks” on p. 17 for important details regarding the application for an ARCT examination. Candidates for the Performer’s ARCT are strongly recommended to study for at least two years after passing the Grade 10 examination.

The ARCT Diploma is the culmination of the RCM Examinations examination system. The Performer’s ARCT examination will be evaluated as a concert performance. Excellence in every aspect of performance is expected. Candidates must achieve an Honours standing (70 percent) in order to be awarded an ARCT Diploma.

POLICY REGARDING PASS AND FAILURE

If a candidate is able to preserve the continuity of a performance of a work despite a small break in concentration, a passing mark will not be precluded.

The candidate’s performance of a work may receive a failing grade for any of the following reasons:

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

MARKING CRITERIA

First Class Honours 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 Honours: 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 Honours: 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.

Honours: 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

Please see “ Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

 Candidates should be prepared to play a programme of contrasting works: one from List A, one from List B, and one or two from List C.

- List A consists of concertos.
- List B consists of sonatas.
- List C consists of accompanied and unaccompanied concert pieces.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. The length of the performance must be between 40 and 50 minutes. If the works selected do not total 40 minutes, candidates may choose either an additional work from Lists A, B or C, or another suitable work. The examiner will stop the performance if it exceeds the allotted time. The examination program must include at least one work that is accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

### LIST A

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barnes, James</td>
<td>Tuba Concerto</td>
<td>SOU</td>
</tr>
<tr>
<td>Ewazen, Eric</td>
<td>Tuba Concerto</td>
<td>SOU</td>
</tr>
<tr>
<td>Fleming, Robert</td>
<td>Concerto for Tuba</td>
<td>CMC</td>
</tr>
<tr>
<td>Gregson, Edward</td>
<td>Tuba Concerto</td>
<td>NOV</td>
</tr>
<tr>
<td>Heiden, Bernard</td>
<td>Concerto for Tuba and Orchestra</td>
<td>SOU</td>
</tr>
<tr>
<td>Jager, Robert</td>
<td>Concerto for Bass Tuba and Symphony Orchestra</td>
<td>BEL</td>
</tr>
<tr>
<td>Koetsier, Jan</td>
<td>Concertino, op. 77</td>
<td>BIM</td>
</tr>
<tr>
<td>Kulesha, Gary</td>
<td>Concerto for Tuba and Orchestra [piano-four-hands accompaniment]</td>
<td>CMC</td>
</tr>
<tr>
<td>Raum, Elizabeth</td>
<td>The Legend of Heimdall</td>
<td>CMC</td>
</tr>
<tr>
<td></td>
<td>Pershing Concerto</td>
<td>TEP</td>
</tr>
<tr>
<td>Vaughan Williams, Ralph</td>
<td>Concerto for Bass Tuba</td>
<td>OUP</td>
</tr>
<tr>
<td>Williams, John</td>
<td>Concerto for Tuba</td>
<td>R&amp;H</td>
</tr>
</tbody>
</table>

### LIST B

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bardwell, William</td>
<td>Sonata for Tuba and Piano</td>
<td>LED/KIN</td>
</tr>
<tr>
<td>East, Harold</td>
<td>Sonatina for Tuba and Piano</td>
<td>RIC</td>
</tr>
<tr>
<td>Glass, Jennifer</td>
<td>Sonatina for Tuba and Piano</td>
<td>EME</td>
</tr>
<tr>
<td>Hindemith, Paul</td>
<td>Sonate für Basstuba und Klavier</td>
<td>EAM</td>
</tr>
<tr>
<td>Hummel, Bertold</td>
<td>Sonatine für Basstuba und Klavier</td>
<td>HOF</td>
</tr>
<tr>
<td>McIntyre, David L.</td>
<td>Sonata for Tuba and Piano</td>
<td>CMC</td>
</tr>
<tr>
<td>Morawetz, Oskar</td>
<td>Sonata for Tuba</td>
<td>AEN</td>
</tr>
<tr>
<td>Salzedo, Leonard</td>
<td>Sonata for Tuba and Piano, op. 93</td>
<td>CHS</td>
</tr>
<tr>
<td>Stevens, Halsey</td>
<td>Sonatina for Tuba and Piano</td>
<td>SOU</td>
</tr>
</tbody>
</table>
LIST C

<table>
<thead>
<tr>
<th>Badian, Maya</th>
<th>Persichetti, Vincent</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Mosaiques sonores CMC; BAD</td>
<td>• Parable XXII for Solo Tuba, op. 147 EVO</td>
</tr>
<tr>
<td>Fodi, John</td>
<td></td>
</tr>
<tr>
<td>• Four Bagatelles, op. 58 CMC</td>
<td>• Serenade no. 12 for Solo Tuba EVO</td>
</tr>
<tr>
<td>Kraft, William</td>
<td>Plog, Anthony</td>
</tr>
<tr>
<td>• Encounters II MCA; BIM</td>
<td>• Three Miniatures BIM</td>
</tr>
<tr>
<td>Penderecki, Krzysztof</td>
<td>Schudel, Thomas</td>
</tr>
<tr>
<td>• Capriccio EAM</td>
<td>• Line Drawings CMC; CZC</td>
</tr>
<tr>
<td></td>
<td>Wilder, Alec</td>
</tr>
<tr>
<td></td>
<td>• Suite no. 1 for Tuba and Piano (“Effie Suite”) MRG</td>
</tr>
</tbody>
</table>

**ORCHESTRAL EXCERPTS**

Candidates should be prepared to play all of the following orchestral excerpts. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. Candidates may use published orchestral parts for the specific works. Alternatively, candidates may use parts printed in the following anthology.


