



WOODWIND

2006 Edition

Flute

Oboe

Clarinet

Saxophone

Bassoon

Syllabus

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The Royal Conservatory of Music
Official Examination Syllabus



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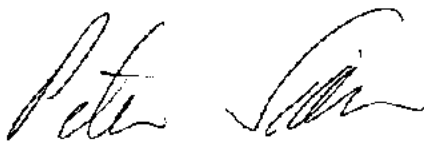
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Message from the President

The Royal Conservatory of Music was founded in 1886 with the idea that a single institution could bind the people of a nation together with the common thread of shared musical experience. More than a century later, 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

Preface

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.

- Payment for examination fees can be made by MasterCard or VISA.
- Candidates who wish to submit an application by fax or mail may download the application from the website. Payment may be made by MasterCard, VISA, cheque, or money order.

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 reflect the examiner's evaluation of the candidate's performance during the examination.

- Examination marks do not reflect previously demonstrated abilities and skills, nor do they reflect the examiner's estimation of the candidate's potential for future development.
- Results of one examination do not in any way prejudice the candidate's results in subsequent examinations.
- Appeals on practical examinations will not be considered.

THEORY EXAMINATIONS: PREREQUISITES AND CO-REQUISITES

In order to receive a certificate or 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*.

| Practical Certificates and Diplomas | Theory Prerequisites | Theory Co-requisites |
|-------------------------------------|---|--|
| Grade 1 | none | none |
| Grade 2 | none | none |
| Grade 4 | none | none |
| Grade 6 | none | Grade 1 Rudiments |
| Grade 8 | none | Grade 2 Rudiments, Introductory Harmony (optional) |
| Grade 9 | none | Grade 2 Rudiments, Grade 3 Harmony <i>or</i> Grade 3 Keyboard Harmony, Grade 3 History |
| Grade 10 | none | Grade 2 Rudiments, Grade 3 History, Grade 4 Harmony <i>or</i> Grade 4 Keyboard Harmony, Grade 4 History |
| ARCT | Grade 2 Rudiments, Grade 3 History, Grade 4 Harmony <i>or</i> Grade 4 Keyboard Harmony, Grade 4 History | Grade 4 Counterpoint, Grade 5 Harmony and Counterpoint <i>or</i> Grade 5 Keyboard Harmony, Grade 5 History, Grade 5 Analysis |

ARCT EXAMINATIONS

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 1: Performance of Repertoire, Orchestral Excerpts, Technical Requirements, Ear Tests, and Sight Reading
- 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 MUSICIANSHIP

Examinations in Musicianship have been developed to test a student's ability in sight singing and recognition of scales, chords, and intervals. (For more information on these examinations, please see p. 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.

| Musicianship | Practical Grade | Minimum Mark |
|--------------|-----------------|--------------|
| Junior | Grade 8 | 60 |
| Intermediate | Grade 9 | 60 |
| Senior | Grade 10 and | 70 |

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 AND DIPLOMAS

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 | Examinations Required |
|--|--|
| Grade 1 | Grade 1 Practical |
| Grade 2 | Grade 2 Practical |
| Grade 4 | Grade 4 Practical |
| Grade 6 | Grade 6 Practical, Grade 1 Rudiments |
| Grade 8 | Grade 8 Practical, Grade 2 Rudiments |
| Grade 9 | Grade 9 Practical, Grade 2 Rudiments, Grade 3 Harmony <i>or</i> Grade 3 Keyboard Harmony, Grade 3 History |
| Grade 10 | Grade 10 Practical, Grade 2 Rudiments, Grade 3 History, Grade 4 Harmony <i>or</i> Grade 4 Keyboard Harmony, Grade 4 History |
| Performer's ARCT | Performer's ARCT, Grade 2 Rudiments, Grade 3 History, Grade 4 History, Grade 4 Counterpoint, Grade 5 Harmony and Counterpoint <i>or</i> Grade 5 Keyboard Harmony, Grade 5 History, Grade 5 Analysis, Grade 6 Piano |
| Teacher's ARCT | Teacher's ARCT (Parts 1, 2, and 3), Grade 2 Rudiments, Grade 3 History, Grade 4 History, Grade 4 Counterpoint, Grade 5 Harmony and Counterpoint <i>or</i> Grade 5 Keyboard Harmony, Grade 5 History, Grade 5 Analysis, Grade 8 Piano |
| Theory Certificates | Examinations Required |
| Preliminary Rudiments | Preliminary Rudiments |
| Grade 1 Theory | Grade 1 Rudiments |
| Grade 2 Theory | Grade 2 Rudiments |
| Grade 3 Theory | Grade 3 Harmony <i>or</i> Grade 3 Keyboard Harmony, Grade 3 History |
| Grade 4 Theory | Grade 4 Harmony <i>or</i> Grade 4 Keyboard Harmony, Grade 4 History, Grade 4 Counterpoint |
| Grade 5 Theory | Grade 5 Harmony and Counterpoint <i>or</i> Grade 5 Keyboard Harmony, Grade 5 History, Grade 5 Analysis |

SECONDARY SCHOOL MUSIC CREDITS

In many school systems, examinations from RCM Examinations are accepted as credits toward secondary school graduation diplomas. A province-by-province list of secondary school accreditation for music examinations can be found at

www.rcmexaminations.org. Candidates are also advised to consult their school principal or guidance counsellor about the eligibility of examinations from RCM Examinations for secondary school credit and university entrance.

REGISTERED EDUCATION SAVINGS PLAN (RESP) ELIGIBILITY

Candidates who have a Registered Education Savings Plan (RESP) may be eligible to use these funds to support private studies in music at the 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.

Section 2 – Examination Requirements

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.

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

| | Permitted in | Description of Substitute Selection | Prior Approval Required |
|--|--------------------|---|-------------------------|
| <i>Syllabus</i> Substitutions | Grades 1–10 | Must be chosen from the corresponding list of the next higher grade in the <i>Syllabus</i> | No |
| Non-<i>Syllabus</i> Substitutions | Grades 1–10, ARCT | Must be of equal difficulty and musical quality to works listed in the <i>Syllabus</i> for that grade | Yes |
| Own Choice Substitutions | Grades 9, 10, ARCT | Replaces a selection from List B or C only. Must be of equal difficulty and musical quality to works listed in the <i>Syllabus</i> for that grade | No |

