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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 carefully selected from across Canada, the United States, and abroad for their demonstrated skill and professionalism. A rigorous examiner apprenticeship program combined with regular evaluation procedures ensures consistency and an examination experience of the highest quality for candidates.

As you pursue your studies or teach others, you become not only an important partner with The Royal Conservatory 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 2006 edition of the *Woodwind Syllabus* represents the work of dedicated teachers, performers, and examiners, whose assistance is here gratefully acknowledged. This *Syllabus* replaces all previous syllabi for flute, oboe, clarinet, saxophone, and bassoon, and forms the official requirements of The Royal Conservatory of Music for woodwind examinations conducted by RCM Examinations.

The RCM Examinations Certificate Program for woodwind instruments consists of eight levels: seven graded levels (Grades 1, 2, 4, 6, 8, 9, 10), and an Associate of The Royal Conservatory of Music (ARCT) diploma.

Five levels of theory examinations described in the current RCM *Theory Syllabus* are designed to complement practical studies and to ensure a comprehensive knowledge and understanding of various aspects of theory. Required 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:

- fees and dates for practical and theory examinations
- examination centres
- secondary school credit for music examinations
- RCM-authored publications
- the members of the RCM Examinations College of Examiners, with biographies
- the *Music Matters* newsletter for teachers

A number of services are also available on-line, allowing examination candidates to:

- complete and submit Examination Application Forms
- verify the receipt of examination applications
- verify the time, date, and location of examinations
- look up current examination session results
- review scans of examiners’ comments for current examinations

In addition, teachers can monitor key information about their studios, including:

- daily updates on students’ examination registrations
- exact dates and times of students’ examinations
- convenient one-page summaries of students’ results
- scanned copies of students’ practical examination marking forms
- unofficial transcripts of students’ complete examination histories
Section 1 – General Information

APPLICATIONS

Examination applications may be submitted or downloaded at www.rcmexaminations.org.

- Examination dates and fees for the current academic year (September 1 to August 31) are listed on the website.
- Application deadlines generally fall in early November for the winter session, in early March for the spring session, and in early June for the summer session.

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

EXAMINATION SCHEDULES

Examinations are typically held according to the following approximate schedule:

Practical Examinations
- Winter: two weeks late-January
- Spring: first three weeks of June
- Summer: two weeks mid-August

Theory Examinations
- Winter: the second Friday and following Saturday in December
- Spring: the second Friday and following Saturday in May
- Summer: a Friday and following Saturday in mid-August

Individual examination schedules are available at www.rcmexaminations.org.

- Candidates who are unable to attend their examination must contact the local RCM Examinations Centre Representative immediately. The name of the RCM Examinations Centre Representative can be found on the candidate's examination schedule. Please note that candidates may not exchange examination times with other candidates.

EXAMINATION CENTRES

RCM Examinations establishes and maintains local examination centres across Canada. The location of these centres depends both on demand and on the availability of appropriate facilities. A list of examination centres is available 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 senior-level 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 two specific conditions. 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.

Candidates must 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 a physician's letter along with a written request.
- Candidates who are unable to take an examination because of a direct time conflict with a school examination must submit a letter from a school official on official letterhead along with a written request.

Fee Extensions

Fee extensions for the full amount of the examination fee are valid for one year from the date of the missed 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. Please note that fee extensions are not transferable and may not be further extended.

Fee Refunds

Candidates who know at the time that they apply for a fee extension that they will not be able to make use of the credit within the one-year period may instead 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 www.rcmexaminations.org.

Please note that results will not be given by telephone.

- Candidates may review a scan of the original examiner's report on-line in the “Examination Results” section of the RCM Examinations website. (Please see p. 16 for details on the grading of woodwind examinations.)
- Duplicate marks and transcripts are available upon written request and payment of the requisite fee.
- Teachers may review unofficial transcripts and scans of the examiner's reports for all their students on-line 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 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.
In order to receive a certificate or diploma for a practical examination for Grades 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 ARCT prerequisites before applying for an ARCT practical examination. Candidates may not complete ARCT prerequisites in the same session in which they take the ARCT practical examination. Teachers may review the examination histories of candidates who have taken an examination in the current academic year in the “Teacher Services” section at 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 Grades 1, 2, or 4.
- There are no prerequisite theory examinations for candidates applying for practical examinations in Grades 6 to 10.
- For more information regarding RCM Examinations theory examinations, please refer to “Theory Examinations” on pp. 188–189 of this Syllabus and the current RCM Theory Syllabus.

<table>
<thead>
<tr>
<th>Practical Certificates and Diplomas</th>
<th>Theory Prerequisites</th>
<th>Theory Co-requisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 1</td>
<td>none</td>
<td>none</td>
</tr>
<tr>
<td>Grade 2</td>
<td>none</td>
<td>none</td>
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<tr>
<td>Grade 4</td>
<td>none</td>
<td>Grade 1 Rudiments</td>
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<tr>
<td>Grade 6</td>
<td>none</td>
<td>Grade 1 Rudiments</td>
</tr>
<tr>
<td>Grade 8</td>
<td>none</td>
<td>Grade 2 Rudiments, Introductory Harmony (optional)</td>
</tr>
<tr>
<td>Grade 9</td>
<td>none</td>
<td>Grade 2 Rudiments, Grade 3 Harmony or Grade 3 Keyboard Harmony, Grade 3 History</td>
</tr>
<tr>
<td>Grade 10</td>
<td>none</td>
<td>Grade 2 Rudiments, Grade 3 History, Grade 4 Harmony or Grade 4 Keyboard Harmony, Grade 4 History</td>
</tr>
<tr>
<td>ARCT</td>
<td>Grade 2 Rudiments, Grade 3 History, Grade 4 Harmony or Grade 4 Keyboard Harmony, Grade 4 History</td>
<td>Grade 4 Counterpoint, Grade 5 Harmony and Counterpoint or Grade 5 Keyboard Harmony, Grade 5 History, Grade 5 Analysis</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 remaining sections of the Teacher's ARCT practical examination (the Studies, Ear Tests, and Sight Reading sections of Part 1 and all of Part 2) must be taken in a single session, within five years of the date of the Performer's ARCT practical examination.

CREDITS FOR MUSICIANSHP
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. 189 and the current RCM Theory Syllabus.) Candidates may choose to substitute their Musicianship examination mark for the Ear Test section of the Grades 8, 9, and 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>
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<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>
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</table>

Teacher's ARCT

- 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 their practical examination must submit both a request in writing and a photocopy of their Musicianship examination results to RCM Examinations. Such requests must be included with the examination application.
Certificates are awarded to successful candidates in the spring and fall.

- Certificates for practical examinations 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 theory 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

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<thead>
<tr>
<th>Practical Certificates and Diplomas</th>
<th>Examinations Required</th>
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</thead>
<tbody>
<tr>
<td>Grade 1</td>
<td>Grade 1 Practical</td>
</tr>
<tr>
<td>Grade 2</td>
<td>Grade 2 Practical</td>
</tr>
<tr>
<td>Grade 4</td>
<td>Grade 4 Practical</td>
</tr>
<tr>
<td>Grade 6</td>
<td>Grade 6 Practical, Grade 1 Rudiments</td>
</tr>
<tr>
<td>Grade 8</td>
<td>Grade 8 Practical, Grade 2 Rudiments</td>
</tr>
<tr>
<td>Grade 9</td>
<td>Grade 9 Practical, Grade 2 Rudiments, Grade 3 Harmony or Grade 3 Keyboard Harmony, Grade 3 History</td>
</tr>
<tr>
<td>Grade 10</td>
<td>Grade 10 Practical, Grade 2 Rudiments, Grade 3 History, Grade 4 Harmony or Grade 4 Keyboard Harmony, Grade 3 History</td>
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<tr>
<td>Performer's ARCT</td>
<td>Performer's ARCT, Grade 2 Rudiments, Grade 3 History, Grade 4 History, Grade 4 Counterpoint, Grade 5 Harmony and Counterpoint or Grade 5 Keyboard Harmony, Grade 5 History, Grade 5 Analysis, Grade 6 Piano</td>
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<tr>
<td>Teacher's ARCT</td>
<td>Teacher's ARCT (Parts 1, 2, and 3), Grade 2 Rudiments, Grade 3 History, Grade 4 History, Grade 4 Counterpoint, Grade 5 Harmony and Counterpoint or Grade 5 Keyboard Harmony, Grade 5 History, Grade 5 Analysis, Grade 8 Piano</td>
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### Theory Certificates

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<th>Theory Certificates</th>
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<td>Grade 3 Harmony or Grade 3 Keyboard Harmony, Grade 3 History</td>
</tr>
<tr>
<td>Grade 4 Theory</td>
<td>Grade 4 Harmony or Grade 4 Keyboard Harmony, Grade 4 History, Grade 4 Counterpoint</td>
</tr>
<tr>
<td>Grade 5 Theory</td>
<td>Grade 5 Harmony and Counterpoint or Grade 5 Keyboard Harmony, Grade 5 History, Grade 5 Analysis</td>
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</table>
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 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.

SECONDARY SCHOOL MUSIC CREDITS

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 Grade 9, Grade 10, and ARCT levels. Please consult your RESP provider for more information.

GOLD AND SILVER MEDALS

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

Gold Medals
Gold Medals are awarded for each academic year (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: accordion, brass, guitar, harp, organ, percussion, piano, speech arts and drama, strings, voice, and woodwinds.

Eligibility for Gold Medals
Performer's ARCT
• Candidates must obtain a minimum of 85 percent in the practical examination, a minimum of 70 percent in each of the co-requisite theory examinations, and a minimum of 60 percent in the co-requisite piano examination.

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), a minimum of 70 percent in each of the co-requisite theory examinations, and a minimum of 60 percent in the co-requisite piano examination.

• Candidates taking the complete practical examination in one session (Parts 1 and 2 combined) and candidates taking the practical examination in two sessions (Parts 1 and 2 separately) are both eligible for the Gold Medal.

• Candidates who use the Performer's ARCT in place of the Performance of Repertoire section of the Teacher's ARCT are still eligible for the Gold Medal.

Silver Medals
Silver Medals are awarded for each academic year (September 1 to August 31) in each province or designated 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 have completed the co-requisite theory examinations for their respective grades.
**Theory**
A Gold Medal for Excellence in Theory will be awarded each academic year (September 1 to August 31) to the candidate who has achieved the highest average mark from completing all the following examinations:
- Grade 3 History
- Grade 4 History
- Grade 5 History
- Grade 3 Harmony (or Grade 3 Keyboard Harmony)
- Grade 4 Harmony (or Grade 4 Keyboard Harmony)
- Grade 4 Counterpoint
- Grade 5 Harmony and Counterpoint (or Grade 5 Keyboard Harmony)
- Grade 5 Analysis

Candidates will be considered for the Gold Medal for Excellence in Theory in the academic year in which they are eligible to graduate with an ARCT diploma. Candidates must obtain an overall average of at least 80 percent for the eight examinations.
EXAMINATION REPERTOIRE

The Woodwind Syllabus lists the repertoire for flute, oboe, clarinet, saxophone, and bassoon examinations. Information given for each item includes:

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

Names of publishers are indicated by an assigned abbreviation. Please see pp. 19–21 for a list of publishers with their abbreviations.

Da Capo Signs and Repeats
• When performing repertoire and studies at an examination, candidates should observe Da Capo signs.
• Repeat signs should ordinarily be ignored.

Memory
• Memorization of repertoire is encouraged.
• Repertoire, studies, and orchestral excerpts need not be memorized and no extra marks will be awarded for memory.
• Technical tests (scales and arpeggios) must be played from memory.

Syllabus Repertoire Lists
The repertoire for 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. Candidates are encouraged to choose a program that includes a variety of musical styles, periods, and keys.

Editions
For many repertoire items, the Woodwind Syllabus listing includes a suggested edition (indicated by an assigned publisher abbreviation). These editions have been chosen for their quality or for their availability in North America. Where no publisher is indicated, students are encouraged to use the best edition available—the edition that most accurately reflects the composer's intentions.

Editorial markings vary from edition to edition. 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 effort to ensure that most of the materials listed are in print and easily available at leading music retailers throughout North America. If you experience difficulty in obtaining music for woodwind instruments in your community, consult “Sources of Woodwind Music, Equipment, and Supplies” on pp. 191–192 or contact:

Royal Conservatory Music and Book Stores
273 Bloor Street West
Toronto, ON M5S 1W2
telephone: 1-866-585-2225
fax: 416-585-7801

Please note that the publishing industry changes 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 candidates 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” below.)

Anthologies and Collections
If a repertoire selection is published in a collection of a composer’s music or in an anthology containing music by a number of composers, the title of the collection or anthology is usually included in the Woodwind Syllabus listing. Individual selections may also be found in other sources.
In order to save space, the titles of some anthologies have been shortened. For example, Ian Denley’s *Time Pieces for Flute: Music through the Ages* appears in syllabus listings as *Time Pieces for Flute*.

- The words “vol.” and “book” have been omitted from the shortened titles. The number following the title (for example, *Time Pieces for Flute, 1*) indicates the volume, book, or set number in which the selection can be found.
- The lists of anthologies, collections, and studies in the “Bibliography” (see pp. 190–208) provide full bibliographic information for most of the publications identified in the repertoire lists.

**Orchestral Excerpts**
Candidates may select the specified passages from standard woodwind orchestral parts; measure numbers and/or rehearsal letters and numbers for all excerpts are included in the listings. Alternatively, candidates may use parts printed in anthologies of woodwind orchestral parts. Details of selected anthologies are given for each grade.

**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.*

Candidates should bring all music to be performed to the examination. Candidates who wish to photocopy one page of a selection for the purpose of facilitating a page turn may do so with permission from the publisher.

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**REPERTOIRE SUBSTITUTIONS**

Candidates in Grades 1 to 10 and ARCT who wish to expand their choice of examination repertoire may replace one selection from the repertoire listed for their grade with a substitute selection.

For candidates in Grades 1 to 10, the substitute selection may come from one of two sources:
- the repertoire list of the next higher grade in the *Syllabus*
- other selections not listed in the *Syllabus*.

For ARCT candidates, the substitute selection must come from other selections not listed in the *Syllabus*.

*Please note that the substitute selection must replace a repertoire selection. Substitutions for studies and orchestral excerpts are not permitted.*

There are three types of substitute selections:
- *Syllabus Substitutions*
- *Non-Syllabus Substitutions*
- *Own Choice Substitutions*

<table>
<thead>
<tr>
<th>Permitted in</th>
<th>Description of Substitute Selection</th>
<th>Prior Approval Required</th>
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<tbody>
<tr>
<td><strong>Syllabus Substitutions</strong></td>
<td>Grades 1–10</td>
<td>Must be chosen from the corresponding list of the next higher grade in the <em>Syllabus</em></td>
</tr>
<tr>
<td><strong>Non-Syllabus Substitutions</strong></td>
<td>Grades 1–10, ARCT</td>
<td>Must be of equal difficulty and musical quality to works listed in the <em>Syllabus</em> for that grade</td>
</tr>
<tr>
<td><strong>Own Choice Substitutions</strong></td>
<td>Grades 9, 10, ARCT</td>
<td>Replaces a selection from List B or C only. Must be of equal difficulty and musical quality to works listed in the <em>Syllabus</em> for that grade</td>
</tr>
</tbody>
</table>
Syllabus Substitutions
• Prior approval is not required.
• Replacement selections must be chosen from the corresponding list of the next higher grade in the Syllabus. (For example, a candidate for Grade 6 might choose a selection from List B of Grade 8 to replace a selection from List B of Grade 6.)
• The replacement selection must be performed exactly as listed in the Syllabus.

Non-Syllabus Substitutions
• Prior approval is required.
• The replacement selection must be of equal difficulty and musical quality to works listed in the Syllabus for that grade.
• Candidates wishing to include a Non-Syllabus Substitution on their examination programs should complete a Non-Syllabus Substitution form (available at www.rcmexaminations.org). Send the form, together with the appropriate 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 a decision has been made.) Published music will be returned along with the approved form.

Non-Syllabus Substitution forms must be received before the application deadline.
• Bring the approved Non-Syllabus Substitution form to your examination and give it to the examiner.
• Candidates are advised to prepare an alternate work in case the request is denied. Please note that marks will be deducted from the final examination mark for the use of an unapproved piece.

Own Choice Substitutions
• Prior approval is not required.
• Replacement selections for Own Choice Substitutions may be used only to replace a repertoire selection from List B or C.
• The replacement selection must be of equal difficulty and musical quality to works listed in the Syllabus for that grade.
• Judgment shown in choosing a substitute selection will be considered in the marking. For this reason, RCM Examinations will not answer questions or give advice regarding Own Choice Substitutions. It is the responsibility of the teacher to provide the appropriate advice.
• Candidates should clearly indicate such replacement selections as “Own Choice” on the list of repertoire to be handed to the examiner.

EXAMINATION PROCEDURES
Candidates must be ready to perform at least 15 minutes before their scheduled time. Please note that candidate examination times cannot be exchanged.
• The availability of tune-up rooms cannot be guaranteed.
• The availability of music stands cannot be guaranteed.
• The candidate’s performance may be interrupted at the examiner’s discretion when an assessment has been reached.
• Examiners are not permitted to assist candidates in tuning their instruments.
• Page turners and other assistants are not permitted in the examination room. Waiting areas are provided for parents, teachers, and assistants.

Music
• Candidates should list all repertoire to be performed on their examination schedule and bring it to the examination.
• Candidates should bring two copies of all music to be performed to the examination, whether or not selections are memorized. Please note that photocopied music is not permitted in the examination room unless the candidate has a letter of permission from the publisher. (Please see “Copyright and Photocopying” on p. 14.)

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.

TABLE OF MARKS

<table>
<thead>
<tr>
<th></th>
<th>Grade 1</th>
<th>Grades 2–4</th>
<th>Grade 6</th>
<th>Grades 8–9</th>
<th>Grade 10</th>
<th>Teacher's ARCT</th>
<th>Performer's ARCT</th>
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<td>–</td>
<td>–</td>
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<td>–</td>
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</table>

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.
CLASSIFICATION OF MARKS

Grades 1 to 10

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

Performers and Teacher's ARCT

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

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.

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.

*Please note that supplemental examinations are not offered for the Performer's ARCT in any woodwind instrument.*
## Summary of Supplemental Examination Policies

<table>
<thead>
<tr>
<th>To achieve a pass standing</th>
<th>Grade 10</th>
<th>Teacher's ARCT</th>
</tr>
</thead>
<tbody>
<tr>
<td></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 two-year time period or overall mark of 75 in Parts 1 and 2 combined and 70% in Part 3 within a two-year time period</td>
</tr>
</tbody>
</table>

| To achieve standing to proceed to ARCT | 70% in each section or overall mark of 75 | — |

| Reasons for taking a supplemental examination | to reach 70% standing in each section or to upgrade mark in one section that is already at 70% | to reach 70% standing in each section or to upgrade mark in one section that is already at 70% |

| Eligibility for taking a supplemental examination for Grade 10 | overall mark of 65% and 70% in Repertoire section | — |

| Eligibility for taking a supplemental examination for Teacher's ARCT, Part 1 | — | 70% in Repertoire section |

| Eligibility for taking a supplemental examination for Teacher's ARCT, Part 2 | — | 70% in either Viva Voce A or Viva Voce B |

| Number of supplemental examinations allowed | two | one in Part 1 one in Part 2 |

| Time limit to complete supplemental examinations | two years from the date of the original examination | two years from the date of the original examination |
### Names of Publishers

The following abbreviations identify publishers listed throughout the *Woodwind Syllabus*. When no publisher or edition is indicated for a specific piece, the work is available in several standard editions. For more information, please see “Examination Repertoire” on pp. 13–14.

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Publisher Name</th>
<th>Website</th>
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<tbody>
<tr>
<td>ABR</td>
<td>Associated Board of the Royal Schools of Music (London)</td>
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<tr>
<td>ACB</td>
<td>A&amp;C Black Publishing</td>
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<tr>
<td>ACC</td>
<td>Accura Music Inc.</td>
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<td>ACO</td>
<td>Acoma</td>
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<td>ADV</td>
<td>Advance Music</td>
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<tr>
<td>AEN</td>
<td>Aeneas Press (Toronto)</td>
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<tr>
<td>AFX</td>
<td>Autofax Editions</td>
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<td>AJB</td>
<td>Anton J. Benjamin</td>
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<td>ALF</td>
<td>Alfred Publishing Company [<a href="http://www.alfred.com">www.alfred.com</a>]</td>
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<tr>
<td>ALG</td>
<td>Alfred Lengnick and Co. (London, a division of Complete Music Ltd.)</td>
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<td>ALK</td>
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<td>Broadbent &amp; Dunn</td>
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<tr>
<td>BAD</td>
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<td>Bärenreiter [<a href="http://www.barenreiter.com">www.barenreiter.com</a>]</td>
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<td>BDT</td>
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<td>BEL</td>
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<td>BOO</td>
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<td>BRB</td>
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<td>BRN</td>
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<td>BPF</td>
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<td>CIM</td>
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<td>Michael Sweeney</td>
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ABBRVIATIONS continued

TC L  Tuba Classics
TEN  Tenuto Publications
TEP  Tuba-Euphonium Press
TRM  Tromba Publications
TRY  Try Publications
UNI  Universal Edition Inc. (Vienna, London, New York)
VDI  Concours Vincent D’Indy
VIR  Virgo Music Publishers
WAR  Warner Bros. Publications (Alfred Publishing)
WAT  Waterloo Music Publications (Waterloo, Ontario) www.waterloomusic.com
WEI  Joseph Weinberger Ltd.
WEM  William Elkin Music Services (Norwich, Norfolk, UK)
WES  Western Music Company Ltd. (Toronto)
WIM  Western International Music, Inc.
YOR  Yorktown Music Press
ZEN  Zen-On Music
ZER  Edizioni Suvini Zerboni
ZIM  Zimmermann Publications

Other Abbreviations and Symbols
arr. arranged by
attr. attributed to
bk book
ed. edited by
m., mm. measure(s)
mvt movement
no. number
[op] out of print
op. opus
p., pp. page(s)
rev. revised
trans. translated by
transc. transcribed by
vol. volume

• represents one selection for examination purposes

→ parts or sections of works to be performed at examinations

THEMATIC CATALOGUES

Opus numbers and Catalogue Numbers
“Opus” (op.) is a term used with a number to designate the position of a given work in the chronological sequence of works by the composer. However, these numbers are often an unreliable guide, and may have been assigned by a publisher rather than the composer. Sometimes a single work will have conflicting opus numbers. Certain genres, such as operas and other vocal works, were not always assigned opus numbers. For these reasons, individual works by a number of composers are identified by numbers assigned in scholarly thematic catalogues. A number of the more important thematic catalogues are listed below.

Anhang
Some catalogue numbers include the prefix “Anh.” (for example, BWV Anh. 121). “Anh.” is an abbreviation for Anhang, a German word meaning appendix or supplement.

WoO
Some catalogue numbers include the prefix “WoO” (for example, WoO 63). WoO is an abbreviation for Werk ohne Opuszahl (work without opus number).

These numbers are used to designate works for which the composer did not assign an opus number.

Carl Philipp Emanuel Bach
Works by C.P.E. Bach are often identified by “Wq” (Wotquenne) and/or “H” (Helm) numbers (for example, Morceaux divers pour clavecin, WQ 117/39, H 98). Alfred Wotquenne (1867–1939) was a Belgian music bibliographer and author of the Thematisches Verzeichnis der Werke von Carl Philipp Emanuel Bach (Leipzig, 1905, rev. 1964). Eugene Helm is an American musicologist and author of A New Thematic Catalogue of the Works of C.P.E. Bach (New Haven: Yale University Press, 1989).

Johann Sebastian Bach
Works by J.S. Bach are identified by “BWV” numbers (for example, Allemanda in G Minor, BWV 836). BWV is the abbreviation for Bach-Werke-Verzeichnis, the short title of the Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach (Leipzig, 1950), a thematic catalogue of Bach’s complete works originally compiled by the German music librarian Wolfgang Schmieder.
George Frideric Handel
Works by George Frideric Handel are identified by "HWV" numbers (for example, Gavotte in G Major, HWV 491). HWV is an abbreviation for Handel Werke Verzeichnis. The full title for this thematic catalogue, compiled by Margaret and Walter Eisen, is Händel-Handbuch, gleichzeitig Suppl. zu Hallische Händel-Ausgabe (Kassel: Bärenreiter, 1978–1986).

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

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

Henry Purcell
Works by Henry Purcell are identified by "Z" numbers (for example, Minuet in G Major, Z 651). These numbers were assigned by Franklin B. Zimmerman in his thematic catalogue of Purcell's works, Henry Purcell: An Analytical Catalogue of his Music (London: MacMillan, 1963).

Domenico Scarlatti
Works by Domenico Scarlatti are usually identified by two numbers, one beginning with "L" and one beginning with "K." The L numbers are from Opere complete per clavicembalo (Milan: Ricordi, 1906-1908), compiled by Alessandro Longo. K stands for Ralph Kirkpatrick, an American harpsichordist and scholar who provided a revised and more exact chronology and a new numbering system for the sonatas in his book Domenico Scarlatti (Princeton: Princeton University Press, 1953, rev. 1968).

Franz Schubert
Works by Franz Schubert are identified by "Deutsch" numbers (for example, Waltz in A flat, op. 9, no. 12, D 365). These numbers were assigned by Otto Erich Deutsch (1883–1967) in his thematic catalogue of Schubert's works, Thematisches Verzeichnis seiner Werke in chronologischer Folge (Neue Schubert Ausgabe Serie VIII, Bd. 4, Kassel, 1978).

Georg Philipp Telemann
Works by Georg Philipp Telemann are identified by "TWV" numbers (for example, Fantasia in D Minor, TWV 33:2). TWV is an abbreviation for Telemann Werkverzeichnis. This thematic catalogue—Thematischer-Systematisches Verzeichnis seiner Werke: Telemann Werkverzeichnis (Kassel: Bärenreiter, 1984) —was compiled by Martin Runke.

Antonio Vivaldi
Works by Antonio Vivaldi are identified by "RV" numbers and/or "F" numbers. RV is an abbreviation for Ryom Verzeichnis. This thematic catalogue of Vivaldi's works—Verzeichnis der Werke Antonio Vivaldis (RV: kleine Ausgabe (Leipzig: Deutscher Verlag für Musik, 1974, 2nd ed. 1979) was compiled by Peter Ryom. The F numbers were assigned by Antonio Fanna in Opere strumentali di Antonio Vivaldi (1678–1741): catalogo numerico-tematico secondo la catalogazione Fanna (Milan, 1986).
Section 3 – Practical Examinations

TECHNICAL REQUIREMENTS

Studies

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

Technical Tests

- 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.

Scale Configurations

- For one-octave scales, candidates may choose one of the following 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 required, candidates should play up to the tonic and back down. For specific requirements, see the Technical Tests listed for individual instruments.

- Where full compass scales are required, candidates should begin on the tonic, play up to the highest note within the range of the instrument, play down to the lowest note in the range of the instrument, and return to the tonic. For specific requirements, see the Technical Tests listed for individual instruments.
Required Articulations

Grade 1
Candidates must be prepared to play scales in all the following articulations:

1. all slurred
2. all tongued

Candidates must be prepared to play arpeggios in all the following articulations:

1. all slurred
2. all tongued

Grade 2
Candidates must be prepared to play scales in all the following articulations:

1. all slurred
2. all tongued
3. two slurred, two tongued

Candidates must be prepared to play arpeggios in all the following articulations:

1. all slurred
2. all tongued

Grade 4
Candidates must be prepared to play scales in all the following articulations:

1. all slurred
2. all tongued
3. two slurred, two tongued
4. two tongued, two slurred
5. two slurred, two slurred
Candidates must be prepared to play triplet arpeggios in all the following articulations:

1. all slurred

2. all tongued

3. three slurred, three slurred

**Grade 6**

Candidates must be prepared to play scales in all the following articulations:

1. all slurred

2. all tongued

3. two slurred, two tongued

4. two tongued, two slurred

5. two slurred, two slurred

6. three slurred, one tongued

7. one tongued, three slurred

Candidates must be prepared to play triplet arpeggios in all the following articulations:

1. all slurred

2. all tongued

3. three slurred, three slurred

4. two slurred, one tongued

5. one tongued, two slurred

**Double and Triple Tonguing:**

- Candidates for flute examinations in Grade 6 are required to play double- and triple-tonguing patterns for one-octave scales.
- For specific requirements, see the Technical Tests listed for flute.
Grades 8 to 10
Candidates must be prepared to play scales in all the following articulations:

1. all slurred
2. all tongued
3. two slurred, two tongued
4. two tongued, two slurred
5. two slurred, two slurred
6. three slurred, one tongued
7. one tongued, three slurred
8. one tongued, two slurred, one tongued

Candidates must be prepared to play triplet arpeggios in all the following articulations:

1. all slurred
2. all tongued
3. three slurred, three slurred
4. two slurred, one tongued
5. one tongued, two slurred

Candidates must also be prepared to play four-note patterns of major, minor, dominant 7th, and diminished 7th arpeggios in the following articulations:

1. two slurred, two tongued
2. two tongued, two slurred
3. two slurred, two slurred
4. three slurred, one tongued
5. one tongued, three slurred
6. one tongued, two slurred, one tongued

Double and Triple Tonguing:
• Candidates for flute examinations in Grades 6 to 10 are required to play double- and triple-tonguing patterns for one-octave scales.
• Candidates for oboe and bassoon examinations in Grades 9 and 10 are required to play double-tonguing patterns for one-octave scales.
• For specific requirements, see the Technical Tests listed for flute, oboe, and bassoon.
Flute – 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: one from List A and one from List B.

- List A includes selections from the Baroque and Classical periods.
- List B includes selections from the Romantic era and the 20th and 21st 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

Anonymous
- Fifer’s Call (18th-century tune) (arr. Trevor Wye, in A Beginner’s Book, 2 NOV)
- The Rakes o’ Mallow (arr. Ian Denley, in Time Pieces for Flute, 1 ABR)

Traditional
- Come and Sing Together (traditional Hungarian) (arr. Malcolm Pollock, no. 43 in Abracadabra Flute ACB) [op]
- Slovakian Hoop Dance (arr. Judith Pearce and Christopher Gunning, in Really Easy Flute Book FAB)

Attwood, Thomas
- Andante, from Sonatina No. 3 in F major (arr. Ian Denley, in Time Pieces for Flute, 1 ABR)

Beethoven, Ludwig van
- Scotch Dance (arr. Louis Moyse, in Forty Little Pieces SCH)

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

Boyce, William
- Heart of Oak (arr. Ian Denley, in Time Pieces for Flute, 1 ABR)

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

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

Dandrieu, Jean-François
- Rondeau (arr. Louis Moyse, in First Solos for the Flute Player SCH)

Handel, George Frideric
- Air, HWV 425 (arr. Ian Denley, in Time Pieces for Flute, 2 ABR)

Haydn, Franz Joseph
- Minuet (arr. Carol Barratt, in Bravo! Flute B&H)
- Theme from the Surprise Symphony [Symphony No. 94] (arr. Malcolm Pollock, no. 51 in Abracadabra Flute ACB) [op]

Mozart, Wolfgang Amadeus
- Air from Figaro (Cavatina) (arr. Judith Pearce and Christopher Gunning, in Really Easy Flute Book FAB)

O’Carolan, Turlough
- Dermot o’Dowd (arr. Ian Denley, in Time Pieces for Flute, 1 ABR)

Petzold, Christian
- Menuet in G major [from Notenbuch der Anna Magdalena Bach, 1725], BWV Anh. 114, (attr. J.S. Bach) (arr. Louis Moyse, in Forty Little Pieces SCH; in Suzuki Flute School, 1 SUM)

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

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

Rosseter, William
- Elizabethan Dance (arr. Christopher Gunning and Judith Pearce, no. 18 in Really Easy Flute Book FAB)

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

<table>
<thead>
<tr>
<th>Traditional</th>
<th>Bullard, Alan</th>
</tr>
</thead>
<tbody>
<tr>
<td>• The House of the Rising Sun (American song) (arr. Nicholas Hare, in <em>The Magic Flute</em> B&amp;H)</td>
<td>• Graceful Waltz</td>
</tr>
<tr>
<td>• Huron Indian Carol (arr. Malcolm Pollock, in <em>Abracadabra Flute</em> A&amp;C) [op]</td>
<td>• Hopping Along</td>
</tr>
<tr>
<td>• Jeu! Jeu! (folk song from El Salvador) (arr. Christopher Gunning and Judith Pearce, in <em>Really Easy Flute Book</em> FAB)</td>
<td>• Lullaby</td>
</tr>
<tr>
<td>• Lightly Row (arr. in <em>Suzuki Flute School</em>, 1 SUM)</td>
<td>• Royal Ceremony</td>
</tr>
<tr>
<td>• Lord of the Dance (traditional Shaker tune) (adapted by Sidney Carter, arr. John Reeman, in <em>Jazzy Flute</em>, 1 UNI)</td>
<td>• Rumba</td>
</tr>
<tr>
<td>• Maypole Dance (arr. Trevor Wye, in <em>A Beginner’s Book</em>, 1 NOV)</td>
<td>• See-Saw</td>
</tr>
<tr>
<td>• Midsummer Fire (Swedish folk song) (arr. Carol Barratt, in <em>Bravo! Flute</em> B&amp;H)</td>
<td>• Shadow Puppets</td>
</tr>
<tr>
<td>• Morning Has Broken (traditional Gaelic melody) (arr. John Reeman, in <em>Jazzy Flute</em>, 1 UNI)</td>
<td>• Skipping Song</td>
</tr>
<tr>
<td>• The Night Visiting Song (Scottish folk song) (arr. Carol Barratt, in <em>Bravo! Flute</em> B&amp;H)</td>
<td>• Winter Wood</td>
</tr>
<tr>
<td>• Old Japanese Folk Song (arr. Paul Harris and Sally Adams, in <em>Flute All Sorts</em>, Grades 1–3 FAB)</td>
<td>Chamberlain, Louise</td>
</tr>
<tr>
<td>• On the Wing (French Canadian folk song) (arr. Carol Barratt, in <em>Bravo! Flute</em> B&amp;H)</td>
<td>• Rollerblading! (in <em>Step It Up! Grades 1–3 ALF; FAB</em>)</td>
</tr>
<tr>
<td>• Polly Wolly Doodle (American folk song) (arr. Trevor Wye, in <em>A Beginner’s Book</em>, 1 NOV)</td>
<td>Gershwin, George</td>
</tr>
<tr>
<td>• A Rose There Bloomed (Finnish folk melody) (arr. Ian Denley, in <em>Time Pieces for Flute</em>, 1 ABR)</td>
<td>• Funny Face (arr. Paul Harris, in <em>Easy Gershwin for Flute</em> OUP)</td>
</tr>
<tr>
<td>• Syrian Love Song (arr. Christopher Gunning and Judith Pearce, in <em>Really Easy Flute Book</em> FAB)</td>
<td>Horák, Eduard</td>
</tr>
<tr>
<td>Barratt, Carol</td>
<td>• Scherzino, from <em>Kinder-Klavierschüle</em> (arr. Ian Denley, in <em>Time Pieces for Flute</em>, 1 ABR)</td>
</tr>
<tr>
<td>• Harvest-Time (based on a Latvian folk song) (in <em>Bravo! Flute</em> B&amp;H)</td>
<td>Horovitz, Joseph</td>
</tr>
<tr>
<td>• Safe Haven (based on a Norwegian folk song) (in <em>Bravo! Flute</em> B&amp;H)</td>
<td>• What the Tree Told Me (in <em>A Very Easy 20th Century Album</em> NOV)</td>
</tr>
<tr>
<td>Bayly, Thomas Haynes</td>
<td>Jones, Edward Huws</td>
</tr>
<tr>
<td>• Long, Long Ago (arr. in <em>Suzuki Flute School</em>, 1 SUM)</td>
<td>• Abracadabra (in <em>Magic!</em> FAB)</td>
</tr>
<tr>
<td>Bernstein, Leonard</td>
<td>Lutoslawski, Witold</td>
</tr>
<tr>
<td>• One Hand, One Heart, from <em>West Side Story</em> (arr. Nicholas Hare, in <em>The Magic Flute</em> B&amp;H)</td>
<td>• Zalotny (Kitten-like), from <em>Popular Melodies</em> (arr. Ian Denley, in <em>Time Pieces for Flute</em>, 1 ABR)</td>
</tr>
<tr>
<td>Bozza, Eugène</td>
<td>Milchberg, Jorge, and Daniel Robles</td>
</tr>
<tr>
<td>• Air de vieille LED → Allegro section to double bar (Più lento)</td>
<td>• El condor pasa (arr. Malcolm Pollock, in <em>Abracadabra Flute</em> A&amp;C) [op]</td>
</tr>
<tr>
<td>Piltch, Susan</td>
<td>Piltch, Susan</td>
</tr>
<tr>
<td>• Labyrinth NWP</td>
<td>• Labyrinth</td>
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<tr>
<td>Rae, James</td>
<td>Lutoslawski, Witold</td>
</tr>
<tr>
<td>• Naughty, but Nice!</td>
<td>• Zalotny (Kitten-like), from <em>Popular Melodies</em> (arr. Ian Denley, in <em>Time Pieces for Flute</em>, 1 ABR)</td>
</tr>
<tr>
<td>Bernstein, Leonard</td>
<td>Milchberg, Jorge, and Daniel Robles</td>
</tr>
<tr>
<td>• Out and About</td>
<td>• El condor pasa (arr. Malcolm Pollock, in <em>Abracadabra Flute</em> A&amp;C) [op]</td>
</tr>
<tr>
<td>Reeman, John</td>
<td>• Heartbeat (arr. John Reeman, in <em>Jazzy Flute</em>, 1 UNI)</td>
</tr>
</tbody>
</table>
Ridout, Alan
• Rustic Dance (in A Beginner’s Book, 1 NOV)

Rodgers, Richard, and Oscar Hammerstein
The Sound of Music: Flute WIL; HAL
• Edelweiss
• The Sound of Music

Saint-Saëns, Camille
Le carnaval des animaux
• Aquarium (arr. Ian Denley, in Time Pieces for Flute, 1 ABR)
• The Elephant (arr. Paul Harris and Sally Adams, in Flute All Sorts, Grades 1–3, FAB)

Schubert, Franz
• Marche militaire, D 733 (arr. Ian Denley, in Time Pieces for Flute, 2 ABR)
• Waltz No. 16, D 146 (arr. Ian Denley, in Time Pieces for Flute, 1 ABR)
• Waltz, D 365, op. 9, no. 2 (in Forty Little Pieces SCH)

Sharman, Rodney
• Slow Waltz DOM (ed. Kathryn Cernauskas, in The Magical Flute, 1 ALK)

Taki, Rentaro
• The Moon over the Ruined Castle (arr. Malcolm Pollock, in Abracadabra Flute ACB; arr. in Suzuki Flute School, 1 SUM) [op]

Telfer, Nancy
• Star Gazing CMC (ed. Kathryn Cernauskas, in The Magical Flute, 1 ALK)
→ First Star I See Tonight

Weber, Carl Maria von
• Andante con espressione (arr. Louis Moyse, in First Solos for the Flute Player SCH)

Wind, Chris
• Solo for Flute (I) CMC (ed. Kathryn Cernauskas, in The Magical Flute, 1 ALK)

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

Studies
Candidates should be prepared to play two studies: the required selection in Group 1 and one selection from Group 2. Each bulleted item (●) represents one selection for examination purposes.