<table>
<thead>
<tr>
<th>Berlioz, Hector</th>
<th>Strauss, Richard</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Symphonie fantastique</td>
<td>• Also sprach Zarathustra</td>
</tr>
<tr>
<td>in: Torchinsky, vol. 1</td>
<td>in: Torchinsky, vol. 4</td>
</tr>
<tr>
<td>→ tuba I part</td>
<td>→ tuba I and tuba II parts</td>
</tr>
<tr>
<td>Mendelssohn, Felix</td>
<td>Wagner, Richard</td>
</tr>
<tr>
<td>• A Midsummer Night’s Dream</td>
<td><em>Die Meistersinger von Nürnberg</em></td>
</tr>
<tr>
<td>in: Torchinsky, vol. 1</td>
<td>• Prelude</td>
</tr>
<tr>
<td>→ tuba part</td>
<td>in: Torchinsky, vol. 2</td>
</tr>
<tr>
<td></td>
<td>→ tuba part</td>
</tr>
<tr>
<td>Prokofiev, Sergei</td>
<td></td>
</tr>
<tr>
<td>• Symphony No. 5</td>
<td></td>
</tr>
<tr>
<td>in: Torchinsky, vol. 8</td>
<td></td>
</tr>
<tr>
<td>→ tuba part</td>
<td></td>
</tr>
</tbody>
</table>
THEORY PREREQUISITES

Grade 2 Rudiments
Grade 3 History
Grade 4 Harmony or Grade 4 Keyboard Harmony
Grade 4 History

THEORY CO-REQUISITES

Grade 4 Counterpoint
Grade 5 Harmony and Counterpoint or Grade 5 Keyboard Harmony
Grade 5 History
Grade 5 Analysis

PIANO CO-REQUISITE

Grade 6 Piano
The Teacher’s ARCT Diploma will be awarded only to candidates 18 years of age or older.

Please see “ARCT Prerequisites and Co-requisites” on p. 9, “ARCT Examinations” on pp. 9–10, “Supplemental Examinations” on p. 17, and “Classification of Marks” on p. 17 for important details regarding an application for an ARCT examination. Candidates for the Teacher’s ARCT are strongly advised to study for at least two years after passing the Grade 10 examination, and to have at least one year of teaching experience.

TEACHER’S ARCT PART 1: Performance of Repertoire, Orchestral Excerpts, Studies, Ear Tests, and Sight Reading

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to perform two works from the repertoire listed for the Performer’s ARCT examination: one from List A and one from List B.

ORCHESTRAL EXCERPTS

Candidates should be prepared to play one study from those listed for the Grade 10 examination.

STUDIES

Candidates should be prepared to play all the orchestral excerpts listed for the Performer’s ARCT examination.

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 142–150.

TEACHER’S ARCT PART 2: Viva Voce Examination

A: Pedagogical Principles

This oral examination will test the candidate’s knowledge of the principles and special problems in playing the tuba, including:

– posture and hand position
– breathing and tone production
– embouchure formation and mouthpiece placement
– intonation: problematic tendencies and corrections
– articulation
– rhythm and metre
– dynamics and phrasing
– range
– alternate fingerings
– vibrato
– transposition
– 20th-century playing techniques
– use of basic mutes
– instrument care and cleaning
– prevention of injury
– purchasing a tuba, mouthpiece selection
PART 2: Viva Voce Examination continued

B: Applied Pedagogy

Teaching Repertoire
Candidates should prepare the requirements for tuba examinations in Grades 2, 4, 6, and 8 as listed in the Brass Syllabus, 2003 edition (including repertoire, studies, and orchestral excerpts). Candidates should also be prepared to suggest drills and exercises to help a student meet difficulties encountered in the requirements for each examination.

Demonstration Lesson
Candidates should be prepared to teach a fifteen-minute demonstration lesson on a work selected by the examiner from the repertoire listed for Grade 4. Please note that candidates must provide a student for this portion of the examination. Those that fail to do so will not be examined.

TEACHER’S ARCT PART 3: Teacher’s Written Examination

Examination length: 3 hours
Passing mark: 70 percent

Candidates should be prepared to answer questions on the following topics:
- history and development of the tuba
- the tuba family and its construction
- tuba repertoire and teaching material
- orchestral and ensemble repertoire for the tuba
- purchasing of, care for, and repair of a tuba
- careers for tuba players
- preparation strategies for examinations and auditions
- requirements for tuba examinations from the RCM Brass Syllabus, 2003 edition
- accepted theories about the learning process
- accepted techniques of musical pedagogy
- reference resources (including books and periodicals) relating to the tuba
- notable performers (past and present)

Candidates may be asked to add editorial markings to a short passage of tuba music including breath marks, articulations, dynamics, phrasing, expression marks (Italian terms), and fingerings. The tempo and title of the composition will be given. Candidates may also be asked to write several short exercises designed to correct common technical problems.

For a reading list and reference material, please see the “Bibliography” on pp. 153–163.