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.*

EXAMINATION PROCEDURES continued

- 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

| | Grade 1 | Grades 2–4 | Grade 6 | Grades 8–9 | Grade 10 | Teacher's ARCT | Performer's ARCT |
|-------------------------------|------------|---------------|------------|---------------|----------------|------------------------|---------------------|
| Repertoire | 50 | 50 | 50 | 40 | 40 (28) | 20 (14) | 70 |
| List A | 25 | 25 | 25 | 20 | 20 | (no mark breakdown) | 25 |
| List B | 25 | 25 | 25 | 20 | 20 | | 25 |
| List C | – | – | – | – | – | | 20 |
| Orchestral Excerpts | – | – | – | 10 | 10 (7) | 10 (7) | 30 |
| Technical Requirements | 30 | 30 | 30 | 30 | 30 (21) | 10 (7) | – |
| Studies | 18 | 18 | 18 | 20 | 20 | 10 | – |
| Technical Tests | 12 | 12 | 12 | 10 | 10 | – | – |
| Ear Tests | 10 | 10 | 10 | 10 | 10 (7) | 10 (7) | – |
| Metre | – | – | – | – | – | 2 | – |
| Rhythm | 5 | 3 | 2 | – | – | – | – |
| Intervals | – | 3 | 3 | 3 | 2 | 2 | – |
| Chords | – | – | 2 | 2 | 2 | 3 | – |
| Cadences | – | – | – | 2 | 3 | – | – |
| Playback | 5 | 4 | 3 | 3 | 3 | 3 | – |
| Sight Reading | 10 | 10 | 10 | 10 | 10 (7) | 10 (7) | – |
| Sight Reading | 7 | 7 | 7 | 7 | 7 | 8 | – |
| Sight Clapping | 3 | 3 | 3 | 3 | 3 | 2 | – |
| Viva Voce | | | | | | 40 | |
| (a) Pedagogical Principles | – | – | – | – | – | 10 (7) | – |
| (b) Applied Pedagogy | – | – | – | – | – | 30 (21) | – |

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

| | |
|---|--|
| First Class Honours with Distinction | 90–100 |
| First Class Honours Honours | 80–89 70–79 |
| Pass | 60–69 |
| Grade 10 ARCT prerequisite | 75 overall <i>or</i> 70% in each section |

Performer's and Teacher's ARCT

| | |
|---|--|
| First Class Honours with Distinction | 90–100 |
| First Class Honours Honours | 80–89 70–79 |
| Pass (Performer's) | 70 |
| Pass (Teacher's) | 75 overall <i>or</i> 70% in each section |

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

| | Grade 10 | Teacher's ARCT |
|--|---|---|
| To achieve a pass standing | 60% in order to receive certificate once theory co-requisites are complete | 70% in each section of Part 1 <i>and</i> 70% in each section of Part 2 <i>and</i> 70% in Part 3 within a <i>two-year</i> time period <i>or</i> overall mark of 75 in Parts 1 and 2 combined <i>and</i> 70% in Part 3 within a <i>two-year</i> time period |
| To achieve standing to proceed to ARCT | 70% in each section <i>or</i> overall mark of 75 | — |
| Reasons for taking a supplemental examination | to reach 70% standing in each section <i>or</i> to upgrade mark in one section that is already at 70% | to reach 70% standing in each section <i>or</i> to upgrade mark in one section that is already at 70% |
| Eligibility for taking a supplemental examination for Grade 10 | overall mark of 65% <i>and</i> 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 <i>Viva Voce A</i> or <i>Viva Voce B</i> |
| Number of supplemental examinations allowed | two | one in Part 1 one in Part 2 |
| Time limit to complete supplemental examinations | <i>two years</i> from the date of the original examination | <i>two years</i> from the date of the original examination |

ABBREVIATIONS

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.

| | | | |
|-----|---|-----|---|
| ABR | Associated Board of the Royal Schools of Music (London) | CHD | Choudens (Paris) |
| ACB | A&C Black Publishing | CHS | J. & W. Chester Ltd. www.chester-novello.com |
| ACC | Accura Music Inc. | CIM | Cimarron Music Press |
| ACO | Acoma | CMC | available from Canadian Music Centre (Toronto, Calgary, Vancouver, Montreal) www.musiccentre.ca |
| ADV | Advance Music | CML | Chamber Music Library |
| AEN | Aeneas Press (Toronto) | COL | Colfranc Music Publishing |
| AFX | Autofax Editions | CPE | Éditions Clermont Pépin |
| AJB | Anton J. Benjamin | CUB | Cundy-Betty |
| ALF | Alfred Publishing Company www.alfred.com | CUW | Curnow Music Press www.curnowmusicpress.com |
| ALG | Alfred Lengnick and Co. (London, a division of Complete Music Ltd.) | CZC | Cazes Cuivres (Montreal) |
| ALK | Alberta Keys Music Publishing (Calgary) | DOB | Doblinger Music Publishers www.doblinger.at |
| AMP | Associated Music Publishers (available through www.schirmer.com) | DOM | Doberman-Yppan www.dobermaneditions.com |
| AMS | Amsco Music | DON | Donemus |
| APH | Amphion (France) | DOR | Dorn Publications (Needham, Massachusetts) |
| ARC | Arcana Editions (Ontario) | DUR | Durand et Cie (Paris) |
| ASH | Edwin Ashdown | DVM | VEB Deutscher Verlag für Musik |
| B&B | Bote & Bock | EAM | European American Music |
| B&D | Broadbent & Dunn | EBL | Eble Music Co. (Iowa City, Iowa) |
| B&H | Boosey & Hawkes (London, New York) www.boosey.com | EFM | Éditions françaises de musique – Technisonor (Paris) |
| BAD | Les Éditions Lucian Badian (Ottawa) | EIG | Eighth Note Publications |
| BAR | Bärenreiter www.barenreiter.com | EMB | Editio Musica Budapest |
| BDT | Brodts Music Company | EME | Emerson Music |
| BEL | Belwin-Mills Publishing Corporation (Miami, Florida) | EMI | Société d'éditions musicales internationales |
| BER | Berandol Music | EMT | Les Éditions Musicales Transatlantiques |
| BIL | Gérard Billaudot | EMU | Editions Musicus |
| BLF | Belaieff | ENC | Encore Music Publishers |
| BLS | Bliss Music (Brandon, Manitoba) | ENS | Ensemble |
| BMC | Boston Music Co. | ESC | Max Eschig |
| BOO | Joseph Boonin Music Publications | ETH | Ethos Publications |
| BOU | Bourne Music Company (New York) www.bournemusic.com | ETO | Étoile Musique (Shell Lake, Wisconsin) |
| BRB | Edizioni Musicali Bèrben | EVN | Evocation Publishing Co. (North Vancouver) |
| BRD | Broude International Editions, Inc. | EVO | Elkan-Vogel Inc. (Bryn Mawr, Pennsylvania) |
| BRH | Breitkopf & Härtel (Wiesbaden) www.breitkopf.com | FAB | Faber Music Ltd. (London) www.fabermusic.com |
| BRN | M. Baron Company | FAZ | Fazer Music, Inc. (Helsinki) |
| BRP | Brass Press | FEM | FEMA Music Publications |
| BRZ | Brazilian Music Enterprises (P.O. Box 12, Lopez, Washington USA 98261, phone: 1-800-621-4199) | FIS | Carl Fischer Music (New York) www.earlfischer.com |
| CEB | CeBeDem | FOX | Sam Fox Music Sales Corp. |
| CHA | Warner Chappell Music | FST | Fourth Stream |
| | | GAX | Galaxy Music Corp. (New York) |
| | | GEH | Gehrmans Musikförlag |
| | | GVT | Gordon V. Thompson Music (Alfred Publishing) |