Group 1 (required study)
Gariboldi, Giuseppe
• Study in C major (p. 7 in I Love Scales AMA; no. 11 in 76 Graded Studies for Flute, 1 FAB; no. 14 in 125 Easy Classical Studies UNI)

Group 2
I Love Scales (ed. Robert Winn) AMA
• Study in C major (p. 5)
• Study in C major (p. 9)
• Study in F major (p. 6)
• Study in F major (p. 9)

125 Easy Classical Studies (ed. Franz Vester, UNI)
• no. 2 (by Giuseppe Gariboldi)
• no. 4 (by Ernesto Köhler; also no. 9 in 76 Graded Studies for Flute, 1 FAB)
• no. 10 (by Wilhelm Popp)

76 Graded Studies for Flute, 1 (ed. Harris and Adams FAB)
• no. 2 (by Paul Harris)
• no. 5 (by Paul Harris)
• no. 7 (by Paul Harris)
• no. 8 (by Sally Adams)
• no. 9 (by Ernesto Köhler; also no. 4 in 125 Easy Classical Studies UNI)
TECHNICAL REQUIREMENTS continued

Technical Tests

Please see “Technical Requirements” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, G, F</td>
<td>1 octave</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor (harmonic)</td>
<td>A</td>
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<table>
<thead>
<tr>
<th>Arpeggios</th>
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</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, G, F</td>
<td>1 octave</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>A</td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 180–187.

THEORY CO-REQUISITES

None
Flute – 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 includes selections from the Baroque and Classical periods.
- List B includes selections from the Romantic era and the 20th and 21st 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

Traditional

- **The Plough Boy** (arr. Paul Harris and Sally Adams, in *Flute All Sorts, Grades 1–3* FAB)

Bach, Johann Sebastian

- **Gavotte in G major**, from French Suite No. 5, BWV 816 (no. 34, arr. Louis Moyse, in *Forty Little Pieces* SCH)
- **Orchestral Suite No. 2 in B minor**, BWV 1067 BAR; PET; HEN
  → Minuet (arr. in *Suzuki Flute School*, 2 SUM)

Barrett, John

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

Beethoven, Ludwig van

- **Sonata in B flat major for Piano and Flute**, WoO Anh. 4
  → Theme INT (in *Suzuki Flute School*, 2 SUM)
- **Sonatina in G major**, Anh. 5 (arr. Louis Moyse, in *Forty Little Pieces* SCH)
  → 2nd movement: Romance (no. 39b)

Dandrieu, Jean-François

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

Gluck, Christoph Willibald

- **Minuet**, from *Orpheus ed Euridice* (arr. in *Suzuki Flute School*, 2 SUM); SCH

Gossec, François Joseph

- **Gavotte et tambourin** BIL
  → Gavotte or Tambourin (arr. Pierre Paubon)

Handel, George Frideric

- **Sonata in G major**, op. 1, no. 5, HWV 363b BAR
  → Bourrée (arr. Louis Moyse, in *Forty Little Pieces* SCH; arr. in *Suzuki Flute School*, 1 SUM)

Haydn, Franz Joseph

- **Serenade** (arr. Louis Moyse, in *Forty Little Pieces* SCH)

Hook, James

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

Mozart, Wolfgang Amadeus

- **Allegro**, from Flute Quartet in C major, K 285b (arr. Louis Moyse, in *Forty Little Pieces* SCH)
- **Papageno’s aria: “Der Vogelfänger bin ich ja,”** from *The Magic Flute* (arr. Nicholas Hare, in *The Magic Flute* B&H)

Schubert, Franz

- **Moment musical**, D 780, op. 94, no. 3 (arr. Louis Moyse, in *Forty Little Pieces* SCH)

Somis, Giovanni Battista

- **Tambourin** (arr. Paul Harris and Sally Adams, in *Flute All Sorts, Grades 1–3* FAB)

Telemann, Georg Philipp

- **Sonata in F major**, TWV 41: F2 INT
  → Largo
- **Suite in A minor**, TWV 55:a2 HIN
  → Passepied I

Vivaldi, Antonio

- **Sicilienne**, from second movement of Concerto “Il Gardellino” (arr. Trevor Wye, in *A Beginner’s Book for the Flute*, 2 NOV)
LIST B

Andriessen, Hendrik
- Little Suite HAR
  → 3rd movement

Archer, Violet
Four Miniatures for Flute CMC; ALK
- Canoeing
- A Drowsy Tune

Baker, Michael Conway
- Collage CMC (ed. Kathryn Cernauskas, in The Magical Flute, 1 ALK)
- Generations CMC

Bernstein, Leonard
- Tonight, from West Side Story (arr. Nicholas Hare, in The Magic Flute B&H)

Bozza, Eugène
Quatre pièces faciles LED
- Le campanile
- Eili-Eili (mélodie hébraïque)
- Menues des pages
- Rêves d’enfant

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

Chamberlain, Louise
- The Groovy Witch (in Step It Up! Grades 1–3 ALF; FAB)

Demersseman, Jules
- Neapolitan Melody (arr. Louis Moyse, in First Solos for the Flute Player SCH)

Dick, Robert
A Very Easy 20th Century Album NOV
- Dorset Street
- Sun Shower

Faubert, Jacques
Du fleuve à l’arctique LED
- La guignolée
- Jardin de givre

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

Fleming, Robert
- Almost Waltz JAY [op] (ed. Kathryn Cernauskas, in The Magical Flute, 1 ALK)

Gershwin, George
Easy Gershwin for Flute (arr. Paul Harris OUP)
- Love Walked In
- Our Love Is Here to Stay

Hare, Nicholas
- Banana Rag (in The Magic Flute B&H)

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

Horovitz, Joseph

Jones, Edward Huws
- Open Sesame! (in Magic! FAB)

Koechlin, Charles Louis Eugène
14 Pièces pour flûte et piano, op. 157b SAL
- three contrasting pieces from nos. 1, 2, 3, 10, 13, 14

Lennon, John, and Paul McCartney
- Yesterday (arr. in Lennon and McCartney Solos for Flute HAL)

Liebermann, Lowell
Album for the Young, op. 79 PRE
- Ostinato

Mendelssohn, Felix
- Andante espressivo (arr. Louis Moyse, in First Solos for the Flute Player SCH)

Meunier, Gérard
Berceuse pour Vincent LEM

Piltch, Susan
- Little One: Lullabye – for Kienna NWP

Prokofiev, Sergei
- Gavotte, from Symphony No. 1 (“Classical”) (arr. Himie Voxman RUB)

Ravel, Maurice
- Pavane pour une infante défunte (arr. Louis Moyse, in First Solos for the Flute Player SCH)
LIST B continued

Reichert, Mathieu-André
• Fantaisie mélancolique (theme) (arr. Louis Moyse, in First Solos for the Flute Player SCH; Suzuki Flute School, 2 SUM)

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

Rodgers, Richard, and Oscar Hammerstein
The Sound of Music: Flute WIL; HAL
• My Favorite Things

Saint-Saëns, Camille
• Airs de ballet d’Ascanio (theme) DUR

Satie, Erik
Trois gymnopédies (arr. Donald Thomson MAY; arr. Sandra Downing and Peter J. Moore PRE)
• Gymnopédie No. 1
• Gymnopédie No. 2
• Gymnopédie No. 3

Schudel, Thomas
• Chanson and Minuet KEN
  → Minuet

Schumann, Robert
• Romance (arr. Louis Moyse, in First Solos for the Flute Player SCH)

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

Telfer, Nancy
• Stargazing CMC (ed. Kathryn Cernauskas, in The Magical Flute, 1 ALK)
  → Shooting-Star Flight

Walton, William
• The Music Lesson, from Music for Children, 1 (arr. Ian Denley, in Time Pieces for Flute, 1 ABR)

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

Studies

Candidates should be prepared to play four studies: the two required selections in Group 1 and two contrasting selections from Group 2 and/or Group 3. Each bulleted item (*) represents one selection for examination purposes.

Group 1 (required studies)
Gariboldi, Giuseppe
• Study in F major (Allegretto) (p. 15 in I Love Scales AMA; no. 27 in 76 Graded Studies, 1 FAB)

Köhler, Ernesto
• Study in G major (Moderato) (p. 12 in I Love Scales AMA; no. 17 in 76 Graded Studies, 1 FAB)

Group 2
76 Graded Studies for Flute, 1 (ed. Harris and Adams) FAB
• no. 12 (by Marin Marais)
• no. 13 (by Ernesto Köhler)
• no. 16 (by Giuseppe Gariboldi)
• no. 19 (Hessian Dance, anonymous)
• no. 20 (The Sun from the East, anonymous)

Rae, James
40 Modern Studies for Solo Flute UNI
• no. 10 or no. 11
• no. 13 or no. 14
Group 3: Orchestral Studies

Beethoven, Ludwig van
• Symphony No. 6 (“Pastoral”)
  → 3rd movement (“Peasants’ Merrymaking”) (no. 4 in Young Orchestral Flautist, 1 PAN)

Dvořák, Antonín
• Slavonic Dances, op. 46
  → no. 1 (no. 21 in Young Orchestral Flautist, 1 PAN)

Haydn, Franz Joseph
• Symphony No. 100 (“Military”)
  → 2nd movement (no. 1 in Young Orchestral Flautist, 1 PAN)

Mozart, Wolfgang Amadeus
• Concerto for Flute and Harp in C major, K 299
  → 3rd movement (no. 2 in Young Orchestral Flautist, 1 PAN)

Saint-Saëns, Camille
• Le carnaval des animaux
  → Aquarium (no. 15 in Young Orchestral Flautist, 1 PAN)

Smetana, Bedřich
• Má vlast
  → 2nd movement (“Vltava”) (no. 11 in Young Orchestral Flautist, 1 PAN)

Tchaikovsky, Pyotr Il’yich
• Nutcracker Suite
  → Overture (no. 20 in Young Orchestral Flautist, 1 PAN)

Verdi, Giuseppe
• La forza del destino
  → Overture (no. 10 in Young Orchestral Flautist, 1 PAN)

Technical Tests

Please see “Technical Requirements” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, B♭</td>
<td>1 octave</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>G, D, F</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor (harmonic)</td>
<td>A, B</td>
<td>1 octave</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor (harmonic)</td>
<td>E, D, G</td>
<td>2 octaves</td>
<td></td>
<td></td>
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<tr>
<td>Chromatic on</td>
<td>F</td>
<td>1 octave</td>
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<tr>
<th>Arpeggios</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
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<td>C, B♭</td>
<td>1 octave</td>
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<tr>
<td>Major</td>
<td>G, D, F</td>
<td>2 octaves</td>
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<tr>
<td>Minor</td>
<td>A, B</td>
<td>1 octave</td>
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<tr>
<td>Minor</td>
<td>E, D, G</td>
<td>2 octaves</td>
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</tbody>
</table>

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 180–187.

THEORY CO-REQUISITES

None
**Flute – 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 includes selections from the Baroque and Classical periods.
- List B includes selections from the Romantic era and the 20th and 21st 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**

Bach, Johann Sebastian
- **Orchestral Suite No. 2 in B minor**, BWV 1067
  - BAR; PET; HEN
  - → Bourrées I and II OR Rondeau
- **Sonata in C major**, BWV 1033
  - HEN; BAR
  - → Menuets I and II
- **Sonata in E flat major**, BWV 1031
  - HEN; BAR
  - → Siciliano

Beethoven, Ludwig van
- **Sonata in B flat major for Piano and Flute**, WoO Anh. 4
  - → Polonaise (arr. Louis Moyse, in Solos for the Flute Player SCH)

Blavet, Michel
- **Sonata in D major**, op. 2, no. 5 (“La Chauvet”)
  - B&H
  - → Gavotte (La Dédale)
- **Sonata in G minor**, op. 2, no. 4 (“La Lumagne”)
  - B&H (in Flötenmusik, 1 HEN)
  - → Siciliana

Diabelli, Anton
- **Sonatina in C major**, op. 163, no. 1 (arr. Walter Bergmann OTT)

Handel, George Frideric
- **Sonata in C major**, op. 1, no. 7, HWV 365
  - → Gavotte

Mozart, Leopold
- **Andante**, from Concerto in G major (arr. Paul Harris and Sally Adams, in Flute All Sorts, Grades 1–3 FAB)

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

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

Purcell, Henry
- **Air and Hornpipe** B&H

Rameau, Jean-Philippe
- **Tambourin**, from Pièces de clavecin (arr. Ian Denley, in Time Pieces for Flute, 3 ABR)

Telemann, Georg Philipp
- **Suite in A minor**, TWV55:a2
  - → Les Plaisirs and Trio OR Menuets I and II (in Suzuki Flute School, 2 SUM)

Vanhal, Johann Baptist
- Three Easy Sonatas UNI
- **one sonata**

Vivaldi, Antonio
- **Sonata in F major**, RV 52

Weber, Carl Maria von
- **Sonata No. 3**, op. 10 UNI

**LIST B**

Woodwind Syllabus
LIST B

Andersen, Karl Joachim
Five Songs without Words, op. 24 OUP; EAM
  • Rêverie
  • Berceuse

Archer, Violet
Four Miniatures for Flute CMC; ALK
  • Catch Me (in The Magical Flute, 1 ALK)
  • Skipping Along

Barlow, Fred
  • Pavane ESC; LEM

Cowan, Don
  • Charm Bracelet B&H

Demersseman, Jules
Six fantaisies faciles, op. 28 BIL
  • Balladine
  • Simplicité

Faubert, Jacques
Du fleuve à l’arctique LED
  • Complainte d’automne
  • L’ours blanc
  • Poudrerie

Fauré, Gabriel
  • Berceuse, op. 16 (transc. Eugène Bozza, in Cinq pièces faciles LED)

Gershwin, George
Easy Gershwin for Flute (arr. Paul Harris OUP)
  • Fascinating Rhythm
  • I Got Plenty of Nothin’

Harris, Paul
  • Roller-Skating (in Flute All Sorts, Grades 1–3 FAB)

Honegger, Arthur
  • Romance (in Contemporary French Recital Pieces for Flute and Piano, 1 INT)

Horn, Paul
  • Agra, from “Paul Horn/Inside” PHM; MRK

Koechlin, Charles Louis Eugène
14 Pièces pour flûte et piano, op.157b SAL
  • three of nos. 4, 5, 6, 8, 9, 11, 12

Kuhlau, Friedrich
  • Andante (arr. Louis Moyse, in First Solos for the Flute Player SCH)

Mendelssohn, Felix
  • On Wings of Song (arr. in Suzuki Flute School, 2 SUM)

Nielsen, Carl
  • The Children Are Playing CHE

Nørgård, Per
  • Pastorale (ed. Trevor Wye, in Flute Solos, 3 CHE); SHA

Reger, Max
  • Romance BRH

Rorem, Ned
  • Mountain Song PER

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

Sibelius, Jean
  • The Peace of Evening (arr. Ian Denley, in Time Pieces for Flute, 2 ABR)

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

Studies

Candidates should be prepared to play four contrasting selections from Group 1 and/or Group 2, with a maximum of two selections from any one publication. Each bulleted item (•) represents one selection for examination purposes.
**TECHNICAL REQUIREMENTS continued**

**Group 1: Studies**

76 Graded Studies for Flute, I (ed. Harris and Adams FAB)
- no. 31 (anonymous)
- no. 32 (by Paul Harris)
- no. 33 (by Georg Philipp Telemann)
- no. 35 (by Wilhelm Popp)
- no. 37 (by Giuseppe Garibaldi)
- no. 38 (by Paul Harris)
- no. 40 (by Wilhelm Popp)

Rae, James
40 Modern Studies for Solo Flute UNI
- no. 18 or no. 20
- one of nos. 23, 25, 26

**Group 2: Orchestral Studies**

Beethoven, Ludwig van
- Symphony No. 5
  → 3rd movement (no. 7 in Young Orchestral Flautist, 2 PAN)
- Symphony No. 6 ("Pastoral")
  → 3rd movement ("Peasants' Merrymaking") (no. 9 in Young Orchestral Flautist, 2 PAN)

Haydn, Franz Joseph
- Symphony No. 94 ("Surprise")
  → 2nd or 3rd movement (no. 3 or no. 1 in Young Orchestral Flautist, 2 PAN)

Mozart, Wolfgang Amadeus
- Concerto for Flute and Harp in C major, K 299
  → 3rd movement (no. 5 in Young Orchestral Flautist, 2 PAN)

Schubert, Franz
- Symphony No. 5 in B flat major
  → 1st movement (no. 14 in Young Orchestral Flautist, 2 PAN)
- Symphony in B minor ("Unfinished")
  → 1st movement (no. 16 in Young Orchestral Flautist, 2 PAN)

Strauss, Johann
- Blue Danube Waltz No. 5, op. 314 (no. 29 in Young Orchestral Flautist, 2 PAN)

Tchaikovsky, Pyotr Il'yich
- Symphony No. 5
  → 2nd movement (no. 38 in Young Orchestral Flautist, 2 PAN)

**Technical Tests**

Please see “Technical Requirements” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, G, D, A, E, F, B♭, E♭, A♭</td>
<td>2 octaves</td>
<td></td>
<td>eighth notes</td>
</tr>
<tr>
<td>Chromatic on</td>
<td>C, F, G</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pentatonic on</td>
<td>D</td>
<td></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. 180–187.

**Theory Co-requirements**

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 selections: one from List A and one from List B.

- List A includes selections from the Baroque and Classical periods.
- List B includes selections from the Romantic era and the 20th and 21st 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

Bach, Johann Sebastian
- **Partita in A minor for Solo Flute**, BWV 1013
  HEN; UNI; BRE; AMA
  → Sarabande

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

Handel, George Frideric
- **Sonata in A minor** (Hallenser no. 1) HWV 374
  BAR; PET
- **Sonata in B minor** (Hallenser no. 3) HWV 375
  BAR; PET
- **Sonata in E minor** (Hallenser no. 2) HWV 376
  BAR; PET
- **Sonata in F major**, op. 1, no. 11, HWV 369
  BAR; PET
- **Sonata in G minor**, op. 1, no. 2, HWV 360
  BAR; PET

Hotteterre, Jacques Martin (Le Romain)
- **Échos** UNI; BIL

Loeillet, Jacques
- **Sonata in E minor**, op. 5, no. 1 (in Flötenmusik, 1 HEN)

Marcello, Benedetto
- **Sonata in D minor**, op. 2, no. 2
- **Sonata in F major**, op. 2, no. 1
- **Sonata in G minor**, op. 2, no. 3

Pepusch, Johann Christoph
- **Sonata in F major** (in Flötenmusik, 1 HEN)

Schickhardt, Johann Christian
- **Sonata in A minor**, op. 17, no. 3 (in Flötenmusik, 1 HEN)

Telemann, Georg Philipp
- **Sonata in F major**, TWV 41: F 2 INT

Vanhal, Johann Baptist
- **Sonata in D major**, op. 17, no. 1 (in Flötenmusik, 2 HEN)

Vivaldi, Antonio
- **Concerto in F major**, F VI, no. 1 INT
- **Sonata in C major** AMA

LIST B

Applebaum, Louis
- **Essay** (for solo flute) CMC (in The Magical Flute, 3 ALK)

Badian, Maya
- **Résonances** BAD; CMC
  → two movements

Baker, Michael Conway
- **Some Summertime** CMC

Behrens, Jack
- **Musefully listening, nursing a thought** CMC (in The Magical Flute, 2 ALK)
LIST B continued

Cernauskas, Kathryn
• Pan Pipes (in The Magical Flute, 3 ALK)
• Sliding (in The Magical Flute, 2 ALK)

Corigliano, John
• Voyage SCH

Drigo, Riccardo
• Serenade (in Suzuki Flute School, 3 SUM)

Eckhardt-Gramatté, Sophie-Carmen
• Berceuse (ed. Kathryn Cernauskas, in The Magical Flute, 2 ALK)

Faubert, Jacques
Du fleuve à l’arctique LED
• Soleil de minuit

Fauré, Gabriel
• Morceau de concours BRD
• Sicilienne IMC [EMB edition is not acceptable]

Freedman, Harry
• Soliloquy CMC

Gaubert, Philippe
• Madrigal PIP; BEL
• Sicilienne PIP

German, Edward
• Intermezzo (ed. Susan Milan B&H)
• Romance (ed. Susan Milan B&H)

Glick, Srul Irving
• Petite Suite GVT (ed. Kathryn Cernauskas, in The Magical Flute, 2 ALK)

Ibert, Jacques
• Aria LED

Joplin, Scott
Six Ragtimes KUN
• Elite Syncopations (1902)

Joplin, Scott continued
• The Entertainer (1902)
• Original Rags (1899)

Mouquet, Jules
• Cinq pièces brèves LEM
  → any two

Nichols, Kenneth
• Karen’s Waltz BLS; CMC

Pessard, Émile
• Andalouse LED; RUB

Rachmaninoff, Sergei
• Vocalise, op. 34, no. 14 (ed. Susan Milan B&H)

Ravel, Maurice
• Pièce en forme de habañera LED

Succari, Dia
• Sicilienne LED

Szulc, Jósef
• Serenade à Pierrette (arr. Adolphe Hennebains, in Suzuki Flute School, 3 SUM)

Taktakishvili, Otar
• Sonata AMP; SCH
  → 2nd movement

Ware, Peter
• Elegy (for flute or alto flute) CMC; ACO

Weinzwieg, John
• Birthday Notes CMC

Woodall, Albert
• Serenade (in Suzuki Flute School, 3 SUM)

Zuckert, Leon
• Little Spanish Dance JAY [OP]

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

Studies

Candidates should be prepared to play one of the following combinations of studies from the following list:

(a) four contrasting selections from Group 1, with a maximum of two selections from any one publication
(b) two contrasting selections from Group 1 and two contrasting selections from Group 2
(c) two contrasting selections from Group 1 and one selection from Group 3

Each bulleted item (•) represents one selection for examination purposes.
Group 1
76 Graded Studies for Flute, 1 (ed. Harris and Adams FAB)
- no. 45 (by Giuseppe Gariboldi)
- no. 46 (by Louis Drouet; no. 8 in 25 Études célèbres)
- no. 47 (by Wilhelm Popp)
- no. 48 (anonymous)
- no. 49 (by Georg Philipp Telemann)
- no. 50 (by C. Fehrling)
- no. 51 (by Georg Philipp Telemann)
- no. 52 (by François Garnier)
- no. 53 (by Louis Drouet; no. 2 in 25 Études célèbres)
- no. 54 (by Ernesto Köhler)

Drouet, Louis
25 Études célèbres LED; BRD; OTT
- one of nos. 1–16

Gariboldi, Giuseppe
Vingt études chantantes, op. 88 BIL
- any one or two

Köhler, Ernesto
Romantic Etudes in Modern Style, op. 66
- one or two of nos. 1, 2, 4, 7, 13

Rae, James
40 Modern Studies for Solo Flute UNI
- one of nos. 28, 30, 31, 37
- one of nos. 32, 34, 35, 40

Group 2: Orchestral Studies
Please note that orchestral studies are to be played unaccompanied.

Bach, Johann Sebastian
- Brandenburg Concerto No. 2 in F major, BWV 1047
  → 1st movement (no. 1 in Young Orchestral Flautist, 3 PAN)

Bizet, Georges
- L’Arlésienne Suite No. 1
  → Carillon (no. 30 in Young Orchestral Flautist, 3 PAN)
- Carmen
  → Prelude to act 1 (no. 29 in Young Orchestral Flautist, 3 PAN)

Haydn, Franz Joseph
- Symphony No. 94 (“Surprise”) → 4th movement (no. 4 in Young Orchestral Flautist, 3 PAN)

Mozart, Wolfgang Amadeus
- Symphony No. 40 → 3rd movement (no. 6 in Young Orchestral Flautist, 3 PAN)

Rossini, Gioachino
- The Barber of Seville
  → Overture (no. 12 in Young Orchestral Flautist, 3 PAN)
- William Tell
  → Overture (no. 13 in Young Orchestral Flautist, 3 PAN)

Tchaikovsky, Pyotr Il'yich
- Nutcracker Suite
  → Waltz of the Flowers (no. 37 in Young Orchestral Flautist, 3 PAN)

Group 3: Orchestral Studies
Please note that orchestral studies are to be played unaccompanied.

Bach, Johann Sebastian
- Orchestral Suite No. 2 in B minor, BWV 1067 BAR; PET; HEN
  → Polonaise (include Double) and Badinerie (in Baxtresser: Orchestral Excerpts for Flute PRE)

Bizet, Georges
- L’Arlésienne Suite No. 2
  → Menuet (in Baxtresser: Orchestral Excerpts for Flute PRE)

Stravinsky, Igor
- Pulcinella
  → Sinfonia (in Time Pieces for Flute, 2 ABR)
Technical Tests

Please see “Technical Requirements” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>2 octaves</td>
<td>$\frac{\text{d}}{\text{s}} = 80$</td>
<td>eighth notes</td>
</tr>
<tr>
<td>Minor (harmonic)</td>
<td>all keys</td>
<td>2 octaves</td>
<td>$\frac{\text{d}}{\text{s}} = 80$</td>
<td>eighth notes</td>
</tr>
<tr>
<td>Chromatic on</td>
<td>any note</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pentatonic on</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Arpeggios

| Major    | all keys | 2 octaves | $\frac{\text{d}}{\text{s}} = 60$ | triplet eighth notes |
| Minor    | all keys | 2 octaves | $\frac{\text{d}}{\text{s}} = 60$ | triplet eighth notes |

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

\[ \frac{\text{d}}{\text{s}} = 66 \]

\[ \text{ta ka ta ka ta ta ka ta ka ta} \]

Triple Tonguing

\[ \frac{\text{d}}{\text{s}} = 52 \]

\[ \text{ta ka ta ta ta ta ka ta ta ta} \]

**EAR TESTS AND SIGHT READING**

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 180–187.

**THEORY CO-REQUISITES**

Grade 1 Rudiments
Flute – 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 contrasting selections: one from List A and one from List B.

• List A includes selections from the Baroque and Classical periods.
• List B includes selections from the Romantic era and the 20th and 21st 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

Bach, Johann Sebastian
• Sonata in E flat major, BWV 1031 HEN; BAR
• Sonata in G minor, BWV 1020 HEN; BAR

Blavet, Michel
• Sonata in D major, op. 2, no. 5 (“La Chauvet”) B&H
• Sonata in G minor, op. 2, no. 4 (“La Lumagne”) B&H (in Flötenmusik, 1 HEN)

Boccherini, Luigi
• Concerto in D major, op. 27 LEU; INT

Bodinus, Sebastian
• Caprice en gigue (for solo flute) BAR

Boismortier, Joseph Bodin de
Six Suites for Flute Alone, op. 35 OTT
• Suite No. 2 (G major)
• Suite No. 3 (G minor)
• Suite No. 5 (B minor)

Dieupart, Charles
• Suite IV in G minor MOE

Grétry, André
• Concerto in C major INT

Handel, George Frideric
• Sonata in B minor, op. 1, no. 9, HWV 367b
• Sonata in C major, op. 1, no. 7, HWV 365
• Sonata in G major, op. 1, no. 5 HWV 363b

Hoffmeister, Franz Anton
• Sonata in D major, op. 21, no. 1 (in Flötenmusik, 2 HEN)

Marais, Marin
• Les folies d’Espagne BAR
→ theme and any seven variations

Mozart, Franz Xaver
• Rondo in E minor, K Anh. 184 HFV

Mozart, Wolfgang Amadeus
• Andante in C major, K 315 HEN; BRH; INT

Pergolesi, Giovanni Battista
• Concerto in G major B&H: INT

Stamitz, Johann Anton
• Capriccio-Sonata in A major (for solo flute) BRH

Telemann, Georg Philipp
Twelve Fantasias for solo flute (Hamburg 1732–1733) BAR; INT
• Fantasia no. 5 in C major, TWV 40:6
• Fantasia no. 6 in D minor, TWV 40:7
• Fantasia no. 8 in E minor, TWV 40:9

Vivaldi, Antonio
• Concerto in A minor, F VI, no. 7 INT
• Concerto in B flat major (“La notte”), F VI, no. 13 EMB
Six Sonatas (Il pastor fido) BAR; INT
• Sonata No. 6 in G minor

Wendling, Johann Baptist
• Sonata in E minor, op. 4, no. 5 (in Flötenmusik, 2 HEN)
Aitken, Robert
- **Icicle** (for solo flute) EMT

Baliff, Claude
- **Chant de l’innocent** EMT

Bloch, Ernest
- **Suite Modale** BRD

Boyd, Anne
- **Bali Moods no. 1** FAB

Brun, Georges
- **Romance**, op. 41 LEM; RUB

Büsser, Henri Paul
- **Les cygnes et les écureuils** LED

Caplet, André
- **Rêverie et petite valse** INT

Chatman, Stephen
- **Slink** BER; CMC

Di Vito-Delvaux, Berthe
- **Barcarolle et Scherzo**, op. 97 CEB

Doppler, Franz
- **Berceuse**, op. 15 SOU; PIP

Evans, Robert
- **Thoronet** (for solo flute) CMC

Foote, Arthur
- **Trois pièces pour flûte et piano** OTT
  → 2nd movement and either 1st movement OR 3rd movement

Fukushima, Kazuo
- **Requiem** ZER

Gaubert, Philippe
- **Romance** LED
- **Sur l’eau** PIP

Godard, Benjamin
- **Suite en trois morceaux** SOU; CHE
  → Allegretto and Idyle

Heiden, Bernhard
- **Sonatina** AMP

Joplin, Scott
- Six Ragtimes KUN
  - **The Chrysanthemum** (1904)
  - **The Favorite** (1904)
  - **The Ragtime Dance** (1906)

Keetbaas, Dirk
- **Three Miniatures** (for solo flute) JAY [op]

Norton, Christopher
- **Sonatina** B&H

Papineau-Couture, Jean
- **J’aime les tierces mineures** EMT

Poulenc, Francis
- **Sonata** CHE
  → 2nd movement (Cantilena)

Saint-Saëns, Camille
- **Romance** DUR

Schulhoff, Erwin
- **Sonata** CHE
  → 3rd movement (Aria)

Schumann, Robert
- **Three Romances** INT
  → no. 1 and either no. 2 OR no. 3

Somers, Harry
- **Etching – The Vollard Suite**, from *The Picasso Suite* RIC; CMC (ed. Kathryn Cernauskas, in *The Magical Flute*, 3 ALK)

Steenhuisen, Paul
- **Cette obscure clarté qui tombe des étoiles** CMC
  (ed. Kathryn Cernauskas in *The Magical Flute*, 2 ALK)

Weinzweig, John
- **Riffs** CMC (ed. Kathryn Cernauskas, in *The Magical Flute*, 3 ALK)
  → any six
ORCHESTRAL EXCERPTS

Candidates should be prepared to play all the following orchestral excerpts. Candidates should prepare the first flute part unless otherwise indicated. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. Candidates may use standard published orchestral parts for the specific excerpts, many of which are available through Kalmus (www.kalmus-music.com) or The Orchestra Musician’s CD-ROM Library (www.orchmusiclibrary.com). Alternatively, candidates may use excerpts printed in the following anthology. Please note that orchestral excerpts must be performed without accompaniment.


Bizet, Georges

• *Carmen*
  → Entr’acte (prelude to act 3): 10 measures before rehearsal letter A to 11 measures after rehearsal letter A (in Baxtresser: *Orchestral Excerpts*, p. 6)

Brahms, Johannes

• **Symphony No. 1**
  → 4th movement: rehearsal letter B to rehearsal letter C (in Baxtresser: *Orchestral Excerpts*, p. 8)

Gluck, Christoph Willibald

• **Orpheus ed Euridice**
  → act 2 (Menuet and Dance of the Blessed Spirits), complete (in Baxtresser: *Orchestral Excerpts*, p. 13)

Ravel, Maurice

• **Bolero**
  → mm. 5–21 (in Baxtresser: *Orchestral Excerpts*, p. 27)

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

Studies

Candidates should be prepared to play four selections from the following list of studies, with a maximum of two studies by any one composer.

Each bulleted item (•) represents one selection for examination purposes.

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

• no. 63 (by Antoine [Benoît] Tranquille Berbiguier; no. 10 of *18 Études*)
• no. 64 (by Ernesto Köhler)
• no. 67 (by Ernesto Köhler)
• no. 70 (by Antoine [Benoît] Tranquille Berbiguier; no. 4 of *18 Études*)

Traditional

Chinese Flute Solos OTT

• Su Wu Tends Sheep and either Lady Men Jiang OR Purple Bamboo Melody

Andersen, Karl Joachim

*Twenty-four Exercises*, op. 33

• choose from nos. 1–24

Berbiguier, Antoine (Benoît) Tranquille

*18 Études* SCH; LED; [SOUTHERN edition is not acceptable]

• choose from nos. 1–10

Drouet, Louis

*25 Études célèbres* LED; BRD; OTT

• choose from nos. 17–25

Köhler, Ernesto

*Romantic Etudes in Modern Style*, op. 66

• choose from nos. 8, 12, 16, 19, 20, 21, 22, 23, 25
Technical Tests

Please see “Technical Requirements” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>2 octaves</td>
<td>$\frac{\text{d}}{\text{q}} = 60$</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Major in 3rds</td>
<td>all keys</td>
<td>2 octaves</td>
<td>$\frac{\text{d}}{\text{q}} = 60$</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Minor</td>
<td>any note</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic on</td>
<td>any note</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Whole tone on</td>
<td>C, F</td>
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</table>

Arpeggios

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>2 octaves</td>
<td>$\frac{\text{d}}{\text{q}} = 80$</td>
<td>triplet eighth notes</td>
</tr>
<tr>
<td>Minor</td>
<td>all keys</td>
<td>2 octaves</td>
<td>$\frac{\text{d}}{\text{q}} = 60$</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Major</td>
<td>all keys</td>
<td>2 octaves</td>
<td>$\frac{\text{d}}{\text{q}} = 80$</td>
<td>triplet eighth notes</td>
</tr>
<tr>
<td>Minor</td>
<td>all keys</td>
<td>2 octaves</td>
<td>$\frac{\text{d}}{\text{q}} = 60$</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Dominant 7th</td>
<td></td>
<td></td>
<td></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 example below.

Double Tonguing

$\frac{\text{d}}{\text{q}} = 80$

\[\text{ta} \quad \text{ka} \quad \text{ta} \quad \text{ka} \quad \text{ta} \quad \text{ka} \quad \text{ta} \quad \text{ka} \quad \text{ta} \quad \text{etc.}\]

Triple Tonguing

$\frac{\text{d}}{\text{q}} = 72$

\[\text{ta} \quad \text{ka} \quad \text{ta} \quad \text{ta} \quad \text{ka} \quad \text{ta} \quad \text{ta} \quad \text{ka} \quad \text{ta} \quad \text{ta} \quad \text{etc.}\]

Ear Tests and Sight Reading

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 180–187.

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 from the Baroque and Classical periods.
- List B includes selections from the Romantic era and the 20th and 21st 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

Bach, Carl Philipp Emanuel
- *Sonata in G major* (“Hamburger”), H 564 OTT

Bach, Johann Sebastian
- *Sonata in A major*, BWV 1032 HEN; BAR; BRE
- *Sonata in C major*, BWV 1033 HEN; BAR

Benda, Franz
- *Concerto in E minor* OTT

Čart (Czarth), Jiří (Georg)
- *Sonata in G major* (in *Three Sonatas for Flute and Continuo*, 2 PIP)

Devienne, François
- *Sonata in D major* INT

Handel, George Frideric
- *Sonata in E minor*, op. 1, no. 1b, HWV 359b BAR

Nicolai, Johann Gottlieb
- *Sonata in G major*, op. 6, no. 1 (in *Flötenmusik*, 2 HEN)

Schneider, Friedrich
- *Sonata in G major*, op. 33 BAR

Stamitz, Karl
- *Concerto in G major*, op. 29 INT

Telemann, Georg Philipp
- *Sonata in F minor*, TWV 41: f1 AMA; RAR; INT
- *Suite in A minor*, TWV55:a2 HIN

*Twelve Fantasias for solo flute* (Hamburg 1732–1733)
- *Fantasia no. 2 in A minor*, TWV 40:3
- *Fantasia no. 10 in F sharp minor*, TWV 40:11
- *Fantasia no. 12 in G minor*, TWV 40:13

Vanhal, Johann Baptist
- *Sonata in A major*, op. 10, no. 4 (in *Flötenmusik*, 2 HEN)

Vivaldi, Antonio
- *Concerto in F major* ("La tempesta di mare") EMB
- *Concerto in G major*, PV. 140 [not op. 10] INT

LIST B

Amirov, Fikret
- *Six Pieces* SIK

Baker, Michael Conway
- *Sonata for Flute and Piano* SOU; CMC

Beecroft, Norma
- *Tre pezzi brevi* UNI; CMC

Bizet, Georges, and François Borne
- *Carmen Fantaisie* SMC

Böhm, Theobald
- *Élégie*, op. 47 SOU; OTT

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

Bourdin, Roger
- *Pan blessé* pour flûte seule BIL
Cardy, Patrick  
- **Sparkle** CMC (ed. Kathryn Cernauskas, in *The Magical Flute*, 3 ALK)

Chaminade, Cécile  
- **Concertino** FIS (in *Flute Music by French Composers* SCH)

Chopin, Frédéric  
- **Variations on a Theme of Rossini** OTT; INT

Debussy, Claude  
- **Syrinx** JOB; CHE; HEN

Douglas, Paul M.  
- **Yong** NVM; CMC

Fukushima, Kazuo  
- **Mei** (for solo flute) ZER

Ganne, Louis  
- **Andante and Scherzo** (in *Flute Music by French Composers* SCH)

Genge, Anthony  
- **Grey and White** CMC

Génin, Pierre-Agricole  
- **Carnival of Venice** BIL (in Suzuki *Flute School*, 5 SUM)

Hindemith, Paul  
- **Acht Stücke** OTT  
  → four contrasting pieces

Honegger, Arthur  
- **Danse de la chèvre** SAL

Hoover, Katherine  
- **Kokopeli** PPP

Kuhlau, Friedrich  
- **Grand solo no. 1**, op. 57 BIL  
- **Introduction et rondo sur “Le colporteur de d’Onslow”** BIL

Laurin, Rachel  
- **Sonate** DOM

Offermans, Wil  
- **Honami** ZIM

Reinecke, Carl  
- **Ballade** ZIM

Roussel, Albert  
- *Joueurs de flûte* DUR  
- **Pan and one of Tityre**, Krishna, Monsieur de la Péjaudie

Rutter, John  
- **Suite antique** OUP  
  → three contrasting movements

Saint-Saëns, Camille  
- **Airs de ballet d’Ascanio** DUR  
- **Odelette** DUR

Schafer, R. Murray  
- **Nocturne**, from *The Wolf Project* ARC; CMC  
- **Sonatina for Flute and Harpsichord or Piano** BER

Schicker, Gary  
- **Blip, Blip, Blip** for solo flute PRE  
- **Blue Bossa, Red Bossa** PRE

Schubert, Franz  
- *Sechs Lieder* (arr. Theobald Boehm UNI)  
  → three of  
  - Gute Nacht  
  - Der Lindenbaum  
  - Das Fischermädchen  
  - Ständchen  
  - Am Meer  
  - Die Taubenpost

Skillling, Raymond  
- **Cycloïdes** DOM

Taflanel, Paul  
- **Andante pastorale and scherzettino** INT  
  (in *Flute Music by French Composers* SCH)

Widor, Charles-Marie  
- **Suite**, op. 34 HEU; PIP  
  → Scherzo (II) and Romance (III)
**ORCHESTRAL EXCERPTS**

Candidates should be prepared to play all the following orchestral excerpts. Candidates should prepare the first flute part unless otherwise indicated. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. Candidates may use standard published orchestral parts for the specific excerpts, many of which are available through Kalmus (www.kalmus-music.com) or The Orchestra Musician’s CD-ROM Library (www.orchmusiclibrary.com). Alternatively, candidates may use excerpts printed in the following anthologies. Please note that orchestral excerpts must be performed without accompaniment.