THEORY PREREQUISITES

Grade 2 Rudiments
Grade 3 History
Grade 4 Harmony or Grade 4 Keyboard Harmony
Grade 4 History

THEORY CO-REQUISITES

Grade 4 Counterpoint
Grade 5 Harmony and Counterpoint or Grade 5 Keyboard Harmony
Grade 5 History
Grade 5 Analysis

PIANO CO-REQUISITE

Grade 8 Piano

Brass Syllabus Tuba—Teacher’s ARCT
Section 4 – Ear Tests and Sight Reading

Grade 1

EAR TESTS

Rhythm
Candidates will be asked to clap, or tap the rhythm of a short melody after it has been played twice by the examiner.
- time signatures: 2/4 or 3/4

Melody Playback
Candidates will be asked to play back a four-note melody, either on their own instrument or on the piano. The melody will be based on the first three notes of a major scale and may contain repeated notes and a leap of a 3rd. The examiner will name the key, play the tonic triad once, and play the melody twice.
- beginning note: tonic, supertonic, mediant
- trumpet keys: C, B♭
- horn keys: C, B♭
- trombone keys: C, B♭
- Bass clef euphonium keys: B♭, E♭
- Treble clef euphonium keys: C, F
- tuba keys: B♭, E♭

SIGHT READING

1. Candidates will be asked to play a simple eight-measure melody consisting of half notes, quarter notes, and eighth notes.
   - trumpet keys: C, F
   - horn keys: C, F, B♭
   - trombone keys: C, F, B♭, E♭
   - Bass clef euphonium keys: F, B♭
   - Treble clef euphonium keys: G, C
   - tuba keys: B♭, E♭

2. Candidates will be asked to clap or tap a simple two-measure rhythm in 4/4 time. The rhythm will consist of half notes, quarter notes, and eighth notes. A steady pace and rhythmic accentuation are expected.
**Grade 2**

**EAR TESTS**

**Rhythm**

Candidates will be asked to sing, clap, or tap the rhythm of a short melody after it has been played twice by the examiner.

- *time signatures:* \(\frac{2}{4}\) or \(\frac{3}{4}\)

**Intervals**

Candidates may choose to:

(a) sing or hum any of the following intervals after the examiner has played the first note once, OR

(b) identify any of the following intervals after the examiner has played the interval once in broken form.

- *above a given note:* major 3rd, perfect 5th

**Melody Playback**

Candidates will be asked to play back a five-note melody, either on their own instrument or on the piano. The melody will be based on the first five notes of a major scale and may contain one or more leaps of a 3rd. The examiner will name the key, play the tonic triad once, and play the melody twice.

- *beginning notes:* tonic or dominant
- *trumpet keys:* C, F, B♭, G
- *horn keys:* C, F, B♭, G
- *trombone keys:* C, F, B♭
- *Bass clef euphonium keys:* F, B♭, E♭, G
- *Treble clef euphonium keys:* G, C, F
- *tuba keys:* F, B♭, E♭

**SIGHT READING**

1. Candidates will be asked to play a simple eight-measure melody consisting of half notes, quarter notes, and eighth notes.

- *trumpet keys:* C, F, B♭
- *horn keys:* C, F, B♭
- *trombone keys:* C, F, B♭
- *Bass clef euphonium keys:* F, B♭, E♭
- *Treble clef euphonium keys:* G, C, F
- *tuba keys:* F, B♭, E♭

2. Candidates will be asked to clap or tap a simple two-measure rhythm in \(\frac{3}{4}\) time. The rhythm will consist of half notes, quarter notes, and eighth notes. A steady pace and rhythmic accentuation are expected.
Rhythm
Candidates will be asked to sing, clap, or tap the rhythm of a short melody after it has been played twice by the examiner.

- time signatures: \( \frac{2}{4} \) or \( \frac{6}{8} \)

![Rhythm Example](image)

Intervals
Candidates may choose to:

(a) sing or hum any of the following intervals after the examiner has played the first note once, OR
(b) identify any of the following intervals after the examiner has played the interval once in broken form.

- above a given note: major and minor 3rd, perfect 4th, 5th, and octave
- below a given note: minor 3rd, perfect 5th, and octave

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

- beginning notes: tonic, mediant, or dominant
- trumpet keys: F, B\(^\flat\), G, D
- horn keys: C, F, B\(^\flat\), D
- trombone keys: C, F, E\(^\flat\), G
- Bass clef euphonium keys: F, B\(^\flat\), E\(^\flat\), A\(^\flat\), G
- Treble clef euphonium keys: G, C, F, B\(^\flat\), A
- tuba keys: F, B\(^\flat\), E\(^\flat\), A\(^\flat\), G

![Melody Playback Example](image)

SIGHT READING
1. Candidates will be asked to play a simple short melody in a major key approximately equal in difficulty to repertoire of a Grade 2 level.