ABBREVIATIONS continued

| | | | |
|-----|--|-----|--|
| HAL | Hal Leonard Corporation (Milwaukee, Wisconsin) <i>www.halleonard.com</i> | NOR | Northdale Music Press Limited |
| HAM | Hamelte & Cie (Paris) | NOV | Novello & Co. Ltd. |
| HAN | Hansen | NVM | Nova Music Ltd. (Sussex) |
| HAR | Harmonia | NWP | Nourse Wind Publications (available from Royal Conservatory Music and Book Stores) |
| HEN | G. Henle Verlag (Munich) | OJE | Raymond A. Ojeda Editions (Kentfield, California) |
| HEU | Heugel Editions | OTT | B. Schotts Söhne (Mainz, London) |
| HFV | Heinrichshofen's Verlag | OUP | Oxford University Press (London, New York) |
| HIN | Hinrichsen Edition | PAN | Pan Educational Music (London) |
| HOF | Hofmeister | PER | Peer International |
| HSK | De Haske Musikuitgave | PET | Edition Peters |
| INT | International Music Co. | PHM | Paul Horn Music |
| ITF | Itchy Fingers Publications | PIE | Piedmont Music Company |
| JAY | Jaymar Music Limited | PIP | Panton International Praha (Prague) |
| JOB | Jobert | PIR | Piper |
| JSP | Jack Spratt Music Co. | PPP | Papagena Press |
| KAL | Edwin F. Kalmus & Co. (Opa Locka, Florida) <i>www.kalmus-music.com</i> | PRE | Theodore Presser Company (Bryn Mawr, Pennsylvania) |
| KEN | Kendor Music Inc. <i>www.kendormusic.com</i> | Q3M | Q3 Music (Elora, Ontario) |
| KIN | Robert King Music | R&H | Rogers & Hammerstein Concert Library |
| KJO | Niel A. Kjos Music Co. (San Diego, California) <i>www.kjos.com</i> | RAR | Musica Rara Editions |
| KUN | Edition Kunzelmann | RCM | available from Royal Conservatory Music and Book Stores |
| LED | Alphonse Leduc (Paris) | REI | Editions Reimers |
| LEE | Leeds Music (Canada) | RGW | Rongwen Music (New York, a division of Broude International Editions, Inc.) |
| LEM | Éditions Henry Lemoine (Paris) | RIC | G. Ricordi (Milan) <i>www.ricordi.com</i> |
| LES | Leslie Music Supply Inc. (Oakville, Ontario) | RON | Roncourt Publications (Cherry Hill, New Jersey) |
| LEU | Leuckart (Munich) | RSH | Rosehill Music Publishing |
| LUD | Ludwig Music Publishing | RUB | Rubank Publications (Chicago, Illinois, Miami, Florida) |
| MAS | Masters Music Publications (Boca Raton, Florida) | RUD | Rudall Carte & Co., Ltd. |
| MAY | Kevin Mayhew Publishers <i>www.kevinmayhewltd.com</i> | S&B | Stainer & Bell |
| MBM | Multiple Breath Music Company | SAL | Les Éditions Salabert (Paris, New York) |
| MCA | MCA Canada Ltd. | SAM | Samfindet |
| MCG | McGinnis & Marx Music Publishers | SCH | G. Schirmer Inc. (New York) |
| MCY | McCoy Publishing | SES | Seesaw Music Corp. (New York) |
| MEC | Mercury Music Corporation | SHA | Shawnee Press, Inc. <i>www.shawneepress.com</i> |
| MEL | Mel Bay Publications <i>www.melbay.com</i> | SIK | Sikorski <i>www.sikorski.de</i> |
| MEN | Mentor Music Publishing <i>www.mentormusic.com</i> | SOA | Éditions Soave |
| MHM | Mharva Music (Avrahm Galper, Toronto) | SON | Sonante Publications |
| MIL | Mills Music | SOU | Southern Music Company |
| MMO | Music Minus One | SPT | Spratt Music |
| MNK | Éditions Minkoff (Geneva) | STK | Stockhausen-Verlag (Kürten, Germany) |
| MOE | Hermann Moeck Verlag | STU | Studio Music Company |
| MRG | Margun Music Inc. | SUM | Summy-Birchard (Alfred Publishing) |
| MRK | Edward B. Marks Music Company (New York) | SWE | Michael Sweeney |
| NIC | Nicolai | | |

ABBREVIATIONS continued

| | |
|-----|--|
| TCL | 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) <i>www.waterloomusic.com</i> |
| 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, Allemande in G Minor, BWV 836). BWV is the abbreviation for *Bach-Werke-Verzeichnis*, the short title of the *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach* (Leipzig, 1950), a thematic 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 by “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 








TECHNICAL REQUIREMENTS continued

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.






TECHNICAL REQUIREMENTS continued

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)

Böhm, 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

Traditional

- **The House of the Rising Sun** (American song) (arr. Nicholas Hare, in *The Magic Flute* B&H)
- **Huron Indian Carol** (arr. Malcolm Pollock, in *Abracadabra Flute* ACB) [OP]
- **Jeu! Jeu!** (folk song from El Salvador) (arr. Christopher Gunning and Judith Pearce, in *Really Easy Flute Book* FAB)
- **Lightly Row** (arr. in *Suzuki Flute School*, 1 SUM)
- **Lord of the Dance** (traditional Shaker tune) (adapted by Sidney Carter, arr. John Reeman, in *Jazzy Flute*, 1 UNI)
- **Maypole Dance** (arr. Trevor Wye, in *A Beginner's Book*, 1 NOV)
- **Midsummer Fire** (Swedish folk song) (arr. Carol Barratt, in *Bravo! Flute* B&H)
- **Morning Has Broken** (traditional Gaelic melody) (arr. John Reeman, in *Jazzy Flute*, 1 UNI)
- **The Night Visiting Song** (Scottish folk song) (arr. Carol Barratt, in *Bravo! Flute* B&H)
- **Old Japanese Folk Song** (arr. Paul Harris and Sally Adams, in *Flute All Sorts, Grades 1–3* FAB)
- **On the Wing** (French Canadian folk song) (arr. Carol Barratt, in *Bravo! Flute* B&H)
- **Polly Wolly Doodle** (American folk song) (arr. Trevor Wye, in *A Beginner's Book*, 1 NOV)
- **A Rose There Bloomed** (Finnish folk melody) (arr. Ian Denley, in *Time Pieces for Flute*, 1 ABR)
- **Syrian Love Song** (arr. Christopher Gunning and Judith Pearce, in *Really Easy Flute Book* FAB)

Barratt, Carol

- **Harvest-Time** (based on a Latvian folk song) (in *Bravo! Flute* B&H)
- **Safe Haven** (based on a Norwegian folk song) (in *Bravo! Flute* B&H)

Bayly, Thomas Haynes

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

Bernstein, Leonard

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

Bozza, Eugène

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

Bullard, Alan

Party Time ABR

- **Graceful Waltz**
- **Hopping Along**
- **Lullaby**
- **Royal Ceremony**
- **Rumba**
- **See-Saw**
- **Shadow Puppets**
- **Skipping Song**
- **Winter Wood**

Chamberlain, Louise

- **Rollerblading!** (in *Step It Up! Grades 1–3* ALF; FAB)

Gershwin, George

- **Funny Face** (arr. Paul Harris, in *Easy Gershwin for Flute* OUP)

Horák, Eduard

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

Horovitz, Joseph

- **What the Tree Told Me** (in *A Very Easy 20th Century Album* NOV)

Jones, Edward Huws

- **Abracadabra** (in *Magic!* FAB)

Lutosławski, Witold

- **Zalotny** (Kitten-like), from *Popular Melodies* (arr. Ian Denley, in *Time Pieces for Flute*, 1 ABR)

Milchberg, Jorge, and Daniel Robles

- **El condor pasa** (arr. Malcolm Pollock, in *Abracadabra Flute* ACB) [OP]