**Beethoven, Ludwig van**
- **Leonore Overture No. 3**
  → *Adagio*: mm. 1–36; Tempo I, mm. 279–360
  (in Baxtresser: *Orchestral Excerpts*, pp. 5–6)

**Brahms, Johannes**
- **Symphony No. 4**
  → 4th movement: mm. 89–105 (in Baxtresser: *Orchestral Excerpts*, p. 8)

**Debussy, Claude**
- **La Mer**
  → 1st movement: mm. 47–52; mm. 64–67
  → 2nd movement: mm. 4–6; mm. 16–17; mm. 122–124; mm. 143–146; mm. 163–166
  → 3rd movement: mm. 159–179 (in Zöller: *20th-Century Orchestral Excerpts*, Band I, pp. 6–7)

**Dvořák, Antonín**
- **Symphony No. 8**
  → 4th movement: 8 measures before rehearsal letter D to rehearsal letter E (in Baxtresser: *Orchestral Excerpts*, p. 12)

**Mendelssohn, Felix**
- **Symphony No. 4** (“Italian”)
  → 4th movement (Saltarello): mm. 1–34
  (in Baxtresser: *Orchestral Excerpts*, p. 22)

**Prokofiev, Sergei**
- **Symphony No. 1** (“Classical”)
  → 2nd movement: rehearsal letter B to rehearsal letter C (in Baxtresser: *Orchestral Excerpts*, p. 22, excerpt 1)

**TECHNICAL REQUIREMENTS**

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

**Studies**

Candidates should be prepared to play four selections from the following list of studies, with a maximum of two studies by any one composer. Each bulleted item (•) represents one selection for examination purposes.

- **76 Graded Studies for Flute**, 2 (ed. Harris and Adams, FAB)
  - no. 72 (by Giulio Briccialdi)
  - no. 73 (by Paul Harris)
  - no. 74 (by Theobald Böhm)
  - no. 75 (by Theobald Böhm)
  - no. 76 (by Theobald Böhm)

- **Berbiguier, Antoine [Benoît] Tranquille**
  - **18 Études** SCH; LED; [SOUTHERN edition is not acceptable]
  - choose from nos. 11–18

- **Karg-Elert, Sigfrid**
  - **30 Caprices**, op. 107 INT
  - choose from nos. 1–10

- **Paganini, Niccoló**
  - **24 Caprices**, op. 1 INT
  - choose from nos. 2, 3, 8, 9, 11, 14, 18, 19, 20, 21

  → Candidates who play only one caprice must play no. 21; candidates who play two caprices must play no. 21 and one other.
Technical Tests

Please see “Technical Requirements” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major in 3rds</td>
<td>all keys</td>
<td>2 octaves</td>
<td>( \bullet = 80 )</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic on</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Whole tone on</td>
<td>any note</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Arpeggios**

| Major  |      |       |       |             |
| Minor  |      |       |       |             |
| Major  | all keys | 2 octaves | \( \bullet = 104 \) | triplet eighth notes |
| Minor  |      |       |       |             |
| Dominant 7th |      |       | \( \bullet = 80 \) | sixteenth notes |
| Dominant 7th |      |       |       |             |

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**

\( \bullet = 104 \)

\[ \text{ta} \quad \text{ka} \quad \text{ta} \quad \text{ka} \quad \text{ta} \quad \text{ka} \quad \text{ka} \quad \text{ta} \quad \\
\text{etc.} \]

**Triple Tonguing**

\( \bullet = 80 \)

\[ \text{ta} \quad \text{ka} \quad \text{ta} \quad \text{ka} \quad \text{ta} \quad \\
\text{ka} \quad \text{ta} \quad \text{ka} \quad \text{ta} \quad \text{ka} \quad \text{ta} \quad \\
\text{ka} \quad \text{ta} \quad \text{ta} \quad \text{ta} \quad \text{ta} \quad \\
\text{etc.} \]

**EAR TESTS AND SIGHT READING**

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 180–187.

**THEORY CO-REQUISITES**

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

Please see “Theory Examinations: Prerequisites and Co-requisites” on p. 8, “ARCT Examinations” on p. 9, “Classification of Marks” on p. 17, and “Supplemental Examinations” on pp. 17–18 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 includes selections from the Baroque and Classical periods.
- List B includes selections from the Romantic era and the 20th and 21st 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

Bach, Carl Philipp Emanuel
- Sonata in A minor (for solo flute), H 562 BAR; UNI; AMA
- Sonata in B flat major, op. 130, H 560 ZIM

Bach, Johann Sebastian
- Orchestral Suite No. 2 in B minor, BWV 1067 BAR; PET; HEN
- Sonata in E major, BWV 1035 HEN; BAR
- Sonata in E minor, BWV 1034 HEN; BAR; BRE

Blavet, Michel
- Concerto in A minor INT

Čart (Czarth), Jiří (Georg)
- Sonata in E major (in Three Sonatas for Flute and Continuo, 2 PIP)

LIST B

Applebaum, Louis
- Diversions CMC

Barnett, John Francis
- Grand Sonata, op. 41 BşR

Bédard, Denis
- Sonate DOM

Bozza, Eugène
- Image (for solo flute) LED

Couperin, François
- Concert royal no. 4 INT

Devienne, François
- Sonata in G major, op. 58, no. 5 (in Flötenmusik, 2 HEN)

Leclair, Jean-Marie
- Concerto in C major, op. 7, no. 3 INT

Quanz, Johann Joachim
- Concerto in G major BRH; INT

Vivaldi, Antonio
- Concerto in D major (“Il Gardellino”) EMB

Demersseman, Jules
- Solo de concert No. 6 in F major (“Italian Concerto”), op. 82 LED; EMB; SOU

Desmarais, Lorraine
- Sonate DOM

Doppler, Franz
- Fantaisie pastorale hongroise OTT
Enescu, George
• Cantabile and Presto (in Flute Music by French Composers SCH)

Fauré, Gabriel
• Fantaisie, op. 79 HAM; CHE (in Flute Music by French Composers SCH)

Ferroud, Pierre Octave
• Trois pièces SAL

Gaubert, Philippe
Flute Music by French Composers SCH
• Fantaisie
• Nocturne and Allegro scherzando

Griffes, Charles Tomlinson
• Poem SCH

Hétu, Jacques
• Aria, op. 27 DOM

Hindemith, Paul
• Sonata for Flute and Piano (1936) OTT

Hue, Georges-Adolphe
• Fantaisie BIL

Ibert, Jacques
• Pièce (for solo flute) LED

Jones, Kelsey
• Rondo (for solo flute) WAT

Martínu, Bohuslav
• First Sonata AMP

McIntyre, David L.
• Sonata for Flute and Piano BLS; CMC

Milhaud, Darius
• Sonatine DUR

Mower, Mike
• Sonata Latino ITF

Pagh-Paan, Younghi
• Dreism-Nore RIC

Pépin, Clermont
• Quatre monodies pour flûte seule CPE

Poulenc, Francis
• Sonata CHE

Reichert, Mathieu-André
• Fantaisie mélancolique, op. 1 OTT; SUM

Reinecke, Carl
• Sonata (“Undine”) INT

Rivier, Jean
• Oiseaux tendres pour flûte seule SAL

Rodrigue, Nicole
• Le moqueur polyglotte VDI; CMC

Schafer, R. Murray
• Aubade, from The Wolf Project ARC; CMC

Taira, Yoshihisa
• Cadenza 1 EMT

Taktakishvili, Otar
• Sonata AMP; SCH

Tulou, Jean-Louis
• Grand solo no. 5 BIL
• Grand solo no. 13 BIL

Varèse, Edgard
• Density 21.5 (for solo flute) RIC; COL

Vivier, Claude
• Pièce pour flûte et piano DOM

Weinzweig, John
• Divertimento No. 1 B&H; CMC
ORCHESTRAL EXCERPTS

Candidates should be prepared to play all the following orchestral excerpts. Candidates should prepare the first flute part unless otherwise indicated. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. Candidates may use standard published orchestral parts for the specific excerpts, many of which are available through Kalmus (www.kalmus-music.com) or The Orchestra Musician’s CD-ROM Library (www.orchmusiclibrary.com). Alternatively, candidates may use excerpts printed in the following anthologies. Please note that orchestral excerpts must be performed without accompaniment.


Beethoven, Ludwig van

• Symphony No. 3 (“Eroica”)
→ 4th movement: mm. 173–200 (in Baxtresser: Orchestral Excerpts, p. 4)

Debussy, Claude

• Prélude à l’après-midi d’un faune
→ opening to rehearsal number 3 (in Baxtresser: Orchestral Excerpts, pp. 10–11)

Hindemith, Paul

• Sinfonie “Mathis der Maler”
→ 1st movement (Engelkonzert): 1 measure before rehearsal number 10 to 13 measures after rehearsal number 10; 3 measures before rehearsal number 18 to 13 measures after rehearsal number 20
→ 2nd movement (Grablegung): m. 4 to 4 measures after rehearsal number 2; 3 measures before rehearsal number 4 to end of movement
(in Zöller, Twentieth-Century Orchestral Excerpts Band 1, pp. 54–56)

Mendelssohn, Felix

• Midsummer Night’s Dream
→ Scherzo: 2 measures before rehearsal letter P to 23 measures after rehearsal letter Q (in Baxtresser: Orchestral Excerpts, p. 21)

Rimsky-Korsakov, Nikolai

• Caprice espagnol
→ IV (Scena e canto gitano): 2 measures after rehearsal letter L to 10 measures after rehearsal letter L (end of cadenza, fermata on high A); 4 measures before rehearsal letter O to rehearsal letter P (in Baxtresser: Orchestral Excerpts, p. 31, excerpts 1 and 2)

Stravinsky, Igor

• Petrouchka (1947 revision)
→ Vivace: opening to 2 measures after rehearsal number 7; rehearsal number 60 to rehearsal number 61; rehearsal number 103 to 3 measures after rehearsal number 107 (in Baxtresser: Orchestral Excerpts, pp. 38–39, excerpts 1, 2, and 3)

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

Studies

Candidates should be prepared to play four studies from the following list of studies with a maximum of two studies by any one composer: three from Group 1 and one from Group 2. Each bulleted item (•) represents one selection for examination purposes.

Group 1

Andersen, Karl Joachim
24 Etudes, op. 15 SCH; FIS
• choose from nos. 1–24

Karg-Elert, Sigfrid
30 Caprices, op. 107 FIS; INT
• choose from nos. 11–30
Paganini, Niccoló  
24 Caprices, op. 1 INT  
• no. 4 or no. 5  
• one of nos. 7, 10, 13, 15, 16, 17, 24  
→ Candidates who play only one caprice must play no. 4 or no. 5; candidates who play two caprices must play no. 4 or no. 5 and one other listed.

Group 2  
Lacour, Guy  
22 dodécaprices BIL  
• choose from nos. 1–22

Mower, Mike  
Fingerbusters ITF  
• one study

Piazzolla, Astor  
Tango-etudes LEM  
• one etude

Technical Tests

Please see “Technical Requirements” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>B, C, C♯, D</td>
<td>3 octaves*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major in 3rds</td>
<td>all keys</td>
<td>2 octaves</td>
<td>♩ = 92</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>B, C, C♯, D</td>
<td>3 octaves*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic on</td>
<td>any note</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic on</td>
<td>C, C♯, D</td>
<td>3 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Whole tone on</td>
<td>any note</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Whole tone on</td>
<td>C, C♯</td>
<td>3 octaves</td>
<td></td>
<td></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>♩ = 120</td>
<td>triplet eighth notes</td>
</tr>
<tr>
<td>Minor</td>
<td></td>
<td></td>
<td>♩ = 92</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Major</td>
<td>B, C, C♯, D</td>
<td>3 octaves*</td>
<td>♩ = 120</td>
<td>triplet eighth notes</td>
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<td>Minor</td>
<td></td>
<td></td>
<td>♩ = 92</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Dominant 7th</td>
<td>all keys</td>
<td>2 octaves</td>
<td>♩ = 92</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Diminished 7th</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* Candidates who play a B-foot flute should include three-octave scales on B.
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

\[ \begin{array}{c}
The ARCT Examination

Please see “Theory Examinations: Prerequisites and Co-requisites” on p. 8, “ARCT Examinations” on p. 9, “Classification of Marks” on p. 17, and “Supplemental Examinations” on pp. 17–18 for important details regarding the application for an ARCT examination. Candidates 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 Certificate Program. 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 presents 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 three or four contrasting selections: one from List A, one from List B, and one or two from List C.

- List A includes concertos.
- List B includes suites, partitas, and sonatas.
- List C includes selections from the Romantic era and the 20th and 21st centuries.

Candidates may substitute one piccolo work for a flute work, providing they follow the procedure for substitutions. Please see “Repertoire Substitutions” on pp. 14–15.

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

LIST A

Bach, Carl Philipp Emanuel
- Concerto in D minor, H426/Wq22 LEU; INT
- Concerto in G major, H445/Wq 169 LEU; INT

Devienne, François
- Concerto no. 7 in E minor INT

Gordeli, Otar
- Concerto PIR

Hétu, Jacques
- Concerto, op. 51 DOM

Ibert, Jacques
- Concerto LED

Jolivet, André
- Concerto HEU

Khachaturian, Aram
- Concerto INT

Mer cadante, Saverio
- Concerto in E minor, op. 57 ZER

Molique, Bernard
- Concerto BL

Mozart, Wolfgang Amadeus
- Concerto in D major, K 314 BAR; HEN; BRH
- Concerto in G major, K 313 BAR; HEN; BRH

Nielsen, Carl
- Concerto SAM

Reinecke, Carl
- Concerto in D major, op. 283 BRH

Rodrigo, Joaquin
- Concierto pastoral OTT

Vivaldi, Antonio
- Concerto in C minor EMB

LIST B

Bach, Johann Sebastian
- Partita in A minor for Solo Flute, BWV 1013 HEN; UNI; BRE; AMA
- Sonata in B minor, BWV 1030 HEN; BAR

Beethoven, Ludwig van
- Serenade for piano and flute, op. 41 HEN

Burton, Eldin
- Sonatina FIS

Denisov, Edison
- Sonata PET

Feld, Jindrich
- Sonate LED
LIST B continued

Franck, César
• Sonata ZER; INT

Glick, Srul Irving
• Sonata JAY [op]

Jolivet, André
• Chant de Linos LED

Kenins, Talsivaldis
• Concertante B&H

Liebermann, Lowell
• Sonata, op. 23 PRE

Morawetz, Oskar
• Sonata for Flute and Piano AEN; CMC

Muczynski, Robert
• Sonata, op. 29 SCH

LIST C

Aitken, Robert
• Plainsong UNI

Badings, Henk
• Capriccio DON

Bartók, Béla
• Suite paysanne hongroise UNI; B&H

Berio, Luciano
• Sequenza I (for solo flute) UNI

Bohm, Theobald
• Fantasie über ein Thema von Schubert, op. 21 UNI
• Grand polonaise, op. 16 BIL

Boulez, Pierre
• Sonatine APH

Bozza, Eugène
• Agrestide LED

Carter, Elliott
• Scrivo in vento B&H

Casella, Alfredo
• Sicilienne and Burlesque, op. 33 LED

Cherny, Brian
• Doppellgänger CMC

Dick, Robert
• Afterlight MBM
• Lookout MBM

Dohnányi, Ernst von
• Passacaglia (for solo flute) BRD

Donatoni, Franco
• Fili for Flute and Piano RIC
• Nidi for Solo Piccolo RIC

Doppler, Franz
• Airs valaques EME; PIR

Dutilleux, Henri
• Sonatine LED

Ferneyhough, Brian
• Cassandra’s Dream Song PET
• Unity Capsule PET

Gougeon, Denis
• Saturne from Six thèmes solaires CMC

Harley, James
• Portrait CMC

Hétu, Jacques
• Quatre pièces pour flûte et piano BIL
Holliger, Heinz
• (T)’air(e) OTT

Hosokawa, Toshio
• Sen 1 OTT

Huber, Klaus
• Ein Hauch von Unzeit 1 BRH
• To ask the flutist BAR

Jolas, Betsy
• Episode Second: Ohne Worte HEU

Jolivet, André
• Cinq incantations B&H

Karg-Elert, Sigfrid
• Sonata in F sharp minor (“Appassionata”), op. 140 ZIM; PIP

Klanac, Pierre-Kresimir
• Métal: Neurasthénie caractérisée par l’obsession de l’état pulvérulent pour flûte seule BIL

Luzuriaga, Diego
• La Muchica: Five Pieces for Flute and Piano LEM

Martin, Frank
• Ballade UNI

Messiaen, Olivier
• Le merle noir LED

Meyer-Olbersleben, Max
• Fantasie-Sonate, op. 17 PIP

Sancan, Pierre
• Sonatine DUR

Sigurbjörnsson, Thorkell
• Kalais (for solo flute) UNI

Taffanel, Paul
• Fantaisie sur “Le Freischütz” BIL
• Grande fantaisie on themes from Mignon (ed. William Bennett SOU)

Takemitsu, Toru
• AIR OTT
• Itinerant OTT
• Voice SAL

Tremblay, Gilles
• Envol-Alleluia pour flûte seule SAL

Vasks, Peteris
• Landscape with Birds VAAP; SCH

Yun, Isang
• Études B&bé
  → any two
• Salomo B&bé
• Sori B&bé

**ORCHESTRAL EXCERPTS**

Candidates should be prepared to play all the excerpts in Group 1. Candidates should prepare the first flute part unless otherwise indicated. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. Candidates may use standard published orchestral parts for the specific excerpts, many of which are available through Kalmus (www.kalmus-music.com) or The Orchestra Musician’s CD-ROM Library (www.orchmusiclibrary.com). Alternatively, candidates may use excerpts printed in the following anthologies. Please note that orchestral excerpts must be performed without accompaniment.


**Group 1: Flute**

Bartók, Béla
• Concerto for Orchestra
  → 1st movement: mm. 30–34
  → 2nd movement: mm. 60–86

Bartók, Béla continued
  → 3rd movement: mm. 10–13; mm. 28–32; mm. 106–108
  → 4th movement: mm. 139–144
  → 5th movement: mm. 96–100; mm. 104–109
  (in Zöller: *20th-Century Orchestral Excerpts*, Band 1, pp. 46–48)
Hindemith, Paul
• **Symphonic Metamorphosis**
  → 2nd movement (Turandot) Scherzo: mm. 1–17
  → 3rd movement: 5 measures before rehearsal letter C to end of movement (in Zoller: *20th-Century Orchestral Excerpts*, Band I, p. 59)

Mahler, Gustav
• **Das Lied von der Erde**
  → Der Abschied (VI): rehearsal number 2 to 7 measures after rehearsal number 3; 3 measures after rehearsal number 6 to rehearsal number 7; 3 measures after rehearsal number 9 to 2 measures before rehearsal number 11; rehearsal number 22 to rehearsal number 24 (in Baxtresser: *Orchestral Excerpts*, pp. 16–20, excerpts 1, 2, 3, and 4)

Prokofiev, Sergei
• **Peter and the Wolf**
  → rehearsal number 2 to 3 measures after rehearsal number 5; rehearsal number 8 to 12 measures after rehearsal number 8; 10 measures before rehearsal number 52 to 1 measure after rehearsal number 52 (in Baxtresser: *Orchestral Excerpts*, pp. 24–25, excerpts 1, 2, and 3)
• **Symphony No. 1** (“Classical”)
  → 4th movement: 2 measures before rehearsal letter A to 2 measures after rehearsal letter D; 4 measures before rehearsal letter K to 10 measures after rehearsal letter N (in Baxtresser: *Orchestral Excerpts*, pp. 23–24, excerpts 2 and 3)

Ravel, Maurice
• **Daphnis and Chloe**
  → 3 measures after rehearsal number 176 to rehearsal number 180 (in Baxtresser: *Orchestral Excerpts*, pp. 28–29)

Rossini, Gioachino
• **William Tell**
  → Overture: mm. 181–226 (in Baxtresser: *Orchestral Excerpts*, p. 26)

Saint-Saëns, Camille
• **Le carnaval des animaux**
  → Volière (10): 4 measures before rehearsal number 1 to 7 measures after rehearsal number 4 (in Baxtresser: *Orchestral Excerpts*, pp. 32–33)

Strauss, Richard
• **Till Eulenspiegel's Merry Pranks**
  → rehearsal number 3 to 6 measures after rehearsal number 8; rehearsal number 32 to 5 measures after rehearsal number 35 (in Baxtresser: *Orchestral Excerpts*, pp. 33–34, excerpts 1 and 2)
• **Salome**
  → Salome's Dance (Dance of the Seven Veils): 2 measures before rehearsal letter D to 3 measures after rehearsal letter H (in Baxtresser: *Orchestral Excerpts*, p. 35)

Stravinsky, Igor
• **Firebird Suite** (1919 version)
  → Variation de l'oiseau de feu: rehearsal number 9 to 5 measures after rehearsal number 18 (in Baxtresser: *Orchestral Excerpts*, pp. 36–37)

Tchaikovsky, Pyotr Il'yich
• **Symphony No. 4**
  → 3rd movement, Scherzo: 17 measures before rehearsal letter E to 10 measures after rehearsal letter E (in Baxtresser: *Orchestral Excerpts*, p. 43)

Group 2: Piccolo
Bartók, Béla
• **Concerto for Orchestra**
  → 3rd movement (Elegia): mm. 14–22; mm. 29–33; mm. 57–60; mm. 107–128 (in Wellbaum: *Orchestral Excerpts*, pp. 6–7, excerpts 1, 2, and 3)

Beethoven, Ludwig van
• **Symphony No. 9**
  → 4th movement: mm. 343–431; mm. 849–940 (in Wellbaum: *Orchestral Excerpts*, pp. 9–11, excerpts 1 and 2)

Britten, Benjamin
• **The Young Person's Guide to the Orchestra: Variations and Fugue on a Theme of Henry Purcell**, op. 34
  → Variation A: mm. 12–24
  → Fugue: m. 1 to rehearsal letter E (in Wellbaum: *Orchestral Excerpts*, pp. 21–23, excerpts 1 and 2)

Dukas, Paul
• **The Sorcerer's Apprentice**
  → m. 2 to rehearsal number 2; rehearsal number 52 to 7 measures after rehearsal number 53 (in Wellbaum: *Orchestral Excerpts*, pp. 23–24, excerpts 1 and 2)
ORCHESTRAL EXCERPTS continued

Prokofiev, Sergei
• Lieutenant Kijé
  → 1st movement (Naissance de Kijé): 5 measures after rehearsal number 1 to 4 measures after rehearsal number 4 (in Wellbaum: Orchestrals Excerpts, pp. 30–31)

Rimsky-Korsakov, Nicolai
• Schéhérazade
  → 4th movement: 3 measures before rehearsal letter V to rehearsal letter V; 17 measures after rehearsal letter V to 28 measures after rehearsal letter V (in Wellbaum: Orchestrals Excerpts, p. 27)

Rossini, Gioachino
• La gazza ladra
  → Overture: mm. 188–195; mm. 212–219; mm. 345–352; mm. 369–376 (in Wellbaum: Orchestrals Excerpts, pp. 41–42, excerpts 1 and 2)
• Sémiiramis
  → Overture: mm. 132–143; mm. 190–195; mm. 312–337 (in Wellbaum: Orchestrals Excerpts, p. 43, excerpts 1, 2, and 3)

Shostakovich, Dmitri
• Symphony No. 5
  → 1st movement: rehearsal number 41 to rehearsal number 42; rehearsal number 45 to 4 measures after rehearsal number 45
  → 2nd movement: rehearsal number 53 to 1 measure after rehearsal number 54; rehearsal number 69 to 1 measure after rehearsal number 70 (in Wellbaum: Orchestrals Excerpts, pp. 44–45, excerpts 1, 2, 3, and 4)
• Symphony No. 9
  → 1st movement: 8 measures before rehearsal number 7 to rehearsal number 11
  → 2nd movement: 4 measures after rehearsal number 48 to 21 measures after rehearsal number 48
  → 3rd movement: rehearsal number 50 to rehearsal number 51; rehearsal number 61 to rehearsal number 62 (in Wellbaum: Orchestrals Excerpts, pp. 50–53, excerpts 1, 2, 3, and 4)

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 “Theory Examinations: Prerequisites and Co-requisites” on p. 8, “ARCT Examinations” on p. 9, “Classification of Marks” on p. 17, and “Supplemental Examinations” on pp. 17–18 for important details regarding the application for an ARCT examination. Candidates are strongly recommended to study for at least two years after passing the Grade 10 examination and to have at least one year of teaching experience.

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 contrasting selections from the repertoire listed for the Performer’s ARCT examination: selections must be chosen from different lists.

The length of the performance must not exceed 30 minutes. The examiner may stop the performance if it exceeds the allotted time. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

ORCHESTRAL EXCERPTS

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

STUDIES

Candidates should be prepared to play one study from 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. 180–187.

TEACHER’S ARCT PART 2: Viva Voce Examination

A: Pedagogical Principles

This part of the examination will test the candidate's knowledge of the principles of playing the flute, including:

– alternate fingerings
– articulation
– breathing and tone production
– contemporary playing techniques
– dynamics and phrasing
– embouchure formation
– instrument care and cleaning
– intonation (including corrections for problematic tendencies)
– other instruments in the flute family
– ornamentation
– posture and hand position
– prevention of injury
– purchasing a flute
– range
– rhythm and metre
– vibrato

B: Applied Pedagogy

Teaching repertoire
For this section of the examination, candidates should prepare repertoire and studies according to the requirements for flute examinations for Grades 1, 2, 4, 6, and 8 as listed in the Woodwind Syllabus, 2006 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- and 21st-century periods as applicable to the flute.

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 ARCT Written Examination

Examination length: 3 hours
Passing mark: 70 percent

Candidates should be prepared to discuss the following topics:
– accepted theories and techniques of musical pedagogy
– books, periodicals, and reference materials relating to the flute
– the development of orchestral, chamber, and solo flute repertoire
– the flute family
– the history and construction of the flute, and its evolution and uses throughout history
– notable flute performers, both past and present
– requirements for flute examinations as listed in the Woodwind Syllabus, 2006 Edition
– teaching materials and general solo flute repertoire

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

For a reading list and reference material, please see “Bibliography” on pp. 190–208.
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
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 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
- Vom Himmel hoch, da komm' ich her (arr. Janet Craxton and Alan Richardson, in First Book of Oboe Solos FAB)

Gray, Vera
- Evening Song (in Oboe Music to Enjoy B&H)
- Pendulum (in Oboe Music to Enjoy B&H)

Hinchcliffe, Robert
- Elizabethan Lament (in The Really Easy Oboe Book FAB)
- Spring Song (in The Really Easy Oboe Book FAB)

Purcell, Henry
- Song Tune (arr. Janet Craxton and Alan Richardson, in First Book of Oboe Solos FAB)

Richardson, Alan
- A Melancholy Tale (in First Book of Oboe Solos FAB)

LIST B

Traditional
- Aura Lee (arr. Earl L. Clemens, in Classic Festival Solos, 2 BEL)

Blow, John
- Air (arr. Ian Denley, in Time Pieces for Oboe, 1 ABR)

Gray, Vera
- Conversation (in Oboe Music to Enjoy B&H)
- Jack Boots (in Oboe Music to Enjoy B&H)

Hinchcliffe, Robert
- The Barrel Organ (in The Really Easy Oboe Book FAB)
- Mellifluous Minuet (in The Really Easy Oboe Book FAB)

Purcell, Henry
- Menuet (arr. R. Christian Dishinger, in Classic Festival Solos, 2 BEL)
- Rigadoon (arr. Janet Craxton and Alan Richardson, in First Book of Oboe Solos FAB)

Richardson, Alan
- March (in First Book of Oboe Solos FAB)

Schubert, Franz
- Écossaise, D 782 (arr. Ian Denley, in Time Pieces for Oboe, 1 ABR)

Solomon, Ed
- Looking Glass SOU
TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

Studies

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

*Eighty Graded Studies for Oboe*, 1 (ed. Davies, John, and Paul Harris FAB)
  • no. 8 (*Andante*, by François Garnier)
  • no. 10 (*Andante*, by Paul Harris)

Gekeler, Kenneth
*Gekeler Method for Oboe*, 1 BEL
  • Exercise no. 5 (p. 7) and Exercise no. 7 (p. 10)

Hinke, Gustav Adolf
*Elementary Method for Oboe* PET
  • Staccato study no. 4 (p. 6)

Technical Tests

Please see “Technical Requirements” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
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<tbody>
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<td>G, D, F, B♭</td>
<td>1 octave</td>
<td>♩ = 60</td>
<td>quarter notes</td>
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<tr>
<td>Major</td>
<td>C</td>
<td>2 octaves</td>
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<table>
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<tr>
<th>Arpeggios</th>
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<tbody>
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<td>Major</td>
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<tr>
<td>Major</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. 180–187.

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 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

Delius, Frederick

• Serenade, from Hassan (transc. Peter Wastall, in First Repertoire Pieces for Oboe B&H)

Farnaby, Richard

• Fayne Would I Wedd (arr. Christopher Hugh Dearnley, in Eight Easy Pieces for Wind Instruments CHE)

Gray, Vera

• Green Fields (in Oboe Music to Enjoy B&H)

Hinchcliffe, Robert

• Berceuse (in The Really Easy Oboe Book FAB)

Labate, Bruno

• Canzona for Oboe and Piano FIS

Liadov, Anatoli Konstantinovich

• Berceuse, from Chants populaires russes (arr. Vera Gray, in Oboe Music to Enjoy B&H)

O’Carolan, Turlough

• Young Terence McDonough (arr. Ian Denley, in Time Pieces for Oboe, vol. 1 ABR)

Purcell, Henry

• Air (arr. Roland Revell, in First Repertoire Pieces for Oboe B&H)

• Minuet (arr. Christopher Hugh Dearnley, in Eight Easy Pieces for Wind Instruments CHE)

Rousseau, Jean-Jacques

• Réverie (arr. Vera Gray, in Oboe Music to Enjoy B&H)

Satie, Erik

• Gymnopédie No. 1 (arr. James Brown, in Oboe Solos, 1 CHE)

Schumann, Robert

• Melodie (arr. Vera Gray, in Oboe Music to Enjoy B&H)

Tchaikovsky, Pyotr Ilyich

• The Organ Grinder, op. 39, no. 23 (arr. Ian Denley, in Time Pieces for Oboe, vol. 1 ABR)
LIST B

Anonymous
- **Corranto in G** (arr. Harold Craxton, in *Three Elizabethan Pieces from the Fitzwilliam Virginal Book EME*)

Farnaby, Giles
- **Tower Hill** (arr. Harold Craxton, in *Three Elizabethan Pieces from the Fitzwilliam Virginal Book EME*)

Gray, Vera
- **Czech Dance: Polenza** (in *Oboe Music to Enjoy B&H*)
- **Stick Dance** (in *Oboe Music to Enjoy B&H*)

Handel, George Frideric
- **March** (arr. Dorn Gregory Murray, in *Oboe Album OTT*)

Hinchcliffe, Robert
- **Dance of the Scarecrows** (in *The Really Easy Oboe Book FAB*)

Stanford, Charles Villiers
- **Gavotte**, from *Six Sketches* (arr. Ian Denley, in *Time Pieces for Oboe, 1 ABR*)

Telemann, Georg Philipp
- **Minuet** (arr. Paul M. Stouffer KEN)

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

Studies

Candidates should be prepared to play two selections: one from Group 1 and one from Group 2. Each bulleted item (•) represents one selection for examination purposes.

**Group 1**

*80 Graded Studies for Oboe*, 1 (ed. Davies, John, and Paul Harris FAB)
- **no. 11: Sostenuto** (by François Garnier)
  → omit repeats
- **no. 16: Moderato** (by Henri Brod)
  → omit repeats

Gekeler, Kenneth
*Gekeler Method for Oboe*, book 1 BEL
- **no. 4** (*Andante*, by Charles Dancla, p. 20)

Hinke, Gustav Adolf
*Elementary Method for Oboe* PET
- **Legato study no. 6** (p. 5)

**Group 2**

*80 Graded Studies for Oboe*, 1 (ed. Davies, John, and Paul Harris FAB)
- **no. 15: Allegro moderato** (by Paul Harris)

Gekeler, Kenneth
*Gekeler Method for Oboe*, 1 BEL
- **Study in G minor** (no. 1, p. 21)
  → omit repeats
- **Exercise no. 3** (p. 20)

Hinke, Gustav Adolf
*Elementary Method for Oboe* PET
- **Staccato study no. 2** (p. 6)
Technical Tests

Please see “Technical Requirements” on pp. 23–26 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.

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<thead>
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<td>Minor (harmonic)</td>
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<td>♩ 60</td>
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<td>Minor (harmonic)</td>
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<tr>
<td>Chromatic</td>
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Arpeggios

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<th>Keys</th>
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<th>Tempo</th>
<th>Note Values</th>
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<td>G, D, F, B♭, E♭</td>
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<td>Minor</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. 180–187.

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 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

Corelli, Arcangelo
- Prelude (arr. Arthur Willner, in Classical Album B&H) [op]

Franck, César
- Pièce V (Andantino), from Eight Pieces for Organ LED (transc. Peter Wastall, in First Repertoire Pieces for Oboe B&H)

German, Edward
- Pastorale, from Pastorale and Bourrée (arr. Peter Wastell, in First Repertoire Pieces for Oboe B&H)

Grieg, Edvard
- Solvejg’s Song, from Peer Gynt (arr. Jay Arnold, in Oboe Solos AMS; arr. Clair W. Johnson RUB)

Haydn, Franz Joseph
- Andantino (arr. Earl L. Clemens, in Solo Sounds for Oboe, 1 BEL)

Locatelli, Pietro Antonio
- Cantabile (arr. Jay Arnold, in Oboe Solos AMS)

Mendelssohn, Felix
- On Wings of Song (arr. Jay Arnold, in Oboe Solos AMS)
- Song without Words, op. 19, no. 2 (arr. Eleanore Zverov SOU)

Mozart, Wolfgang Amadeus
- Adagio (arr. Earl L. Clemens, in Solo Sounds for Oboe, 1 BEL)

Rachmaninoff, Sergei
- Vocalise in F major (arr. Earl L. Clemens, in Classic Festival Solos, 2 BEL)

Rowley, Alec
- Pavan, from Pavan and Dance (in First Repertoire Pieces for Oboe B&H)

Tartini, Giuseppe
- Andante cantabile (arr. Himie Voxman RUB)

Telemann, Georg Philipp
- Siciliana, from Partita no. 2, TWV 41:G2 (in First Repertoire Pieces for Oboe B&H)

Warren, David
- Meditation for Oboe and Piano LUD
LIST B

Boyce, William
- **Gavotte and Gigue** (arr. Evelyn Rothwell CHE)
  → Gigue

Corelli, Arcangelo
- **Concerto for Oboe and Strings on Themes of Corelli** (arr. John Barbirolli)
  → Preludio and Gavotta (arr. Peter Wastell, in *First Repertoire Pieces for Oboe B&H*)

Cui, César
- **Oriental**, from *The Kaleidoscope*, op. 50 (arr. Jay Arnold, in *Oboe Solos AMS*)

Gluck, Christoph Willibald
- **Sarabande and Passepied** (arr. Arthur Willner, in *Classical Album B&H*)

Gray, Vera
- **Steppe Dance** (in *Oboe Music to Enjoy B&H*)

Marpurg, Franz
- **Menuet** (arr. A. Louis Scarmolin LUD) (arr. Arthur Willner, in *Classical Album B&H*)

Mozart, Wolfgang Amadeus
- **Menuet** (arr. Arthur Willner, in *Classical Album B&H*) [op]

Pierné, Gabriel
- **Piece in G minor for Oboe and Piano** SOU; KAL

Richardson, Alan
- **Chi Chi’s Dance and A Dresden Figure** (in *First Book of Oboe Solos FAB*)

Ridout, Alan
- **Combat** (in *First Repertoire Pieces for Oboe B&H*)

Schudel, Thomas
- **Nocturne and Dance** SHA
  → Dance

Telemann, Georg Philipp
- **Suite in G minor**, TWV 41:g4
  → Sans-souci (in *First Repertoire Pieces for Oboe B&H*)

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

Studies

Candidates should be prepared to play all the selections in one of the following three groups. Each bulleted (•) item indicates one selection for examination purposes.

**Group 1**
80 *Graded Studies for Oboe*, 1 (ed. Davies, John, and Paul Harris FAB)
- no. 23 (by Otto Langey)
- no. 29 (by Paul Harris)
- no. 30 (by Otto Langey)
  → omit repeats

**Group 2**
Gekeler, Kenneth
*Gekeler Method for Oboe*, 1 BEL
- **Moment musical** (by Franz Schubert, p. 43) or **Bourrée** (by Johann Sebastian Bach, no. 2, p. 46)
- **Exercise no. 2** (p. 35) or **Exercise no. 4** (p. 39)
*Gekeler Method for Oboe*, 2 BEL
- one of nos. 1, 2, 3 (pp. 3–4) (nos. 1–3, beginning p. 57, in *Barret Oboe Method: Forty Progressive Melodies B&H*)
GROUP 3
Hinke, Gustav Adolf
*Elementary Method for Oboe PET*
- **Staccato studies: no. 1 (p. 18)** or **no. 13 (p. 23)**
- **Study no. 9 (p. 9)**

**Technical Tests**
Please see “Technical Requirements” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>G, A, E, F, B♭, A♭</td>
<td>1 octave</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>C, D, E♭</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor (harmonic)</td>
<td>A, E, F, F♯, G</td>
<td>1 octave</td>
<td>♩ = 72</td>
<td>eighth notes</td>
</tr>
<tr>
<td>Minor (harmonic)</td>
<td>B, C, E♭, D</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>low C to 3rd octave E♭</td>
<td>—</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Arpeggios**

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>G, A, E, F, B♭, A♭</td>
<td>1 octave</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>C, D, E♭</td>
<td>2 octaves</td>
<td>♩ = 52</td>
<td>triplet eighth notes</td>
</tr>
<tr>
<td>Minor</td>
<td>A, E, F, F♯, G</td>
<td>1 octave</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>B, C, E♭, D</td>
<td>2 octaves</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. 180–187.

**THEORY CO-REQUISITES**
None
Oboe – 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 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. 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

Barlow, Wayne
‣ **The Winter's Passed** FIS

Cole, Keith Ramon
‣ **Landscape for Laurie Lee** (in *First Repertoire Pieces for Oboe* B&H)

Field, John
‣ **Nocturne** (arr. Evelyn Rothwell CHE)

Fiocco, Joseph-Hector
‣ **Arioso** (arr. Arthur Bent and Norman O'Neill) OTT

Head, Michael
‣ **Gavotte** B&H

Ippolitov-Ivanov, Michael
‣ **Excerpts from Caucasian Sketches** (arr. Merle J. Isaac and Ivan Feldman FIS)

Le Thière, Charles
‣ **Serenade**, op. 55 (in *First Repertoire Pieces for Oboe B&H*)

MacPherson, Stewart
‣ **Romance**, op. 55 (in *First Repertoire Pieces for Oboe B&H*)

Marais, Marin
**Three Old French Dances** CHE
‣ **L’agréable**

Murgier, Jacques
‣ **Capriccio** (in *Contemporary French Recital Pieces for Oboe and Piano INT*)

Nicholas, Morgan
‣ **Rhapsody and Melody** CHE
    ➔ Rhapsody

LIST B

Bakaleinikoff, Vladimir
‣ **Pastorale** (in *Classic Festival Solos*, 2 BEL)

Barthe, Adrien
‣ **Couvre feu** EME

Berger, Jean
‣ **Toadinha** (A Little Song) (in *Solos for the Oboe Player* SCH)

Cherubini, Luigi
‣ **Polonaise** (arr. James Brown, in *Oboe Solos*, 2 CHE)

Danzi, Franz
‣ **Andantino** (arr. James Brown, in *Oboe Solos*, 2 CHE)

Darke, Harold
**Six Miniatures for Oboe and Piano** OTT
‣ **Scherzetto**

Eichner, Ernst
‣ **Menuet** (arr. James Brown, in *Oboe Solos*, 2 CHE)
LIST B continued

Faith, Richard
• Miniatures for Oboe and Piano (in Classic Festival Solos, 1 BEL)
  → nos. 1, 5, and 7

Fraser, Shena
• Scherzino (in First Repertoire Pieces for Oboe B&H)

Handel, George Frideric
• Air and Rondo (arr. Evelyn Rothwell CHE)

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

Studies

Candidates should be prepared to play two selections from the following list of studies: one from Group 1 and one from Group 2. Each bulleted item (•) represents one selection for examination purposes.