- trumpet keys: F, B\(^\flat\), G, D
- horn keys: C, F, D, B\(^\flat\), E\(^\flat\)
- trombone keys: C, F, E\(^\flat\), G
- Bass clef euphonium keys: F, B\(^\flat\), E\(^\flat\), A\(^\flat\)
- Treble clef euphonium keys: G, C, F, B\(^\flat\)
- tuba keys: F, B\(^\flat\), E\(^\flat\), A\(^\flat\)

2. Candidates will be asked to clap or tap the rhythm of a melody in \( \frac{3}{4} \) or \( \frac{1}{4} \) time. A steady pace and rhythmic accentuation are expected.
Grade 6

EAR TESTS

Rhythm
Candidates will be asked to sing, clap, or tap the rhythm of a short melody after it has been played twice by the examiner.
- time signatures: \( \frac{2}{4}, \frac{3}{4}, \) or \( \frac{6}{8} \)

Intervals
Candidates may choose to:
(a) sing or hum any of the following intervals after the examiner has played the first note once, OR
(b) identify any of the following intervals after the examiner has played the interval once in broken form.
- above a given note: major 2nd, major and minor 3rds and 6ths, perfect 4th, 5th, and octave
- below a given note: major and minor 3rds, minor 6th, perfect 4th, 5th, and octave

Chords
Candidates will be asked to name any of the following chords after the examiner has played the chord once in solid form, close position:
- major and minor triads in root position

Melody Playback
Candidates will be asked to play back a melody of approximately nine notes, either on their own instrument or on the piano. The melody will be based on the complete major scale from tonic to tonic, or from dominant to dominant. The examiner will name the key, play the tonic triad once, and play the melody twice.
- beginning notes: tonic, mediant, or dominant
- trumpet keys: C, F, B\(^\flat\), E\(^\flat\), G, D, A
- horn keys: F, B\(^\flat\), E\(^\flat\), A\(^\flat\), G, D
- trombone keys: C, F, B\(^\flat\), E\(^\flat\), A\(^\flat\), G, D
- Bass clef euphonium keys: C, F, B\(^\flat\), E\(^\flat\), A\(^\flat\), D\(^\flat\), G
- Treble clef euphonium keys: D, G, C, F, B\(^\flat\), E\(^\flat\), A
- tuba keys: C, F, B\(^\flat\), E\(^\flat\), A\(^\flat\), D\(^\flat\), G

SIGHT READING
1. Candidates will be asked to play a melody in a major or minor key approximately equal in difficulty to repertoire of a Grade 4 level.
   - Trumpet candidates should also be prepared to play on a B flat trumpet music written for trumpet in C.
   - Horn candidates should be prepared to play music written for horn in E flat.

2. Candidates will be asked to clap or tap the rhythm of a short melody in \( \frac{3}{4} \) or \( \frac{4}{4} \) time. A steady pace and rhythmic accentuation are expected.
**Grade 8**

**EAR TESTS**

**Intervals**

Candidates may choose to:
(a) sing or hum any of the following intervals after the examiner has played the first note once, OR
(b) identify any of the following intervals after the examiner has played the interval once in broken form.
- *above a given note:* major and minor 2nds, 3rds, and 6ths, minor 7th, perfect 4th, 5th, and octave
- *below a given note:* major 2nd, major and minor 3rds, minor 6th, major 7th, perfect 4th, 5th, and octave

**Chords**

Candidates will be asked to name any of the following chords after the examiner has played the chord once in solid form, close position:
- major and minor triads in root position
- dominant 7th and diminished 7th chords in root position

**Cadences**

Candidates will be asked to identify, by name or symbols, any of the following cadences after the examiner has played the tonic chord once, and then has twice played a short phrase in a major or minor key ending with a cadence:
- perfect (authentic, V-I)
- plagal (IV-I)

**Melody Playback**

Candidates will be asked to play back a melody of approximately nine notes, either on their own instrument or on the piano. The melody will be about an octave in range and will contain rhythmic figures which are slightly more difficult than those used in the rhythmic test for Grade 6. The examiner will name the key, play the tonic triad once, and play the melody twice.

- **Trumpet keys:** C, F, B♭, E♭, G, D, A
- **Horn keys:** C, B♭, E♭, A♭, G, D, A
- **Trombone keys:** C, F, B♭, A♭, D, E
- **Bass clef euphonium keys:** C, F, B♭, E♭, A♭, D♭, G
- **Treble clef euphonium keys:** D, G, C, F, B♭, E♭, A
- **Tuba keys:** C, F, B♭, E♭, A♭, D♭, G

**SIGHT READING**

1. Candidates will be asked to play a short composition in a major or minor key equal in difficulty to repertoire of a Grade 6 level.
   - **Trumpet** candidates should also be prepared to play on one trumpet (C or B flat) music written for trumpet in C, B flat, D, and A.
   - **Horn** candidates should be prepared to play music written for horn in E flat and D.

2. Candidates will be asked to clap or tap the rhythm of a melody in ¾ or ⅜ time. A steady pace and rhythmic accentuation are expected.
Ear Tests and Sight Reading

Intervals
Candidates may choose to:
(a) Sing or hum any of the following intervals after the examiner has played the first note once, OR
(b) Identify any of the following intervals after the examiner has played the interval once in broken form.
   - above a given note: any interval within the octave
   - below a given note: any interval within the octave except a diminished 5th (augmented 4th)

Chords
Candidates will be asked to name any of the following chords after the examiner has played the chord once in solid form, close position.
- major and minor triads in root position and first inversion. Candidates must identify the quality of the triad (major or minor) and name the inversion.
- dominant 7th and diminished 7th chords in root position

Cadences
Candidates will be asked to identify, by name or by symbols, any of the following cadences in a major or a minor key. The examiner will play the tonic chord once and then play a short phrase ending with a cadence twice.
- perfect (authentic, V-I)
- plagal (IV-I)
- imperfect (I-V)

Melody Playback
Candidates will be asked to play back the upper part of a two-part phrase in any major key, 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.