Piltch, Susan

- **Labyrinth** NWP

Rae, James

Easy Jazzy Flute UNI

- **Naughty, but Nice!**
- **Out and About**

Flute All Sorts, Grades 1–3 FAB

- **Chill!**

Reeman, John

- **Heartbeat** (arr. John Reeman, in *Jazzy Flute*, 1 UNI)

LIST B continued

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.

| Scales | Keys | Range | Tempo | Note Values |
|------------------------------|---------|----------|--|---------------|
| Major | C, G, F | 1 octave |  = 60 | quarter notes |
| Minor (<i>harmonic</i>) | A | | | |
| Arpeggios | | | | |
| Major | C, G, F | 1 octave |  = 60 | quarter notes |
| Minor | A | | | |

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 Moyses, 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 Moyses, in *Forty Little Pieces SCH*)
→ 2nd movement: Romance (no. 39b)

Dandrieu, Jean-François

- **Les fifres** (arr. Louis Moyses, 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 Moyses, in *Forty Little Pieces SCH*; arr. in *Suzuki Flute School*, 1 SUM)

Haydn, Franz Joseph

- **Serenade** (arr. Louis Moyses, 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 Moyses, 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 Moyses, 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, Emanuel

- **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

- **Rumba** (arr. Trevor Wye, in *A Very Easy 20th Century Album* NOV)

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)

- **no. 22** (by Giuseppe Gariboldi)
- **no. 23** (by Marin Marais)
- **no. 24** (by Gustave Hinke)

I Love Scales (ed. Robert Winn) AMA

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

Rae, James

40 Modern Studies for Solo Flute UNI

- **no. 10 or no. 11**
- **no. 13 or no. 14**

TECHNICAL REQUIREMENTS continued

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.

| Scales | Keys | Range | Tempo | Note Values |
|---------------------|--------------|-----------|--------|--------------|
| Major | C, B \flat | 1 octave | ♩ = 60 | eighth notes |
| Major | G, D, F | 2 octaves | | |
| Minor (harmonic) | A, B | 1 octave | | |
| Minor (harmonic) | E, D, G | 2 octaves | | |
| Chromatic on | F | 1 octave | | |
| Arpeggios | | | | |
| Major | C, B \flat | 1 octave | ♩ = 60 | eighth notes |
| Major | G, D, F | 2 octaves | | |
| Minor | A, B | 1 octave | | |
| Minor | E, D, G | 2 octaves | | |

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 BAR
→ 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 HIN
→ 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 INT

Weber, Carl Maria von

- **Sonata No. 3**, op. 10 UNI

LIST B

Andersen, Karl Joachim

Five Songs without Words, op. 24 OUP; EAM

- **Rêverie**

Five Songs without Words, op. 28 OUP

- **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)

Hindemith, Paul

- **Echo** OTT

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 Moyses, 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

Shostakovich, 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, 1* (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 Gariboldi)
- **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.

| Scales | Keys | Range | Tempo | Note Values |
|---------------------|---|-----------|--|----------------------|
| Major | C, G, D, A, E, F, B \flat , E \flat , A \flat | 2 octaves |  = 72 | eighth notes |
| Minor (harmonic) | A, E, B, F \sharp , C \sharp , D, G, C, F | | | |
| Chromatic on | C, F, G | | | |
| Pentatonic on | D | | | |
| Arpeggios | | | | |
| Major | C, G, D, A, E, F, B \flat , E \flat , A \flat | 2 octaves |  = 52 | triplet eighth notes |
| Minor | A, E, B, F \sharp , C \sharp , D, G, C, F | | | |

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 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 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: F2 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, Józef

- **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

Weinzweig, 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:

- four* contrasting selections from Group 1, with a *maximum of two selections from any one publication*
- two contrasting* selections from Group 1 and *two contrasting* selections from Group 2
- 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 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.

| Scales | Keys | Range | Tempo | Note Values |
|------------------------------|----------|-----------|--------|----------------------|
| Major | all keys | 2 octaves | ♩ = 80 | eighth notes |
| Minor (<i>harmonic</i>) | | | | |
| Chromatic on | | | | |
| Pentatonic on | C | | | |
| Arpeggios | | | | |
| Major | all keys | 2 octaves | ♩ = 60 | triplet eighth notes |
| Minor | | | | |

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

♩ = 66

ta ka ta ka ta ta ka ta ka ta ta ka ta ka ta

Triple Tonguing

♩ = 52

ta ka ta ta ka ta ta ta ka ta ta ka ta ta ta ka ta ta ka 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

Hoffman, Leopold

- **Concerto in D major**, Hob. VIIc: D1 [this concerto has been incorrectly attributed to Franz Joseph Haydn]

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)

LIST B

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.*

– Baxtresser, Jeanne, comp. *Orchestral Excerpts for Flute*. Bryn Mawr Pennsylvania: Theodore Presser, 1995.

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 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.

| Scales | Keys | Range | Tempo | Note Values |
|--|----------|-----------|--------|----------------------|
| Major | all keys | 2 octaves | ♩ = 60 | sixteenth notes |
| Major in 3rds | | | | |
| Minor (<i>harmonic and melodic</i>) | | | | |
| Chromatic on | | | | |
| Whole tone on | C, F | | | |
| Arpeggios | | | | |
| Major | all keys | 2 octaves | ♩ = 80 | triplet eighth notes |
| Minor | | | ♩ = 60 | sixteenth notes |
| Major | | | | |
| Minor | | | | |
| 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

♩ = 80

ta ka ta ka ta ta ka ta ka ta ta ka ta ka ta

Triple Tonguing

♩ = 72

ta ka ta ta ka ta ta ta ka ta ta ka ta ta ta ka ta ta ka 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 2 Rudiments
Introductory Harmony (optional)

Flute – 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* 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

Čert (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)
BAR; INT

- **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**, P.V. 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

LIST B continued

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

Schocker, 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

Skilling, Raymond

- **Cycloïdes** DOM

Taffanel, 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.*

- Baxtresser, Jeanne, comp. *Orchestral Excerpts for Flute*. Bryn Mawr Pennsylvania: Theodore Presser, 1995.
- Zöllner, Karlheinz, ed. *Twentieth-Century Orchestral Excerpts*. Band 1. London: Schott, 1971.

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 Zöllner: *20th-Century Orchestral Excerpts*, Band 1, 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 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.

| Scales | Keys | Range | Tempo | Note Values |
|--|----------|-----------|---------|----------------------|
| Major Major in 3rds Minor (<i>harmonic and melodic</i>) | all keys | 2 octaves | ♩ = 80 | sixteenth notes |
| Chromatic on Whole tone on | any note | | | |
| Arpeggios | | | | |
| Major Minor | all keys | 2 octaves | ♩ = 104 | triplet eighth notes |
| Major Minor | | | ♩ = 80 | sixteenth notes |
| Dominant 7th 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

♩ = 104



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

Triple Tonguing

♩ = 80



ta ka ta ta ka ta ta ta ka ta ta ka ta ta ta ka ta ta ka ta ta 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

Čert (Czarth), Jiří (Georg)

- **Sonata in E major** (in *Three Sonatas for Flute and Continuo*, 2 PIP)

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

Quantz, Johann Joachim

- **Concerto in G major** BRH; INT

Vivaldi, Antonio

- **Concerto in D major** (“Il Gardellino”) EMB

LIST B

Applebaum, Louis

- **Diversions** CMC

Barnett, John Francis

- **Grand Sonata**, op. 41 B&H

Bédard, Denis

- **Sonate** DOM

Bozza, Eugène

- **Image** (for solo flute) LED

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

LIST B continued

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

Hüe, Georges-Adolphe

- **Fantaisie** BIL

Ibert, Jacques

- **Pièce** (for solo flute) LED

Jones, Kelsey

- **Rondo** (for solo flute) WAT

Martinů, 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

- **Dreisam-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 I** 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.*

- Baxtresser, Jeanne, comp. *Orchestral Excerpts for Flute*. Bryn Mawr Pennsylvania: Theodore Presser, 1995.
- Zöllner, Karlheinz, ed. *Twentieth-Century Orchestral Excerpts*. Band 1. London: Schott, 1971.