Group 1
Barret, Apollon
Forty Progressive Melodies (in A Complete Method for the Oboe B&H)
• one of nos. 6, 8, 22

80 Graded Studies for Oboe, 1 (ed. Davies, John, and Paul Harris FAB)
• no. 41: Largo mesto (by Otto Langey) or no. 46: Andantino (by Gustav Hinke)

Gekeler, Kenneth
Gekeler Method for Oboe, 2 BEL
• one of nos. 6, 8, 18 (pp. 5–12)

Hinke, Gustav Adolf
Elementary Method for Oboe PET
• no. 23 (p. 14) or no. 27 (p. 16)

Group 2
Barret, Apollon
Forty Progressive Melodies (in A Complete Method for the Oboe B&H)
• one of nos. 9, 11, 19

80 Graded Studies for Oboe, 1 (ed. Davies, John, and Paul Harris FAB)
• no. 40: Allegro energico (by Paul Harris) or no. 42: Allegro (by Ludwig Wiedemann)

Gekeler, Kenneth
Gekeler Method for Oboe, 2 BEL
• one of nos. 11, 13, 20 (pp. 8–14)

Hinke, Gustav Adolf
Elementary Method for Oboe PET
• Scale study no. 12 (p. 30)
TECHNICAL REQUIREMENTS continued

Technical Tests

Please see "Technical Requirements" on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>2 octaves*</td>
<td>♩ = 80</td>
<td>eighth notes</td>
</tr>
<tr>
<td>Minor (harmonic)</td>
<td>low B♭ to 3rd octave E♭</td>
<td>—</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>low B♭ to 3rd octave E♭</td>
<td>—</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Arpeggios

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>2 octaves*</td>
<td>♩ = 60</td>
<td>triplet eighth notes</td>
</tr>
<tr>
<td>Minor</td>
<td>all keys</td>
<td>2 octaves*</td>
<td>♩ = 60</td>
<td>triplet eighth notes</td>
</tr>
</tbody>
</table>

* Play two-octave scales and arpeggios where possible between low B flat (or low B if the candidate does not have a low B-flat key) and the third octave E flat; otherwise, play one-octave scales.

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 180–187.

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 selections: one from List A and one from List B.

- List A includes selections from the Baroque and Classical periods.
- List B includes selections from the Romantic era and the 20th and 21st 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

Albinoni, Tommaso
12 Concerti a cinque, op. 7
- Concerto in B flat major, op. 7, no. 3 B&H
- Concerto in D major, op. 7, no. 6 B&H
- Concerto in F major, op. 7, no. 9 PET

Besozzi, Alessandro
- Sonata in C major CHE

Handel, George Frideric
- Concerto Grosso No. 8 in B flat major, HWV 301 SOU (also under title “Concerto No. 1 in B flat major” B&H; and in Solos for the Oboe Player SCH)
- Sonata in B flat major (“Fitzwilliam”), HWV 357 BAR (in Three Authentic Sonatas NVM)

Loeillet, Jean-Baptiste
- Sonata in G major, op. 1, no. 2 INT → 2nd, 3rd, and 4th movements

Telemann, Georg Philipp
- Concerto in F minor, TWV 51:f1 PET (arr. Jay Arnold, in Oboe Solos AMS)
- Sonata in A minor, TWV 41:a3 SOU; LED

LIST B

Andriessen, Hendrik
- Ballade for Oboe and Piano DON

Barnes, James
- Autumn Soliloquy, op. 65 SOU

Fleming, Robert
- Three Dialogues LEE [op]

Godard, Benjamin
- Legende pastorale, op. 138 (arr. Jay Arnold, in Oboe Solos AMS)

Jacob, Gordon
- Interludes for Oboe and Piano EME

Labate, Bruno
- Zephyrs (arr. Jay Arnold, in Oboe Solos AMS)

Lamb, Peter
- Duologue (in Contemporary Music for Oboe B&H)

Nielsen, Carl
- Two Fantaisiestücke, op. 2 HAN (in Fifteen grand solos de concert SOU) → Romance and Humoresque

Richardson, Alan
- Roundelay for Oboe and Piano EME

Wuensch, Gerhard
- Cameos II: Sonatina CMC → two movements
ORCHESTRAL EXCERPTS

Candidates should be prepared to play all the following orchestral excerpts. Candidates should prepare the first oboe 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 standard published orchestral parts for the specific excerpts, many of which are available through Kalmus (www.kalmus-music.com), Luck’s Music (www.lucksmusic.net), or The Orchestra Musician’s CD-ROM Library (www.orchmusiclibrary.com). Alternatively, candidates may use excerpts printed in the following anthology. Please note that orchestral excerpts must be performed without accompaniment.


Beethoven, Ludwig van

• Symphony No. 6 (“Pastorale”)
  → 3rd movement: mm. 91–122 (in Orchestral Studies, 1, no. 48(a), p. 7)
• Symphony No. 7
  → 1st movement: mm. 1–10; mm. 299–310 (in Orchestral Studies, 1, nos. 50 and 55, pp. 7–8)

Berlioz, Hector

• Symphonie fantastique
  → 1st movement: rehearsal number 16 to 10 measures before rehearsal number 17 (in Orchestral Studies, 1, no. 144, p. 22)

Brahms, Johannes

• Symphony No. 2
  → 3rd movement: mm. 1–26 (in Orchestral Studies, 1, no. 226(a), pp. 36–37)

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

Studies

Candidates should be prepared to play all the selections in one of the following two publications. Each bulleted selection (•) indicates one selection for examination purposes.

Barret, Apollon
Forty Progressive Melodies (in A Complete Method for the Oboe B&H)

• no. 13 or no. 23
• no. 14
• one of nos. 18, 24, 36

Note: the same studies are also published in:
Gekeler, Kenneth
Gekeler Method for Oboe, 2 BEL

• no. 10 (p. 7)
• no. 15 or no. 22 (pp. 10–11, 15–16)
• one of nos. 19, 30, 32 (pp. 13–23)
**TECHNICAL REQUIREMENTS** continued

**Technical Tests**

Please see “Technical Requirements” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>full compass (from low B♭ to 3rd octave F)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>(harmonic and melodic)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>low B♭ to 3rd octave F</td>
<td>--</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Arpeggios**

| Major             | all keys   | full compass (from low B♭ to 3rd octave F) |       |               |
| Minor             |            |                                            |       |               |

| Major             | all keys   | full compass (from low B♭ to 3rd octave F) |       |               |
| Minor             |            |                                            |       |               |
| Dominant 7th      |            |                                            |       |               |

**EARM TESTS AND SIGHT READING**

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 180–187.

**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 selections: one from List A and one from List B.

- List A includes selections from the Baroque and Classical periods.
- List B includes selections from the Romantic era and the 20th and 21st 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

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Edition 1</th>
<th>Edition 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albinoni, Tommaso</td>
<td><em>Concerto a cinque, op. 7</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• <em>Concerto in D minor</em>, op. 7, no. 2 INT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bach, Carl Philipp Emanuel</td>
<td><em>Sonata in G minor</em>, H 549 RIC; BRH</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bellini, Vincenzo</td>
<td>• <em>Concerto in E flat major</em></td>
<td>SOU; RICI</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• (arr. Arthur Benjamin B&amp;H)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cimarosa, Domenico</td>
<td>• <em>Concerto</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eichner, Ernst</td>
<td>• <em>Concerto in C major</em></td>
<td>OUP</td>
<td></td>
</tr>
<tr>
<td>Handel, George Frideric</td>
<td>• <em>Concerto in G minor</em>, HWV 287 UNI (also under title “Concerto No. 3” B&amp;H)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Handel, George Frideric continued</td>
<td>• <em>Sonata in C minor</em>, op. 1, no. 8, HWV 366 BAR (in <em>Three Authentic Sonatas</em> NVM; also under title “Sonata No. 1” in <em>Oboe Solos</em> AMS)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marcello, Allesandro</td>
<td>• <em>Concerto in D minor for Oboe and Strings</em></td>
<td>OTT; RAR</td>
<td></td>
</tr>
<tr>
<td>Sammartini, Giuseppe</td>
<td>• <em>Sonata in G major</em>, op. 13, no. 4 OTT</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• <em>Sonata in G major</em> (ed. Evelyn Rothwell CHE)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Telemann, Georg Philipp</td>
<td>• <em>Sonata in B flat major</em>, TWV 41:B6 (in <em>Essercizi musici</em> OTT)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vivaldi, Antonio</td>
<td>• <em>Concerto in A minor</em>, RV 461 (P 259; F VII, no. 1) OTT</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• <em>Concerto in D minor</em>, RV 454 (PV 42) RAR</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## List B

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Edition 1</th>
<th>Edition 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Archer, Violet</td>
<td>• <em>Four Moods for Solo Oboe</em></td>
<td>CMC</td>
<td></td>
</tr>
<tr>
<td>Grové, Gabriel M.</td>
<td>• <em>Sarabande et allegro</em></td>
<td>LED</td>
<td></td>
</tr>
<tr>
<td>Hanson, Howard</td>
<td>• <em>Pastorale for Oboe and Piano</em></td>
<td>FIS</td>
<td></td>
</tr>
<tr>
<td>Jacob, Gordon</td>
<td>• <em>Seven Bagatelles for Solo Oboe</em></td>
<td>OUP</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• <em>Sonatina for Oboe and Harpsichord (or Piano)</em></td>
<td>OUP</td>
<td></td>
</tr>
<tr>
<td>Paladilhe, Émile</td>
<td>• <em>Solo de concert</em> (in <em>Fifteen grands solos de concert</em> SOU)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reizenstein, Franz</td>
<td>• <em>Sonatina</em> ALG</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rimsky-Korsakov, Nikolai</td>
<td>• <em>Variations for Oboe and Wind Band</em></td>
<td>B&amp;H [op]</td>
<td></td>
</tr>
<tr>
<td>Schumann, Robert</td>
<td>• <em>Three Romances</em>, op. 94 HEN; SCH (in <em>Oboe Solos</em> AMS)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Still, William Grant</td>
<td>• <em>Incantation and Dance for Oboe and Piano</em></td>
<td>FIS</td>
<td></td>
</tr>
</tbody>
</table>
ORCHESTRAL EXCERPTS

Candidates should be prepared to play all the following orchestral excerpts. Candidates should prepare the first oboe 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 standard published orchestral parts for the specific excerpts, many of which are available through Kalmus (www.kalmus-music.com), Luck’s Music (www.lucksmusic.net), or The Orchestra Musician’s CD-ROM Library (www.orchmusiclibrary.com). Alternatively, candidates may use excerpts printed in the following anthology. Please note that orchestral excerpts must be performed without accompaniment.


Mozart, Wolfgang Amadeus
• Entführung aus dem Serail (Abduction from the Seraglio)
  ➔ Overture: mm. 124–153 (in Orchestral Studies, 2, no. 550, p. 24)

Rossini, Gioachino
• L’Italiana in Algeri
  ➔ Overture: mm. 8–15; mm. 26–28; mm. 82–90; mm. 192–196 (in Orchestral Studies, 2, nos. 579, 580, and 581, pp. 28–29)

Schubert, Franz
• Symphony No. 9 in C major (“Great”), D 944
  ➔ 2nd movement: mm. 1–30 (in Orchestral Studies, 2, no. 614, p. 34)

Tchaikovsky, Pyotr Il’yich
• Symphony No. 4
  ➔ 2nd movement: mm. 1–21
  ➔ 3rd movement: mm. 133–144 (in Orchestral Studies, 2, nos. 708 and 711, p. 48)

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

Studies

Candidates should be prepared to play a total of four selections from the following list of studies: one selection by each composer in Group 1 and one selection by each composer in Group 2. Each bulleted selection (•) indicates one selection for examination purposes.

Group 1
Barret, Apollon
Forty Progressive Melodies (in A Complete Method for the Oboe B&H)
• Study no. 40 (p. 106)
• Sonata No. 1 (p. 113 in A Complete Method for the Oboe B&H)
  ➔ Andante
• Sonata No. 2 (p. 124 in A Complete Method for the Oboe B&H)
  ➔ Lento con espressione

Ferling, Franz Wilhelm
Forty-eight Studies, op. 31 SOU; UNI
• one of nos. 13, 15, 19

Group 2
Barret, Apollon
Forty Progressive Melodies (in A Complete Method for the Oboe B&H)
• one of nos. 21, 27, no. 29, no. 32
  ➔ with Da Capo

Ferling, Franz Wilhelm
Forty-eight Studies, op. 31 SOU; UNI
• one of nos. 8, 10, 14, 20
TECHNICAL REQUIREMENTS continued

Technical Tests

Please see “Technical Requirements” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>full compass (from low B♭ to 3rd octave F)</td>
<td>♩ = 80</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Minor</td>
<td>harmonic and melodic</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>low B♭ to 3rd octave F</td>
<td></td>
<td>♩ = 104</td>
<td>triplet eighth notes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>full compass (from low B♭ to 3rd octave F)</td>
<td>♩ = 80</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Minor</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dominant 7th</td>
<td></td>
<td></td>
<td>♩ = 80</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Diminished 7th</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

Double Tonguing

♩ = 80

| ta | ka | ta | ka | ta | ka | ta | ka | ta | ka | ta | ka | ta | ka | etc. |

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 180–187.

THEORY CO-REQUISITES

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

Please see “Theory Examinations: Prerequisites and Co-requisites” on p. 8, “ARCT Examinations” on p. 9, “Classification of Marks” on p. 17, and “Supplemental Examinations” on pp. 17-18 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 or three contrasting selections: one from List A and one or two from List B; in List B, candidates should choose either one selection from Group 1 or two selections from Group 2.

- List A includes selections from the Baroque and Classical periods.
- List B includes selections from the Romantic era and the 20th and 21st 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

Devienne, François
- Sonata for Oboe and Basso Continuo in C major, op. 70, no. 1 RAR
- Sonata for Oboe and Basso Continuo in F major, op. 70, no. 2 RAR
- Sonata for Oboe and Basso Continuo in G major, op. 71, no. 1 RAR
- Sonata for Oboe and Basso Continuo in D minor, op. 71, no. 2 RAR

Dittersdorf, Karl Ditters von
- Concerto for Oboe and Strings in G major BH

Handel, George Frideric
- Sonata in G minor, op. 1, no. 6, HWV 364 SOU (also under the title Sonata no. 2, in Oboe Solos AMS)

Haydn, Franz Joseph
- Concerto in C major, Hob. VIIg:C1 BH

Hummel, Johann Nepomuk
- Introduction, Theme and Variations, op. 102 RAR

Matthes, Carl Ludewig
- Sonata in C major SIK

Mozart, Wolfgang Amadeus
- Sonata after the Quartet for Oboe and Strings, K 370 (arr. W. Solomon and Leon Goosens B&H; PET; in Oboe Solos AMS)

Telemann, Georg Philipp
- Sonata for Oboe and Continuo in G minor, TWV 41:g6 PET

Vivaldi, Antonio
- Concerto in F major, RV 455 (F VII, no. 2) RIC; EUL [op]
- Sonata in G minor, from Il pastor fido, RV 58, op. 13, no. 6 (F XVI, no. 10) BAR

LIST B

Candidates may choose either one selection from Group 1 or two selections from Group 2.

Group 1
Beckwith, John
- Arctic Dances for Oboe and Piano CMC

Cherney, Brian
- Six Miniatures for Oboe and Piano DOB

Françaix, Jean
- L’horloge de flore EMT

Guilhaud, Georges
- First Concertino RUB (in Fifteen grands solos de concert SOU)

Woodwind Syllabus
LIST B continued

Hindemith, Paul
• Sonata for Oboe and Piano (1938) OTT

Poulenc, Francis
• Sonata for Oboe and Piano CHE

Verrouss, Stanislas
• Second Solo de concert, op. 74 (in Oboe Classics for the Advanced Player MMO)
• Third Solo de concert, op. 76 (in Oboe Classics for the Advanced Player MMO)

Weinzeig, John
• Divertimento no. 2 B&H [OP]; CMC

Group 2
Hétu, Jacques
• Incantation CMC

Ibert, Jacques
• Escales
• Tunis-Nefta (no. 2) LED

Krenk, Ernst
• Sonatine for Oboe Solo RGW

Ravel, Maurice
• Pièce en forme de habanera LED

ORCHESTRAL EXCERPTS

Candidates should be prepared to play all the following orchestral excerpts. Candidates should prepare the first oboe 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 standard published orchestral parts for the specific excerpts, many of which are available through Kalmus (www.kalmus-music.com), Luck’s Music (www.lucksmusic.net), or The Orchestra Musician’s CD-ROM Library (www.orchmusiclibrary.com). Alternatively, candidates may use excerpts printed in anthologies of orchestral excerpts. For specific titles and complete bibliographical information, see the list on pp. 199–200 of the “Bibliography”. Please note the orchestral excerpts must be performed without accompaniment.

Bach, Johann Sebastian
• Brandenburg Concerto No. 2
  → 1st movement: mm. 63–76

Bartók, Bela
• Concerto for Orchestra
  → 2nd movement: mm. 25–44; mm. 180–197 (oboe 1 and oboe 2)
  → 4th movement: mm. 4–12; mm. 32–40; mm. 61–69

Brahms, Johannes
• Symphony No. 1
  → 2nd movement: mm. 17–43

Strauss, Richard
• Don Juan
  → rehearsal letter L to second measure after rehearsal letter N

Stravinsky, Igor
• Pulcinella Suite
  → II (Serenata): opening to rehearsal number 11

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

Studies

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

Barret, Apollon
Fifteen Grand Studies (in A Complete Method for the Oboe B&H)
• one of nos. 4, 8, 11
• one of nos. 7, 10, 14

Ferling, Franz Wilhelm
Forty-eight Studies, op. 31 SOU; UNI
• one of nos. 1, 5, 9, 27, 29, 35
• one of nos. 22, 28, 30, 32, 36
TECHNICAL REQUIREMENTS continued

Technical Tests

Please see “Technical Requirements” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>full compass (from low B♭ to 3rd octave F)</td>
<td>♩ = 92</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Major in 3rds</td>
<td>all keys</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor (harmonic, melodic, and natural)</td>
<td>all keys</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>low B♭ to 3rd octave G</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Arpeggios

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>full compass (from low B♭ to 3rd octave F)</td>
<td>♩ = 120</td>
<td>triplet eighth notes</td>
</tr>
<tr>
<td>Minor</td>
<td>all keys</td>
<td></td>
<td>♩ = 92</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Dominant 7th</td>
<td>all keys</td>
<td></td>
<td>♩ = 92</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Diminished 7th</td>
<td>all keys</td>
<td></td>
<td>♩ = 92</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, as shown in the example below.

Double Tonguing

\[
\text{♩ = 120} \\
\text{ta ka ta ta ta ta ka ta ta ta ta ka ta}
\]

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 180–187.

THEORY CO-REQUISITES

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

The ARCT Examination
Please see “Theory Examinations: Prerequisites and Co-requisites” on p. 8, “ARCT Examinations” on p. 9, “Classification of Marks” on p. 17, and “Supplemental Examinations” on pp. 17–18 for important details regarding the application for an ARCT examination. Candidates 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 Certificate Program. 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 presents 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 three or four contrasting selections: one from List A, one from List B, and one or two from List C.
- List A includes concertos.
- List B includes sonatas.
- List C includes unaccompanied works, shorter 20th-century works, and virtuoso concert pieces.
Each bulleted item (●) represents one selection for examination purposes. The length of the performance must be between 40 and 50 minutes. The examiner may stop the performance if it exceeds the allotted time. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

### LIST A

<table>
<thead>
<tr>
<th>Composer</th>
<th>Selection</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fischer, Johann Christian</td>
<td>Concerto for Oboe and Orchestra No. 2 in E flat major</td>
<td>RAR</td>
</tr>
<tr>
<td>Goosens, Eugene</td>
<td>Concerto for Oboe and Orchestra</td>
<td>LED</td>
</tr>
<tr>
<td>Ibert, Jacques</td>
<td>Symphonie concertante for Oboe and Orchestra</td>
<td>LED</td>
</tr>
<tr>
<td>Krommer, Franz</td>
<td>Concerto in F major for Oboe and Orchestra, op. 52</td>
<td>MAS</td>
</tr>
<tr>
<td>Martinů, Bohuslav</td>
<td>Concerto for Oboe</td>
<td>ESC</td>
</tr>
<tr>
<td>Mozart, Wolfgang Amadeus</td>
<td>Concerto for Oboe and Orchestra, K 314 (285d)</td>
<td>BAR; B&amp;H; PET</td>
</tr>
<tr>
<td>Strauss, Richard</td>
<td>Oboe Concerto</td>
<td>B&amp;H</td>
</tr>
<tr>
<td>Vaughan Williams, Ralph</td>
<td>Concerto for Oboe and Strings</td>
<td>OUP</td>
</tr>
</tbody>
</table>

### LIST B

<table>
<thead>
<tr>
<th>Composer</th>
<th>Selection</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adler, Samuel</td>
<td>Sonata for Oboe and Piano</td>
<td>SOU</td>
</tr>
<tr>
<td>Bach, Johann Sebastian</td>
<td>Sonata in G minor, BWV 1030b</td>
<td>PET</td>
</tr>
<tr>
<td>Bozza, Eugène</td>
<td>Sonata for Oboe and Piano</td>
<td>LED</td>
</tr>
<tr>
<td>Coulthard, Jean</td>
<td>Sonata for Oboe and Piano</td>
<td>WAT</td>
</tr>
<tr>
<td>Devienne, François</td>
<td>Sonata for Oboe and Basso Continuo in B flat major, op. 70, no. 3</td>
<td>RAR</td>
</tr>
<tr>
<td></td>
<td>Sonata for Oboe and Basso Continuo in C major, op. 71, no. 3</td>
<td>RAR</td>
</tr>
<tr>
<td>Dorati, Antal</td>
<td>Duo concertante for Oboe and Pianoforte</td>
<td>B&amp;H</td>
</tr>
<tr>
<td>Dutilleux, Henri</td>
<td>Sonata for Oboe and Piano</td>
<td>LED</td>
</tr>
<tr>
<td>Glick, Srul Irving</td>
<td>Sonata for Oboe and Piano</td>
<td>JAY [op]; CMC</td>
</tr>
<tr>
<td>Milhaud, Darius</td>
<td>Sonatine for Oboe and Piano</td>
<td>DUR</td>
</tr>
<tr>
<td>Morawetz, Oskar</td>
<td>Sonata for Oboe and Piano</td>
<td>AEN [op]; CMC</td>
</tr>
<tr>
<td>Saint-Saëns, Camille</td>
<td>Sonata for Oboe and Piano, op. 121</td>
<td>DUR</td>
</tr>
<tr>
<td>Schuller, Gunther</td>
<td>Sonata for Oboe and Piano</td>
<td>MCG</td>
</tr>
<tr>
<td>Vivaldi, Antonio</td>
<td>Sonata for Oboe and Continuo in C minor, RV 53</td>
<td>OTT; INT</td>
</tr>
</tbody>
</table>
LIST C

Arnold, Malcolm
• Fantasy for Solo Oboe, op. 90 FAB

Berio, Luciano
• Sequenza VII for Solo Oboe UNI

Bozza, Eugène
• Fantasie pastorale for oboe and piano, op. 37 LED

Britten, Benjamin
• Six Metamorphoses after Ovid, op. 49 B&H

Damase, Jean-Michel
• Rapsodie for Oboe and Piano, op. 6 LEM

Dolin, Samuel
• Psalmody for Solo Oboe CMC

Dorati, Antal
• Cinq pieces pour le hautbois B&H

Dring, Madeleine
• Three Piece Suite for Oboe and Piano NVM

Kalliwoda, Johan Wenzel
• Morceau de salon for oboe and piano, op. 228 NVM

Krenek, Ernst
• Four Pieces for Oboe and Piano BAR

Lombardo, Mario
• Concerto for Oboe and Piano BEL

Lutosławski, Witold
• Epitaph for Oboe and Piano CHE

Pasculli, Antonin
• Concerto Based on Motives from the Opera La favorita by Donizetti RAR

Persichetti, Vincent
• Parable for Solo Oboe, op. 109 PRE

Ponchielli, Amilcare
• Capriccio for Oboe and Piano RIC

Tomasi, Henri
• Evocations for Solo Oboe LED

ORCHESTRAL EXCERPTS

Candidates should be prepared to play all the orchestral excerpts from Group 1 and one of the excerpts from Group 2. Candidates should prepare the first oboe 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 standard published orchestral parts for the specific excerpts, many of which are available through Kalmus (www.kalmus-music.com), Luck’s Music (www.lucksmusic.net), or The Orchestra Musician’s CD-ROM Library (www.orchmusiclibrary.com). Alternatively, candidates may use excerpts printed in anthologies of orchestral excerpts. For specific titles and complete bibliographical information, see the list on pp. 199–200 of the “Bibliography.” Please note the orchestral excerpts must be performed without accompaniment.

Group 1

Beethoven, Ludwig van
• Symphony No. 3 (“Eroica”)
  → 2nd movement: mm. 8–16; mm. 36–56
  → 3rd movement: mm. 7–28; mm. 210–220
  → 4th movement: mm. 350–382

Brahms, Johannes
• Concerto for Violin and Orchestra, op. 77
  → 2nd movement: mm. 1–32

Debussy, Claude
• La mer
  → 2nd movement: rehearsal number 17 to rehearsal number 18, rehearsal number 25 to rehearsal number 26
  → 3rd movement: rehearsal number 54 to 5 measures after rehearsal number 55

Mendelssohn, Felix
• Symphony No. 3 (“Scottish”)
  → 2nd movement: mm. 32–46; mm. 83–100

Ravel, Maurice
• Le tombeau de Couperin
  → Prelude: opening to rehearsal number 2, rehearsal number 8 to 10 measures after rehearsal number 8

Rossini, Gioacchino
• La scala di seta
  → Overture: mm. 5–21; mm. 37–53
Group 2
Bach, Johann Sebastian
- **Cantata No. 12**: *Weinen, Klagen, Sorgen, Zagen*
  → Sinfonia: complete
- **Cantata No. 21**: *Ich hatte viel Bekümernis*
  → Sinfonia: complete

**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

- **Cantata No. 82**: *Ich habe genug*
  → complete bass aria: “Ich habe genug, ich habe den Heiland”
- **Cantata No. 202** ("Wedding Cantata")
  → No. 1: “Weichet nur betrübe Schatten”
    (Soprano aria): complete
The Teacher’s ARCT will be awarded only to candidates 18 years of age or older.

Please see “Theory Examinations: Prerequisites and Co-requisites” on p. 8, “ARCT Examinations” on p. 9, “Classification of Marks” on p. 17, and “Supplemental Examinations” on pp. 17–18 for important details regarding the application for an ARCT examination. Candidates are strongly recommended to study for at least two years after passing the Grade 10 examination and to have at least one year of teaching experience.

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 contrasting selections from the repertoire listed for the Performer’s ARCT examination: one from List A or C and one from List B.

The length of the performance must not exceed 30 minutes. The examiner may stop the performance if it exceeds the allotted time. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

ORCHESTRAL EXCERPTS

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

STUDIES

Candidates should be prepared to play the selections listed for one of the following two publications. Each bulleted item (*) represents one selection for examination purposes.

Barret, Apollon

Fifteen Grand Studies (in A Complete Method for the Oboe B&H)

• one of nos. 4, 7, 8, 10, 11, 14

Ferling, Franz Wilhelm

Forty-eight Studies, op. 31 SOU; UNI

• one of nos. 1, 5, 9, 27, 29, 35
• one of nos. 22, 28, 30, 32, 36

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 180–187.
TEACHER’S ARCT PART 2: Viva Voce Examination

A: Pedagogical Principles

This part of the examination will test the candidate's knowledge of the principles of playing the oboe, including:

- alternate fingerings
- articulation, including double-tonguing
- auxiliary instruments: English horn and oboe d’amore
- breathing and tone production
- contemporary playing techniques
- dynamics and phrasing
- embouchure formation and reed placement
- instrument care and cleaning
- intonation (including corrections for problematic tendencies)
- ornamentation
- posture and hand position
- prevention of injury
- purchasing and breaking in a new oboe
- range
- reed making and adjustment (including relationship to intonation, response, and tone)
- rhythm and metre
- vibrato

B: Applied Pedagogy

Teaching repertoire

For this section of the examination, candidates should prepare repertoire and studies according to the requirements for oboe examinations for Grades 1, 2, 4, 6, and 8 as listed in the Woodwind Syllabus, 2006 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- and 21st-century periods as applicable to the oboe.

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 ARCT Written Examination

Examination length: 3 hours
Passing mark: 70 percent

Candidates should be prepared to discuss the following topics:

- accepted theories and techniques of musical pedagogy
- auxiliary instruments: English horn and oboe d’amore
- books, periodicals, and reference materials relating to the oboe
- the development of orchestral, chamber, and solo oboe repertoire
- the history and construction of the oboe, and its evolution and uses throughout history
- notable oboe performers, both past and present
- requirements for oboe examinations as listed in the Woodwind Syllabus, 2006 Edition
- teaching materials and general solo oboe repertoire
Candidates may be asked to add editorial markings to a short passage of oboe music, including breath marks, articulations, dynamics, phrasing, expression marks (Italian terms), and fingerings. The title and tempo of the composition will be given. Candidates may also be asked to write several short exercises designed to correct common technical problems encountered by oboe students.

For a reading list and reference material, please see “Bibliography” on pp. 190–208.

**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
Clarinet – 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: 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

Traditional
- Song of the Volga Boatmen (arr. John Davies and Paul Reade, in First Book of Clarinet Solos FAB)

Dangain, Serge, and Christian, Jacob
- Chinoise - Chansonnette LED
  → Chinoise

Harris, Paul
- Promenade
- Spanish Memory

Hovey, Nilo, and Beldon Leonard
- Aria cantando BEL
- Solo semplice BEL

Langenus, Gustave
- Lullaby (arr. Denise Schmidt, in Solos for Clarinet FIS)

LIST B

Anonymous
- Marton’s Hornpipe (arr. Harold Dexter, in Songs for Clarinet BMC)

Traditional
- Hatikvah (arr. John Davies and Paul Reade, in First Book of Clarinet Solos FAB)

Erickson, Frank
- Aria and Scherzo (arr. David Shifrin BEL)
  → Scherzo

Harris, Paul
- Chalumeau Sonatina (in Music through Time: Clarinet, 2 OUP)
  → 1st or 3rd movement
- Dance of the Elegant Elephant (in Music through Time: Clarinet, 1 OUP)

Erickson, Frank
- Aria and Scherzo (arr. David Shifrin BEL)
  → Scherzo

Havey, Nilo, and Beldon Leonard
- Waltz Miniature BEL
LIST B continued

Mozart, Wolfgang Amadeus
- **Menuetto** (arr. Paul Harris, in *Music through Time: Clarinet*, 1 OUP)

Rae, James
*Blue Clarinet UNI*
- **Bygone Blues**
  *Play It Cool UNI*
- **The Guv’nor**

Schubert, Franz
- **Écossaise** (arr. Paul Harris, in *Music through Time: Clarinet*, 1 OUP)

Truillard, Robert
- **Rêverie** *LED*

### TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

#### Studies

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

Galper, Avraham
*Clarinet Method*, 1 WAT
- no. 36: **Ländler** (Austrian Country Dance)
- no. 50: **The Merry Peasant**
- no. 67: **Ole King Cole**

#### Technical Tests

Please see “Technical Requirements” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>G, A, F, Bb</td>
<td>1 octave (low register)</td>
<td>(\frac{\text{d}}{60})</td>
<td>quarter notes</td>
</tr>
<tr>
<td>Minor</td>
<td>A, E, G</td>
<td>1 octave (low register)</td>
<td>(\frac{\text{d}}{60})</td>
<td>quarter notes</td>
</tr>
<tr>
<td>Arpeggios</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>F, G, A, Bb</td>
<td>1 octave (low register)</td>
<td>(\frac{\text{d}}{60})</td>
<td>quarter notes</td>
</tr>
<tr>
<td>Minor</td>
<td>A, E, G</td>
<td>1 octave (low register)</td>
<td>(\frac{\text{d}}{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. 180–187.

### THEORY CO-REQUISITES

None
Clarinet – 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 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

Anonymous
• **Greensleeves** (arr. Costel Puscoiu, in *Classical Repertoire for Clarinet*, 1 MEL) [OP]

Traditional
• **A Scottish Air** (arr. Nilo Hovey and Beldon Leonard, in *Clarinet Solos*, 2 BEL)

Finzi, Gerald
*Five Bagatelles*, op. 23 B&H
• **Carol**

Gluck, Christoph Willibald
• **Spirit Dance**, from *Orfeus ed Eurydice* (arr. Henry Davis, in *Clarinet Solos, Easy Level* RUB)

Harris, Paul
• **Coquette** (in *Summer Sketches* B&H)

Hovey, Nilo, and Beldon Leonard
• **Andante and Waltz** BEL
• **Arioso** BEL

Joplin, Scott
• **When Your Hair Is Like Snow** (arr. Paul Harris, in *Music through Time: Clarinet*, 2 OUP)

LIST B

Bach, Johann Sebastian
• **Gavotte** (arr. Hugh Smart, in *Famous Clarinet Favorites* BMC)
• **Minuet** (arr. John Davies and Paul Reade, in *First Book of Clarinet Solos* FAB)

Couperin, François
• **Carnival** (arr. Frank Erickson and David Shifrin BEL)

Langenus, Gustave
• **Chrysalis** FIS

Lecussant, Serge
• **Berçante** LED

Macdowell, Edward
• **To a Wild Rose** (arr. Hugh Smart, in *Famous Clarinet Favorites* BMC)

Morra, Gene
• **Nocturnal Serenade** (arr. Denise Schmidt, in *Solos for Clarinet* FIS)

Rae, James
*Play It Cool* UNI
• **Gate 24**

Schumann, Robert
• **Song** (arr. Hugh Smart, in *Famous Clarinet Favorites* BMC)
• **Träumerei**, from *Scenes from Childhood* (arr. Denise Schmidt, in *Solos For Clarinet* FIS)
LIST B continued

Fernandez, Carlos
• **Celito Lindo** (arr. Art Joliff, in *Clarinet Solos, Easy Level* RUB)

Harris, Paul
*Summer Sketches* B&H
• **Donkey Ride**

Hovey, Nilo, and Beldon Leonard
• **Reflections** (in *Clarinet Solos*, 2 BEL)
• **Song of Spring** BEL

Langenus, Gustave
• **Mount Vernon Menuet** (arr. Denise Schmidt, in *Solos for Clarinet* FIS)

Purcell, Henry
• **Rondeau** (arr. John Davies and Paul Reade, in *First Book of Clarinet Solos* FAB)

Rae, James
*Blue Clarinet* UNI
• **Same Again?**
• **Play It Cool** UNI
• **Blowin’ Cool**

Scott, James
• **The Fascinator** (arr. John Davies and Paul Reade, in *First Book of Clarinet Solos* FAB)

Seward, N.H.
• **Aria and Gigue** BEL
• **Summer Holiday** (in *Clarinet Solos*, 2 BEL)

Tchaikovsky, Pyotr Il’yich
• **Sleeping Beauty** (arr. Henry Davis, in *Clarinet Solos, Easy Level* RUB)

Thomas, Ambroise
• **Gavotte** (Mignon) (arr. Hugh Smart, in *Famous Clarinet Favorites* BMC)

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

Studies

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

Galper, Avraham
*Clarinet Method*, 1 WAT
• no. 152: Mixed Slurs and Staccato
• no. 155: Allegro Moderato
• no. 156
Technical Tests

Please see “Technical Requirements” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, G, D, F, B♭</td>
<td>2 octaves</td>
<td>♩ = 60</td>
<td>eighth notes</td>
</tr>
<tr>
<td>Minor (harmonic)</td>
<td>A, E, B, D, G</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic on</td>
<td>low E</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, G, D, F, B♭</td>
<td>2 octaves</td>
<td>♩ = 60</td>
<td>eighth notes</td>
</tr>
<tr>
<td>Minor</td>
<td>A, E, B, D, G</td>
<td></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. 180–187.

**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 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

Adaskin, Murray
• Daydreams CMC

Albinoni, Tommaso
• Adagio (ed. Remo Giazotto, in Music through Time: Clarinet, 3 OUP)

Baermann, Carl
• Adagio (arr. Arthur Christmann, in Solos for the Clarinet Player SCH)

Barret, Apollon
• Chansonette (arr. A.W. Pazemis, in Clarinet Solos, Intermediate RUB)

Bizet, Georges
• Entr’acte, from Carmen (arr. Thea King, in Clarinet Solos, 1 CHE)

Debussy, Claude
• Menuet, from Petite Suite (arr. Alan Frank and Watson Forbes, in Tunes and Dances, 2 OUP)

Defaye, Jean-Michel
• Suite Minérale LED
  → Diorite orbiculaire

Fauré, Gabriel
• Après un rêve (arr. James Rae, in The Gabriel Fauré Clarinet Album UNI)
• Lydia (arr. James Rae, in The Gabriel Fauré Clarinet Album UNI)

Franck, César
• Panis angelicus (arr. Costel Puscoiu, in Classical Repertoire for Clarinet, 1 MEL) [op]

Hovey, Nilo, and Beldon Leonard
• Clouds in Summer BEL

Mascagni, Pietro
• Cavalleria rusticana (Intermezzo) (arr. Robert Lowry, in Clarinet Solos, 2 BEL)

Mozart, Wolfgang Amadeus
• Minuet and Trio, from Serenade for Wind Instruments, K 361 (arr. Roy Douglas OUP)
• Voi che sapete, from the Marriage of Figaro (arr. Arthur William Benoy and A. Bryce, in Two Arias OUP)

Saint-Saëns, Camille
Le carnaval des animaux
• The Swan (arr. James Rae in Take Ten UNI)

Stamitz, Johann
• Romance (arr. Arthur Christmann, in Solos for the Clarinet Player SCH)

Vaughan Williams, Ralph
Six Studies in English Folk Song S&B; MAS
• no. 1 (Adagio) and no. 2 (Andante sostenuto)
LIST B

Blasius, Frederic
- **Grazioso** (in *Music through Time: Clarinet*, 3 OUP)

Boismortier, Joseph Bodin de
- **Rondeau** (arr. Costel Puscoiu, in *Classical Repertoire for Clarinet*, 1 MEL) [op]

Collis, James
- **Tom Sawyer Suite** B&H
  → *School's Out!* (no. 1)

Desmond, Paul
- **Take Five** (arr. James Rae, in *Take Ten UNI*)

Endresen, Raymond Millford
*Indispensable Folio* RUB
- **Fox Hunt**
- **Spinning Wheel**
- **Syncopator**

Gorden, Richard
- **Andante** BEL

Gounod, Charles
- **Waltz**, from *Faust* (arr. Alan Frank and Watson Forbes, in *Tunes and Dances*, 2 OUP)

Handel, George Frideric
- **Bourrée**, from Sonata in G major, HWV 363b
  (arr. Costel Puscoiu, in *Classical Repertoire for Clarinet*, 1 MEL) [op]

Harris, Paul
- **Ghoulish** (in *Music through Time: Clarinet*, 3 OUP)

Hovey, Nilo, and Beldon Leonard
- **Caprice** BEL

Lefèvre, Jean-Xavier
- **Allegro from Sonata No. 3** (arr. Thea King, in *Clarinet Solos*, 1 CHE)
- **Sonata No. 1** (in *Five Sonatas for Clarinet and Piano* OUP)
  → Allegro moderato or Rondo

Lowry, Robert
- **Valse and Volante** (*Clarinet Solos*, 2 BEL)

Seward, N.H.
- **Prelude and Italian Dance** (*Clarinet Solos*, 2 BEL)

Starokadomsky, Mikhail L.
- **Two Pieces**
  → Intermezzo (arr. Arthur Christmann, in *Solos for the Clarinet Player* SCH)

Tchaikovsky, Pyotr Il'yich
- **Allegro con grazia**, from Symphony No. 6
  (arr. Thea King, in *Clarinet Solos*, 1 CHE)

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TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

Studies

Candidates should be prepared to play five selections from the following list of studies: two from Group 1 and three from Group 2. Each bulleted item (•) represents one selection for examination purposes.