Sight Reading
1. Candidates will be asked to play a composition in a major or minor key, approximately equal in difficulty to repertoire of a Grade 7 level.
   - Trumpet candidates should also be prepared to play on one trumpet (C or B flat) music written for trumpet in C, B flat, E flat, D, and A.
   - Horn candidates should be prepared to play music written for horn in E flat, D, and C.
   - Trombone candidates should be prepared to read music written in the tenor clef.
2. Candidates will be asked to clap or tap the rhythm of a melody in \( \frac{3}{4} \) or \( \frac{1}{4} \) time. A steady pace and rhythmic accentuation are expected.
Grade 10

EAR TESTS

Intervals
Candiates may choose to:
(a) sing or hum the following intervals after the examiner has played the first note once, OR
(b) identify the following intervals after the examiner has played the interval once in broken form.
   – above a given note: any interval within the octave
   – below a given note: any interval within the octave

Chords
Candiates will be asked to name any of the following four-note chords after the examiner has played the chord once in solid form, close position. For four-note chords, candiates should identify the quality (major or minor) of the chord and name the inversion.
   – major and minor four-note chords in root position, first inversion, and second inversion
   – dominant 7th and diminished 7th chords in root position

Cadences
Candiates will be asked to identify, by name or by symbols, any of the following cadences when played in a simple phrase. The phrase may be in a major or minor key and contain up to three cadences. The examiner will play the tonic chord once, and then play the phrase twice.
   – perfect (authentic, V-I)
   – plagal (IV-I)
   – imperfect (I-V)
   – deceptive (V-VI)

Melody Playback
Candiates will be asked to play back the lower part of a two-part phrase in any major key, 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.

SIGHT READING

1. Candiates will be asked to play a composition approximately equal in difficulty to repertoire of a Grade 8 level.
   – Trumpet candiates should also be prepared to play on one trumpet (C or B flat) music written for trumpet in C, F, B flat, E flat, D, A, E
   – Horn candiates should be prepared to play music written for horn in E flat, D, C, E, G, A, B flat basso, and B flat alto.
   – Tenor trombone candiates should be prepared to read music written in the alto and tenor clefs.
   – Bass trombone candiates should be prepared to play music written in the tenor clef.

2. Candiates will be asked to clap or tap the rhythm of a melody in 3/4 or 4/4 time. A steady pace and rhythmic accentuation are expected.
EAR TESTS

Metre
Candidates will be asked to identify the time signatures (\(\frac{2}{4}\), \(\frac{3}{4}\), \(\frac{6}{8}\), or \(\frac{9}{8}\)) of four-measure passages after each has been played once by the examiner.

Intervals
Candidates may choose to:
(a) sing or hum the intervals listed below after the examiner has played the first note once, OR
(b) identify the intervals listed below after the examiner has played the interval once in broken form.
   - above a given note: any interval within a major 9th
   - below a given note: any interval within an octave

Chords
Candidates will be asked to identify by chord symbol or name (I, tonic, V, dominant, etc.) the chords used in a four-measure phrase in a major key, beginning on the tonic. The phrase will begin with a tonic chord and may include chords on the first, second, fourth, fifth, and sixth degrees of the scale. The final cadence may contain a six-four chord.

The examiner will play the tonic chord once and then play the phrase twice in a slow to moderate tempo. During the second playing, the candidate will name each chord after it has been played by the examiner.

Melody Playback
Candidates will be asked to play back both parts of a two-part phrase in a major key together, on the piano. The examiner will name the key, play the tonic triad once, and play the phrase twice.
SIGHT READING

1. Candidates will be asked to play at sight a given passage approximately equal in difficulty to repertoire of a Grade 9 level.
   - Trumpet candidates should also be prepared to play on one trumpet (C or B flat) music written for trumpet in C, F, B flat, E flat, D, A, and E.
   - Horn candidates should also be prepared to play music written for horn in E flat, D, C, E, G, A, B flat basso, and B flat alto.
   - Tenor trombone candidates should be prepared to read music written in the alto and tenor clefs.
   - Bass trombone candidates should be prepared to play music written in the tenor clef.

2. Candidates will be asked to play at sight a passage equal in difficulty to repertoire of a Grade 5 level, demonstrating the musical features and characteristics of the piece. No questions will be asked about the music.

3. Candidates will be asked to clap or tap the rhythm of a melody. A steady pace and rhythmic accentuation are expected.
Section 5 – Theory Examinations

THEORY EXAMINATIONS

Theory examinations are given in the subjects listed below. Please refer to the current RCM Examinations Theory Syllabus for detailed information on theory examinations and a complete list of recommended textbooks.

All theory co-requisites must be completed before or within five years after the respective session of the practical examination to which they apply. Extensions will not be granted. Candidates are strongly advised to complete their theoretical work before, or at the same time as, their practical examination. (Please see pp. 8–9 for a list of theory prerequisites and co-requisites.)

RUDIMENTS

Preliminary Rudiments
Elements of music for the beginner.
– One-hour examination.

Grade 1 Rudiments
A continuation of Preliminary Rudiments for students with more music reading experience.
– Two-hour examination.

Grade 2 Rudiments
Preliminary and Grade 1 Rudiments with the addition of foundation material necessary to the study of harmony.
– Two-hour examination.

HARMONY, KEYBOARD HARMONY, COUNTERPOINT, AND ANALYSIS

Introductory Harmony
A continuation of Grade 2 Rudiments with the introduction of elementary four-part writing and melodic composition in major keys, chord symbols, and non-chord tones.
– Three-hour examination.