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 Zöllner, *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

- **Capriccio 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**

TECHNICAL REQUIREMENTS continued

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-études 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.

| Scales | Keys | Range | Tempo | Note Values |
|---------------------------------|-------------|------------|---------|----------------------|
| Major | all keys | 2 octaves | ♩ = 92 | sixteenth notes |
| Major | B, C, C#, D | 3 octaves* | | |
| Major in 3rds | all keys | 2 octaves | | |
| Minor (harmonic and melodic) | | | | |
| Minor (harmonic and melodic) | B, C, C#, D | 3 octaves* | | |
| Chromatic on | any note | 2 octaves | | |
| Chromatic on | C, C#, D | 3 octaves | | |
| Whole tone on | any note | 2 octaves | | |
| Whole tone on | C, C# | 3 octaves | | |
| Arpeggios | | | | |
| Major | all keys | 2 octaves | ♩ = 120 | triplet eighth notes |
| Minor | | | ♩ = 92 | sixteenth notes |
| Major | B, C, C#, D | 3 octaves* | ♩ = 120 | triplet eighth notes |
| Minor | | | ♩ = 92 | sixteenth notes |
| Dominant 7th | all keys | 2 octaves | ♩ = 92 | sixteenth notes |
| Diminished 7th | | | ♩ = 92 | sixteenth notes |

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

TECHNICAL REQUIREMENTS continued

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

♩ = 120

ta ka ta ka ta ta ka ta ka ta ta ka ta ka ta

Triple Tonguing

♩ = 92

ta ka ta ta ka ta ta ta ka ta ta ka 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 2 Rudiments
- Grade 3 History
- Grade 4 Harmony *or* Grade 4 Keyboard Harmony
- Grade 4 History

Flute – 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 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

Mercadante, Saverio

- **Concerto in E minor**, op. 57 ZER

Molique, Bernard

- **Concerto** BIL

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, Talivaldis
• **Concertante** B&H

Liebermann, Lowell
• **Sonata**, op. 23 PRE

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

Muczynski, Robert
• **Sonata**, op. 29 SCH

Piston, Walter
• **Sonata** AMP

Prokofiev, Sergei
• **Sonata** MCA; SIK

Schubert, Franz
• **Introduction and Variations on “Trockne Blumen”** OTT; UNI; BRH

Schulhoff, Erwin
• **Sonata** CHE

Widor, Charles-Marie
• **Suite**, op. 34 HEU; PIP

Yun, Isang
• **Garak** B&B

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

Böhm, 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

Cherney, Brian
• **Doppelgänger** 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 Múchica: 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&B
→ any two
- Salomo B&B
- Sori B&B

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.*

- Baxtresser, Jeanne, comp. *Orchestral Excerpts for Flute*. Bryn Mawr Pennsylvania: Theodore Presser, 1995.
- Wellbaum, Jack, ed. *Orchestral Excerpts for Piccolo*. Bryn Mawr Pennsylvania: Theodore Presser, 1999.
- Zöllner, Karlheinz, ed. *Twentieth-Century Orchestral Excerpts*. Band 1. London: Schott, 1971.

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 Zöllner: *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 Zöller: *20th-Century Orchestral Excerpts*, Band 1, 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)

Prokofiev, Sergei

- **Lieutenant Kijé**
→ 1st movement (Naissance de Kijé): 5 measures after rehearsal number **1** to 4 measures after rehearsal number **4** (in Wellbaum: *Orchestral 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: *Orchestral Excerpts*, p. 27)

Rossini, Gioachino

- **La gazza ladra**
→ Overture: mm. 188–195; mm. 212–219; mm. 345–352; mm. 369–376 (in Wellbaum: *Orchestral Excerpts*, pp. 41–42, excerpts 1 and 2)
- **Sémiramide**
→ Overture: mm. 132–143; mm. 190–195; mm. 312–337 (in Wellbaum: *Orchestral 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: *Orchestral 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: *Orchestral 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

Flute – Teacher’s ARCT

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

Oboe – 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

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)

Hinke, Gustav Adolf
Elementary Method for Oboe PET

- **Staccato study no. 4** (p. 6)

Gekeler, Kenneth

Gekeler Method for Oboe, 1 BEL

- **Exercise no. 5** (p. 7) *and* **Exercise no. 7** (p. 10)

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 | Keys | Range | Tempo | Note Values |
|------------------|--------------------|-----------|--------|---------------|
| Major | G, D, F, B \flat | 1 octave | ♩ = 60 | quarter notes |
| Major | C | 2 octaves | | |
| Arpeggios | | | | |
| Major | G, D, F, B \flat | 1 octave | ♩ = 60 | quarter notes |
| Major | C | 2 octaves | | |

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 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

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 MacDonough** (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

- **Rêverie** (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 Il’yich

- **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 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.

| Scales | Keys | Range | Tempo | Note Values |
|---------------------|--------------------------------|-----------|--------|--------------|
| Major | G, D, F, B \flat , E \flat | 1 octave | ♩ = 60 | eighth notes |
| Major | C | 2 octaves | | |
| Minor (harmonic) | A, E, B, D, G | 1 octave | | |
| Minor (harmonic) | C | 2 octaves | | |
| Chromatic | low G to 2nd octave G | — | | |
| Arpeggios | | | | |
| Major | G, D, F, B \flat , E \flat | 1 octave | ♩ = 60 | eighth notes |
| Major | C | 2 octaves | | |
| Minor | A, E, D, G | 1 octave | | |
| Minor | B, C | 2 octaves | | |

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 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 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 Wastall, 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

- **Orientale**, 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) [OP]

Gray, Vera

- **Stepe 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)

TECHNICAL REQUIREMENTS continued

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.

| Scales | Keys | Range | Tempo | Note Values |
|---------------------|---|-----------|--------|----------------------|
| Major | G, A, E, F, B ^b , A ^b | 1 octave | ♩ = 72 | eighth notes |
| Major | C, D, E ^b | 2 octaves | | |
| Minor (harmonic) | A, E, F, F [#] , G | 1 octave | | |
| Minor (harmonic) | B, C, C [#] , D | 2 octaves | | |
| Chromatic | low C to 3rd octave E ^b | — | | |
| Arpeggios | | | | |
| Major | G, A, E, F, B ^b , A ^b | 1 octave | ♩ = 52 | triplet eighth notes |
| Major | C, D, E ^b | 2 octaves | | |
| Minor | A, E, F, F [#] , G | 1 octave | | |
| Minor | B, C, C [#] , D | 2 octaves | | |

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 Thièrè, 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’agrèable**

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.

| Scales | Keys | Range | Tempo | Note Values |
|---------------------------------------|---|------------|--------|----------------------|
| Major Minor (<i>harmonic</i>) | all keys | 2 octaves* | ♩ = 80 | eighth notes |
| Chromatic | low B ^b to 3rd octave E ^b | — | | |
| Arpeggios | | | | |
| Major Minor | all keys | 2 octaves* | ♩ = 60 | triplet eighth notes |

* 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

Oboe – 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

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.*

– Rothwell, Evelyn, ed. *Orchestral Studies: 900 Difficult Passages from the Symphonic Repertoire for Oboe and Cor anglais*. Vol 1. London: Boosey & Hawkes, 1953.