**Group 1**

Galper, Avraham
*Clarinet Method*, 2 WAT
- no. 12
- no. 59
- no. 74

Demnitz, Friedrich
*18 Expressive Studies Based on Scales* (ed. David Hite, in *Melodious and Progressive Studies*, 1 SOU)
- no. 2
- no. 3
- no. 8
- no. 10
- no. 18
**TECHNICAL REQUIREMENTS continued**

**Group 2**
Galper, Avraham  
*Clarinet Method, 2 WAT*
- no. 18
- no. 23
- no. 29
- no. 52
- no. 54
- no. 58

Demnitz, Friedrich  
*18 Expressive Studies Based on Chords* (ed. David Hite, in *Melodious and Progressive Studies, 1 SOU*)
- no. 1
- no. 2
- no. 4
- no. 6
- no. 7
- no. 13

### Technical Tests

Please see “Technical Requirements” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Major</strong></td>
<td>C, G, D, A, E, F, B♭, E♭, A♭</td>
<td>2 octaves</td>
<td>🏵️ 72</td>
<td>eighth notes</td>
</tr>
<tr>
<td><strong>Minor</strong></td>
<td>A, E, B, F♯, C♯, D, G, C, F</td>
<td>2 octaves</td>
<td>🏵️ 72</td>
<td>eighth notes</td>
</tr>
<tr>
<td><strong>Chromatic on</strong></td>
<td>low E and low C</td>
<td>2 octaves</td>
<td>🏵️ 72</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Major</strong></td>
<td>C, G, D, A, E, F, B♭, E♭, A♭</td>
<td>1 octave</td>
<td>🏵️ 52</td>
<td>triplet eighth notes</td>
</tr>
<tr>
<td><strong>Minor</strong></td>
<td>A, E, B, F♯, C♯, D, G, C, F</td>
<td>1 octave</td>
<td>🏵️ 52</td>
<td>triplet eighth 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. 180–187.

**THEORY CO-REQUISITES**

None
Clariinet – 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 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 are primarily technical and may contain more complex articulation patterns.

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

Bassi, Luigi
● Nocturne (arr. Himie Voxman RUB)
● Lamento (Nocturne) (arr. Himie Voxman, in Clarinet Solos, Intermediate RUB)

Becker, Jean
● Romance (arr. Himie Voxman, in Clarinet Solos, Intermediate RUB)

Beethoven, Ludwig van
● Sonata in B flat major (for piano and flute), WoO Anh. 4
  → Largo (transc. Norman Heim, in Solo Pieces for the Intermediate Clarinetist MEL)

Debussy, Claude
● The Girl with the Flaxen Hair (arr. Graham Mackie, in Two Pieces CHE)

Endresen, Raymond Milford
Indispensable Folio RUB
● Moonlight Serenade

Fauré, Gabriel
● Berceuse, op. 16 (arr. Denise Schmidt, in Solos for Clarinet FIS)

Geminiani, Francesco
● Sonata (arr. Avraham Galper WAT)
  → 1st and 2nd OR 3rd and 4th movements

Ibert, Jacques
● Aria LED

Mozart, Wolfgang Amadeus
● Andante, from Piano Sonata No. 1, K 279
  (arr. Merle J. Isaac, in Festival Performance Solos FIS)
● Larghetto (arr. Arthur Christmann, in Solos for the Clarinet Player SCH)

Rachmaninoff, Sergei
● Vocalise, op. 34, no. 14 (arr. Norman Heim, in Solo Pieces for the Intermediate Clarinetist MEL)

Verhey, Theodor
● Nocturne, from Concerto in G minor (arr. Himie Voxman, in Clarinet Solos, Intermediate RUB)

LIST B

Traditional
● The Carnival of Venice (arr. Nilo Hovey and Beldon Leonard BEL)

Barnes, Milton
● Jewish Dances CMC
  → Frelach

Delibes, Leo
● Waltz from Coppélia (arr. Nilo Hovey and Beldon Leonard, in Classic Festival Solos, 2 BEL)

Endresen, Raymond Milford
Indispensable Folio RUB
● Air varié
LIST B continued

Fauré, Gabriel
• **Kitty-vals** (arr. James Rae, in *The Gabriel Fauré Clarinet Album* UNI)

Finzi, Gerald
*Five Bagatelles*, op. 23 B&H
• **Prelude**

Gossec, François Joseph
• **Tamourin** (arr. Denise Schmidt, in *Solos for Clarinet* FIS)

Handel, George Frideric
• **Adagio and Allegro**, from Flute Sonata in G major (arr. Arthur Christmann, in *Solos for the Clarinet Player* SCH)

Lefèvre, Jean-Xavier
• **Sonata No. 5** (in *Five Sonatas for Clarinet and Piano* OUP)
  → Allegro ma non troppo

Mozart, Wolfgang Amadeus
• **Adagio and Menuetto** (*Clarinet Solos, Intermediate* RUB)
• **Divertimento No. 1**, K 439b (arr. Georgina Dobrée CHE)
  → 1st movement

Rae, James
*Take Ten* UNI
• **Situation Comedy**

Ravel, Maurice
• **Menuet** (ed. Lionel Lethbridge, in *Ravel for Clarinet* OUP)

Schumann, Robert
• **Folksong for Clarinet** (arr. George R. Belden, in *Classic Festival Solos, 2 BEL*)

Succari, Dia
• **Kelleriade** LED

Telemann, Georg Philipp
• **Presto**, from Suite (arr. Norman Heim, in *Solo Pieces for the Intermediate Clarinetist* MEL)

Vivaldi, Antonio
• **Sonata in D minor** (arr. George R. Belden BEL)

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

Studies

Candidates should be prepared to play six selections from the following list of studies: three from Group 1 and three from Group 2. Each bulleted item (•) represents one selection for examination purposes.

**Group 1**

Galper, Avraham
*Clarinet Method*, 2 WAT
• no. 8
• no. 41
• no. 44

Nocentini, Domenico
*24 Melodic Studies* (ed. David Hite, in *Melodious and Progressive Studies*, 1 SOU)
• no. 3
• no. 5
• no. 11
• no. 13

Rae, James
*40 Modern Studies for Solo Flute* UNI
• no. 28
• no. 31
• no. 35
**TECHNICAL REQUIREMENTS continued**

Group 2
Galper, Avraham
*Clarinet Method*, 2 WAT
• no. 26  
• no. 36  
• no. 38  
• no. 62  
• no. 65

Nocentini, Domenico
24 Melodic Studies (ed. David Hite, in *Melodious and Progressive Studies*, 1 SOU)
• no. 2  
• no. 4  
• no. 6  
• no. 7  
• no. 10  
• no. 15

Rae, James
*40 Modern Studies for Solo Flute* UNI
• no. 22  
• no. 25  
• no. 26  
• no. 29  
• no. 32  
• no. 34  
• no. 37  
• no. 39

**Technical Tests**

Please see “Technical Requirements” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>2 octaves</td>
<td>♩ = 80</td>
<td>eighth notes</td>
</tr>
<tr>
<td>Minor (harmonic)</td>
<td>all keys</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic on</td>
<td>any note</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arpeggios</td>
<td>all keys</td>
<td>2 octaves</td>
<td>♩ = 60</td>
<td>triplet eighth 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. 180–187.

**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 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. 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

Baermann, Heinrich
● Adagio for Clarinet [attr. Richard Wagner]
  (arr. Arthur Christmann, in Solos for the Clarinet Player SCH)

Massenet, Jules
● Méditation, from Thaïs (arr. Merle J. Isaac, in Festival Performance Solos FIS)

Ravel, Maurice
● Pavane pour une infante défunte (arr. Lionel Lethbridge, in Ravel for Clarinet OUP)

Schumann, Robert
Fantasy Pieces, op. 73 PET; HEN
● no. 1 (arr. Arthur Christmann, in Solos for the Clarinet Player SCH)

Simeonov, Blago
● Monody WAT

Spohr, Louis
● Adagio, from Clarinet Concerto No. 1 in C minor, op. 26 (arr. Arthur Christmann, in Solos for the Clarinet Player SCH)

LIST B

Archer, Violet
● Four Short Pieces CMC

Bartók, Béla
● Romanian Folk Dances (arr. Avraham Galper WAT)

Belden, George R.
● Star Fall (in Classic Festival Solos, 2 BEL)

Corelli, Arcangelo
● Gigue (arr. Reginald Kell INT)

Hermann, Ralph
● Clarinet on the Town (ed. Denise Schmidt, in Solos for Clarinet FIS)

Miller, Elma
● Windwalker CMC

Moszkowski, Moritz
● Two Spanish Dances (arr. Lionel Lethbridge OUP)

Mozart, Wolfgang Amadeus
Four Church Sonatas (arr. Yona Ettlinger B&H)
● Sonata No. 4

Reinecke, Carl
● Introduction and Allegro Appassionato (in Festival Performance Solos FIS)

Robinovitch, Sid
● Three Winter Songs CMC

Stamitz, Johann
● Concerto in B flat major (ed. Walter Liebmann OTT)
  → 2nd and 3rd movements

Tartini, Giuseppe
● Concertino (arr. Gordon Jacob B&H)
  → 2nd and 3rd movements

Vanhal, Johann Baptist
● Sonata in B flat major INT
**ORCHESTRAL EXCERPTS**

Candidates should be prepared to play *all* the following orchestral excerpts. Parts for A clarinets need not be transposed, but parts for C clarinets must be transposed at sight. Candidates should prepare the *first clarinet* 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 standard published orchestral parts for the specific excerpts, many of which are available through Kalmus (www.kalmus-music.com), Luck’s Music (www.lucksmusic.net), or The Orchestra Musician’s CD-ROM Library (www.orchmusiclibrary.com). Alternatively, candidates may use excerpts printed in the following anthology. *Please note that orchestral excerpts must be performed without accompaniment.*


Mendelssohn, Felix
- **Symphony No. 4 (“Italian”)**
  Clarinet 1 and Clarinet 2
  → 4th movement, *Saltarello – Presto*: mm. 13–29

Mozart, Wolfgang Amadeus
- **Symphony No. 39**
  Clarinet 1 and Clarinet 2
  → 1st movement, *Allegro*: mm. 100–119; mm. 152–158
  → 2nd movement, *Andante con moto*: mm. 54–57; mm. 141–143
  → 3rd movement, *Menuetto*: mm. 45–52
  → 4th movement, *Allegro*: mm. 79–85; mm. 231–237

- **Symphony No. 40**
  → 1st movement, *Molto allegro*: mm. 45–61
  → 2nd movement, *Andante*: mm. 27–31; mm. 41–43
  → 4th movement, *Allegro assai*: mm. 85–95; mm. 188–190; mm. 254–277

Offenbach, Jacques
- **Orpheus in the Underworld**
  → Overture: mm. 35–36

Weber, Carl Maria von
- **Der Freischütz**
  → Overture: mm. 42–45; mm. 96–145; mm. 299–304

**TECHNICAL REQUIREMENTS**

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

**Studies**

Candidates should be prepared to play *all* the selections from the following list of studies. Each bulleted selection (•) indicates one selection for examination purposes.

Galper, Avraham
*Clarinet Method*, 1 WAT
- **one of nos. 152, 155, 156**
  → in C transposition at sight

Gates, Everett
*Odd Meter Etudes* FOX
- **one of nos. 9, 10, 11, 13**

Rose, Cyrille
*Forty Studies for Clarinet*, 1 FIS
- **four studies including nos. 8 and 18**
Technical Tests

Please see “Technical Requirements” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
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<tr>
<td>Major</td>
<td>all keys</td>
<td>2 octaves</td>
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<td>sixteenth notes</td>
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<tr>
<td>Major in 3rds</td>
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<tr>
<td>Minor</td>
<td>any note</td>
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<tr>
<td>(harmonic and melodic)</td>
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<tr>
<td>Chromatic on</td>
<td>any note</td>
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<tr>
<td>Arpeggios</td>
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<tr>
<td>Major</td>
<td>all keys</td>
<td>2 octaves</td>
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<td>triplet eighth notes</td>
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<td>Minor</td>
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<td>sixteenth notes</td>
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<tr>
<td>Minor</td>
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<tr>
<td>Dominant 7th</td>
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</table>

**EAR TESTS AND SIGHT READING**

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 180–187.

**THEORY CO-REQUISITES**

Grade 2 Rudiments
Introductory Harmony (optional)
CLARINET – 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 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. 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

- Glick, Srul Irving
  • Suit Hébraïque CMC
- Martinu, Bohuslav
  • Sonata LED
- Mozart, Wolfgang Amadeus
  • Quintet for Clarinet and Strings, K 581
    → 4th movement: Theme and Variations (arr. Walter E. Cochrane, in Solos for Clarinet FIS)
- Saint-Saëns, Camille
  • Sonata DUR; MAS
    → 1st and 2nd movements

- Schumann, Robert
  Fantasy Pieces, op. 73 PET; HEN
  • no. 2 and no. 3
- Weber, Carl Maria von
  • Concerto No. 1 in F minor, op. 73 CUB; HEN; INT
    → 2nd movement (ed. Arthur Christmann, in Solos for the Clarinet Player SCH)
  • Seven Variations, op. 33 (ed. Peter Hodgson PET [op]; INT)
    → omit variations 2 and 4

LIST B

- Arnold, Malcolm
  • Fantasy for B flat Clarinet, op. 87 FAB
- Finzi, Gerald
  Five Bagatelles, op. 23 B&H
  • Forlana and Fughetta
- Freedman, Harry
  • Four Short Pieces B&H [op]
- Jacob, Gordon
  • Five Pieces for Solo Clarinet OUP
- Mendelssohn, Felix
  • Rondo capriccioso, op. 14 (ed. Norman Heim, in Solo Pieces for the Advanced Clarinetist MEL)
  • Sonata (arr. Eric Simon, in Masterworks for Clarinet and Piano SCH)
    → 3rd movement

- Muller, Iwan
  Three Fantasias on Cavatinas by Rossini, op. 27
  (ed. Fritz-George Holy UNI)
  • “Una voce poco fa,” from The Barber of Seville
- Pentland, Barbara
  • Phases CMC
- Tartini, Giuseppe
  • Concertino (arr. Gordon Jacob B&H)
    → 3rd and 4th movements
- Weisgarber, Elliot
  Concert Etudes CMC
  • no 2 and no. 6
**ORCHESTRAL EXCERPTS**

Candidates should be prepared to play all the following orchestral excerpts. Parts for A clarinets need not be transposed, but parts for C clarinets must be transposed at sight. Candidates should prepare the first clarinet 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 standard published orchestral parts for the specific excerpts, many of which are available through Kalmus (www.kalmus-music.com), Luck’s Music (www.lucksmusic.net), or The Orchestra Musician’s CD-ROM Library (www.orchmusiclibrary.com). Alternatively, candidates may use excerpts printed in the following anthology. Please note that orchestral excerpts must be performed without accompaniment.


Beethoven, Ludwig Van

- **Symphony No. 1**
  → 1st movement, *Allegro con brio*: mm. 235–240
  → 4th movement, *Allegro molto vivace*:
    mm. 239–250; mm. 277–280

- **Symphony No. 4**
  → 2nd movement, *Adagio*: mm. 10–17;
    mm. 26–34; mm. 61–72; mm. 81–99

- **Symphony No. 6** ("Pastorale") KAL
  → 1st movement, *Allegro ma non troppo*: mm. 27–93;
    mm. 147–150; mm. 291–297; mm. 418–438;
    mm. 474–504
  → 2nd movement, *Andante molto mosso*: mm. 7–18;
    mm. 68–82; mm. 91–94; mm. 131–139.
  → 3rd movement, *Allegro*: mm. 114–164;
    mm. 217–231
  → 5th movement, *Allegretto*: mm. 1–5;
    mm. 60–62;
    mm. 111–116

Debussy, Claude

- **Prélude à l’après-midi d’un faune**
  → mm. 19–20; mm. 30–36; mm. 50–55;
    mm. 74–78

Rossini, Gioachino

- **The Barber of Seville**
  → Overture: mm. 94–115; mm. 179–201

Schubert, Franz

- **Symphony No. 8 in B minor** ("Unfinished")
  → 2nd movement, *Andante con moto*: mm. 66–83;
    mm. 225–233

**TECHNICAL REQUIREMENTS**

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

**Studies**

Candidates should be prepared to play five studies: two from Group 1, two from Group 2, and one study in C transposition from Group 3. Each bulleted item (•) represents one selection for examination purposes.

**Group 1**

Rose, Cyrille

*Forty Studies for Clarinet*, 2 FIS

- **two of nos. 21, 22, 23, 31, 33, 35**

**Group 2**

Polatschek, Victor

*12 Etudes for Clarinet* BEL

- **one etude**

Rose, Cyrille

*Thirty-two Etudes for Clarinet* FIS

- **one or two odd-numbered etude(s)**

Shaw, Artie

*Artie Shaw’s Jazz Technic, 2: Fourteen Clarinet Etudes* WAR

- **one of nos 1, 4, 5, 9, 12, 13, 14**
**Group 3 – in C transposition**

Demnitz, Friedrich

*18 Expressive Studies Based on Scales* (ed. David Hite, in *Melodious and Progressive Studies*, 1 SOU)

- one of nos. 2, 3, 8, 10, 18
  → in C transposition at sight

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**Technical Tests**

Please see “Technical Requirements” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
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</thead>
<tbody>
<tr>
<td>Major</td>
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<tr>
<td>Major in 3rds</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Minor <em>(harmonic and melodic)</em></td>
<td>all keys</td>
<td>2 octaves</td>
<td>♩ = 80</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Minor in 3rds <em>(harmonic)</em></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic on</td>
<td>any note</td>
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<tr>
<td>Whole tone scale on</td>
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**Arpeggios**

<table>
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<th>all keys</th>
<th>2 octaves</th>
<th>♩ = 104</th>
<th>triplet eighth notes</th>
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<tbody>
<tr>
<td>Major</td>
<td>Minor</td>
<td></td>
<td></td>
<td>♩ = 80</td>
<td>sixteenth notes</td>
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<tr>
<td>Dominant 7th</td>
<td>Diminished 7th</td>
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</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. 180–187.

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**THEORY CO-REQUISITES**

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

Please see “Theory Examinations: Prerequisites and Co-requisites” on p. 8, “ARCT Examinations” on p. 9, “Classification of Marks” on p. 17, and “Supplemental Examinations” on pp. 17–18 for important details regarding Grade 10 standing for an ARCT examination application.

REPERTIOIRE

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 concertos and sonatas.
• List B includes unaccompanied works and selections from the 20th and 21st 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

Bernstein, Leonard
• Sonata for Clarinet and Piano B&H

Crusell, Bernhard
• Introduction and Variations on a Swedish Song, op. 12 (ed. Siegfried Beyer AMA)

Kalliwoda, Johann Wenzel
• Introduction und Variationen, op. 128 (ed. Dieter Klocker KUN)

Lefèvre, Jean-Xavier
Three Sonatas, op. 12 (ed. Georgina Dobrée OUP)
• Sonata No. 1 in B flat major OTT
• Sonata No. 2 in E flat major
• Sonata No. 3 in B flat major

LIST B

Archer, Violet
• Sonata for Clarinet and Piano WAT; CMC

Arnold, Malcolm
• Sonatina, op. 29 WEM

Bassi, Luigi
• Fantasia da concerto su motivi del Rigoletto di G. Verdi (ed. Alamiro Giampieri RIC)

Burge, John
• Sonata breve no. 2 CMC

Cahuzac, Louis
• Arlequin BIL

Cavallini, Ernesto
• Adagio and Tarantella RIC

Crawley, Clifford
• Ten A Penny Pieces CMC
  → five pieces

Farkas, Ferenc
• Rumanian Folk Dances EMB
LIST B continued

Giampieri, Alamiro
• **Il carnavale di Venezia – Capriccio variato** RIC

Girón, Arsenio
• **Six Studies for Clarinet** CMC
  → *four* of Hying, Musings, Despair, Lobo, Tipsy, Contrasts

Harvey, Paul
• **Three Etudes on Themes of Gershwin** EME

Kenins, Talivaldis
• **Divertimento** B&H

Krenek, Ernst
• **Kleine Suite** BAR

Messager, André
• **Solo de concours** BEL [op]; MAS

ORCHESTRAL EXCERPTS

Candidates should be prepared to play all the following orchestral excerpts. Parts for **A** clarinets need not be transposed, but parts for **C** clarinets must be transposed at sight. Candidates should prepare the first clarinet 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 standard published orchestral parts for the specific excerpts, many of which are available through Kalmus (www.kalmus-music.com), Luck’s Music (www.lucksmusic.net), or The Orchestra Musician’s CD-ROM Library (www.orchmusiclibrary.com). Alternatively, candidates may use excerpts printed in the following anthology. Please note that orchestral excerpts must be performed without accompaniment.

Beethoven, Ludwig van
• **Symphony No. 8**
  → 3rd movement, *Tempo di menuetto*: mm. 48–79

Berlioz, Hector
• **Symphonie fantastique**
  → 2nd movement, *Allegro ma non troppo*:
    mm. 302–319
  → 3rd movement, *Adagio*: mm. 119–131

Brahms, Johannes
• **Symphony No. 3**
  → 1st movement, *Allegro con brio*: mm. 23–27;
    mm. 36–46; mm. 51–59; mm. 64–69; mm. 89–98;
    mm. 149–154; mm. 160–165; mm. 173–178
  → 2nd movement, *Andante*: mm. 1–22; mm. 40–54
  → 3rd movement, *Poco allegretto*: mm. 39–45;
    mm. 124–140

Brahms, Johannes continued
  → 4th movement, *Allegro con brio*: mm. 9–15;
    mm. 33–37; mm. 96–98; mm. 108–114;
    mm. 238–240; mm. 256–259

• **Variations on a Theme by Haydn**, op. 56a
  → Variations II, III, IV, V, VII, and VIII
  → Finale: mm. 421–425
  (*Please note that in Bonade, Orchestral Studies, Variations VII and VIII are incorrectly labeled as VI and VII.*)

Liszt, Franz
• **Hungarian Rhapsody No. 2**
  → mm. 1–34; mm. 59–62; mm. 83–85;
    mm. 95–109; mm. 218–233; mm. 308–318
Schubert, Franz
• Symphony No. 7 in C major
  → 2nd movement, Andante con moto: m. 1 to rehearsal letter A; rehearsal letter B to rehearsal letter C; 24 measures after rehearsal letter D for 5 measures; 20 measures after rehearsal letter I for 5 measures; 14 measures after rehearsal letter K for 2 measures; 28 measures after rehearsal letter K to rehearsal letter L.
  → 3rd movement, Scherzo – Allegro vivace: 37 measures after rehearsal letter A for 19 measures; 8 measures after rehearsal letter C for 17 measures

Tchaikovsky, Pyotr Il’yich
• Nutcracker Suite
  → Overture: mm. 21–24
  → Waltz of the Flowers: mm. 45–69; mm. 333–338

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

Studies
Candidates should be prepared to play four studies: two from Group 1 and two from Group 2. For Group 2, both selections should be chosen from the same publication. Each bulleted item (•) represents one selection for examination purposes.

Group 1
Cavallini, Ernesto
30 Caprices (ed. Alamiro Giampieri) RIC
• two of 1, 7, 10, 13, 16, 19, 22, 25

Group 2 (choose both studies from one publication)
Polatschek, Victor
Advanced Studies for the Clarinet SCH
• one of nos. 3, 8, 11, 19, 21, 24, 26
• one of nos. 6, 13, 15, 16, 25

Uhl, Alfred
Forty-eight Studies, 1 OTT
• one of nos. 2, 6, 13, 17, 24
• one of nos. 10, 14, 15, 21, 23
Technical Tests

Please see “Technical Requirements” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>2 octaves</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>G, E, F#, F</td>
<td>3 octaves</td>
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<tr>
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<td>E, F#, G, F</td>
<td>3 octaves</td>
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<tr>
<td>Minor in 3rds (harmonic and melodic)</td>
<td>all keys</td>
<td>2 octaves</td>
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<tr>
<td>Chromatic on</td>
<td>E, F, F#, G</td>
<td>3 octaves</td>
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<table>
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<td>all keys</td>
<td>2 octaves</td>
<td>120</td>
<td>triplet eighth notes</td>
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<tr>
<td>Minor</td>
<td>all keys</td>
<td>2 octaves</td>
<td>92</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Major</td>
<td>G, E, F#, F</td>
<td>3 octaves</td>
<td>120</td>
<td>triplet eighth notes</td>
</tr>
<tr>
<td>Minor</td>
<td>G, E, F#, F</td>
<td>3 octaves</td>
<td>92</td>
<td>sixteenth notes</td>
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<tr>
<td>Dominant 7th</td>
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<tr>
<td>Diminished 7th</td>
<td>all keys</td>
<td>2 octaves</td>
<td>92</td>
<td>sixteenth notes</td>
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</table>

**EAR TESTS AND SIGHT READING**

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 180–187.

**THEORY CO-REQUISITES**

Grade 2 Rudiments
Grade 3 History
Grade 4 Harmony or Grade 4 Keyboard Harmony
Grade 4 History
The ARCT Examination
Please see “Theory Examinations: Prerequisites and Co-requisites” on p. 8, “ARCT Examinations” on p. 9, “Classification of Marks” on p. 17, and “Supplemental Examinations” on pp. 17–18 for important details regarding the application for an ARCT examination. Candidates 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 Certificate Program. 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 presents 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 *three or four* contrasting selections: one from List A, one from List B, and one or two from List C.

- List A includes concertos.
- List B includes sonatas.
- List C includes unaccompanied works and selections from the 20th and 21st centuries.

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

**LIST A**

Copland, Aaron  
• **Concerto** B&H

Crusell, Bernhard  
• **Concerto**, op. 5 UNI

Mozart, Wolfgang Amadeus  
• **Concerto in A major**, K 622 CUB; HEN

Weber, Carl Maria von  
• **Concerto No. 1 in F minor**, op. 73 CUB; HEN  
• **Concerto No. 2 in E flat major**, op. 74 INT; HEN

**LIST B**

Brahms, Johannes  
• **Sonata in E flat major**, op. 120, no. 2 UNI; HEN; INT  
• **Sonata in F minor**, op. 120, no. 1 UNI; HEN; INT

Debussy, Claude  
• **Première rapsodie** DUR; INT

Hindemith, Paul  
• **Sonata for Clarinet and Piano** (1938) OTT

Castelnuevo-Tedesco, Mario  
• **Sonata**, op. 128 (transc. Giuseppe Garbarino RIC)

**LIST C**

Babin, Victor  
• **Hillandale Waltzes** (eight waltz movements on a theme by Hummel) EBL; LUD

Berkeley, Lennox  
• **Three Pieces** CMC

Freedman, Harry  
• **Lines** CMC

Hawkins, John  
• **Dance Improvisation and Song** CMC

Hétu, Jacques  
• **Nocturne**, op. 26, DOB

Lutasłowski, Witold  
• **Dance Preludes** CMC

Muczynski, Robert  
• **Time Pieces**, op. 43 PRE

Penderecki, Krzysztof  
• **Three Miniatures** BEL

Poulenc, Francis  
• **Sonata** CMC

Stravinsky, Igor  
• **Three Pieces** CMC

Sutermeister, Heinrich  
• **Capriccio** OTT

Weinzwieg, John  
• **Cadenza** CMC
ORCHESTRAL EXCERPTS

Candidates should be prepared to play all the following orchestral excerpts. Parts for A clarinets need not be transposed, but parts for C clarinets must be transposed at sight. Candidates should prepare the first clarinet 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 standard published orchestral parts for the specific excerpts, many of which are available through Kalms (www.kalmus-music.com), Luck's Music (www.lucksmusic.net), or The Orchestra Musician's CD-ROM Library (www.orchmusiclibrary.com). Alternatively, candidates may use excerpts printed in the following anthology. Please note that orchestral excerpts must be performed without accompaniment.


Berlioz, Hector

- **Symphonie fantastique**
  → 4th movement, Allegretto non troppo:
  mm. 112–123; mm. 160–169
  → 5th movement, Allegro, C clarinet part:
  mm. 21–29; mm. 447–467; m. 479

Borodin, Alexander

- **Prince Igor**
  → Polovetzian Dances No. 8, Presto: m. 5 to rehearsal letter B; rehearsal letter E to rehearsal letter F
  → Polovetzian Dances No. 17, Andantino: m. 1 to rehearsal letter A; Allegro vivo: mm. 1–10; rehearsal letter D for 4 measures; rehearsal letter I to 2 measures after rehearsal letter K

Mendelssohn, Felix

- **Midsummer Night's Dream**
  Clarinet 1 and Clarinet 2
  → Scherzo: m. 1 to rehearsal letter B; rehearsal letter D to rehearsal letter G; rehearsal letter I to rehearsal letter K; rehearsal letter L to rehearsal letter M

Rimsky-Korsakov, Nikolai

- **Capriccio Espagnol**
  → 1st movement: rehearsal letter A to rehearsal letter B; rehearsal letter C for 17 measures
  → 3rd movement: 11 measures after rehearsal letter K to end
  → 4th movement: solo cadenza

- **Scheherazade**
  → 1st movement: mm. 89–113; mm. 226–230
  → 2nd movement: rehearsal letter F to rehearsal letter G; mm. 173–205; mm. 336–348
  → 3rd movement: mm. 20–24; mm. 70–78; mm. 106–114
  → 4th movement: mm. 190–206

Rossini, Gioachino

- **Sémiramide**
  → Overture: 5 measures after rehearsal letter K for 10 measures

Shostakovich, Dmitri

- **Symphony No. 1**
  Clarinet 1
  → 1st movement: 1 measure before rehearsal number 1 to rehearsal number 2; rehearsal number 8 to rehearsal number 9; rehearsal number 16 to rehearsal number 17; 1 measure before rehearsal number 31 to 2 measures after rehearsal number 31; rehearsal number 33 to rehearsal number 34; 3 measures after rehearsal number 38 for 3 measures; rehearsal number 45 for 7 measures
  → 2nd movement: rehearsal number 1 for 8 measures; rehearsal number 8 to rehearsal number 10
  → 3rd movement: rehearsal number 15 to 2 measures after rehearsal number 16
  → 4th movement: rehearsal number 6 to rehearsal number 7; rehearsal number 8 to rehearsal number 9; 3 measures before rehearsal number 16 to 2 measures after rehearsal number 16; rehearsal number 24 to rehearsal number 28; 5 measures before rehearsal number 30 to rehearsal number 30

  Clarinet 2
  → 4th movement: rehearsal number 7 to rehearsal number 9; 3 measures before rehearsal number 16 to 2 measures after rehearsal number 16; rehearsal number 26 to rehearsal number 28

Tchaikovsky, Pyotr Il’yich

- **Symphony No. 5**
  → 1st movement: mm. 1–49; mm. 328–334
  → 2nd movement: mm. 16–29; mm. 67–70
  → 3rd movement: mm. 98–100; mm. 113–118

- **Symphony No. 6**
  → 1st movement: mm. 54–58; mm. 62–67; mm. 106–115; mm. 153–160; mm. 185–205; mm. 324–335
  → 3rd movement: mm. 69–81
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
Clarinet – Teacher’s ARCT

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

Please see “Theory Examinations: Prerequisites and Co-requisites” on p. 8, “ARCT Examinations” on p. 9, “Classification of Marks” on p. 17, and “Supplemental Examinations” on pp. 17-18 for important details regarding the application for an ARCT examination. Candidates are strongly recommended to study for at least two years after passing the Grade 10 examination and to have at least one year of teaching experience.

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 contrasting selections from the repertoire listed for the Performer’s ARCT examination: one from List A and one from List B or C.

The length of the performance must not exceed 30 minutes. The examiner may stop the performance if it exceeds the allotted time. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

ORCHESTRAL EXCERPTS

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

STUDIES

Candidates should be prepared to play one study from 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. 180–187.

TEACHER’S ARCT PART 2: Viva Voce Examination

A: Pedagogical Principles

This part of the examination will test the candidate’s knowledge of the principles of playing the clarinet, including:

– alternate fingerings
– articulation
– breathing and tone production
– contemporary playing techniques
– dynamics and phrasing
– embouchure formation
– instrument care
– intonation (including corrections for problematic tendencies)
– ornamentation
– posture and hand position
– prevention of injury
– purchasing a clarinet
– range
– reed care and adjustment
– rhythm and metre
– transposition

B: Applied Pedagogy

Teaching repertoire

For this section of the examination, candidates should prepare repertoire and studies according to the requirements for clarinet examinations for Grades 1, 2, 4, 6, and 8 as listed in the Woodwind Syllabus, 2006 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- and 21st-century periods as applicable to the clarinet.

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 ARCT Written Examination

Examination length: 3 hours
Passing mark: 70 percent

Candidates should be prepared to discuss the following topics:
– accepted theories and techniques of musical pedagogy
– books, periodicals, and reference materials relating to the clarinet
– the clarinet family
– the development of orchestral, chamber, and solo clarinet repertoire
– the history and construction of the clarinet, and its evolution and uses throughout history
– notable clarinet performers, both past and present
– requirements for clarinet examinations as listed in the Woodwind Syllabus, 2006 Edition
– teaching materials and general solo clarinet repertoire
– theoretical and pedagogical concerns with transposition

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

For a reading list and reference material, please see “Bibliography” on pp. 190–208.
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
**Saxophone – 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 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 are primarily technical and may contain more complex articulation patterns.

Candidates should choose from either the repertoire listed for alto saxophone or the repertoire listed for tenor saxophone. Where musically appropriate, candidates may perform tenor saxophone repertoire on a soprano saxophone.

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.*

**ALTO SAXOPHONE**

**LIST A**

- **Traditional**
  - *Black is the Color of My True Love’s Hair* (arr. Denes Agay, in *The Joy of Saxophone*, alto YOR)
  - *From Heaven High / Vom Himmel hoch* (arr. Sigurd Rascher, in *Classic Festival Solos*, alto 1 WAR)
  - *Hymn Tune Variants* KJO
  - *Praetorius’s Michael* KJO

- **Hill, William**
  - *Hymn Tune Variants* KJO

- **Martini, Jean Paul**

- **Schudel, Thomas**
  - *An Evening Stroll* SOU

- **Schumann, Robert**

**LIST B**

- **Bartók, Béla**

- **Beethoven, Ludwig van**
  - *German Dance* (arr. Denes Agay, in *The Joy of Saxophone*, alto YOR)

- **Bozza, Eugène**
  - *Parade des petits soldats* LED

- **Buchtel, Forrest**
  - *At the Ball* KJO
  - *Fandango* KJO

- **Burke, Robert, Jr.**
  - *Peasant Dance* KJO

- **Hill, William**
  - *Indian Harvest Song* KJO

- **Hinchcliffe, Robert**
  - *Simple Waltz and March* (in *First Book of Saxophone Solos* FAB)

- **Kabalevsky, Dmitri**
LIST B continued

Krieger, Johann
- **Bourrée** (arr. Denes Agay, in *The Joy of Saxophone*, alto BER)

Lully, Jean-Baptiste
- **Le bourgeois** (transc. Marcel Mule, in *Pièces célèbres pour saxophone alto en mi-bémol*, 1 LED)

Porter, Cole
- **Brush Up Your Shakespeare** (arr. Robert Hinchcliffe, in *First Book of Saxophone Solos FAB*)

Schubert, Franz
- **The Trout**, from Quintet in A major, D 667 (arr. Denes Agay in *The Joy of Saxophone*, alto BER)

### TENOR SAXOPHONE

#### LIST A

Traditional
- **All through the Night** (arr. Sigurd Rascher, in *Classic Festival Solos*, tenor 1 WAR)
- **Careless Love** (arr. Andrew Balent, in *Sounds Spectacular FIS*)
- **Crusader's Hymn** (arr. Andrew Balent, in *Sounds Spectacular FIS*)
- **Down in the Valley** (arr. Andrew Balent, in *Sounds Spectacular FIS*)
- **On Top of Old Smokey** (arr. Andrew Balent, in *Sounds Spectacular FIS*)
- **Vesper Hymn** (arr. Andrew Balent, in *Sounds Spectacular FIS*)

Hill, William
- **Night Song** KJO

Macdowell, Edward
- **To a Wild Rose** (arr. Merle J. Isaac FIS)

Rascher, Sigurd
- **Let's Sing a Song of Praise** (in *Classic Festival Solos*, tenor 1 WAR)

#### LIST B

Traditional
- **Sweet Betsy from Pike** (arr. Sigurd Rascher, in *Classic Festival Solos*, tenor 1 WAR)

Blake, James W., and Charles E. Lawlor
- **The Sidewalks of New York** (arr. Andrew Balent, in *Sounds Spectacular FIS*)

Sor, Fernando
- **Andantino** (trans. R. Christian Dishinger STU)

### TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

#### Studies

Candidates should be prepared to play all the selections from any one publication in the following list. Each bulleted item (*) represents one selection for examination purposes.

Endresen, Raymond Milford
*Supplementary Studies for Saxophone RUB*
- **no. 3 and no. 4**

Hovey, Nilo W.
*Elementary Method, Saxophone RUB*
- **no. 1** (p. 12)
- **no. 1** (p. 16)
- **no. 5** (p. 17)
TECHNICAL REQUIREMENTS

Lacour, Guy
50 Easy and Progressive Studies for Saxophone BIL
• no. 2 or no. 3
• no. 4 or no. 6

Londeix, Jean-Marie
Playing the Saxophone: Book One for Beginners LEM
• Blue Bird (p. 21)
• The Seeds of Love (p. 31)
• Burgundy Vine-Growers’ Song (p. 32)

Niehaus, Lennie
Basic Jazz Conception for Saxophone, 1 TRY
• Exercise no. 1 and no. 3

O’Neill, John
The Jazz Method for Saxophone OTT
• no. 32, no. 33 AND no. 29 or no. 30

Universal Method for the Saxophone (ed. Paul deVille FIS)
• Theme with Nine Easy Variations (p. 236)
  → Theme and Variation I

Technical Tests

Please see “Technical Requirements” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, F, G</td>
<td>1 octave</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor (harmonic)</td>
<td>A, D, E</td>
<td>1 octave</td>
<td></td>
<td>quarter notes</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, F, G</td>
<td>1 octave</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>A, D, E</td>
<td>1 octave</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. 180–187.

THEORY CO-REQUISITES

None
Saxophone – 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 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 are primarily technical and may contain more complex articulation patterns.

Candidates should choose from either the repertoire listed for alto saxophone or the repertoire listed for tenor saxophone. Where musically appropriate, candidates may perform tenor saxophone repertoire on a soprano saxophone.

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.