Grade 3 Harmony
The fundamentals of four-part writing in major keys; melodic composition, harmonic and structural analysis in major and minor keys. Familiarity with material of Grade 2 Rudiments is strongly advised.
– Three-hour examination.

Grade 3 Keyboard Harmony
The material of Grade 3 Harmony at the keyboard. This examination may be substituted for Grade 3 Harmony in fulfilment of certificate requirements.

Grade 4 Harmony
Intermediate four-part writing and melodic composition in major and minor keys; modulation; harmonic and structural analysis; musical forms. Completion of Grade 3 Harmony is strongly advised.
– Three-hour examination.

Grade 4 Keyboard Harmony
The material of Grade 4 Harmony at the keyboard.

Grade 4 Counterpoint
Simple two-part counterpoint in Baroque style; invertible counterpoint at the octave and the 15th. Completion of Grade 3 and Grade 4 Harmony is strongly advised.
– Three-hour examination.

Grade 5 Harmony and Counterpoint
Advanced harmonic and intermediate contrapuntal techniques (for two voices). Completion of Grades 3 and 4 Harmony and Grade 4 Counterpoint is strongly advised.
– Three-hour examination.

Grade 5 Keyboard Harmony
The material of Grade 5 Harmony and Counterpoint at the keyboard. This examination may be substituted for Grade 5 Harmony and Counterpoint in fulfilment of certificate requirements.

Grade 5 Analysis
Advanced harmonic and structural analysis of musical forms based on the material of Grades 3, 4, and 5 Harmony and Counterpoint.
– Three-hour examination.
MUSIC HISTORY

Grade 3 History
– Three-hour examination.

Grade 4 History
Styles, composers, and music of the Middle Ages, Renaissance, Baroque, and Classical periods.
– Three-hour examination.

Grade 5 History
Styles, composers, and music of the Romantic period and the 20th century, including Canadian music.
– Three-hour examination.

MUSICIANSHP

At the option of candidates, these examinations may be substituted for the Ear Tests requirements in Grades 8 to 10 and ARCT practical examinations.

Junior Musicianship
Singing and/or identification of scales, intervals, and chords; aural analysis of simple harmonic progressions; singing back and sight singing of simple rhythms and melodies. To be used with Grade 8 practical examinations.

Intermediate Musicianship
Singing and/or identification of scales, intervals, and chords; aural analysis of harmonic progressions; singing back and sight singing of rhythms and melodies. To be used with Grade 9 practical examinations.

Senior Musicianship
Singing and/or identification of scales, intervals, and chords; aural analysis of harmonic progressions to the Grade 4 Harmony level; singing back and sight singing of rhythms and melodies. To be used with Grade 10 practical examinations and/or ARCT; the minimum acceptable mark is 70 percent.

CLASSIFICATION OF THEORY MARKS

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<td>First Class Honours with Distinction</td>
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Section 6 – Bibliography

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

GENERAL RESOURCES

Sight Reading and Ear Training


Official Examination Papers


- Preliminary Rudiments
- Grade 1 Rudiments
- Grade 2 Rudiments
- Grade 3 Harmony
- Grade 3 History
- Grade 4 Harmony

- Grade 4 History
- Grade 4 Counterpoint
- Grade 5 Harmony and Counterpoint
- Grade 5 History
- Grade 5 Analysis

Individual ARCT Teacher's Written Examination papers (including model questions and answers designed to assist ARCT candidates in preparing for Viva Voce examinations) are also available upon request.

General Reference Works


GENERAL RESOURCES continued

Other Books of Interest


GENERAL BRASS RESOURCES

Brass Reference Works


Brass Players Guide. North Easton, Massachusetts: Robert King Music, 1985. [lists music by instrument, then by composer]


Brass Associations and Periodicals

**Brass Bulletin**

rue de Moleson 14
CH-1630 Bulle
Switzerland

**International Women’s Brass Conference**

177 Lafayette Circle
Cincinnati, Ohio 45220

**The Instrumentalist**

200 Northfield Road
Northfield, Illinois 60093

**Music Educator’s Journal**

1806 Robert Fulton Drive
Reston, VA 20191
## SOURCES OF BRASS MUSIC AND BRASS RECORDINGS

### In Canada

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<thead>
<tr>
<th>Store</th>
<th>Address</th>
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<tr>
<td>Canadian Music Centre</td>
<td>20 St. Joseph Street</td>
<td></td>
<td><a href="http://www.musiccentre.ca">www.musiccentre.ca</a></td>
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<tr>
<td>Harknett Music</td>
<td>2650 John Street</td>
<td>905-477-1141</td>
<td><a href="http://www.harknettmusic.com">www.harknettmusic.com</a></td>
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<tr>
<td>Hysen Music Limited</td>
<td>146 Dundas Street</td>
<td></td>
<td><a href="http://www.hysenmusic.com">www.hysenmusic.com</a></td>
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<tr>
<td>Music Plus</td>
<td>5 Michael Street</td>
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<td>The Royal Conservatory Music and Book Store</td>
<td>273 Bloor Street West</td>
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<tr>
<td>Solid Brass Music Company</td>
<td>71 Mt. Rainier Drive</td>
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<tr>
<td>Southern Music Company</td>
<td>1248 Austin Highway</td>
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<tr>
<td>Summit Records</td>
<td>1992 Hunter Avenue</td>
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### In USA