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.

| Scales | Keys | Range | Tempo | Note Values |
|---|----------|--|--|----------------------|
| Major Minor (<i>harmonic and melodic</i>) | all keys | full compass (from low B ^b to 3rd octave F) |  = 60 | sixteenth notes |
| Chromatic | | low B ^b to 3rd octave F | | |
| Arpeggios | | | | |
| Major Minor | all keys | full compass (from low B ^b to 3rd octave F) |  = 80 | triplet eighth notes |
| Major Minor | | |  = 60 | sixteenth notes |
| Dominant 7th | | | | |
| | | | | |

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)

Oboe – 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 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 D minor**, op. 7, no. 2 INT

Bach, Carl Philipp Emanuel

- **Sonata in G minor**, H 549 RIC; BRH

Bellini, Vincenzo

- **Concerto in E flat major** SOU; RIC

Cimarosa, Domenico

- **Concerto** (arr. Arthur Benjamin B&H)

Eichner, Ernst

- **Concerto in C major** OUP

Handel, George Frideric

- **Concerto in G minor**, HWV 287 UNI (also under title “Concerto No. 3” B&H)

Handel, George Frideric continued

- **Sonata in C minor**, op. 1, no. 8, HWV 366 BAR (in *Three Authentic Sonatas* NVM; also under title “Sonata No. 1” in *Oboe Solos* AMS)

Marcello, Allesandro

- **Concerto in D minor for Oboe and Strings** OTT; RAR

Sammartini, Giuseppe

- **Sonata in G major**, op. 13, no. 4 OTT
- **Sonata in G major** (ed. Evelyn Rothwell CHE)

Telemann, Georg Philipp

- **Sonata in B flat major**, TWV 41:B6 (in *Essercizii musici* OTT)

Vivaldi, Antonio

- **Concerto in A minor**, RV 461 (P 259; F VII, no. 1) OTT
- **Concerto in D minor**, RV 454 (PV 42) RAR

LIST B

Archer, Violet

- **Four Moods for Solo Oboe** CMC

Grovez, Gabriel M.

- **Sarabande et allegro** LED

Hanson, Howard

- **Pastorale for Oboe and Piano** FIS

Jacob, Gordon

- **Seven Bagatelles for Solo Oboe** OUP
- **Sonatina for Oboe and Harpsichord (or Piano)** OUP

Paladilhe, Émile

- **Solo de concert** (in *Fifteen grands solos de concert* SOU)

Reizenstein, Franz

- **Sonatina** ALG

Rimsky-Korsakov, Nikolai

- **Variations for Oboe and Wind Band** B&H [OP]

Schumann, Robert

- **Three Romances**, op. 94 HEN; SCH (in *Oboe Solos* AMS)

Still, William Grant

- **Incantation and Dance for Oboe and Piano** FIS

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.*

– Rothwell, Evelyn, ed. *Orchestral Studies: 900 Difficult Passages from the Symphonic Repertoire for Oboe and Cor anglais*. Vol 2. London: Boosey & Hawkes, 1953.

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.

| Scales | Keys | Range | Tempo | Note Values |
|---|----------|--|---------|----------------------|
| Major Minor (<i>harmonic and melodic</i>) | all keys | full compass (from low B ^b to 3rd octave F) | ♩ = 80 | sixteenth notes |
| Chromatic | | | | |
| Arpeggios | | | | |
| Major Minor | all keys | full compass (from low B ^b to 3rd octave F) | ♩ = 104 | triplet eighth notes |
| Major Minor | | | ♩ = 80 | sixteenth notes |
| Dominant 7th Diminished 7th | | | | |

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 ta ka ta ka ta 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 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** BRH

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 BRH

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)

LIST B continued

Hindemith, Paul

- **Sonata for Oboe and Piano** (1938) OTT

Poulenc, Francis

- **Sonata for Oboe and Piano** CHE

Verroust, 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)

Weinzweig, John

- **Divertimento no. 2** B&H [OP]; CMC

Group 2

Héту, Jacques

- **Incantation** CMC

Ibert, Jacques

Escales

- **Tunis-Nefta** (no. 2) LED

Krenek, Ernst

- **Sonatine for Oboe Solo** RGW

Ravel, Maurice

- **Pièce en forme de habañera** 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, Béla

- **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.

| Scales | Keys | Range | Tempo | Note Values |
|--|-------------------------------|---|---------|----------------------|
| Major Major in 3rds Minor (<i>harmonic, melodic, and natural</i>) | all keys | full compass (from low B \flat to 3rd octave F) | ♩ = 92 | sixteenth notes |
| Chromatic | low B \flat to 3rd octave G | — | | |
| Arpeggios | | | | |
| Major | all keys | full compass (from low B \flat to 3rd octave F) | ♩ = 120 | triplet eighth notes |
| Minor | | | ♩ = 92 | sixteenth notes |
| Dominant 7th Diminished 7th | | | ♩ = 92 | sixteenth notes |

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

♩ = 120

ta ka ta ka ta ta ka ta ka ta ta ka ta ka ta 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 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

Fischer, Johann Christian

- **Concerto for Oboe and Orchestra No. 2 in E flat major** RAR

Goosens, Eugene

- **Concerto for Oboe and Orchestra** LED

Ibert, Jacques

- **Symphonie concertante for Oboe and Orchestra** LED

Krommer, Franz

- **Concerto in F major for Oboe and Orchestra,** op. 52 MAS

Martinů, Bohuslav

- **Concerto for Oboe** ESC

Mozart, Wolfgang Amadeus

- **Concerto for Oboe and Orchestra, K 314 (285d)** BAR; B&H; PET

Strauss, Richard

- **Oboe Concerto** B&H

Vaughan Williams, Ralph

- **Concerto for Oboe and Strings** OUP

LIST B

Adler, Samuel

- **Sonata for Oboe and Piano** SOU

Bach, Johann Sebastian

- **Sonata in G minor, BWV 1030b** PET

Bozza, Eugène

- **Sonata for Oboe and Piano** LED

Coulthard, Jean

- **Sonata for Oboe and Piano** WAT

Devienne, François

- **Sonata for Oboe and Basso Continuo in B flat major,** op. 70, no. 3 RAR
- **Sonata for Oboe and Basso Continuo in C major,** op. 71, no. 3 RAR