ALTO SAXOPHONE

LIST A

Traditional
- **Londonderry Air** (arr. Forrest Buchtel KJO)

Bozza, Eugène
- **Chanson à bercer** LED

Carles, Marc
- **Cantilène** LED

Corelli, Arcangelo
- **Adagio** (transc. Marcel Mule, in *Pièces célèbres pour saxophone alto en mi-bémol*, 1 LED)

Grechaninov, Alexandr T.
- **At the Hearth**, from *Suite miniature* (arr. Himie Voxman, in *Concert and Contest Collection*,alto RUB)
- **Evening Waltz**, from *Suite Miniature* (arr. Himie Voxman, in *Concert and Contest Collection*,alto RUB)

Martin, Gilles
- **Berceuse** LED

Martini, Jean Paul (Padre Martini)
- **Romance célèbre “Plaisir d’amour”** (transc. Marcel Mule, in *Pièces célèbres pour saxophone alto en mi-bémol*, 1 LED)

Mendelssohn, Felix
- **Venetian Gondola Song No. 1**, op. 19, no. 6 (arr. J. Michael Leonard, in *Solos Pieces for the Beginning Saxophonist MEL*)

Mortari, Virgilio
- **Melodia** LED

Perrin, Marcel
- **Berceuse** LED

Sichler, Jean
- **Pêche-lune** LED

Tchaikovsky, Pyotr Il’yich
- **Theme**, from Symphony No. 5 (arr. Robert Hinchcliffe, in *First Book of Saxophone Solos FAB*)

Thiriet, André
- **Adagio** LED
LIST B

Bozza, Eugène
• **Gavotte des demoiselles** LED

Foster, Robert E.
• **Winter Rhapsody** (in *Classic Festival Solos*, alto 1 WAR)

Handel, George Frideric
• **Bourrée** (arr. R. Christian Dishinger, in *Classic Festival Solos*, alto 1 WAR)

Kuhlau, Friedrich
• **Menuett in E flat major** (arr. Forrest Buchtel KJO)

Martini, Jean Paul (Padre Martini)
• **Gavotte** (arr. Hans Brehme and Sigurd Rascher, in *The Rascher Collection*, alto CHA)
  → candidates must use this arrangement

Offenbach, Jacques
• **Waltz**, from *La perichole* (arr. Forrest Buchtel KJO)

Purcell, Henry
• **Warlike Consort**, from *King Arthur* (arr. J. Michael Leonard, in *Solo Pieces for the Beginning Saxophonist* MEL)

AND

Schumann, Robert
• **The Happy Farmer**, from *Album for the Young*, op. 68 (arr. J. Michael Leonard, in *Solo Pieces for the Beginning Saxophonist* MEL)

Schudel, Thomas
• **Intrada** SOU
• **Two Images** KEN

TENOR SAXOPHONE

LIST A

Traditional
• **Londonderry Air** (arr. Andrew Balent, in *Sounds Spectacular* FIS)

Handel, George Frideric
• **Sarabande**, from Concerto in F minor (arr. Robert M. Barr LUD)

Martin, Gilles
• **Berceuse** LED

Sichler, Jean
• **Pêche-lune** LED

LIST B

Couperin, François
• **Rondeau** (arr. R. Christian Dishinger, in *Classic Festival Solos*, tenor 1 WAR)

Foster, Robert E.
• **March of the Saxman** (in *Classic Festival Solos*, tenor 1 WAR)

Kuhlau, Friedrich
• **Menuett in E flat major** (arr. Forrest Buchtel KJO)

Pelz, William
• **Portrait** BEL (in *Classic Festival Solos*, tenor 1 WAR)

Purcell, Henry
• **Nymphs and Shepherds** (arr. Forrest Buchtel KJO)

Rascher, Sigurd
• **A Joyous Tune** (in *Classic Festival Solos*, tenor 1 WAR)

Tchaikovsky, Pyotr Il’yich
• **Swan Lake** (arr. Andrew Balent, in *Sounds Spectacular* FIS)

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.
Studies

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

Endresen, Raymond Milford
Supplementary Studies for Saxophone RUB
• nos. 13, 16, 19, and 21

Hovey, Nilo W.
Elementary Method, Saxophone RUB
• no. 2 (p. 28)
• no. 3 (p. 31)
• no. 2 (p. 37)
• no. 4 (p. 40)
• no. 3 (p. 43)

Lacour, Guy
50 Easy and Progressive Studies BIL
• nos. 9, 10 and 12

Twenty-two Unaccompanied Pieces for Saxophone (ed. Gordon Lewin ABR)
• Gavotte, from French Suite No. 5 (Johann Sebastian Bach, trans. Gordon Lewin)
• Chouconne (Caribbean song) (arr. Gordon Lewin)
• Introduction and Theme from “Witches’ Dance” (Niccolò Paganini, trans. Gordon Lewin)

Londeix, Jean-Marie
Playing the Saxophone, 2 (ed. Jean-Marie Londeix LEM)
• Moderato (by Pierre-Max Dubois, p. 19)
• Allemande (p. 28)
• Tonaso (p. 30)
• English Ballad (traditional, p. 32)
• Popular Hebridean Song (traditional, p. 36)

Niehaus, Lennie
Basic Jazz Conception for Saxophone, 1 TRY
• Exercise no. 2
• Exercise no. 12
• Remember When? (p. 17)
• Stan’s Idea (p. 18)

O’Neill, John
The Jazz Method for Saxophone OTT
• nos. 31, 34, 36, and 38
→ without CD accompaniment

Universal Method for the Saxophone (ed. Paul deVille FIS)
• no. 7 in G minor (p. 99)
• no. 11 (p. 182)
• German Air (no. 3, p. 220)
• Martha (by Friedrich Flotow; no. 4, p. 185)

Technical Tests

Please see “Technical Requirements” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, F, B♭, G, D</td>
<td>1 octave</td>
<td>♩= 60</td>
</tr>
<tr>
<td>Minor</td>
<td>A, D, G, E, B</td>
<td>1 octave</td>
<td>♩= 60</td>
</tr>
</tbody>
</table>

### Arpeggios

<table>
<thead>
<tr>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, F, B♭, G, D</td>
<td>1 octave</td>
<td>♩= 60</td>
</tr>
<tr>
<td>Minor</td>
<td>A, D, G, E, B</td>
<td>1 octave</td>
<td>♩= 60</td>
</tr>
</tbody>
</table>

**EAR TESTS AND SIGHT READING**

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 180–187.

**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 selections 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 are primarily technical and may contain more complex articulation patterns.

Candidates should choose from either the repertoire listed for alto saxophone or the repertoire listed for tenor saxophone. Where musically appropriate, candidates may perform tenor saxophone repertoire on a soprano saxophone.

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.

ALTO SAXOPHONE

LIST A

Bach, Johann Sebastian
• Arioso, from Cantata No. 156 (arr. Eugene Rousseau BEL; arr. Sigurd Rascher, under title “Prelude” CHA; the Fischer edition is not acceptable)

Benson, Warren
• Cantilena B&H

Clerisse, Robert
• Rêverie LED

Dautremer, Marcel
• Rêverie interrompue LED

De Fesch, Willem
• Canzonetta (arr. D. Kaplan) SPT

Desloges, Jacques
• Souvenance LED

Dubois, Pierre-Max
• Dix figures à danser LED

Grechaninov, Alexandr T.
Deux miniatures faciles, op. 145 LED
• Souvenir de l’ami lointain and Phantasme

Handel, George Frideric
• Largo (transc. Marcel Mule, in Pièces célèbres pour saxophone alto en mi-bémol, 1 LED)

Koechlin, Charles
Études pour saxophone alto et piano EMF; BIL
• No. 6

Leclair, Jean Marie
• Aria (transc. Marcel Mule, in Pièces célèbres pour saxophone alto en mi-bémol, 1 LED)

Mériot, Michel
• Sérénité LED

Mindlin, Adolfo
• Blues Song LED

Naulais, Jérôme
• Au hasard d’une note LED

Sichler, Jean
• La mémoire de l’onde LED

Vander Cook, Hale Ascher
• Marigold (arr. Forrest Buchtel KJO)
LIST B

 Bitsch, Marcel
 • Villageoise LED

 Bizet, Georges
 • Minuet, from L’arlésienne (arr. Forrest Buchtel KJO)

 Bozza, Eugène
 • Petite gavotte LED

 Buchtel, Forrest
 • Jupiter KJO

 Burgstahler, Elton E.
 • The Caballero (in Classic Festival Solos, alto 1 WAR)

 Delgiudice, Michel
 • Badinage LED

 Endresen, Raymond Milford
 Indispensable Folio RUB
 • Fox Hunt
 • Spinning Wheel
 • Syncopator

 Ghidoni, Armando
 • Promenade en mi-bémol LED

 Mériot, Michel
 • Prelude et divertissement LED

 Mozart, Wolfgang Amadeus
 • Minuet, from Serenade in D major, K 250
 (“Haffner”) (arr. Himie Voxman, in Concert and Contest Collection, alto RUB)

 Purcell, Henry
 • Two Bourrées (arr. Sigurd M. Rascher BOU)

 Rameau, Jean Philippe
 • Castor (transc. Marcel Mule, in Pièces célèbres pour saxophone alto en mi-bémol, 1 LED)
 • Tambourin (transc. Marcel Mule, in Pièces célèbres pour saxophone alto en mi-bémol, 1 LED)

 Rossini, Gioachino
 • Village Dance (arr. Sigurd Rascher, in Classic Festival Solos, alto 1 WAR)

 Rydin, Alexandre
 • Hongroise LED

 Weber, Carl Maria von
 • Hunters’ Chorus, from Der Freischutz (arr. J. Michael Leonard, in Solo Pieces for the Beginning Saxophonist MEL)

 TENOR SAXOPHONE

 LIST A

 Bach, Johann Sebastian
 • Sinfonia, from Cantata 156 (arr. Himie Voxman, in Concert and Contest Collection, tenor RUB; Fischer edition is not acceptable)

 Buchtel, Forrest
 • Romantica KJO

 Clerisse, Robert
 • À l’ombre du clocher LED

 Desloges, Jacques
 • Souvenance LED

 Karel, Leon
 • Cypress Song B&H

 Mériot, Michel
 • Sérénité LED

 Monroe, Samuel F.
 • Rhapsodie (in Classic Festival Solos, tenor 1 WAR)

 Mussorgsky, Modest
 • The Old Castle, from Pictures at an Exhibition
 (arr. Himie Voxman, in Concert and Contest Collection, tenor RUB)

 Naulais, Jérôme
 • Au hasard d’une note LED

 Neukomm, Sigismund Ritter von
 • Aria (arr. D. Kaplan) SPT

 Rimsky-Korsakov, Nikolai
 • Song of India, from Sadko (arr. Forrest Buchtel KJO)
LIST A continued

Sichler, Jean
• La mémoire de l’onde LED

Toselli, Enrico
• Toselli's Serenade (arr. Beldon Leonard, in Classic Festival Solos, tenor 1 WAR)

Wagner, Richard
• Walther’s Prize Song, from Die Meistersinger (arr. Forrest Buchtel KJO)

Zobel, Edgar
• Spruce Shadows KJO

LIST B

Borodin, Alexander
• Polovtsian Dance, from Prince Igor (arr. Robert Hinchcliffe, in First Book of Saxophone Solos FAB)

Buchtel, Forrest
• Bolero KJO

Delgiudice, Michel
• Badinage LED

Endresen, Raymond Milford
Indispensable Folio RUB
• Fox Hunt
• Spinning Wheel
• Syncopator

Ghidoni, Armando
• Promenade en mi-bémol LED

Handel, George Frideric
• Allegro, from Concerto in F minor (arr. Robert M. Barr LUD)

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

Studies

Candidates should be prepared to play all the selections from any one publication in the following list. Each bulleted item (•) represents one selection for examination purposes.

Bona, Pasquale
Rhythmsical Articulation FIS
• nos. 76, 80, 82, and 87
  → candidates should add musically appropriate dynamics and articulations

Universal Method for Saxophone (ed. Paul DeVille FIS)
• no. 5 (from Il Trovatore, by Giuseppe Verdi, p. 186)
• no. 2 and no. 3 (from Eleven Progressive Studies, by Kappey, p. 226)
• Variation 1, Moderato (from Theme with Variations, by Mohr, p. 240)
• no. 5: Allegro moderato (p. 247)
• no. 11: Andantino and 1st Variation from Air with Variations (from Elisir d’amore by Gaetano Donizetti)

Endresen, Raymond Milford
Supplementary Studies for Saxophone RUB
• four of nos. 26, 29, 30, 33, 35, 36, 37

Lacour, Guy
24 Études atonales faciles BIL
• no. 4 or no. 5
50 Easy and Progressive Studies BIL
• nos. 17, 20, 23, and 24

Niehaus, Lennie
Basic Jazz Conception for Saxophone, 2 TRY
• Exercise no. 5 (p. 6)
• Exercise no. 11 (p. 12)
• no. 6 (Hop, Skip and Jump, p. 19)
• no. 7 (Blue Waltz, p. 20)
Twenty-two Unaccompanied Pieces for Saxophone
(ed. Gordon Lewin ABR)
• A Vintage Dance (by Gustav Lange)
• two of:
  Golden Sands (by Gordon Lewin, p. 16)
  Passepied (by Dall’Abaco, p. 17)
  Hawk Gets Bird (by Gordon Lewin, p. 18)

Playing the Saxophone, 2 (ed. Jean-Marie Londeix LEM)
• Mexican Song (p. 42)
• Jig (by Henry Purcell, p. 45)
• Allegretto (p. 53)
• Czech Peasant Dance (p. 58)
• Amabile (by Giovanni Paisiello, p. 60)

TECHNICAL TESTS
Please see “Technical Requirements” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>G, A♭, A</td>
<td>1 octave</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>C, D, E♭, E, F, B♭</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor (harmonic)</td>
<td>F♯, G, A</td>
<td>1 octave</td>
<td>♬ = 72</td>
<td>eighth notes</td>
</tr>
<tr>
<td>Minor (harmonic)</td>
<td>C, C♯, D, E, F, B</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>low C to high C</td>
<td>2 octaves</td>
<td></td>
<td></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>G, A♭, A</td>
<td>1 octave</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>C, D, E♭, E, F, B♭</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>F♯, G, A</td>
<td>1 octave</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>C, C♯, D, E, F, B</td>
<td>2 octaves</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. 180–187.

THEORY CO-REQUISITES
None
Saxophone – 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 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 are primarily technical and may contain more complex articulation patterns.

Candidates should choose from either the repertoire listed for alto saxophone or the repertoire listed for tenor saxophone. Where musically appropriate, candidates may perform tenor saxophone repertoire on a soprano saxophone.

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.

ALTO SAXOPHONE

LIST A

Bach, Johann Sebastian
• Sicilienne and Allegro, from Flute Sonata No. 2 (transc. Larry Teal, in Solos for the Alto Saxophone Player SCH)

Beethoven, Ludwig van
• Adagio, from Sonata Pathétique, op. 13 (arr. Forrest Buchtel KJO)

Bozza, Eugène
• Aria LED

Chaillet, André
• Andante and Allegro (ed. Himie Voxman, in Concert and Contest Collection, alto RUB; Rubank Book of Alto Saxophone Solos, Intermediate RUB)

Cowan, Don
• Impressions B&H
• Morceau de genre B&H

Eccles, Henri
• Sonata (arr. Sigurd Rascher LED)
  → 1st and 2nd movements

Gallaher, Christopher S.
• Impressions of Summer (in Classic Festival Solos, alto 1 WAR)

Ghidoni, Armando
• Nocturne et sicilienne LED

Handel, George Frideric
• Largo and Allegro, from Sonata No. 6 (arr. Himie Voxman, in Concert and Contest Collection, alto RUB)

Handel, George Frideric continued
• Sonata No. 3 (arr. Sigurd Rascher, in Rascher Collection, alto CHA)
  → 1st and 2nd movements

Ibert, Jacques
• Aria LED
• Histoires LED
  • La meneuse de tortues d’or and Dans la maison triste
  • La cage de crystal

Koechlin, Charles
• Études pour saxophone alto et piano EMF; BIL
  • no. 2

Lantier, Pierre
• Sicilienne LED

Rachmaninoff, Sergei
• Vocalise, op. 34, no. 14 (transc. Larry Teal, in Solos for the Alto Saxophone Player SCH)

Rameau, Jean-Philippe
• Temple de la gloire (Gavotte) (transc. Marcel Mule LED)

Rueff, Jeanine
• Chanson et passepied, op. 16 LED

Tomasi, Henri
• Chant corse LED

Vivaldi, Antonio
• Sonata in G minor (ed. Josef Marx MCG)
  → 3rd and 4th movements

Woodwind Syllabus

Saxophone – Grade 6
LIST B

Bach, Johann Sebastian
- Two Bourrées, from Cello Suite No. 3, BWV 1009 (arr. Larry Teal, in Solos for the Tenor Saxophone Player SCH)

Dubois, Pierre Max
- Vielle Chanson et Rondinade BIL

Goeyens, Alphonse
- All‘antica (arr. Forrest Buchtel KJO)

PETRONIO, Alexandre
• First study of competition (arr. Himie Voxman, in Concert and Contest Collection, tenor RUB)

Saint-Saëns, Camille
• Allegro appassionate (arr. Larry Teal, in Solos for the Tenor Saxophone Player SCH)

Schmidt, William
• Sonatina WIM

LIST A

Blemant, Louis
- Sous les sapins LED

Ghidoni, Armando
- Nocturne et sicilienne LED

Handel, George Frideric
- Adagio and Allegro, from Sonata No. 6 for Violin and Keyboard (arr. Himie Voxman, in Concert and Contest Collection, tenor RUB)
- Sonata (arr. D. Kaplan SPT)

Mendelssohn, Felix
- Song without Words, op. 109 (transc. Larry Teal, in Solos for the Tenor Saxophone Player SCH)

Mozart, Wolfgang Amadeus
- Adagio and Minuetto (arr. Himie Voxman RUB)

Schumann, Robert
- Romance, op. 94, no. 1 (arr. Larry Teal, in Solos for the Tenor Saxophone Player SCH)

Tomasi, Henri
- Chant corse LED

LIST B

Bach, Johann Sebastian
- Two Bourrées, from Cello Suite No. 3, BWV 1009 (arr. Larry Teal, in Solos for the Tenor Saxophone Player SCH)

Dubois, Pierre Max
- Vielle Chanson et Rondinade BIL

Goeyens, Alphonse
- All‘antica (arr. Forrest Buchtel KJO)
TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

Studies

Candidates should be prepared to play all the selections from any one publication in the following list. Candidates may substitute only one selection from Guy Lacour, 24 études atonales faciles for one selection in their chosen publication. Each bulleted item (•) represents one selection for examination purposes.

Bona, Pasquale
Rhythmic Articulation FIS
• nos. 91, 92, 93 and no. 97  
  → candidates should be prepared to add musically appropriate dynamics and articulations

Ferling, Franz Wilhelm
Forty-eight Studies for All Saxophones / Quarante-huit études pour tous les saxophones, (ed. Marcel Mule LED)
• two of nos. 3, 5, 7  
• two of nos. 4, 6, 8

Lacour, Guy
24 études atonales faciles BIL
• no. 16  
• no. 18

Mayeur, Adolphe continued
Mayeur, Adolphe
Twenty Studies for Saxophone (ed. Paul deVille, in Universal Method for Saxophone FIS)
• no. 2: Andante (p. 244)

Niehaus, Lennie
Intermediate Jazz Conception for Saxophone TRY
• Exercise no. 20 (p. 21)  
• Etude no. 4 (p. 26)  
• Etude no. 10 (p. 32)  
• Etude no. 16 (p. 38)  
• Etude no. 18 (p. 40)

Voxman, Himie
Selected Studies for Saxophone RUB
• Study in C major (Andante; by Walter Heinze, p. 2)  
• Study in F major (Andante; N. Fedorow, p. 6)  
• Study in F major (Allegro; Walter Heinze, p. 7)  
• Study in G minor (Allegro; Walter Heinze, p. 18)

Technical Tests

Please see “Technical Requirements” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>2 octaves (where possible)</td>
<td>♬ = 80</td>
<td>eighth notes</td>
</tr>
<tr>
<td>Minor</td>
<td>all keys</td>
<td>2 octaves (where possible)</td>
<td>♬ = 60</td>
<td>triplet eighth notes</td>
</tr>
<tr>
<td>Chromatic on</td>
<td>any note</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Arpeggios

| Major  | all keys | 2 octaves (where possible) | ♬ = 60 | sixteenth notes |
| Minor  | all keys | 2 octaves (where possible) | ♬ = 60 | sixteenth notes |
| Dominant 7th | C, G, D, F, B♭ | 2 octaves (where possible) | ♬ = 60 | sixteenth notes |

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 180–187.

THEORY CO-REQUISITES

Grade 1 Rudiments
Saxophone – Grade 8

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 Classical in structure and style.
- List B includes selections that have a more modern structure and style.

Candidates should choose from either the repertoire listed for alto saxophone or the repertoire listed for tenor saxophone. Where musically appropriate, candidates may perform tenor saxophone repertoire on a soprano saxophone.

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.*

**ALTO SAXOPHONE**

**LIST A**

Glaser, Wolf, and Sigurd Rascher
- **Variations on a Gavotte by Corelli** HAL

Heiden, Bernhard
- **Sonata** OTT
  → 1st and 2nd movements

Hindemith, Paul
- **Sonate** OTT
  → 2nd, 3rd, and 4th movements (omit supplementary suggestion by Jean-Marie Londeix in 4th movement)

Lunde, Lawson
- **Sonata** SOU
  → 1st and 2nd movements

Pierné, Gabriel
- **Canzonetta**, op. 19 (transc. Marcel Mule LED)

Platti, Giovanni
- **Sonata**, op. 3, no. 5 (arr. Richard Hervig RUB)

Schumann, Robert
- **Three Romances** (transc. Frederick Hemke SOU)
  → no. 1 AND no. 2 or no. 3

Wilder, Alec
- **Sonata** MRG
  → 1st, 2nd, and 3rd movements

**LIST B**

Casadesus, Francis
- **Romance provençale et danse** LED; LEM [op]

Dubois, Pierre-Max
*Pièces caractéristiques en forme de suite*, op. 77 LED
- **À l’espagnole**

Dukas, Paul
- **Alla Gitana** LED

Francaix, Jean
- **Cinq danses exotiques** OTT

Fricker, Peter Racine
- **Aubade** OTT [op]

Guildhaud, Georges
- **First Concertino** (transc. Himie Voxman RUB)

Lecail, G.
- **Fantaisie concertante** RUB [op]

Nehhybel, Vaclav
- **Allegro** BOT
LIST B continued

Ravel, Maurice
• *Pièce en forme de habanera* LED

Whitney, Maurice C.
• *Rumba*

Rorem, Ned
• *Picnic on the Marne* B&H
→ 1st movement, 2nd or 3rd movement AND 6th movement

**TENOR SAXOPHONE**

**LIST A**

Handel, George Frideric
• *Concerto in G minor* (for oboe and strings)
  HWV 303 (transc. Himie Voxman RUB)

Vivaldi, Antonio
• *Sonata in G minor* (ed. Josef Marx MCG)

Strimer, Joseph
• *Serenade* LED

**LIST B**

Guildhaud, Georges
• *First Concertino* (transc. Himie Voxman RUB)

Whitney, Maurice C.
• *Melancholy* SPT

Ravel, Maurice
• *Pièce en forme de habanera* LED

Wood, Nigel
• *Squiffy’s Song* (ed. P. J. Tonger)

**ORCHESTRAL EXCERPTS**

Candidates should be prepared to play all the following orchestral excerpts. Candidates should prepare the first saxophone 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 standard published orchestral parts for the specific excerpts, many of which are available through Kalmus (www.kalmus-music.com), Luck’s Music (www.lucksmusic.net), or The Orchestra Musician’s CD-ROM Library (www.orchmusiclibrary.com). Alternatively, candidates may use excerpts printed in the following anthology. Unless otherwise indicated, candidates should prepare the complete excerpt for the work or movement indicated.


Bizet, George
• *L’Arlesienne Suite No. 1*
  → 1st movement, *Overture*: beginning to 1 measure after rehearsal letter A; mm. 2–18 after rehearsal letter E  
  → 4th movement (*Carillon*): mm. 1–14 after rehearsal letter D (in *Orchestral Saxophonist*, 1, pp. 6–7)

Kodaly, Zoltán
• *Háry János Suite*
  → 4th movement (*Napoleon Csatája / The Battle and Defeat of Napoleon*): mm. 22–29; mm. 56–68; mm. 103–112 (in *Orchestral Saxophonist*, 1, p. 11)
TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

Studies

Candidates should be prepared to play two selections from the following list of studies: one from Group 1 and one from Group 2. Each bulleted item (•) represents one selection for examination purposes.

Group 1: Lyrical Studies

Bona, Pasquale
Rhythmical Articulation FIS
• nos. 94, 101, and 102

Ferling, Franz Wilhelm
Forty-eight Studies for All Saxophones / Quarante-huit études pour tous les saxophones (ed. Marcel Mule LED)
• two of nos. 19, 29, 31

Mule, Marcel
18 Exercises or Studies for All Saxophones after Berbiguier LED
• two of nos. 1, 2, 3, 4

Niehaus, Lennie
Advanced Jazz Conception for Saxophone TRY
• Etude no. 2 (p. 4)
• Etude no. 5 (p. 10)

Universal Method for Saxophone (ed. Paul deVille FIS)
• no. 3 (Andante, p. 245) and no. 19 (from The Huguenots, by Giacomo Meyerbeer, p. 194)

Group 2: Technical Studies

Bona, Pasquale
Rhythmical Articulation FIS
• nos. 95, 96, and 98

Ferling, Franz Wilhelm
Forty-eight Studies for All Saxophones / Quarante-huit études pour tous les saxophones, (ed. Marcel Mule LED)
• two of nos. 30, 32, 44

Niehaus, Lennie
Advanced Jazz Conception for Saxophone TRY
• Etude no. 1 (p. 2)
• Etude no. 3 (p. 6)

Universal Method for Saxophone (ed. Paul deVille FIS)
• two of:
  no. 13 (Allegro moderato, p. 255)
  no. 16 (Allegro moderato, p. 258)
  no. 18 (Allegro moderato, p. 260)

Voxman, Himie
Selected Studies for Saxophone RUB
• Adante in E flat major (by Heinze, p. 23) and
  Adantino in F sharp minor (by Heinze, p. 32)
**TECHNICAL REQUIREMENTS continued**

Voxman, Himie  
*Selected Studies for Saxophone RUB*

- **Allegro poco moderato in E major** (by Ferling, p. 40) and **Allegretto in C sharp minor** (by Ferling, p. 42)

**Technical Tests**

Please see “Technical Requirements” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>full compass*</td>
<td></td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Major in 3rds</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>any note</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Arpeggios**

<table>
<thead>
<tr>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>full compass*</td>
<td></td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Minor</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>full compass*</td>
<td></td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Minor</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dominant 7th</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* For full compass—between low A sharp/B flat and high F—start on the root of the scale or arpeggio, play up to the highest note, play down to the lowest note, and then return to the root. High F sharp/G flat is required for instruments that have this key.

**EAR TESTS AND SIGHT READING**

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 180–187.

**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.

Alto saxophone candidates should be prepared to play two contrasting selections: one from List A and one from List B.
- List A includes selections that are Classical in structure and style.
- List B includes selections that have a more modern structure and style.

Tenor saxophone candidates should be prepared to play two contrasting selections from the list of repertoire for tenor saxophone.

Candidates should choose from either the repertoire listed for alto saxophone or the repertoire listed for tenor saxophone. Where musically appropriate, candidates may perform tenor saxophone repertoire on a soprano saxophone.

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.

ALTO SAXOPHONE

LIST A

Bach, Johann Sebastian
- Fourth Sonata for Flute and Piano (arr. Marcel Mule LED)

Bédard, Denis
- Sonate DOM

Bonneau, Paul
- Suite LED

Heumann, Hans
- Slavonic Fantasy (arr. Himie Voxman RUB)

LIST B

Bozza, Eugène
- Pulcinella, op. 53, no. 1 LED
- Scaramouche, op. 53, no. 2 LED

Couf, Herbert
- Introduction, Dance and Furioso BEL

Hartley, Walter
- Duo PRE
- Petite suite PRE

Heiden, Bernhard
- Solo AMP

Jolivet, André
- Fantaisie-Impromptu LED

Lacombe, Paul
- Rigaudon (arr. Albert J. Andraud SOU)
LIST B continued

Oubradous, Fernand
• *Récit et variations sur un air populaire* LED

Tchereprin, Alexander
• *Sonatine sportive* LED

Tomasi, Henri
• *Introduction et danse* LED

Tull, Fisher
• *Sarabande and Gigue* B&H
• *Threnody* B&H

Whitney, Maurice C.
• *Introduction and Samba* BOU

**TENOR SAXOPHONE**

Candidates should be prepared to play two contrasting selections from the following list.

Clerisse, Robert
• *Prelude and Divertissement* BIL

Cohen, Sol B.
• *Introduction and Czardas* WAR

Lacombe, Paul
• *Rigaudon* (arr. Albert J. Andraud SOU)

Schmidt, William
• *Sonata* WIM

Singelée, Jean-Baptiste
• *Solo de concert* (arr. Himie Voxman RUB)

Warren, David
• *Chorale Fantasy* LUD

**ORCHESTRAL EXCERPTS**

Candidates should be prepared to play all the following orchestral excerpts. Candidates should prepare the first saxophone 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 standard published orchestral parts for the specific excerpts, many of which are available through Kalmus (www.kalmus-music.com), Luck’s Music (www.lucksmusic.net), or The Orchestra Musician’s CD-ROM Library (www.orchmusiclibary.com). Alternatively, candidates may use excerpts printed in the following anthology. Unless otherwise indicated, candidates should prepare the complete excerpt for the work or movement indicated.


Gershwin, George
• *Rhapsody in Blue*
  → first 4 measures after rehearsal number 1; 1 measure before rehearsal number 3 to 1 measure after rehearsal number 4; first 4 measures after rehearsal number 10; rehearsal number 14 to rehearsal number 16; rehearsal number 28 to rehearsal number 29; rehearsal number 38 to general pause 1 measure before rehearsal number 39 (in *Orchestral Saxophonist*, 1, pp. 15–17, complete excerpt)

Gershwin, George continued
• *I Got Rhythm*
  → 3 measures after rehearsal number 1 to rehearsal number 2; rehearsal number 19 to 1 measure after rehearsal number 20; rehearsal number 28 to 3 measures after rehearsal number 29 (in *Orchestral Saxophonist*, 1, pp. 13–15, complete excerpt)

Grainger, Percy
• *Green Bushes (Passacaglia on an English Folk Song)* (British Folk Music Settings, no. 12)
  → mm. 89–104; mm. 105–121; mm. 224–239; mm. 339–375; mm. 552–568 (in *Orchestral Saxophonist*, 1, pp. 42–43, complete excerpt)
Prokofiev, Sergei
• Romeo and Juliet Suite No. 2
  → 1st movement (The Montagues and the Capulets): mm. 2–5 after rehearsal number 9
  → 2nd movement (Juliet, the Young Girl): first 4 measures after rehearsal number 17; mm. 4–9 after rehearsal number 20
  → 5th movement (Romeo and Juliet before Parting): 1 measure before to 4 measures after rehearsal number 45
  → 6th movement (Dance of the Maids from the Antilles): mm. 2–7 after rehearsal number 54 (in Orchestral Saxophonist, 1, pp. 54–55)

Ravel, Maurice
• Bolero
  → 3 measures after rehearsal number 6 to 1 measure after rehearsal number 7 (in Orchestral Saxophonist, 1, p. 38)

Shostakovich, Dmitri
• The Golden Age Ballet Suite
  → 2nd movement, Adagio: 3 measures after rehearsal number 28 to 5 measures after rehearsal number 31
  → 3rd movement, Polka: rehearsal number 46 to 1 measure after rehearsal number 48 (in Orchestral Saxophonist, 1, p. 45)

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

Studies

Candidates should be prepared to play all the selections listed from one publication. Each bulleted item (•) represents one selection for examination purposes.

Ferling, Franz Wilhelm
Forty-eight Studies for All Saxophones / Quarante-huit études pour tous les saxophones, (ed. Marcel Mule LED)
• nos. 25, 26, 43, and 52

Mule, Marcel
18 Exercises or Studies for All Saxophones after Berbiguier LED
• four of nos. 5, 6, 9, 10, 13

Niehaus, Lennie
Advanced Jazz Conception for Saxophone TRY
• Etude no. 7 (p. 14), Etude no. 9 (p. 18), Etude no. 17 (p. 34), and Etude no. 19 (p. 38)

Voxman, Himie
Selected Studies for Saxophone RUB
• four of:
  Study in E flat major (Tempo di marcia; by J.H. Luft, p. 24)
  Study in C minor (Vivace; by J.H. Luft, p. 26)
  Study in C minor (Adagio; by Walter Heinze, p. 28)
  Study in A major (Andante; by Wilhelm Ferling, p. 29)
  Study in E flat minor (Allegretto; by Wilhelm Ferling, p. 54)
TECHNICAL REQUIREMENTS continued

Technical Tests

Please see “Technical Requirements” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>full compass*</td>
<td>♩ = 80</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Major in 3rds</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>all keys</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor in 3rds (harmonic)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic on</td>
<td>any note</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Whole tone on</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Arpeggios**

| Major                | all keys         | full compass* | ♩ = 104| triplet eighth notes |
| Minor                |                  |               |       |             |
| Major                | all keys         | full compass* | ♩ = 80| sixteenth notes |
| Minor                |                  |               |       |             |
| Dominant 7th         |                  |               |       |             |
| Diminished 7th       |                  |               |       |             |

* For full compass—between low A sharp/B flat and high F—start on the root of the scale or arpeggio, play up to the highest note, play down to the lowest note, and then return to the root. High F sharp/G flat is required for instruments that have this key.

**EAR TESTS AND SIGHT READING**

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 180–187.

**THEORY CO-REQUISITES**

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

Please see “Theory Examinations: Prerequisites and Co-requisites” on p. 8, “ARCT Examinations” on p. 9, “Classification of Marks” on p. 17, and “Supplemental Examinations” on pp. 17–18 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 includes concertos, sonatas, and other longer works.
- List B includes genre and concert pieces.

Candidates should choose from either the repertoire listed for alto saxophone or the repertoire listed for tenor saxophone. Where musically appropriate, candidates may perform tenor saxophone repertoire on a soprano saxophone.

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.

ALTO SAXOPHONE

LIST A

Bach, Carl Philipp Emanuel
• Sonata in A minor [unaccompanied]

Benson, Warren
• Concertino PRE

Bonneau, Paul
• Concerto LED

Boutry, Roger
• Divertimento LED

Creston, Paul
• Suite SHA

LIST B

Bozza, Eugène
• Pièce Brève [unaccompanied] LED

Charpentier, Jacques
• Gavambodi II LED

Cowell, Henry
• Air and Scherzo AMP

Dubois, Pierre-Max
• Divertissement LED
• Concertstück LED

Génin, Pierre-Agricole
• Solo de concours BIL

Milhaud, Darius
• Scaramouche LED; SAL

Dubois, Pierre-Max
Pièces caractéristiques en forme de suite, op. 77 LED
• À la hongroise and À la parisienne

Gallois-Montbrun, Raymond
Six pièces musicales d'étude LED
• four pieces
**LIST B continued**

Koechlin, Charles  
*Études pour saxophone alto et piano* EMF; BIL  
- nos. 1 and 8  
- nos. 3 and 9

Noda, Ryo  
- *Improvisations* LED  
→ no. 1 AND no. 2 or no. 3

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**TENOR SAXOPHONE**

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**LIST A**

Bennett, David  
- *Concerto in G minor* FIS  
→ 1st movement

Di Pasquale, James  
- *Sonata* SOU

Galliard, John Ernest  
- *Sonata No. 1* (arr. Sigurd Rascher MCG)

Maury, H.  
- *Contest Solo No. 5* ALF [op]

Stein, Leon  
- *Sonata* SOU

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**LIST B**

Bozza, Eugène  
- *Pièce Brève* [unaccompanied] LED

Grovlez, Gabriel  
- *Lamento et tarantelle* WAR

Ostransky, Leroy  
- *Contest caprice* RUB

Paul, Gene  
- *Estilian caprice* RUB

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**ORCHESTRAL EXCERPTS**

Candidates should be prepared to play all the following orchestral excerpts. Candidates should prepare the first saxophone 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 standard published orchestral parts for the specific excerpts, many of which are available through Kalmus (www.kalmus-music.com), Luck’s Music (www.lucksmusic.net), or The Orchestra Musician’s CD-ROM Library (www.orchmusiclibrary.com). Alternatively, candidates may use excerpts printed in the following anthology. Unless otherwise indicated, candidates should prepare the complete excerpt for the work or movement indicated.


Ellington, Duke  
- *Celebration* (in *Orchestral Saxophonist*, 2, p. 22, first four lines; p. 23, last six lines)

Gershwin, George  
- *An American in Paris*  
→ 4 measures before rehearsal number 46 to 1 measure after rehearsal number 49; 3 measures before to 3 measures after rehearsal number 53; 3 measures after rehearsal number 58 to rehearsal number 59; 1 measure before to 9 measures after rehearsal number 63; 8 measures after rehearsal number 77 to end (in *Orchestral Saxophonist*, 1, pp. 21–23, complete)

- *Porgy and Bess: A Symphonic Picture* (arr. Robert Russell Bennett)  
→ from rehearsal number 5 to rehearsal number 39 (in *Orchestral Saxophonist*, 1, pp. 18–19)
Honegger, Arthur
• *Mouvement symphonique no. 3*
  → rehearsal number 17 to 1 measure after rehearsal number 18 (in *Orchestral Saxophonist*, 1, p. 25)

Ives, Charles
• *New River*
  → complete (in *Orchestral Saxophonist*, 2, p. 21)

Rorem, Ned
• *Lions*
  → 2 measures after rehearsal number 2 to 7 measures after rehearsal number 4 (in *Orchestral Saxophonist*, 1, p. 27)

Vaughan Williams, Ralph
• *Job: A Masque for Dancing*
  → Scene 4 (*Job’s Dream*): rehearsal letter *Ff* to 5 measures after rehearsal letter *Gg*
  → Scene 6 (*Dance of Job’s Comforters*): beginning to rehearsal letter *Pp* (in *Orchestral Saxophonist*, 1, pp. 55–56)

Walton, William
• *Façade: Second Suite for Orchestra*
  → 2nd movement (*Scotch Rhapsody*): first 8 measures after rehearsal letter *C*; rehearsal letter *D* to end
  → 4th movement (*Noche Espagnola*): rehearsal letter *B* to rehearsal letter *D*
  → 5th movement (*Popular Song*): 3 measures after rehearsal letter *B* to rehearsal letter *D*
  → 6th movement (*Old Sir Faulk*): 9 measures before rehearsal letter *A* to 7 measures after rehearsal letter *B* (in *Orchestral Saxophonist*, 1, pp. 46–47)

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**TECHNICAL REQUIREMENTS**

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

**Studies**

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

**Group 1**

Ferling, Franz Wilhelm
*Forty-eight Studies for All Saxophones / Quarante-huit études pour tous les saxophones*, (ed. Marcel Mule LED)
• no. 55 and no. 57

Mule, Marcel
*18 Exercises or Studies for All Saxophones after Berbiguiier LED*
• one of nos. 16, 17 or 18 AND either no. 11 or no. 15

Voxman, Himie
*Selected Studies for Saxophone RUB*
• two of:
  → Study in B flat minor (*Andantino*; by J.H. Luft, p. 45)
  → Study in E flat minor (*Andante cantabile*; by Walter Heinze, p. 53)
  → Study in F sharp major (*Andante sostenuto*; by Walter Heinze, p. 55)

**Group 2**

Ferling, Franz Wilhelm
*Forty-eight Studies for All Saxophones / Quarante-huit études pour tous les saxophones*, (ed. Marcel Mule LED)
• no. 36 and no. 40

Piazzolla, Astor
• *Études tanguistiques* (arr. Claude Delangle LEM)
  → Étude no. 1 (perform without accompaniment)

Voxman, Himie
*Selected Studies for Saxophone RUB*
• two of nos. 38, 48, or 50
  → Study in F minor (*Scherzo*; by Wilhelm Ferling, p. 38)
  → Study in B major (*Allegro*; by Walter Heinze, p. 48)
  → Study in G sharp minor (*Allegretto*; by Wilhelm Ferling, p. 50)
TECHNICAL REQUIREMENTS continued

Technical Tests

Please see “Technical Requirements” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>full compass*</td>
<td>♩ = 92</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Major in 3rds</td>
<td>all keys</td>
<td>full compass*</td>
<td>♩ = 92</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>all keys</td>
<td>full compass*</td>
<td>♩ = 92</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Minor in 3rds (harmonic and melodic)</td>
<td>all keys</td>
<td>full compass*</td>
<td>♩ = 92</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Chromatic on</td>
<td>any note</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Whole tone on</td>
<td>any note</td>
<td></td>
<td></td>
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</table>

Arpeggios

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>full compass*</td>
<td>♩ = 120</td>
<td>triplet eighth notes</td>
</tr>
<tr>
<td>Minor</td>
<td>all keys</td>
<td>full compass*</td>
<td>♩ = 92</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Dominant 7th</td>
<td>all keys</td>
<td></td>
<td>♩ = 92</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Diminished 7th</td>
<td>all keys</td>
<td></td>
<td>♩ = 92</td>
<td>sixteenth notes</td>
</tr>
</tbody>
</table>

* For full compass—between low A sharp/B flat and high F—start on the root of the scale or arpeggio, play up to the highest note, play down to the lowest note, and then return to the root. High F sharp/G flat is required for instruments that have this key.

EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 180–187.

THEORY CO-REQUISITES

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

The ARCT Examination
Please see “Theory Examinations: Prerequisites and Co-requisites” on p. 8, “ARCT Examinations” on p. 9, “Classification of Marks” on p. 17, and “Supplemental Examinations” on pp. 17–18 for important details regarding the application for an ARCT examination. Candidates 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 Certificate Program. 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 three or four contrasting selections: one from List A, one from List B, and one or two from List C.
• List A includes concertos and other works with orchestral accompaniment.
• List B includes sonatas.
• List C includes unaccompanied concert pieces.

Candidates should choose from either the repertoire listed for alto saxophone or the repertoire listed for tenor saxophone. Where musically appropriate, candidates may perform tenor saxophone repertoire on a soprano saxophone.
Each bulleted item (•) represents one selection for examination purposes. The length of the performance must be between 40 and 50 minutes. The examiner may stop the performance if it exceeds the allotted time. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

**LIST A: CONCERTOS**

**ALTO SAXOPHONE**

Bozza, Eugène
• Concertino LED

Creston, Paul
• Concerto SCH

Debussy, Claude
• Rapsodie (ed. C. Delange LEM) (Candidates must use this edition)

Dubois, Pierre-Max
• Concerto LED

Husa, Karel
• Élégie et rondeau LED

Ibert, Jacques
• Concerto da camera LED

Maurice, Paule
• Tableaux de Provence LEM

Rueff, Jeannine
• Concertino LED

Tomasi, Henri
• Ballade LED

**SOPRANO OR TENOR SAXOPHONE**

Hartley, Walter
• Concerto for Tenor Saxophone PRE

Villa Lobos, Heitor
• Fantasia PER

**LIST B: SONATAS**

**ALTO SAXOPHONE**

Archer, Violet
• Sonata for Alto Saxophone and Piano BER; CMC

Brahms, Johannes
• Sonata in F minor for clarinet or viola (ed. E. Rousseau)

Creston, Paul
• Sonata, op. 19 SHA

Dressel, Erwin
• Partita für Alt-Saxophon und Klavier FIS

Dubois, Pierre-Max
• Sonata LED

Gotkovsky, Ida
• Brilliance EFM

Harbison, John
• San Antonio Sonata HAL; AMP

Leinert, Friedrich
• Sonata BRE

Muczynski, Robert
• Sonata, op. 29 SCH

Orrego-Salas, Juan
• Quattro liriche breve PER

Woods, Phil
• Sonata For Alto Sax And Piano KEN

Worley, John
• Sonata FIS
LIST B: SONATAS continued

**SOPRANO SAXOPHONE**

Bennett, Richard Rodney
- *Sonata for Soprano Saxophone* NOV

Hartley, Walter
- *Diversions* ETH

**TENOR SAXOPHONE**

Karlins, M. William
- *Music for Tenor Saxophone and Piano* SOU

LIST C

**ALTO SAXOPHONE**

*Please note: The Bonneau Caprice and the Bozza Improvisation et caprice must be performed together as one selection.*

Bach, Johann Sebastian
- *Partita in A minor for Solo Flute*, BWV 1013
  - BAR, AMA
- *Six Suites for Violoncello Solo* (transc. Trent Kynaston ADV)
  - *Suite No. 1*

Bonneau, Paul
- *Caprice en forme de valse* LED

AND

Bozza, Eugène
- *Improvisation et caprice* LED

Dubois, Pierre-Max
- *Sonate d’Étude* LED

**SOPRANO SAXOPHONE**

Sibbing, Robert
- *Sonata* ETO

**TENOR SAXOPHONE**

Karg-Elert, Sigfrid
- *Twenty-Five Caprices and One Atonal Sonata* SOU
  - *Sonata*

Rueff, Jeanine
- *Sonata* LED

Tomasi, Henri
- *Evocations* LED

Tower, Joan
- *Wings for Solo Saxophone* AMP

**ORCHESTRAL EXCERPTS**

Candidates should be prepared to play all the following orchestral excerpts. Candidates should prepare the first saxophone 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 standard published orchestral parts for the specific excerpts, many of which are available through Kalmus (www.kalmus-music.com), Luck’s Music (www.lucksmusic.net), or The Orchestra Musician’s CD-ROM Library (www.orchmusiclibrary.com). Alternatively, candidates may use excerpts printed in the following anthology. Unless otherwise indicated, candidates should prepare the complete excerpt for the work or movement indicated.


Berg, Alban
- *Symphonische Stücke aus der Oper “Lulu”*
  → 1st movement (*Rondo*): mm. 11–22; mm. 40–44; mm. 102–108; mm. 137–149; mm. 168–172 (Hymne)
  → 3rd movement (*Lied der Lulu*): mm. 7–10; mm. 33–37; mm. 42–48
  → 5th movement, *Adagio*: mm. 21–23; mm. 57–61
  (in *Orchestral Saxophonist*, 2, pp. 8–9)

Bernstein, Leonard
- *Symphonic Dances from West Side Story*
  → mm. 17–39; mm. 95–106; mm. 145–154; mm. 400–438; mm. 582–588; mm. 600–604; mm. 632–644 (in *Orchestral Saxophonist*, 2, pp. 14–15)
Hindemith, Paul
• Neues vom Tage
  → Zweiter Teil: rehearsal number 20 to 2 measures before rehearsal number 21 (in Orchestral Saxophonist, 2, p. 25)

Ives, Charles
• Symphony No. 4
  → 2nd movement: rehearsal number 34 to 1 measure after rehearsal number 35 (in Orchestral Saxophonist, 1, p. 31)
• A Set of Pieces
  → no. 2, In the Inn (Potpourri): rehearsal letter C to rehearsal letter J; 7 measures before to 7 measures after rehearsal letter N (in Orchestral Saxophonist, 2, pp. 19–20)

Milhaud, Darius
• La création du monde
  → 1 measure before rehearsal number 12 to rehearsal number 13; first 3 measures after rehearsal number 20; 6 measures after rehearsal number 23 to 2 measures after rehearsal number 25; 3 measures before to 2 measures after rehearsal number 30; 1 measure before rehearsal number 46 to 1 measure after rehearsal number 51 (in Orchestral Saxophonist, 2, pp. 29–31; start at pickup to rehearsal number 12)

Strauss, Richard
• Sinfonia domestica
  Prepare Soprano, Alto, Baritone 1, and Baritone 2 parts
  → 1 measure before rehearsal number 5 to 4 measures after rehearsal number 6; 3 measures before to 5 measures after rehearsal number 100; first 2 measures after rehearsal number 103; rehearsal number 105 to 6 measures after rehearsal number 107; 5 measures after rehearsal number 109 to rehearsal number 110; rehearsal number 136 to 2 measures after rehearsal number 137; 5 measures after rehearsal number 157 to 3 measures after rehearsal number 159 (in Orchestral Saxophonist, 1: pp. 39–41; low A’s may be omitted)

Vaughan Williams, Ralph
• Symphony No. 9
  → 3rd movement, saxophone 1: 1 measure before rehearsal number 1 to rehearsal number 2; rehearsal number 7 to 1 measure after rehearsal number 11; 3 measures after rehearsal number 16 to 1 measure after rehearsal number 19; rehearsal number 26 to 1 measure after rehearsal number 30; 1 measure before rehearsal number 36 to 1 measure after rehearsal number 39 (in Orchestral Saxophonist, 1: pp. 62–64 (saxophone 1) and p. 66)
• Symphony No. 6
  → 1st movement: 9 measures before rehearsal number 1 to 4 measures after rehearsal number 7 (mm. 3–76)
  → 3rd movement: 5 measures before rehearsal number 1 to 7 measures after rehearsal number 20 (mm. 7–169) (in Orchestral Saxophonist, 1, pp. 57–60)

Villa-Lobos, Heitor
• Uirapuru (in Orchestral Saxophonist, 1, p. 34, complete excerpt)

Walton, William
• Belshazzar’s Feast
  → 4 measures after rehearsal number 3 to 1 measure after rehearsal number 4; first 5 measures after rehearsal number 12; first 5 measures after rehearsal number 28; rehearsal number 33 to 4 measures after rehearsal number 34; mm. 2–7 after rehearsal number 58 (in Orchestral Saxophonist, 1, pp. 47–48)
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 will be awarded only to candidates who are 18 years of age or older.

Please see “Theory Examinations: Prerequisites and Co-requisites” on p. 8, “ARCT Examinations” on p. 9, “Classification of Marks” on p. 17, and “Supplemental Examinations” on pp. 17–18 for important details regarding the application for an ARCT examination. Candidates are strongly recommended to study for at least two years after passing the Grade 10 examination and to have at least one year of teaching experience.

**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 contrasting selections from the repertoire listed for the Performer's ARCT examination: one from List A, and one from List B or C.

The length of the performance must not exceed 30 minutes. The examiner may stop the performance if it exceeds the allotted time limit. At least one selection must be accompanied. *Please note that all selections requiring accompaniment must be played with accompaniment.*

**ORCHESTRAL EXCERPTS**

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

**STUDIES**

Candidates should be prepared to play one bulleted selection from 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. 180–187.

**TEACHER'S ARCT PART 2: Viva Voce Examination**

**A: Pedagogical Principles**

This part of the examination will test the candidate's knowledge of the principles of playing the saxophone, including:

- alternate fingerings
- approaches to the high register, including *altissimo*
- articulation
- breathing and tone production
- contemporary playing techniques
- dynamics and phrasing
– embouchure formation
– instrument care and cleaning
– intonation (including corrections for problematic tendencies)
– jazz styling
– mouthpiece considerations
– ornamentation
– posture and hand position
– prevention of injury
– purchasing a saxophone
– range
– reed making (including selection of cane, adjusting finished reeds, tube formation, the effects of alterations in shape, adjustments for intonation)
– rhythm and metre
– systems for supporting the saxophone
– transposition
– use of speaker keys (for slurring and for clear attacks)
– vibrato

B: Applied Pedagogy

Teaching repertoire
For this section of the examination, candidates should prepare repertoire and studies according to the requirements for saxophone examinations for Grades 1, 2, 4, 6, and 8 as listed in the Woodwind Syllabus, 2006 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- and 21st-century periods as applicable to the saxophone.

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 ARCT Written Examination

Examination length: 3 hours
Passing mark: 70 percent

Candidates should be prepared to discuss the following topics:
– accepted theories and techniques of musical pedagogy
– books, periodicals, and reference materials relating to the saxophone
– the development of orchestral, chamber, and solo saxophone repertoire
– the history and construction of the saxophone, and its evolution and uses throughout history
– notable saxophone performers, both past and present
– requirements for saxophone examinations as listed in the Woodwind Syllabus, 2006 Edition
– teaching materials and general solo saxophone repertoire
– theoretical and pedagogical concerns with transposition
Candidates may be asked to add editorial markings to a short passage of saxophone music, including breath marks, articulations, dynamics, phrasing, expression marks (Italian terms), and fingerings. The title and tempo of the composition will be given. Candidates may also be asked to write several short exercises designed to correct common technical problems encountered by saxophone students.

For a reading list and reference material, please see “Bibliography” on pp. 190–208.

**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
**Bassoon – Grade 1**

**Instruments:**
Candidates may play this examination on a normal bassoon, a short-reach bassoon, or a mini-bassoon. Candidates who choose to play a mini-bassoon must supply appropriately transposed accompaniments.

**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 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**

Traditional
- **Hungarian Folksong** (arr. Graham Sheen, in *The Really Easy Bassoon Book* FAB)
- **Song of the Volga Boatmen and See Amid the Winter’s Snow OR Child in the Manger** (arr. Sydney Lawton, in *The Young Bassoonist*, 1 OUP) [op]

Bergmann, Walter
- **Passacaglia** (in *First Book of Bassoon Solos* FAB)
- **Romance** (in *First Book of Bassoon Solos* FAB)

Cole, Keith Ramon
- **Little Elegy for Bassoon and Piano** (in *Learn As You Play Bassoon* B&H)

Hanmer, Ronald
**Bassoon Bagatelles** EME
- **Song without Words**

Haydn, Franz Joseph
- **Trio**, from Symphony No. 80 (arr. Graham Sheen, in *The Really Easy Bassoon Book* FAB)

Hilling, Lyndon
- **Barcarolle** (in *First Book of Bassoon Solos* FAB)

Saint-Saens, Camille
*Le carnaval des animaux*
- **Tortoises** (arr. Lionel Lethbridge, in *Two Pieces from Carnival of the Animals* OUP) [op]

Schubert, Franz
- **Andante** (arr. Lyndon Hilling and Walter Bergmann, in *First Book of Bassoon Solos* FAB)

Sheen, Graham
- **The Dancing Lesson** (Beginners) (in *The Really Easy Bassoon Book* FAB)

Tchaikovsky, Pyotr Il’yich
- **Russian Folksong** (from Finale of Symphony No. 4) (arr. Graham Sheen, in *The Really Easy Bassoon Book* FAB)

**LIST B**

Aubert, Jacques
- **Gavotte** (arr. Lyndon Hilling and Walter Bergmann, in *First Book of Bassoon Solos* FAB)

Hanmer, Ronald
**Bassoon Bagatelles** EME
- **Postlude**
- **Walking Tune**
LIST B continued

Hotteterre, Jacques
• **Minuet du tambourin** (arr. Lyndon Hilling and Walter Bergmann, in *First Book of Bassoon Solos* FAB)

Hughes, Eric
*Six Low Solos for Bassoon and Piano* EME
• **Minuet**

Hyde, Derek
• **Promenade** (in *Learn As You Play Bassoon* B&H)

Purcell, Henry
• **Minuet** (arr. Lyndon Hilling and Walter Bergmann, in *First Book of Bassoon Solos* FAB)

Sheen, Graham
• **Dulcian** (in *The Really Easy Bassoon Book* FAB)

Tchaikovsky, Pyotr Il’yich

**TECHNICAL REQUIREMENTS**

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

**Studies**

Candidates should be prepared to play the selection by Christopher Weait and one other selection from the following list of studies. Each bulleted item (●) represents one selection for examination purposes.

Matz, Arnold
*The Bassoon*, I (ed. Werner Seltmann and Gunter Angerhöfer, DVM)
● **two of**:
  - Lesson 3, no. 2
  - Lesson 4, no. 2
  - Lesson 6, no. 1

Weait, Christopher
*Bassoon Warm-ups* EME
● **Warm-up no. 3**

Weissenborn, Julius
*Method for Bassoon* CUB; FIS; PET [OP]
● **Lesson 11** (pp. 25–26): Allegro non tanto AND one other etude

**Technical Tests**

Please see “Technical Tests” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>E♭, F, G</td>
<td>1 octave</td>
<td>⏯ = 60</td>
<td>quarter notes</td>
</tr>
<tr>
<td>Minor</td>
<td>D, E</td>
<td>(lowest possible octave)</td>
<td></td>
<td></td>
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</table>

**Arpeggios**

<table>
<thead>
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<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>E♭, F, G</td>
<td>1 octave</td>
<td>⏯ = 60</td>
<td>quarter notes</td>
</tr>
<tr>
<td>Minor</td>
<td>D, E</td>
<td></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. 180–187.

**THEORY CO-REQUISITES**

None
Bassoon – Grade 2

Instruments:
Candidates may play this examination on a normal bassoon, a short-reach bassoon, or a mini-bassoon. Candidates who play a mini-bassoon must supply appropriately transposed accompaniments.

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 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

Traditional
• David of the White Rock (arr. Sydney Lawton, in The Young Bassoonist, 1 OUP) [op]

Boyle, Rory
• Little Suite for Bassoon and Piano B&H [op]
  → Air or Berceuse

Hughes, Eric
Six Low Solos for Bassoon and Piano EME
• Air pastorale
• Barcarolle
• Tango

Jacob, Gordon
Four Sketches for Bassoon and Piano EME
• L’après-midi d’un dinosaur

Milde, Ludwig
Three Easy Pieces (in Bassoon Solos, 1 CHE)
• Andante (no. 2)

Rimsky-Korsakov, Nikolai
• Theme, from Schehérazade (arr. Graham Sheen, in Going Solo FAB)

Rosseter, Philip
• Song (transc. Lyndon Hilling and Walter Bergmann, in First Book of Bassoon Solos FAB)

Saint-Saëns, Camille
Le carnival des animaux
• Elephant (arr. Lionel Lethbridge, in Two Pieces from Carnival of the Animals OUP) [op]

Schudel, Thomas
• Arietta and Scherzo SHA
  → Arietta

Siennicki, Edmund J.
• Reverie (in Master Solos: Intermediate HAL)

Telemann, Georg Philipp
• Duo (arr. Lyndon Hilling and Walter Bergmann, in First Book of Bassoon Solos FAB)

Weissenborn, Julius
• Arioso, op. 9 (in Learn As You Play Bassoon B&H)

LIST B

Traditional
• Cockle-Shells (arr. Lyndon Hilling and Walter Bergmann, in First Book of Bassoon Solos FAB)
• Galopede (arr. Sydney Lawton, in The Young Bassoonist, 1 OUP) [op]

• Welsh Folk Song I (arr. Lyndon Hilling and Walter Bergmann, in First Book of Bassoon Solos FAB)
LIST B continued

Bach, Johann Sebastian
• Now to the Bagpipes’ Merry Skirl (arr. Sydney Lawton, in The Young Bassoonist, 2 OUP) [op]

Bojar, Istvan
• Quick Dance (in Learn As You Play Bassoon B&H)

Boismortier, Joseph Bodin de
• Rigaudon, op. 40 (arr. Peter Wastall, in Learn As You Play Bassoon B&H)

Boyle, Rory
• Little Suite for Bassoon and Piano B&H [op]
  → Burlesque, Waltz, or Capriccioso

Grieg, Edvard
• In the Hall of the Mountain King, from Peer Gynt (arr. Graham Sheen, in Going Solo FAB)
• Two Norwegian Melodies (arr. Graham Sheen, in The Really Easy Bassoon Book FAB)

Hughes, Eric
Six Low Solos for Bassoon and Piano EME
• Bolero
• Valse humoresque

Jacob, Gordon
Four Sketches for Bassoon and Piano EME
• A Little Waltz
• Polka

Norton, Christopher
Microjazz for Bassoon B&H
• Inter-City Stomp
• Out for Lunch
• Stamping Ground

Ouzounoff, Daniel
Cinq petits duos pour basson et piano LEM
• no. 5 AND one of:
  Modéré (no. 1)
  Un peu vite (no. 2)
  Modéré (no. 3)
  Allant (no. 4)

Schudel, Thomas
• Arietta and Scherzo SHA
  → Scherzo

Siennicki, Edmund J.
• Peasant Dance (in Master Solos: Intermediate HAL)

Telemann, Georg Philipp
• La vaillance (arr. Sydney Lawton, in The Young Bassoonist, 2 OUP) [op]

Weber, Carl Maria von
• Rustic March (arr. Lyndon Hilling and Walter Bergmann, in First Book of Bassoon Solos FAB)

Wedgewood, Pam
Really Easy Jazzin’ About FAB
• Easy Tiger
• Keep Truckin’

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

Studies

Candidates should be prepared to play the selection by Christopher Weait and one other selection from the following list of studies. Each bulleted item (•) represents one selection for examination purposes.

Emerson, June
Ninety Easy Bassoon Studies EME
• two of:
  no. 20 (by Wilhelm Popp)
  no. 24 (by Wilhelm Popp)

Emerson, June continued
  no. 29 (by John Nicholson)
  no. 30 (by Giuseppe Gariboldi)
  no. 32 (by June Emerson)
  no. 34 (by June Emerson)
Hawkins, Alan  
_Melodious and Progressive Studies for Bassoon_, 1 SOU  
- **Study in G major** (by Etienne Ozi, p. 16) and one study from pp. 6–7  

Seltmann, Werner, and Gunter Angerhofer  
_The Bassoon_, 1 FIS; PET  
- **Lesson 8, no. 2** (Arnold Matz) AND either Lesson 21, no. 2 or Lesson 22, no. 1 (based on Julius Weissenborn)  

Weait, Christopher  
_Bassoon Warm-ups_ EME  
- **nos. 5 and 6**  

Weissenborn, Julius  
_Bassoon Studies_, op. 8, no. 1, vol. 1 (Section 3: Scale Exercises in All Keys) FIS; PET  
- **no. 1 (C major) and one of nos. 3, 4, 7**  

**Technical Tests**

Please see “Technical Requirements” on pp. 23–26 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.

For clean articulation candidates are encouraged to use speaker keys when slurring to A, B flat, B, and C at the top of the bass clef either when approaching from an interval greater than a minor 3rd or whenever these notes are tongued.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
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</thead>
<tbody>
<tr>
<td>Major</td>
<td>G</td>
<td>1 octave</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>C, F, B♭, E♭</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>A, G</td>
<td>1 octave</td>
<td>† = 60</td>
<td>eighth notes</td>
</tr>
<tr>
<td>Minor</td>
<td>D, C, E</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>low B♭ to tenor F</td>
<td>—</td>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>G</td>
<td>1 octave</td>
<td>† = 60</td>
<td>eighth notes</td>
</tr>
<tr>
<td>Major</td>
<td>C, F, B♭, E♭</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>A, G</td>
<td>1 octave</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>D, C, E</td>
<td>2 octaves</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. 180–187.

**THEORY CO-REQUISITES**

None
Bassoon – Grade 4

Instruments:
Candidates must play this examination on either a normal bassoon or a short-reach bassoon.

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 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
• Sicilienne (arr. Sydney Lawton, in The Young Bassoonist, 2 OUP) [op]
• Sinfonia (arr. Lyndon Hilling and Walter Bergmann, in Second Book of Bassoon Solos FAB)

Beethoven, Ludwig van
• Adagio, from Sextet, op. 71 (arr. Sol Schoenbach and William Winstead, in Solos for the Bassoon Player SCH)

Bizet, Georges
• Entr’acte, from Carmen (arr. Graham Sheen, in Going Solo FAB)

Fauré, Gabriel
• Après un rêve (arr. Sydney Lawton, in The Young Bassoonist, 2 OUP) [op]
• Berceuse (arr. Sydney Lawton, in The Young Bassoonist, 2 OUP) [op]

Granados, Enrique
• Andaluza (arr. Lyndon Hilling and Walter Bergmann, in Second Book of Bassoon Solos FAB)

Mattheson, Johann
• Air (arr. Sydney Lawton, in The Young Bassoonist, 2 OUP) [op]

Milde, Ludwig
Three Easy Pieces (in Bassoon Solos, 1 CHE)
• Andante (no. 1)

Mozart, Wolfgang Amadeus
• Andante, from Sonata for Bassoon and Cello, K 292 (arr. William Waterhouse, in Bassoon Solos, 1 CHE)

Niedermeyer, Abraham Louis
• Pietà Signore (arr. Sydney Lawton, in The Young Bassoonist, 2 OUP) [op]

Norton, Christopher
Microjazz for Bassoon B&H
• Face in the Crowd

Perkins, Laurence
• Walking Tune EME

Stravinsky, Igor
• Berceuse, from The Firebird (arr. Sol Schoenbach and William Winstead, in Solos for the Bassoon Player SCH)

Tchaikovsky, Pyotr Il’yich
• Chanson triste (arr. Leonard Sharrow, in Master Solos: Intermediate HAL)

Verdi, Giuseppe
• Quid sum, miser, from Requiem (arr. Sol Schoenbach and William Winstead, in Program Solos for Bassoon PRE)

Weissenborn, Ernst
• Romanze, op. 227 RUB
LIST B

Traditional
• The Maiden’s Blush (arr. Lyndon Hilling and Walter Bergmann, in Second Book of Bassoon Solos FAB)

Bach, Johann Christian
• Allegro con spirito (arr. Lyndon Hilling and Walter Bergmann, in Second Book of Bassoon Solos FAB)

Bach, Johann Sebastian
• Bourrées I and II, from Cello Suite No. 3, BWV 1009 (arr. Sol Schoenbach and William Winstead, in Solos for the Bassoon Player SCH)
• Bourrées I and II, from Cello Suite No. 4, BWV 1010 (arr. Sol Schoenbach and William Winstead, in Program Solos for Bassoon PRE)

Benson, Warren
• Song and Dance B&H

Bernstein, Leonard
• Oh, Happy We, from Candide (arr. David J. Elliott, in Bernstein for Bassoon B&H)

Daugherty, Michael
• Bell-bottom Blues (in Unbeaten Tracks FAB)

Johnston, Richard
• Dance for Bassoon and Piano ALK

Milde, Ludwig
Three Easy Pieces (in Bassoon Solos, 1 CHE)
• Allegretto (no. 3)

Norton, Christopher
Microjazz for Bassoon B&H
• A Touch of Spain
• Catwalk

Vojacek, Hynek
• Scherzo – Kolomyjka (in Bassoon Solos, 1 CHE)

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

Studies

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

Group 1
Weait, Christopher
Bassoon Warm-ups EME
• Warm-up no. 7

Weissenborn, Julius
Bassoon Studies, op. 8, no. 1, vol. 1 (Section 2: The Tenor Clef) FIS; PET
• no. 2 and no. 4

Group 2
Hawkins, Alan
Melodious and Progressive Studies for Bassoon, 1 SOU
• A flat major (by Friedrich Demnitz, p. 37)
• C sharp minor (by Friedrich Demnitz, p. 40)
• G minor (by Friedrich Demnitz, p. 30)

Weissenborn, Julius
Bassoon Studies, op. 8, no. 1, vol. 1 (Section 3: Scale Exercises in All Keys) FIS; PET
• no. 17
Bassoon Studies, op. 8, no. 1, vol. 1 (Section 4: Arpeggios, Chord Exercises) FIS; PET
• no. 3
Fifty Bassoon Studies, op. 8, vol. 2 FIS; PET; CUB
• one of nos. 3, 4, 5, 6, 8, 9, 11, 12, 13
TECHNICAL REQUIREMENTS continued

Technical Tests

Please see “Technical Requirements” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, G, D, A, E, F, B♭, E♭, A♭</td>
<td>2 octaves</td>
<td>♩ = 72</td>
<td>eighth notes</td>
</tr>
<tr>
<td>Chromatic</td>
<td>low B♭ to high A</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
</tbody>
</table>

Arpeggios

<table>
<thead>
<tr>
<th></th>
<th>C, G, D, A, F, B♭, E♭, A♭</th>
<th>2 octaves</th>
<th>♩ = 52</th>
<th>triplet eighth notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor</td>
<td>A, E, B, F♯, D, G, C, F</td>
<td>—</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. 180–187.

THEORY CO-REQUISITES

None
Bassoon – 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 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. 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
• **Es ist vollbracht**, from *St. John Passion* (arr. Sol Schoenbach and William Winstead, in *Solos for the Bassoon Player SCH*)

Cherubini, Luigi
• **Aria**, from *Médée*, act 2 (arr. Sol Schoenbach and William Winstead, in *Program Solos for Bassoon PRE*)

Cui, César
• **Orientale** (arr. Sydney Lawton, in *The Young Bassoonist*, 3 OUP) [op]

Davis, Carl
• **Mr. Jeremy Fisher** (in *Unbeaten Tracks FAB*)

Donizetti, Gaetano
• **Romanza** (“Una furtiva lagrima”) from *L’elisir d’amore* (arr. Sol Schoenbach and William Winstead, in *Solos for the Bassoon Player SCH*)

Dunhill, Thomas
• **Lyric Suite**, op. 96 B&H
  → two consecutive movements

Fauré, Gabriel
• **Pièce** (arr. Fernand Oubradous LED)
• **Sicilienne** (arr. Sidney Lawton, in *The Young Bassoonist*, 3 OUP) [op]

Glière, Reinhold
• **Impromptu**, op. 35, no. 9 INT

Hart, Paul
• **Andante** (in *Unbeaten Tracks FAB*)

Hindemith, Paul
• **Sonata for Bassoon and Piano** (1938) OTT
  → 1st movement *(Etwas bewegter)*

Ibert, Jacques
• **Carignane** BIL

Merci, Luidgi
• **Sonata in G minor**, op. 3, no. 4 OTT

Mussorgsky, Modest
• **The Old Castle**, from *Pictures at an Exhibition*
  (arr. Sol Schoenbach and William Winstead, in *Solos for the Bassoon Player SCH*)

Vivaldi, Antonio
• **Concerto in C major**, F VIII, no. 13 RIC
  → Largo
• **Concerto in E minor**, F VIII, no. 6 RIC; BIL
  → Andante
LIST B

Bach, Johann Christian
• **Concerto in B flat major**, W C83 SIK → two movements
• **Concerto in E flat major**, W C82 SIK → two movements

Bach, Johann Sebastian
• **Gavottes I and II**, from Cello Suite No. 5, BWV 1011 (arr. Sol Schoenbach and William Winstead, in *Program Solos for Bassoon* PRE)

Bourdeau, Eugène
• **Premier solo** LED; RUB

Busser, Henri Paul
• **Pièce de concours**, op. 66 KAL

Galliard, John Ernest
• **Sonata No. 1 in A minor** MNK (facsimile); INT
• **Sonata No. 2 in G major** MNK (facsimile); OTT; INT
• **Sonata No. 4 in E minor** MNK (facsimile); INT
• **Sonata No. 5 in D minor** MNK (facsimile); INT

Head, Michael
• **Three Fantastic Pieces** EME → two of Clouds, Haunted House, Happy Go-Lucky

Mozart, Wolfgang Amadeus
• **Alleluia** (arr. Sydney Lawton, in *The Young Bassoonist*, vol. 3 OUP) [OP]

Phibbs, Joseph
• **Tango rouge** (in *Unbeaten Tracks* FAB)

Phillips, Burrill
• **Concertpiece** FIS

Rota, Nina
• **Toccata** BRB

Starokadomsky, Mikhail L.
• **Four Pieces**, op. 25 INT

Tchaikovsky, Pyotr Il’yich
• **Walse**, from Symphony No. 5, 3rd movement (arr. Sol Schoenbach and William Winstead, in *Solos for the Bassoon Player* SCH)

Telemann, Georg Philipp
• **Sonata in F minor**, TWV 41:f1, from *Der getreue Music-Meister* AMA; RAR

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

Studies

Candidates should be prepared to play the selection by Christopher Weait in Group 1, and one selection from Group 2 in the following list of studies. Each bulleted item (•) represents one selection for examination purposes.

**Group 1**

Weait, Christopher
*Bassoon Warm-ups* EME
• Warm-ups nos. 11 and 14

**Group 2**

Milde, Ludwig
*Studies in All Keys*, op. 24 CUB; KAL; BIL (in Weissenborn *Method for Bassoon*)
• nos. 1 and 2

Weissenborn, Julius
*Fifty Bassoon Studies*, op. 8, vol. 2 FIS; PET; CUB
• no. 15 and two of nos. 16, 17, 18, 20
TECHNICAL REQUIREMENTS continued

Technical Tests

Please see “Technical Requirements” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>F, E♭, A♭, D♭, G♭, C♭, G, D, A, E, B, F#</td>
<td>2 octaves</td>
<td>= 80</td>
<td>eighth notes</td>
</tr>
<tr>
<td>Major</td>
<td>C, B♭</td>
<td>3 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor (harmonic)</td>
<td>A, D, G, F, B♭, E♭, E, F#, C#, D#</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor (harmonic)</td>
<td>B, C</td>
<td>3 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>low B♭ to high C</td>
<td>—</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Arpeggios

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>F, E♭, A♭, D♭, G♭, C♭, G, D, A, E, B, F#</td>
<td>2 octaves</td>
<td>= 60</td>
<td>triplet eighth notes</td>
</tr>
<tr>
<td>Major</td>
<td>C, B♭</td>
<td>3 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>A, D, G, F, B♭, E♭, E, F#, C#, D#</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>B, C</td>
<td>3 octaves</td>
<td></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. 180–187.

THEORY CO-REQUISITES

Grade 1 Rudiments
Bassoon – 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 contrasting selections: one from List A and one from List B.
- List A includes selections that are Classical in structure and style.
- List B includes selections that have a more modern structure and style.

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

Corrette, Michel
- Sonata in D minor, op. 20, no. 2 OTT

David, Ferdinand
- Concertino in B flat major, op. 12 FIS [op]; INT

Devienne, François
- Concerto in B flat major BIL (attr. Mozart under title “Second Concerto” PET)
- Sonata in G minor, op. 24, no. 5 RAR

Elgar, Edward
- Romance, op. 62 NOV

Galliard, John Ernest
- Sonata No. 3 in F major MNK (facsimile); OTT; INT

Hurlstone, William Yeates
- Sonata in F major EME

Kozeluch, Johann Antonin
- Concerto in C major EVO

Schreck, Gustav
- Sonata, op. 9 (1887) FIS [op]; WAR [op]; HOF

Vivaldi, Antonio
- Concerto in B flat major (“La notte”), F VIII, no. 1 RIC
- Concerto in C major, F VIII, no. 13 RIC
- Concerto in D minor, FVIII, no. 5

Wolf-Ferrari, Ermanno
- Suite-Concertino in F major, op. 16 RIC

LIST B

Archer, Violet
- Sonatina for Bassoon and Piano DOR; CMC

Barnes, Milton
- Anerca I for Solo Bassoon JAY [op]; CMC

Büsser, Henri Paul
- Cantilène et rondeau, op. 75 LED [op]

Etler, Alvin
- Sonata AMP

Grovelz, Gabriel M.
- Sicilienne et allegro giocoso LED

Hindemith, Paul
- Sonata for Bassoon and Piano (1938) OTT

Johnston, Richard
- Suite for Bassoon and Piano CMC

Mignone, Francisco
- 16 Waltzes for Solo Bassoon BRZ
- Valsa improvisada and Valsa ingenua

Naoumoff, Émile
- Three Elegies (1988) OTT
  → two elegies

Osborne, Willson
- Rhapsody for Solo Bassoon PET

Pierné, Gabriel
- Solo de concert, op. 35 LED

Simeonov, Blago
- Burlesque fantastique FHM [op]

Woodwind Syllabus Bassoon – Grade 8 163
**ORCHESTRAL EXCERPTS**

Candidates should be prepared to play all the following orchestral excerpts. Candidates should prepare the first bassoon 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 standard published orchestral parts for the specific excerpts, many of which are available through Kalmus (www.kalmus-music.com), Luck's Music (www.lucksmusic.net), or The Orchestra Musician's CD-ROM Library (www.orchmusiclibrary.com). Alternatively, candidates may use excerpts printed in the following anthologies:

- Righini, Fernando. *Il Fagotto in Orchestra.* Firenze: Edizione a cura dell’Autore, 1971. [or]

**Beethoven, Ludwig van**

- **Symphony No. 9**
  → 2nd movement: mm. 177–221
  → 4th movement: mm. 116–140 (in Kolbinger and Rinderspacher, *Test Pieces for Orchestral Auditions*, p. 3)

**Dukas, Paul**

- **The Sorcerer’s Apprentice**
  → rehearsal number 7 to rehearsal number 9; rehearsal number 43 to 10 measures after rehearsal number 45 (in Righini, *Il Fagotto in Orchestra*, pp. 232–233)

**Ravel, Maurice**

- **Alborada del gracioso**
  → rehearsal number 9 to rehearsal number 12
  (in Righini, *Il Fagotto in Orchestra*, pp. 245–246)

**Tchaikovsky, Pyotr Il’yich**

- **Symphony No. 4**
  → 1st movement: mm. 104–114

**TECHNICAL REQUIREMENTS**

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

**Studies**

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

**Milde, Ludwig**

*Concert Studies*, op. 26, 1 BIL; KAL; INT
- no. 1 AND two of nos. 2, 3, 4, 5, 6

*Studies in All Keys*, op. 24 CUB; KAL; BIL (in Weissenborn *Method for Bassoon*)
- three of nos. 8, 10, 11, 12, 13

**Orefici, Alberto**

*Twenty Melodic Studies* LED; INT
- three studies

**Weissenborn, Julius**

*Fifty Bassoon Studies*, op. 8, vol. 2 FIS; PET; CUB
- no. 21 AND two of nos. 26, 28, 29, 33
Technical Tests

Please see “Technical Requirements” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td></td>
<td>full compass (within range set by required chromatic scale)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td></td>
<td></td>
<td>$\downarrow = 60$</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>(harmonic and melodic)</td>
<td>all keys</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>low B♭ to high D</td>
<td>---</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Arpeggios

<table>
<thead>
<tr>
<th>Major</th>
<th>F, Eb, Ab, G♭, G, A, E, F♯</th>
<th>2 octaves</th>
<th>$\downarrow = 80$</th>
<th>triplet eighth notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor</td>
<td>A, G, F, Eb, E, F♯, D♯</td>
<td></td>
<td>$\downarrow = 80$</td>
<td>triplet eighth notes</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>$\downarrow = 60$</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Major</td>
<td>C, B♭, D♭, C♯, D, B</td>
<td>3 octaves</td>
<td>$\downarrow = 80$</td>
<td>triplet eighth notes</td>
</tr>
<tr>
<td>Minor</td>
<td>D, C, B♭, B, C♯</td>
<td></td>
<td>$\downarrow = 60$</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Dominant 7th</td>
<td>all keys</td>
<td>2 octaves</td>
<td>$\downarrow = 60$</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. 180–187.

**THEORY CO-REQUISITES**

Grade 2 Rudiments
Introductory Harmony (optional)
Bassoon – 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 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 have a modern structure and style.