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<tr>
<td>Carl Fischer</td>
<td>2480 Industrial Blvd.</td>
<td>1-800-672-2328</td>
<td><a href="http://www.carlfischer.com">www.carlfischer.com</a></td>
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<tr>
<td>Hickey’s Music Center</td>
<td>104 Adams Street</td>
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<td><a href="http://www.hickeys.com">www.hickeys.com</a></td>
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<tr>
<td>Robert King Music Sales, Inc.</td>
<td>140 Main Street</td>
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<td>Sheet Music Plus / Musician Store</td>
<td>1322 Pacific Avenue</td>
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<td>Tuba-Euphonium Press</td>
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### In Europe

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</tbody>
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**Brass Syllabus**

**Bibliography**
TRUMPET RESOURCES

Trumpet Anthologies
Bray, Kenneth, and J. Paul Green. *Solos for Schools.*
Endresen, R.M. *Indispensable Folio for B flat Cornet or Trumpet.*
Chicago, Illinois: Rubank, 1940.
*Go Blow Your Own: Contemporary Music for Trumpet.*
Hare, Nicholas, ed. *The Magic Trumpet.*
*Let Us Have Music for Trumpet.* New York: Carl Fischer, 1940.
Marlatt, David, arr. *Four Famous Solos for the Developing Trumpet Player.*
McGinty, Anne, arr. *Contest and Recital Collections.*
Voxman, Himie, ed. *Concert and Contest Collection.*
Westall, Peter, ed. *Contemporary Music for Trumpet.*

Trumpet Studies and Method Books
Bohme, Oscar. *Twenty-four Melodic Studies in All Tonalities*, op. 20.
Endresen, R.M. *Supplementary Studies for Cornet or Trumpet.* Chicago: Rubank, 1934.
Glowaty, Andrew. *Twenty-Four Études in All Major and Minor Keys for the Progressing Trumpet Player.*
Trumpet Orchestral Excerpts


Mahler, Gustav. *Orchesterstudien: Trompete*. Frankfurt: Zimmerman, 1984. [contains passages for one to four trumpets from Mahler's nine symphonies and from *Das Lied von der Erde*]


Trumpet Reference Works


Trumpet Associations and Periodicals

International Trumpet Guild
www.trumpetguild.org

*ITG Journal* (Journal of the International Trumpet Guild)

Trumpet Players’ International Network (TPIN)
http://trumpet.dana.edu/~trumpet

Trumpet Recordings


Smith, Philip. *Orchestral Excerpts for Trumpet*. Summit Records DCD144.
FRENCH HORN RESOURCES

French Horn Repertoire Anthologies


French Horn Studies


French Horn Orchestral Excerpts


French Horn Reference Works


French Horn Association and Periodical

International Horn Society
www.hornsociety.org

The Horn Call: Education Journal of the International Horn Society
TROMBONE RESOURCES

Trombone Repertoire Anthologies

Trombone Repertoire Collections

Trombone Studies

LaFosse, André. School of Sight Reading and Style for Tenor Trombone / École de lecture et de style pour le trombone ténor. 5 bks. New York: M. Baron, 1949.

Trombone Orchestral Excerpts

Trombone Reference Works

**Trombone Associations and Periodicals**

International Trombone Association
www.ita-web.org
contact:
  Vern Kagarice
  Box 305338
  Denton, Texas 76203

*ITA Journal* (Journal of the International Trombone Association)

*Online Trombone Journal*  
(a free Internet resource for and by trombonists)  
www.trombone.org

**Selected Trombone Artists**

*Classical Solo*
Joe Allessi
Michael Bequet
Ian Bousfield
Christian Lindberg
Ralph Sauer
Branimir Slokar
Alain Trudel

*Jazz*
Ashley Alexander
Ray Anderson
Tommy Dorsey
Carl Fontana
Urbie Green
J.J. Johnson
Rob McConnell
Ian McDougall
Frank Rosolino
Jack Teagarden
Bill Watrous
Jiggs Wigham

*Ensembles*
Bob Florence Big Band
Canadian Brass
Empire Brass
German Brass
London Brass
Meridian Arts Ensemble
Millar Brass Ensemble
Paris Trombone Quartet
Philip Jones Brass Ensemble
Rob McConnell and the Boss Brass
Slokar Trombone Quartet
Summit Brass
EUPHONIUM RESOURCES

Euphonium Studies

Euphonium Reference Works

Source of Euphonium Music
Tuba-Euphonium Press
3811 Ridge Road
Annadale, Virginia 22003
www.tubaeuphoniumpress.com

Euphonium Association and Periodical
International Tuba and Euphonium Association
www.iteaonline.org
(formerly Tubists Universal Brotherhood Association)
*ITEA Journal* (Journal of the International Tuba and Euphonium Association)
**Tuba Resources**

**Tuba Repertoire Anthologies**

**Tuba Studies and Method Books**
Endresen, R.M. *Supplementary Studies for E flat or BB flat Bass*. Chicago: Rubank, 1936.