Dorati, Antal

- **Duo concertante for Oboe and Pianoforte** B&H

Dutilleux, Henri

- **Sonata for Oboe and Piano** LED

Glick, Srul Irving

- **Sonata for Oboe and Piano** JAY [OP]; CMC

Milhaud, Darius

- **Sonatine for Oboe and Piano** DUR

Morawetz, Oskar

- **Sonata for Oboe and Piano** AEN [OP]; CMC

Saint-Saëns, Camille

- **Sonata for Oboe and Piano,** op. 121 DUR

Schuller, Gunther

- **Sonata for Oboe and Piano** MCG

Vivaldi, Antonio

- **Sonata for Oboe and Continuo in C minor,** RV 53 OTT; INT

LIST C

Arnold, Malcolm

- **Fantasy for Solo Oboe**, op. 90 FAB

Berio, Luciano

- **Sequenza VII for Solo Oboe** UNI

Bozza, Eugène

- **Fantasia 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 pièces 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

Lutasłowski, 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

ORCHESTRAL EXCERPTS continued

Group 2

Bach, Johann Sebastian

- **Cantata No. 12: *Weinen, Klagen, Sorgen, Zagen***

→ Sinfonia: complete

- **Cantata No. 21: *Ich hatte viel Bekümmernis***

→ Sinfonia: complete

- **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 betrübte Schatten”
(Soprano aria): 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

Oboe – 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 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

TEACHER'S ARCT PART 3 continued

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

Summer Sketches B&H

- **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)

Mozart, Wolfgang Amadeus

- **Andantino** (arr. Harold Dexter, in *Songs for Clarinet* BMC)

Rae, James

Play It Cool UNI

- **Wimbledon Waltz**

Schumann, Robert

- **Little Piece** (arr. Frank Erickson, in *Classic Festival Solos*, 2 BEL)

Seward, N. H.

- **Dreaming** BEL

Sullivan, Arthur

- **Poor Wand'ring One!** (arr. Paul Harris, in *Music through Time: Clarinet*, 1 OUP)

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)

Summer Sketches B&H

- **Dancing Bears**
- **Humoresque**

Hovey, Nilo, and Beldon Leonard

- **Valse grazioso** (in *Classic Festival Solos*, 2 BEL)
- **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

- **Réverie** 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, Avrahm

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.

| Scales | Keys | Range | Tempo | Note Values |
|------------------------------|--------------------|-------------------------|--|---------------|
| Major | G, A, F, B \flat | 1 octave (low register) |  = 60 | quarter notes |
| Minor (<i>harmonic</i>) | A, E, G | | | |
| Arpeggios | | | | |
| Major | F, G, A, B \flat | 1 octave (low register) |  = 60 | quarter notes |
| Minor | A, E, G | | | |

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)

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

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)

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, Avrahm



Clarinet Method, 1 WAT

- **no. 152: Mixed Slurs and Staccato**
- **no. 155: Allegro Moderato**
- **no. 156**

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.

| Scales | Keys | Range | Tempo | Note Values |
|------------------------------|-----------------------|-----------|--|--------------|
| Major | C, G, D, F, B \flat | 2 octaves |  = 60 | eighth notes |
| Minor (<i>harmonic</i>) | A, E, B, D, G | | | |
| Chromatic on | low E | | | |
| Arpeggios | | | | |
| Major | C, G, D, F, B \flat | 2 octaves |  = 60 | eighth notes |
| Minor | A, E, B, D, G | | | |

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 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 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 Milford

Indispensible 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)

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, Avrahm

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, Avrahm
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.

| Scales | Keys | Range | Tempo | Note Values |
|------------------------------|---|-----------|--|----------------------|
| Major | C, G, D, A, E, F, B \flat , E \flat , A \flat | 2 octaves |  = 72 | eighth notes |
| Minor (<i>harmonic</i>) | A, E, B, F \sharp , C \sharp , D, G, C, F | | | |
| Chromatic on | low E and low C | | | |
| Arpeggios | | | | |
| Major | C, G, D, A, E, F, B \flat , E \flat , A \flat | 1 octave |  = 52 | triplet eighth notes |
| Minor | A, E, B, F \sharp , C \sharp , D, G, C, F | | | |

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 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

- Indispensible Folio* RUB
- **Moonlight Serenade**

Fauré, Gabriel

- **Berceuse**, op. 16 (arr. Denise Schmidt, in *Solos for Clarinet* FIS)

Geminiani, Francesco

- **Sonata** (arr. Avrahm 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

- Indispensible Folio* RUB
- **Air varié**

LIST B continued

Fauré, Gabriel

- **Kitty-valse** (arr. James Rae, in *The Gabriel Fauré Clarinet Album* UNI)

Finzi, Gerald

Five Bagatelles, op. 23 B&H

- **Prelude**

Gossec, François Joseph

- **Tambourin** (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, Avrahm

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, Avrahm

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.

| Scales | Keys | Range | Tempo | Note Values |
|---------------------|----------|-----------|--------|----------------------|
| Major | all keys | 2 octaves | ♩ = 80 | eighth notes |
| Minor (harmonic) | | | | |
| Chromatic on | any note | | | |
| Arpeggios | | | | |
| Major | all keys | 2 octaves | ♩ = 60 | triplet eighth notes |
| Minor | | | | |

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

Clarinet – 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 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. Avrahm 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 Liebermann 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.*

– Bonade, Daniel, ed. *Bonade Orchestra Studies for Clarinet*. Kenosha, Wisconsin: Leblanc Publications, 1947, 1970.

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

Mozart, Wolfgang Amadeus continued

- **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, Avrahm

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 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.

| Scales | Keys | Range | Tempo | Note Values |
|--|----------|-----------|--|----------------------|
| Major Major in 3rds Minor (<i>harmonic and melodic</i>) | all keys | 2 octaves |  = 60 | sixteenth notes |
| Chromatic on | any note | | | |
| Arpeggios | | | | |
| Major Minor | all keys | 2 octaves |  = 80 | triplet eighth notes |
| Major Minor | | |  = 60 | sixteenth notes |
| Dominant 7th | | | | |

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

- **Suite Hébraïque** CMC

Martinů, 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

Müller, Iwan

Three Fantasias on Cavatinas by Rossini, op. 27
(ed. Fritz-George Höly 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.*

– Bonade, Daniel, ed. *Bonade Orchestra Studies for Clarinet*. Kenosha, Wisconsin: Leblanc Publications, 1947, 1970.

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 no 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**

TECHNICAL REQUIREMENTS continued

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



Galper, Avrahm

Clarinet Method, 2 WAT

- **one of nos. 12, 59, 74**
→ in C transposition at sight

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 | Keys | Range | Tempo | Note Values |
|--|----------|-----------|---|----------------------|
| Major Major in 3rds Minor (<i>harmonic and melodic</i>) Minor in 3rds (<i>harmonic</i>) | all keys | 2 octaves |  = 80 | sixteenth notes |
| Chromatic on Whole tone scale on | any note | | | |
| Arpeggios | | | | |
| Major Minor | all keys | 2 octaves |  = 104 | triplet eighth notes |
| Major Minor | | |  = 80 | sixteenth notes |
| Dominant 7th Diminished 7th | | | | |
| | | | | |

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

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.