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
• Partita for Solo Flute, BWV 1013 (arr. William Waterhouse UNI)

Böddecker, Philipp Friedrich
• Sonata sopra “La Monica” UNI

Boismortier, Joseph Bodin de
• Sonata in E minor, op. 50, no. 2 RAR; OTT [op]

Braun, Jean Daniel
24 Solos (1740) OTT
• three or four contrasting solos

Fasch, Johann Friedrich
• Sonata in C major UNI

Jacobi, Carl H.
• Polonaise OTT [op]

Jancourt, Eugène
• Étude melodique, op. 79 EME

Kalliwoda, Johan Wenzel
• Variations and Rondo EUL [op]; KUN

Schaffrath, Christoph
• Duett in G minor for Bassoon and Piano OTT

Vivaldi, Antonio
• Concerto in E minor, F VIII, no. 6 RIC; BIL
• Concerto in F major, F VIII, no. 20 RIC; INT

Weber, Carl Maria von
• Andante e rondo ongarese, op. 35 UNI; OTT

LIST B

Bernstein, Leonard
• Cool, from West Side Story (arr. Sol Schoenbach and William Winstead, in Solos for the Bassoon Player SCH)

Blank, Allan
• Nocturne for Bassoon and Harp RON
→ harp part may be performed on piano

Coulthard, Jean
• Lyric Sonatine WAT

Koechlin, Charles Louis Eugène
• Sonata, op. 71 BIL

Mignone, Francisco
16 Waltzes for Solo Bassoon BRZ
• Aquela modinha que o villa não escreveu and Valsa declamada

Mirochnikov, Oleg
• Scherzo INT

Morawetz, Oskar
• Sonata for Bassoon and Piano AEN [op]; CMC

Ridout, Alan
• Caliban and Ariel STU
LIST B

continued

Tansman, Alexandre
• Suite pour basson et piano (1960) ESC

Villa Lobos, Heitor
• Ciranda das sete notas PER

Weinzeig, John
• Divertimento No. 3 LEE [op]; CMC

Wilder, Alec
• Sonata No. 2 MRG

ORCHESTRAL EXCERPTS

Candidates should be prepared to play all the following orchestral excerpts. Candidates should prepare the first bassoon 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 standard published orchestral parts for the specific excerpts, many of which are available through Kalmus (www.kalmus-music.com), Luck’s Music (www.lucksmusic.net), or The Orchestra Musician’s CD-ROM Library (www.orchmusiclibrary.com). Alternatively, candidates may use excerpts printed in the following anthologies:

Bartók, Béla
• Concerto for Orchestra
  → 2nd movement: mm. 8–24; mm. 164–180 (bassoon 1 and bassoon 2)
  → 4th movement: mm. 12–20 (bassoon 1 only)
  (in Righini, Il Fagotto in Orchestra, pp. 270–272)

Brahms, Johannes
• Symphony no. 3
  → 1st movement: mm. 61–83; mm. 89–94; mm. 161–178
  → 4th movement: opening to rehearsal letter A;
    mm. 89–114

Rimsky-Korsakov, Nicolai
• Scheherazade
  → 2nd movement: opening to rehearsal letter A;
    rehearsal letter L to rehearsal letter M (in Kolbinger and Rinderspacher, Test Pieces for Orchestral Auditions, p. 23)

Tchaikovsky, Pyotr Il’yich
• Symphony no. 6
  → 1st movement: opening to m. 12; mm. 102–129
  → 2nd movement: rehearsal letter A to m. 41
  → 4th movement: mm. 2–36

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

Studies

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

Group 1
Milde, Ludwig
Concert Studies, op. 26, 1 BIL; KAL; INT
• nos. 9 and 10 AND one of nos. 15, 16, 19
Studies in All Keys, op. 24 CUB; KAL; BIL (in Weissenborn Method for Bassoon)
• three of nos. 16, 18, 20, 21, 22, 24

Group 2
Jancourt, Eugène
Twenty-Six Melodic Studies, op. 15 UNI; INT
• three of nos. 2, 3, 4, 5, 6, 7

Piard, Marius
90 Études pour le basson, 1: Études sur les gammes BIL
• no. 6 and two of nos. 4, 5, 7, 8, 9
  → observe specified tempo markings
Technical Tests

Please see “Technical Requirements” on pp. 23–26 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>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>full compass (within range set by required chromatic scale)</td>
<td>$\frac{\text{d}}{\text{r}} = 80$</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Major in 3rds</td>
<td>all keys</td>
<td>2 octaves</td>
<td>$\frac{\text{d}}{\text{r}} = 80$</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>low $\text{B}^\flat$ to high $\text{E}^\flat$</td>
<td>full compass (within range set by required chromatic scale)</td>
<td>$\frac{\text{d}}{\text{r}} = 104$</td>
<td>triplet eighth notes</td>
</tr>
</tbody>
</table>

### Arpeggios

<table>
<thead>
<tr>
<th>Major</th>
<th>$\text{F, A}^\flat, \text{C}^\flat, \text{G, A, E, F}^#$</th>
<th>2 octaves</th>
<th>$\frac{\text{d}}{\text{r}} = 104$</th>
<th>triplet eighth notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor</td>
<td>$\text{A, G, F, E, F}^#$</td>
<td>2 octaves</td>
<td>$\frac{\text{d}}{\text{r}} = 80$</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Major</td>
<td>$\text{C, B}^\flat, \text{E}^\flat, \text{D}^\flat, \text{C}^\flat, \text{D, B}$</td>
<td>3 octaves</td>
<td>$\frac{\text{d}}{\text{r}} = 104$</td>
<td>triplet eighth notes</td>
</tr>
<tr>
<td>Minor</td>
<td>$\text{D, C, B}^\flat, \text{E}^\flat, \text{B, C}^\flat, \text{D}^\flat$</td>
<td>2 octaves</td>
<td>$\frac{\text{d}}{\text{r}} = 80$</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, as shown in the example below.

#### Double Tonguing

$\frac{\text{d}}{\text{r}} = 100$

| $\text{ta ka ta ka}$ | $\text{ta ka ta ka ta}$ | $\text{ta ka ta ka ta}$ | $\text{ta ka ta ka}$ | $\text{etc.}$ |

### EAR TESTS AND SIGHT READING

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 180–187.

### THEORY CO-REQUISITES

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

Please see “Theory Examinations: Prerequisites and Co-requisites” on p. 8, “ARCT Examinations” on p. 9, “Classification of Marks” on p. 17, and “Supplemental Examinations” on pp. 17–18 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 includes concertos and sonatas.
- List B includes unaccompanied works and selections from the 20th and 21st 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

Berwald, Franz Adolf
• Concert Piece in F major, op. 2 BAR; RAR

Crusell, Bernard Henrik
• Concertino in B flat major FAZ; WAR

Françaix, Jean
• Divertissement OTT

Jacob, Gordon
• Concerto for Bassoon and Strings (1947) GAX

Jacobi, Carl H.
• Potpourri über die Oper Zampa von Ferdinand Hérold, op. 16 B&b

Liste, Anton
• Sonata, op. 3 UNI

Mihalovici, Marcel
• Sonata HEU

Mozart, Wolfgang Amadeus
• Concerto in B flat major, K 191 BAR; UNI

Vivaldi, Antonio
• Concerto in A minor, RV 497 (F VIII, no. 7) RIC; PET

Weber, Carl Maria von
• Concerto in F major, op. 75 UNI

Welcher, Dan
• Concerto da camera (1976) PRE; EVO

List B

Ancelin, Pierre
• La naissance de Gargantua HEU

Bach, Carl Philipp Emanuel
• Sonata in D minor (arr. by Mordechai Rechtman for solo bassoon after a flute sonata by C.P.E. Bach EME)

Berg, Olav
• Sonatine for Bassoon and Piano (1995) OTT

Bitsch, Marcel
• Partita LED

Capanna, Robert
• Remembrances PRE
LIST B continued

Hétu, Jacques
• Elégie DOB

Korte, Karl
• Demiola for Bassoon and Tape SES

Lussier, Mathieu
• Cinq caprices pour basson solo SOA
  → three caprices

Mignone, Francisco
16 Waltzes for Solo Bassoon BRZ
• two or three of:
  + 1 3/4
  Apanhei-te meu fagotinho
  A boa páscoa para você, Devos!
  Mistério
  Valsa-choro
  Valsa da outra esquina

ORCHESTRAL EXCERPTS

Candidates should be prepared to play all the following orchestral excerpts. Candidates should prepare the first bassoon 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 standard published orchestral parts for the specific excerpts, many of which are available through Kalmus (www.kalmus-music.com), Luck’s Music (www.lucksmusic.net), or The Orchestra Musician’s CD-ROM Library (www.orchmusiclibrary.com). Alternatively, candidates may use excerpts printed in the following anthologies:


Mozart, Wolfgang Amadeus
• The Marriage of Figaro
  → Overture: opening to m. 58; mm. 101–123; mm. 133–171

Ravel, Maurice
• Bolero
  → rehearsal number 2 to rehearsal number 3
  (in: Righini, Il Fagotto in Orchestra, p. 248; Stadio, Difficult Passages and Solos, p. 93; Kolbinger and Rinderspacher, Test Pieces for Orchestral Auditions, p. 21)

Ravel, Maurice continued
• Rhapsodie espagnole
  → Prélude à la nuit: rehearsal number 8 to rehearsal number 9 (bassoon 1 and bassoon 2)
  → Feria: rehearsal number 5 to rehearsal number 7; rehearsal number 8 to 4 measures after rehearsal number 11 (bassoon 1 and bassoon 2) (in: Righini, Il Fagotto in Orchestra, p. 246; Stadio, Difficult Passages and Solos, p. 93)

Shostakovich, Dmitri
• Symphony No.9
  → 4th and 5th movements: opening of 4th movement to rehearsal letter A of 5th movement
  (in: Kolbinger and Rinderspacher, Test Pieces for Orchestral Auditions, p. 27)
**ORCHESTRAL EXCERPTS continued**

Smetana, Bedřich

- **The Bartered Bride**
  → Overture: mm. 1–8; m. 51 to 45 measures before rehearsal letter B; rehearsal letter B to 8 measures after rehearsal letter B (in: Righini, *Il Fagotto in Orchestra*, pp. 127–129; Kolbinger and Rinderspacher, *Test Pieces for Orchestral Auditions*, pp. 28–29)

Stravinsky, Igor

- **Le sacre du printemps / The Rite of Spring**
  → First part: m. 1–opening to 3 measures after rehearsal number 3; rehearsal number 12 to 4 measures after rehearsal number 12 (in: Righini, *Il Fagotto in Orchestra*, p. 278; Stadio, *Difficult Passages and Solos*, p. 78; Kolbinger and Rinderspacher, *Test Pieces for Orchestral Auditions*, p. 31)

**TECHNICAL REQUIREMENTS**

Please see “Technical Requirements” on pp. 23–26 for important information regarding this section of the examination.

**Studies**

Candidates should be prepared to play the selection by Ludwig Milde in Group 1 and two selections from Group 2. Each bulleted item (•) represents one selection for examination purposes.

**Group 1**

Milde, Ludwig

*Concert Studies*, op. 26, 2 BIL; KAL; INT

- **two contrasting etudes**

**Group 2**

Bitsch, Marcel

*Vingt études pour basson* LED

- **two contrasting etudes**

Bozza, Eugène

*15 Études journalières* LED

- **nos. 3 and 15** (Note: rhythms in small notes are for learning purposes only)

Jancourt, Eugène

*26 Melodic Studies*, op. 15 UNI; INT

- **nos. 14 and 26 AND one from nos. 8–25**

Orefici, Alberto

*Bravoura Studies* INT

- **two contrasting studies**

Piard, Marius

*90 Études pour le basson, 1: Études sur les gammes* BIL

- **nos. 11, 14, and 25**
  → observe specified tempo marking

**Technical Tests**

Please see “Technical Requirements” on pp. 23–26 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.
**Bassoon – Grade 10**

THE TECHNICAL REQUIREMENTS

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>full compass (within range set by required chromatic scale)</td>
<td>$\frac{5}{4}$ = 92</td>
<td></td>
</tr>
<tr>
<td>Major in 3rds</td>
<td>all keys</td>
<td></td>
<td>$\frac{5}{4}$ = 66</td>
<td></td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>low Eb to high E</td>
<td></td>
<td>$\frac{5}{4}$ = 92</td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>low B♭ to high E</td>
<td></td>
<td>$\frac{5}{4}$ = 92</td>
<td></td>
</tr>
</tbody>
</table>

**Arpeggios**

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>F, A♭, G♭, G, A, F♯</td>
<td>2 octaves</td>
<td>$\frac{5}{4}$ = 120</td>
<td>triplet eighth notes</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>$\frac{5}{4}$ = 92</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Major</td>
<td>C, B♭, E♭, D♭, C♭, D, E, B</td>
<td>3 octaves</td>
<td>$\frac{5}{4}$ = 120</td>
<td>triplet eighth notes</td>
</tr>
<tr>
<td>Minor</td>
<td>A, G, F, E, F♯</td>
<td>2 octaves</td>
<td>$\frac{5}{4}$ = 92</td>
<td>triplet eighth notes</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>$\frac{5}{4}$ = 92</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Minor</td>
<td>D, C, E♭, B♭, B, C♯, D♯</td>
<td>3 octaves</td>
<td>$\frac{5}{4}$ = 120</td>
<td>triplet eighth notes</td>
</tr>
<tr>
<td>Dominant 7th</td>
<td>all keys</td>
<td>3 octaves*</td>
<td>$\frac{5}{4}$ = 92</td>
<td>sixteenth notes</td>
</tr>
<tr>
<td>Diminished 7th</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* Where three-octave arpeggios are not possible, play two-octave arpeggios.

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

Double Tonguing

$\frac{5}{4}$ = 138

\[\text{ta ka ta ka ta ta ka ta ta ta ka ta ka ta ka ta ka ta ka ta ka ta} \]

**EAR TESTS AND SIGHT READING**

For details on requirements for Ear Tests and Sight Reading, please see Section 4, pp. 180–187.

**THEORY CO-REQUISITES**

Grade 2 Rudiments
Grade 3 History
Grade 4 Harmony or Grade 4 Keyboard Harmony
Grade 4 History
The ARCT Examination
Please see “Theory Examinations: Prerequisites and Co-requisites” on p. 8, “ARCT Examinations” on p. 9, “Classification of Marks” on p. 17, and “Supplemental Examinations” on pp. 17–18 for important details regarding the application for an ARCT examination. Candidates 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 Certificate Program. 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 presents 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 three or four contrasting selections: one from List A, one or two from List B, and one or two from List C.

- List A consists of works originally written for solo bassoon and orchestra.
- List B consists of works for bassoon and keyboard.
- List C consists of unaccompanied works.

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

LIST A

Aguila, Miguel del
- Hexen PER

Bitsch, Marcel
- Concertino LED

Françaix, Jean
- Concerto OTT

Hummel, Johann Nepomuk
- Concerto in F major B&H [op]; INT

Jolivet, André
- Concerto LED

Nussio, Otmar
- Variations on an Aria by Pergolesi UNI

Tomas, Henri
- Concerto LED

Williams, John
- Five Sacred Trees HAL

LIST B

Aguila, Miguel del
- Sunset Song, op. 42 PER

Bernaud, Alain
- Hallucinations EMI

Boutry, Roger
- Interférences 1 WAR

Dubois, Pierre-Max
- Sonatine-Tango (1984) BIL

Dutilleux, Henri
- Sarabande et cortège LED
  → do not play the high F in m. 125 down an octave

Jeantjean, Paul
- Prélude et scherzo LED

Naoumoff, Émile
- Impression OTT

Saint-Saëns, Camille
- Sonate, op. 168 DUR; PET

Schoof, Manfred
- Two Impromptus OTT

Tansman, Alexandre
- Sonatine ESC

Ward-Steinman, David
- Child’s Play GAX
LIST C

Arnold, Malcolm
• Fantasy for Solo Bassoon, op. 86 FAB

Berio, Luciano
• Sequenza XII for Solo Bassoon UNI

Bozza, Eugène
• Trois pièces brèves pour basson solo LED

Farago, Marcel
• Phantasy on a Theme by Paganini, op. 40a OJE

Jacob, Gordon
• Partita OUP

Mignone, Francisco
16 Waltzes for Solo Bassoon BRZ
• three of:
  Almost a Modinheira Waltz
  Macunaima
  Pattapiada
  Sixth Brazilian Waltz
  The Slave Who Wasn’t Isaura
  Waltz in B flat minor

ORCHESTRAL EXCERPTS

Candidates should be prepared to play all the following orchestral excerpts. Candidates should prepare the first bassoon 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 standard published orchestral parts for the specific excerpts, many of which are available through Kalmus (www.kalmus-music.com), Luck’s Music (www.lucksmusic.net), or The Orchestra Musician’s CD-ROM Library (www.orchmusiclibrary.com). Alternatively, candidates may use excerpts printed in the following anthologies:


Beethoven, Ludwig van
• Symphony No. 4
  → 4th movement: mm. 15–25; mm. 184–190;
  mm. 300–305; m. 348 to end

Berlioz, Hector
• Symphonie fantastique
  → 4th movement: pick-up to rehearsal number 50,
  to 6 measures before rehearsal number 51; 2
  measures before rehearsal number 52 to 4 measures
  after rehearsal number 53
  → 5th movement: mm. 67–84 (in Kolbinger and
  Rinderspacher, Test Pieces for Orchestral Auditions,
  p. 8)

Haydn, Franz Joseph
• Symphony No. 88
  → 1st movement: mm. 25–32; mm. 83–102;
  mm. 140–151; mm. 165–171; mm. 253–260
  → 4th movement: mm. 1–8; mm. 24–32;
  mm. 66–78; mm. 123–136

Mozart, Wolfgang Amadeus
• Symphony No. 35 (“Haffner”)
  → 1st movement: rehearsal letter A to rehearsal
  letter C
  → 4th movement: m. 9 to 5 measures after
  rehearsal letter B; 24 measures before rehearsal
  letter E to rehearsal letter E; rehearsal letter F to end
Ravel, Maurice

- **Piano Concerto in G major**
  → 1st movement: rehearsal number 9 to rehearsal number 10; rehearsal number 25 to rehearsal number 26
  → 3rd movement: 5 measures after rehearsal number 14 to rehearsal number 16 (In the Presto, play both the bassoon 1 part and the bassoon 2 part as a single continuous line.) (in: Righini, *Il Fagotto in Orchestra*, pp. 248–249)

Strauss, Richard

- **Til Eulenspiegel**
  → 9 measures after rehearsal number 9 to 2 measures before rehearsal number 11; 8 to 9 measures after rehearsal number 26; 10 measures after rehearsal number 31 to rehearsal number 32; rehearsal number 33 to 8 measures before rehearsal number 34; pick-up to rehearsal number 35 to 4 measures before rehearsal number 38
  → 9 measures after rehearsal number 9 to 2 measures before rehearsal number 11; 8 to 9 measures after rehearsal number 26; 10 measures after rehearsal number 31 to rehearsal number 32; rehearsal number 33 to 8 measures before rehearsal number 34; pick-up to rehearsal number 35 to 4 measures before rehearsal number 38
  → I (*Sinfonia*): 2 measures after rehearsal number 1 to rehearsal number 2
  → III: pick-up to rehearsal number 17 to 2 measures before rehearsal number 21; 2 measures before rehearsal number 36 to rehearsal number 36; rehearsal number 38 to rehearsal number 39; 1 measure before rehearsal number 52 to rehearsal number 53
  → V (*Toccata*): 1 measure before rehearsal number 69 to rehearsal number 71
  → VI (*Gavotta con due variazioni*): 4 measures before rehearsal number 75 to rehearsal number 77; rehearsal number 81 to rehearsal number 85 (with repeats) (in: Righini, *Il Fagotto in Orchestra*, pp. 283–286; Stadio, *Difficult Passages and Solos*, pp. 79–81)

**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 will be awarded only to candidates 18 years of age or older.

Please see “Theory Examinations: Prerequisites and Co-requisites” on p. 8, “ARCT Examinations” on p. 9, “Classification of Marks” on p. 17, and “Supplemental Examinations” on pp. 17–18 for important details regarding the application for an ARCT examination. Candidates are strongly recommended to study for at least two years after passing the Grade 10 examination and to have at least one year of teaching experience.

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 contrasting selections from the repertoire listed for the Performer's ARCT examination: one from either List A or C, and one from List B.

Candidates may substitute the Concerto for Bassoon, K 191 by Wolfgang Amadeus Mozart (from Grade 10, List B) for the selection from List A or List C.

The length of the performance must not exceed 30 minutes. The examiner may stop the performance if it exceeds the allotted time. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

ORCHESTRAL EXCERPTS

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

STUDIES

Candidates should be prepared to play one bulleted selection from 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. 180–187.
A: Pedagogical Principles

This part of the examination will test the candidate’s knowledge of the principles of playing the bassoon, including:
- alternate fingerings
- articulation (including double tonguing)
- breathing and tone production
- the Buffet-system (French) bassoon
- clefs
- contemporary playing techniques
- dynamics and phrasing
- embouchure formation
- instrument care and cleaning
- intonation (including corrections for problematic tendencies)
- issues relating to young players and players with small hands (short-reach and mini-bassoons)
- ornamentation
- playing in the high register
- posture and hand position
- prevention of injury
- purchasing a bassoon
- reed making (including selection of cane, adjusting finished reeds, profiling, gouging, tube formation, the effects of alterations in shape, adjustments for intonation)
- resources for the contrabassoon, including method books, fingering charts, repertoire, and sources of reeds
- resources for historical bassoons, including method books, fingering charts, sources of reeds, and types of instruments
- rhythm and metre
- systems for supporting the bassoon
- use of speaker keys (for slurring and for clear attacks)
- vibrato

B: Applied Pedagogy

Teaching repertoire
For this section of the examination, candidates should prepare repertoire and studies according to the requirements for bassoon examinations for Grades 1, 2, 4, 6, and 8 as listed in the Woodwind Syllabus, 2006 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- and 21st-century periods as applicable to the bassoon.

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 ARCT Written Examination

Examination length: 3 hours
Passing mark: 70 percent

Candidates should be prepared to discuss the following topics:
– accepted theories and techniques of musical pedagogy
– books, periodicals, and reference materials relating to the bassoon
– the development of orchestral, chamber, and solo bassoon repertoire
– the history and construction of the bassoon, and its evolution and uses throughout history
– notable bassoon performers, both past and present
– requirements for bassoon examinations as listed in the Woodwind Syllabus, 2006 Edition
– the role of the bassoon and contrabassoon in the woodwind family and in the orchestra
– teaching materials and general solo bassoon repertoire

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

For a reading list and reference material, please see “Bibliography” on pp. 190–208.

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
Section 4 – Ear Tests and Sight Reading

Grade 1

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: $\frac{2}{4}$, $\frac{3}{4}$

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
- keys: C, F, or G major

SIGHT READING

1. Candidates will be asked to play a simple eight-measure melody consisting of half notes, quarter notes, and eighth notes.
2. Candidates will be asked to clap or tap the rhythm of a melody in $\frac{4}{4}$ time. The two-measure 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: \(\frac{2}{4}, \frac{3}{4}\)

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 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 melody of approximately five notes, 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 note: tonic or dominant
- keys: C, F, or G major

SIGHT READING
1. Candidates will be asked to play a simple eight-measure melody consisting of half notes, quarter notes, and eighth notes.
2. Candidates will be asked to clap or tap the rhythm of a melody in \(\frac{1}{4}\) time. The two-measure rhythm will consist of half notes, quarter notes, and eighth notes. A steady pace and rhythmic accentuation are expected.
Grade 4

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: \( \frac{2}{4}, \frac{6}{8} \)

\[ \frac{2}{4} \quad \frac{6}{8} \]

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 the following intervals after the examiner has played the interval once in broken form.

- above a given note: major and minor 3rds, 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 of approximately six notes, either on their own instrument or on the piano. The melody 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
- keys: C, F, G, or D major

SIGHT READING

1. Candidates will be asked to play a simple short melody approximately equal in difficulty to repertoire of a Grade 2 level.
2. Candidates will be asked to clap or tap the rhythm of a melody in \( \frac{3}{4} \) or \( \frac{4}{4} \) 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: \( \frac{2}{4}, \frac{3}{4}, \frac{6}{8} \)

\[ \text{\includegraphics[width=0.5\textwidth]{rhythm_diagram.png}} \]

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 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 a complete major scale from tonic to tonic, mediant to mediant, 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
- keys: C, F, G, or D major

SIGHT READING

1. Candidates will be asked to play a melody approximately equal in difficulty to repertoire of a Grade 4 level.
   - Bassoon candidates will be required to read in both Tenor and Bass clefs.
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 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 in major or minor keys.
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)

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 that are slightly
more difficult than those used in the rhythmic test for Grade 6. The examiner will name the key, play the tonic
chord once, and play the melody twice.
   – keys: C, F, G, B♭, or D major

SIGHT READING
1. Candidates will be asked to play a short composition equal in difficulty to repertoire of a Grade 6 level.
   – Bassoon candidates will be required to read in both Tenor and Bass clefs.
2. Candidates will be asked to clap or tap the rhythm of a melody in \( \frac{3}{4} \) or \( \frac{6}{8} \) time. A steady pace and rhythmic
   accentuation are expected.
Grade 9

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 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 major or minor keys. 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 chord once, and play the phrase twice.

SIGHT READING
1. Candidates will be asked to play a composition approximately equal in difficulty to repertoire of a Grade 8 level.
   – keys: C, F, B♭, E♭, A♭, G, D, A, or E major
2. Candidates 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.
Grade 10

EAR TESTS

Intervals

Candidates may choose to:
(a) sing or hum 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

Chords

Candidates 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.
   – major and minor four-note chords in root position, first inversion, and second inversion. Candidates must identify the quality of the chord (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 when played in a simple phrase. The examiner will play the tonic chord once, and then play the phrase twice. The phrase may be in a major or minor key and contain up to three cadences.
   – perfect (authentic, V–I)
   – plagal (IV–I)
   – imperfect (I–V)
   – deceptive (V–VI)

Melody Playback

Candidates 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 chord once, and play the phrase twice.

SIGHT READING

1. Candidates will be asked to play a composition approximately equal in difficulty to repertoire of a Grade 9 level.
   – Bassoon candidates will be required to read in both Tenor and Bass clefs.
2. Candidates will be asked to clap or tap the rhythm of a melody in \( \frac{2}{4} \) or \( \frac{3}{4} \) time. A steady pace and rhythmic accentuation are expected.
Teacher’s ARCT

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. The examiner will play each passage once.

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 symbols or names (I, tonic, V, dominant, etc.), the chords used in a four-measure phrase in a major key. 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 cadential six-four chord and/or a dominant 7th 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, either on their own instrument or on the piano. The examiner will name the key, play the tonic chord once, and play the phrase twice.

SIGHT READING

1. Candidates will be asked to play a given passage approximately equal in difficulty to repertoire of a Grade 9 level.
   – Bassoon candidates will be required to read in both Tenor and Bass clefs.
   – Clarinet candidates will be required to play on the B flat Clarinet a passage written for C Clarinet.
2. Candidates will be asked to play a passage equal in difficulty to repertoire of a Grade 4 level, demonstrating the musical features and characteristics of the piece.
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 are given in the subjects listed below. Please refer to the current RCM Theory Syllabus for detailed information on theory examinations and 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.

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. This examination may be substituted for Grade 4 Harmony in fulfilment of certificate requirements.

Grade 4 Counterpoint
Simple two-part counterpoint in Baroque style; invertible counterpoint at the octave and the 15th. Completion of Grades 3 and 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 and 4 Harmony, and Grade 5 Harmony and Counterpoint, as well as short post-1900 compositions.
– Three-hour examination.

MUSIC HISTORY

Grade 3 History
– Three-hour examination.

Grade 4 History
Music of the Medieval, Renaissance, Baroque, and Classical periods, with emphasis on the development of musical genres and forms.
– Three-hour examination.

Grade 5 History
Styles, composers, and music of the 19th, 20th, and 21st centuries, including Canadian music.
– Three-hour examination.

MUSICIANSHIP

At the option of candidates, these examinations may be substituted for the Ear Tests requirements for 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

First Class Honours
with Distinction 90–100
First Class Honours 80–89
Honours 70–79
Pass 60–69
**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
- Introductory Harmony
- Grade 3 Harmony
- Grade 3 Keyboard Harmony
- Grade 3 History
- Grade 4 Harmony
- Grade 4 Keyboard Harmony
- Grade 4 History
- Grade 4 Counterpoint
- Grade 5 Harmony and Counterpoint
- Grade 5 Keyboard Harmony
- Grade 5 History
- Grade 5 Analysis
- Piano Pedagogy Certificate

Individual ARCT Teacher’s Written Examination papers are also available upon request.

**General Reference Works**


GENERAL RESOURCES continued


GENERAL WOODWIND RESOURCES

Woodwind Reference Works


Sources of Standard Orchestral Parts

Standard orchestral parts are available from:

  - www.kalmus-music.com
  - www.little-piper.com
  - www.orchmusiclibrary.com
  - www.lucksmusic.net

Sources of Woodwind Music, Equipment, and Supplies

In Canada

Canadian Music Centre
  www.musiccentre.ca
  20 St. Joseph Street
  Toronto, Ontario M4Y 1J9
  telephone: 416-961-6601
  fax: 416-961-7198

Royal Conservatory Music and Book Stores
  273 Bloor Street West
  Toronto, Ontario M5S 1W2
  telephone: 416-585-2225
  fax: 1-866-585-2225

Gary Armstrong Woodwinds Ltd.
  www.garyarmstrong.com
  1612 Queen Street West
  Toronto, Ontario M6R 1A9
  telephone: 1-800-356-4025
  fax: 416-534-7595

In U.S.A.

Forrests: The Double Reed Specialists
  www.forrestsmusic.com
  1849 University Avenue
  Berkeley, California USA 94703-1585
  telephone: 1-800-322-6263
GENERAL WOODWIND RESOURCES continued

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www.charlesmusic.com
65 Seavey Street, P.O. Box 2120
North Conway, New Hampshire USA 03860
telephone: 1-800-733-3847

TrevCo Music (Florida)
www.trevcomusic.com
P.O. Box 4
Tallevast, Florida USA 34270
telephone: 941-907-6944

Eble Music
www.eble.com
115 South Linn Street
Iowa City, Iowa USA 52240
telephone: 319-338-0313

Luck’s Music Library
www.lucksmusic.net
32300 Edward, P.O. Box 71397
Madison Heights, Michigan USA 48071
telephone: 1-800-348-8749

Frank Music Company
www.frankmusiccompany.com
244 West 54th Street, 10th floor
New York, New York USA 10019
telephone: 212-582-1999

In Europe
June Emerson Wind Music
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telephone: (+44) (0)1439 788324
FLUTE RESOURCES

Repetoire Anthologies and Collections

Flute Studies, Method Books, and Exercises


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vol. 2: Exercices journaliers pour la flûte
vol. 3: Gammes et arpèges, 480 exercices
vol. 4: 24 Petites études mélodiques avec variations


**Orchestral Excerpts**

(See also “Sources of Standard Orchestral Parts” on p. 191.)


Reference Books
Cooper, Albert. The Flute. London: A Cooper, 1984. [Contact through the British Flute Society]


**Catalogues and Bibliographies**


**Maintenance and Repair**


**Associations, Periodicals, and Websites**

Association française de la flûte traversière
www.traversieres.com
16, avenue Aubert.
F-94300 Vincennes. FRANCE
telephone: (01) 43.74.72.64
fax: (01) 43.28.07.87
Publishes La traversière (quarterly magazine of the Association française de la flûte traversière).

Atlantic Flute Society (Canada)
http://users.eastlink/~jenpublicover/AtlanticFluteSociety.html
British Flute Society
General Enquiries: Julie Wright
www.bfs.org.uk
41 Devon Avenue
Twickenham, UK TW2 6PN
telephone: 0208 241 7572
e-mail: secretary@bfs.org.uk
Pan Magazine (publication of the British Flute Society)

FA LA UT
Crapolla Way II n°75
80045 Pompei (NA)
ITALY
telephone/fax: 081 8628181 - 081 8626766
e-mail: falaut@falaut.it
Publishes FaLaUt with CD

Flute Talk (magazine); Flute Explorer (magazine).
200 Northfield Road,
Northfield, Illinois USA 60093
telephone (toll-free): 1-888-446-6888
fax: 1-847-446-6263
e-mail: subscriptions@instrumentalistmagazine.com

The Flute Network
www.flutenet.com

Marcel Moyse Society
www.marcelmoyesesociety.org
136 Fairfax Road
Pittsburgh, PA USA 15221
telephone: 412-241-0209
e-mail: membership@marcelmoyesesociety.org

National Flute Association
www.nfaonline.org
26951 Ruether Ave, Suite H
Santa Clarita, CA USA 91351
telephone: 661-250-8920
fax: 661-299-6681
e-mail: memberservices@nfaonline.org
Publishes The Flutist Quarterly (magazine of the National Flute Society).

Syrinx Flute Festival
www.syrinxflute.org
215 Lenore
Winnipeg, Manitoba R3G 2G4

Ottawa Flute Association
www.ncf.ca/flute
310 Bell Street South
Ottawa, Ontario K1S 4K2
Contact: Olga Ijewliw
telephone: (613) 230-1404
e-mail: oijewliw@mrcan.gc.ca

Flutewise (magazine)
www.flutewise.com
8/9 Beaconsfield Road
Portslade-by-Sea, East Sussex UK BN41 1XA
telephone: +4412.7370.2367
fax: +4412.7388.8864
e-mail: subs@flutewise.com

More websites
www.allflutesplus.co.uk
www.classical.net/music//links/musicorg.html
www.flutehistory.com
www.flutes.tk
www.fluteworld.com
www.justflutes.com
www.laflutedepan.com
www.larrykrantz.com
www.personal.utulsa.edu/~leonard-garrison/bibliography.html
www.phys.unsw.edu.au/music (Musical Acoustics)
www.syrinx-verlag.de
www.theflow.org.uk (the flow-traditional Irish flute playing site)
www.theflutesource.com
www.topwind.com
http://lcweb2.loc.gov/ammem/dcmhtml/dmhome.html (Dayton C. Miller Flute Collection)
OBOE RESOURCES

Repertoire Anthologies and Collections

Studies and Method Books

Anthologies of Orchestral Excerpts
(See also “Sources of Standard Orchestral Parts” on p. 191.)
OBOE RESOURCES

Reference Books


———. *The Oboe Reed Book*. Des Moines, Iowa: Jay Light, 1983.


———. *The Reed Makers Video*. Available from authors at P.O. Box 15024, Phoenix, AZ USA 85060.


Recordings

*Classical Oboe Etudes*, performance and commentary by Marilyn Zupnik, Principal oboe, Minnesota Orchestra, foreword by John De Lancie, selected studies by Barret, Brod and Ferling. DLM Records, P. O. Box 72, Excelsior, Minnesota USA 55331. Includes extensive information booklet.


Associations and Websites

International Double Reed Society
www.idrs.org

Brian’s Double Reed Page
www.uky.edu/~moses/bdrp

Reed Making and Equipment Suppliers

Le Roseau Chantant
www.le-roseau.ca
303 Fleet Drive
Beaconsfield, Quebec H9W 5X8
telephone: 514-428-5993
fax: 514-428-5994
e-mail: info@le-roseau.ca
Pascal Veraquin Inc.,
www.veraquin.com
1656 Laurier est
Montreal, Quebec H2J 1J2
telephone: 514-528-9974
fax: 514-526-2360
e-mail: pvi@colba.net

Midwest Musical Imports
www.mmimports.com
2021 East Hennepin Avenue, Suite 374
Minneapolis, Minnesota USA 55413
telephone: 1-800-926-5587
fax: 612-331-4718
e-mail: mmi@mmimports.com

Mark Chudnow Woodwinds
www.mcwoboe.com
P.O. Box 3886
5 Mancheester Court
Napa, California USA 94558
telephone: 1-800-780-4340
fax: 707-254-7389
e-mail: mcwoboe@earthlink.net

Hodge Products, Inc.
www.hodgeproductsinc.com
5134 Cub Creek Road
Roseland, Virginia USA 22967
telephone: 1-888-685-0548
fax: 434-361-1200

Weber Reeds Inc.
www.webreeds.com
P.O. Box 1807
Chandler, Arizona USA 85244
telephone: 1-877-932-7332
fax: 480-726-6802
Repertoire Anthologies and Collections


**Davies, John, and Paul Reade, ed. and arr.**


Davies, Henry, ed. and arr. *Clarinet Solos, Easy Level*. Milwaukee: Rubank, [n.d.].


**Frank, Alan, and Watson Forbes, arr.**


**Puscoiu, Costel, arr.**


Studies and Method Books


Orchestral Excerpts


Reference Books


Periodical
The Clarinet Journal: Official Magazine of the International Clarinet Association
The official publication of the International Clarinet Association

Organizations and Websites
International Clarinet Association
www.clarinet.org

Woodwind Syllabus Bibliography 203
SAXPHONE RESOURCES

Repertoire Anthologies and Collections
Vol. 8, alto saxophone; vol. 9, tenor saxophone; vol. 10, baritone saxophone.

Studies and Method Books

Reference Books


**Associations and Websites**

North American Saxophone Alliance

www.saxalliance.org

**Periodicals**

The Saxophone Journal

www.dornpub.com/saxophonejournal.html

P.O. Box 206

Medfield, Maine USA 02052

Published by Dorn Publications
**BASSOON RESOURCES**

**Repertoire Anthologies and Collections**


**Studies and Method Books**
For beginning students, the first and second volumes of *The Bassoon* (eds. Seltenmann and Angerhöfer) are excellent sources of information and fingerings. Richard Polonchak’s *Primary Handbook* is also a good source. Julius Weissenborn's traditional method book, *Method for Bassoon*, is still the most commonly used and effective method book. Christopher Weait’s *Bassoon Warm-Ups* is an essential supplement. Since these warm-ups are cumulative, students should play them according to Weait’s instructions in the preface. The etude collections edited by June Emerson and Alan Hawkins are not so well known but are both excellent. Hawkins’ collection is a particularly comprehensive source of good teaching materials including canons, duets, scale and arpeggio patterns, and orchestral excerpts. Christopher Weait’s *Strategies for the Next Level* is an excellent source of pedagogical tips and strategies for more advanced students and teachers.


vols. 1 and 2: Scales and Daily Exercises
vol. 3: Technical and melodious complementary exercises
vol. 4: Prelude studies after Cokken


———. *Bassoon Warm-ups.* Ampleforth, North Yorkshire, UK: Emerson Edition, 1990. [An essential supplement to Weissenborn’s method book, these warm-ups are cumulative and should be played in accordance with the instructions in the preface.]


**Orchestral Excerpts**
(See also “Sources of Standard Orchestral Parts” on p. 191.)


**Recordings of Orchestral Excerpts**


**Reference Books**


Herzberg, Norman. “Years of Innocence, Ignorance, Neglect and Denial: The Importance of Speaker Key Use on the Bassoon,” in *The Double Reed,* vol. 18, no. 3, pp. 53–63.


**Associations, Periodicals, and Websites**
International Double Reed Society
www.idrs.org
*The Double Reed*
Published by The International Double Reed Society
BASSOON RESOURCES continued

Brian Moses’ Double Reed Site
    www.uky.edu/~moses/bdrp/index.htm

Bassoon information site
    www.bassoon.org

Scrapes International (Dutch double reed magazine in English)
    Scrapes: West. Merwede Kanaaldijk 5,
    1095 KE Amsterdam, NETHERLANDS
    North American contact: Dr. Terry Ewell
    West Virginia University, Division of Music
    P.O. Box 6111 Morgantown,
    West Virginia USA 26506-6111

Internet Sources of Bassoon Music and Accessories
    www.juneemerson.co.uk (June Emerson Wind Music, England)
    www.forrestsmusic.com (Forrests Music, Berkeley, California, USA)
    www.trevcomusic.com (Trevco Music, Florida, USA)
    www.charlesmusic.com (Charles Double Reed, New Jersey, USA)
    http://209.15.130.30/Everaquin.htm (Pascal Véraquin, Montréal)
    www.backunmusical.com (Backun Musical Services, Vancouver)
    www.caliban.ca (Jackson Bassoons, Toronto)
    www.georgrieger.com (Georg Rieger, Germany)
    www.larsenmusic.ca (Larsen Music, Victoria, British Columbia)
    www.mmimports.com (Midwest Musical Imports, Minneapolis, Minnesota, USA)
    www.millermarketingco.com (Miller Marketing, Pennsylvania, USA)