**Tuba Orchestral Excerpts**

**Tuba Reference Works**
TUBA RESOURCES continued

Source of Tuba Music
Tuba-Euphonium Press
3811 Ridge Road
Annadale, Virginia 22003
www.tubaeuphoniumpress.com

Association and Periodical
International Tuba and Euphonium Association
(formerly Tubists Universal Brotherhood Association)
www.iteaonline.org

ITEA Journal
(Journal of the International Tuba and Euphonium Association)

Tuba Recordings
Bobo, Roger. Bobissimo! The Best of Roger Bobo (Crystal Records CD 125)
Hindemith, Paul: Sonata
Kraft, William: Encounters II
Wilder, Alec: Suite no. 1 for Tuba and Piano (Effie)
Cooley, Floyd. The Romantic Tuba (Crystal Records LP: S120)
Bach, Johann Sebastian: Sonata in E flat major
Cooley, Floyd. A Schumann Fantasy (Summit Records CD: DCD 156)
Schumann, Robert: Drei Romanzen
Dowling, Eugene: The English Tuba (Pro Arte CDD 595)
Vaughan Williams, Ralph: Concerto for Bass Tuba and Orchestra
Vaughan Williams, Ralph: Six Studies in English Folksongs
Fletcher, John: Le tuba enchantée (Seven Seas Records LP: K28C-65)
Hindemith, Paul: Sonate for Bass Tuba and Piano
Glass, Jennifer: Sonatine for Bass Tuba and Piano
Funderburk, Jeff: Passages (Mark MCD-2199)
Koetsier, Jan: Sonatina per Tuba e Pianoforte
Broughton, Bruce: Sonata for Tuba and Piano
Mozart, Wolfgang Amadeus: O Isis and Osiris
Griffiths, John: Canadian Chops (CBC)
McIntyre, David L.: Sonata for Tuba and Piano
Raum, Elizabeth: The Legend of Heimdall
Raum, Elizabeth: T for Tuba
Lind, Michael: Michael Lind Plays Tuba (Four Leaf Records: FLC CD 102)
Wilder, Alec: Suite No. 1 for Tuba and Piano
Gregson, Edward: Concerto for Tuba
Pokorny, Eugene: Orchestral Excerpts for Tuba (Summit Records DCD 142)
Berlioz, Hector: The Damnation of Faust
Berlioz, Hector: Symphonie fantastique
Bruckner, Anton: Symphony No. 7
Mahler, Gustav: Symphony No. 1
Mahler, Gustav: Symphony No. 5
Prokofiev, Sergei: Romeo and Juliet
Prokofiev, Sergei: Symphony No. 5
Strauss, Richard: Also Sprach Zarathustra
Strauss, Richard: Ein Heldenleben
Strauss, Richard: Till Eulenspiegels lustige Streiche
Wagner, Richard: Prelude to Act III of Lohengrin
Wagner, Richard: Die Meistersinger von Nürnberg
Wagner, Richard: Ride of the Valkeries
The curriculum and the examination system of The Royal Conservatory of Music are built on more than a century of commitment to the highest quality in the teaching and performing of music. Through the professional training program, the national examination system, and faculty of distinguished musicians, The Royal Conservatory of Music is recognized as the leading music-training force in Canada, and one of the most significant musical institutions in the Commonwealth.

The Royal Conservatory of Music (originally called the Toronto Conservatory of Music and incorporated in 1886) opened with an enrolment of 200 students and a staff of fifty teachers led by Edward Fisher. A decade later, when enrolment had grown to more than 1,000 students, the school moved to newly built facilities with a reception hall, offices, studios, classrooms, a lecture hall, and a concert hall. Additional studios, classrooms, and residences for out-of-town students were added over the next fifteen years. In 1898, the Conservatory established its first examination centres in several Ontario towns and opened branches in Toronto.

In 1913, following the death of Edward Fisher, Augustus Vogt, conductor of the Toronto Mendelssohn Choir, became Principal. Under Vogt’s leadership, new programs were developed. The number of examination centres was increased, and enrolment continued to grow. By 1926, there were nearly 7,500 students and over 16,000 examination candidates. In association with Sir Edmund Walker, President of the Conservatory, Vogt established closer ties with the University of Toronto. In 1921, administration of operations passed to a Board of Trustees responsible to the University.

Ernest MacMillan (later Sir Ernest MacMillan) was named Principal in 1926. He implemented professional performance training programs, including the Artist Diploma Program and The Royal Conservatory Opera School. When MacMillan resigned in 1942, the leadership of the Conservatory passed briefly in turn to Norman Wilks and Charles Peaker. Ettore Mazzoleni served as Principal from 1945 to 1968.

In 1947, a Royal Charter was granted to the Conservatory by King George VI in recognition of its wide influence. The institution was renamed The Royal Conservatory of Music. During the four postwar decades, The Royal Conservatory of Music continued to develop under the leadership of distinguished musicians such as Boyd Neel, David Ouchterlony, Ezra Schabas, Gordon Kushner, and Robert Dodson.

In 1991, The Royal Conservatory of Music re-established its independence from the University of Toronto, and Dr. Peter Simon was named President of the newly independent school. Over the next few years with the strengthening of teaching programs, RCM Examinations was expanded and the range of RCM materials published by The Frederick Harris Music Co., Limited increased. In addition, two new areas of development were established. The first, a research arm called the RCM Centre for Learning, has as its objective the exploration of new ways to teach music. The second, the RCM Teacher Services, is an association designed to support and assist independent music teachers with services and educational opportunities.

Now in its second century, and in association with thousands of dedicated teachers across the country, The Royal Conservatory of Music assists in the education of more than a quarter of a million students annually. With a renewed commitment to excellence in music education and performance, with strengthened ties to its communities, and with the development of new teaching methods and materials, The Royal Conservatory of Music welcomes the opportunity to serve the needs of society in the 21st century.