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

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**

Mozart, Wolfgang Amadeus

- **Concerto Rondo in B flat major** (ed. Simon Bellison FIS)

Weber, Carl Maria von

- **Concertino**, op. 26 B&H; HEN
- **Grand Duo Concertante**, op. 48 SCH; INT
→ 2nd and 3rd movements

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 carnevale di Venezia – Capriccio variato** RIC

Girón, Arsenio

- **Six Studies for Clarinet** CMC
→ four of Hying, Musings, Despair, Lobo, Topsy, Contrasts

Harvey, Paul

- **Three Etudes on Themes of Gershwin** EME

Kenins, Talivaldis

- **Divertimento** B&H

Krenek, Ernst

- **Kleine Suite** BAR

Messenger, André

- **Solo de concours** BEL [OP]; MAS

Nimmons, Phil

- **Images entre nous** CMC

Osborne, Willson

- **Rhapsody** PET

Rabaud, Henri

- **Solo de concours** LED; MAS

Rossini, Gioachino

- **Introduction, Theme, and Variations** OUP

Simeonov, Blago

- **Poème** WAT

Skolnik, Walter

- **Four Concert Etudes** PRE

Tate, Phyllis

- **Prelude, Aria, Interlude, and Finale** OUP [OP]

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.*

- Bonade, Daniel, ed. *Bonade Orchestra Studies for Clarinet*. Kenosha, Wisconsin: Leblanc Publications, 1947, 1970.

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, Orchestra 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 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.

| Scales | Keys | Range | Tempo | Note Values |
|--|-------------|-----------|---------|----------------------|
| Major | all keys | 2 octaves | ♩ = 92 | sixteenth notes |
| | G, E, F#, F | 3 octaves | | |
| Major in 3rds | all keys | 2 octaves | | |
| Minor <i>(harmonic and melodic)</i> | all keys | 2 octaves | | |
| | E, F#, G, F | 3 octaves | | |
| Minor in 3rds <i>(harmonic and melodic)</i> | all keys | 2 octaves | | |
| Chromatic on | E, F, F#, G | 3 octaves | | |
| Whole tone scale on | any note | 2 octaves | | |
| Arpeggios | | | | |
| Major | all keys | 2 octaves | ♩ = 120 | triplet eighth notes |
| Minor | | | ♩ = 92 | sixteenth notes |
| Major | G, E, F#, F | 3 octaves | ♩ = 120 | triplet eighth notes |
| Minor | | | ♩ = 92 | sixteenth notes |
| Dominant 7th Diminished 7th | all keys | 2 octaves | ♩ = 92 | 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 2 Rudiments
 Grade 3 History
 Grade 4 Harmony *or* Grade 4 Keyboard Harmony
 Grade 4 History

Clarinet – 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 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

Castelnuevo-Tedesco, Mario

- **Sonata**, op. 128 (transc. Giuseppe Garbarino RIC)

Debussy, Claude

- **Première rapsodie** DUR; INT

Hindemith, Paul

- **Sonata for Clarinet and Piano** (1938) OTT

LIST C

Babin, Victor

- **Hillendale Waltzes** (eight waltz movements on a theme by Hummel) EBL; LUD

Berkeley, Lennox

- **Three Pieces** CHE

Freedman, Harry

- **Lines** CMC

Hawkins, John

- **Dance Improvisation and Song** CMC

Hétu, Jacques

- **Nocturne**, op. 26, DOB

Lutasłowski, Witold

- **Dance Preludes** CHE

Muczynski, Robert

- **Time Pieces**, op. 43 PRE

Penderecki, Krzysztof

- **Three Miniatures** BEL

Poulenc, Francis

- **Sonata** CHE

Stravinsky, Igor

- **Three Pieces** CHE

Sutermeister, Heinrich

- **Capriccio** OTT

Weinzweig, 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 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.*

– Bonade, Daniel, ed. *Bonade Orchestra Studies for Clarinet*. Kenosha, Wisconsin: Leblanc Publications, 1947, 1970.

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, Alexandr

- **Prince Igor**

→ Polvetzian Dances No. 8, *Presto*: m. 5 to rehearsal letter **B**; rehearsal letter **E** to rehearsal letter **F**

→ Polvetzian 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)

Hill, William

- **Hymn Tune Variants** KJO

Martini, Jean Paul

- **Plaisir d’Amour** (arr. Denes Agay, in *The Joy of Saxophone*, alto YOR)

Praetorius, Michael

- **From Heaven High / Vom Himmel hoch** (arr. Sigurd Rascher, in *Classic Festival Solos*, alto 1 WAR)

Schudel, Thomas

- **An Evening Stroll** SOU

Schumann, Robert

- **Melody** (arr. Denes Agay, in *The Joy of Saxophone*, alto YOR)

LIST B

Bartók, Béla

- **Lament and Maypole Dance** (arr. Denes Agay, in *The Joy of Saxophone*, alto YOR)

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

- **Chit-Chat** (arr. Denes Agay, in *The Joy of Saxophone*, alto BER)
- **The Comedian’s Galop** (arr. Denes Agay, in *The Joy of Saxophone*, alto BER)

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 Balant, 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 continued

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.

| Scales | Keys | Range | Tempo | Note Values |
|------------------------------|---------|----------|--------|---------------|
| Major | C, F, G | 1 octave | ♩ = 60 | quarter notes |
| Minor (<i>harmonic</i>) | A, D, E | | | |
| Arpeggios | | | | |
| Major | C, F, G | 1 octave | ♩ = 60 | quarter notes |
| Minor | A, D, E | | | |

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.

TECHNICAL REQUIREMENTS continued

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, transc. Gordon Lewin)
- **Chouconne** (Caribbean song) (arr. Gordon Lewin)
- **Introduction and Theme from “Witches’ Dance”** (Niccolò Paganini, transc. 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 | Keys | Range | Tempo | Note Values |
|---------------------|------------------------|----------|--------|--------------|
| Major | C, F, B \flat , G, D | 1 octave | ♩ = 60 | eighth notes |
| Minor (harmonic) | A, D, G, E, B | | | |
| Chromatic on | low C, D, F, G | | | |
| Arpeggios | | | | |
| Major | C, F, B \flat , G, D | 1 octave | ♩ = 60 | eighth notes |
| Minor | A, D, G, E, B | | | |

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 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 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
→ *two* contrasting selections from: Galliarde, Danse gracieuse, Virelai, Bransle, Pavane, Passepied, Complainte, Rigaudon
Pièces caractéristiques en forme de suite, op. 77 LED
- **À la française** 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 Freischütz* (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, Alexandr

- **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

Indispensible 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

Rhythmical 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 I, 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)

TECHNICAL REQUIREMENTS continued

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)

O'Neill, John

The Jazz Method for Saxophone OTT

- **nos. 46, 49, 63, 64 (without Dal Segno) and 69**
→ Be-bop style is expected

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 | Keys | Range | Tempo | Note Values |
|---------------------|---|-----------|--------|----------------------|
| Major | G, A ^b , A | 1 octave | ♩ = 72 | eighth notes |
| Major | C, D, E ^b , E, F, B ^b | 2 octaves | | |
| Minor (harmonic) | F [#] , G, A | 1 octave | | |
| Minor (harmonic) | C, C [#] , D, E, F, B | 2 octaves | | |
| Chromatic | low C to high C | 2 octaves | | |
| Arpeggios | | | | |
| Major | G, A ^b , A | 1 octave | ♩ = 52 | triplet eighth notes |
| Major | C, D, E ^b , E, F, B ^b | 2 octaves | | |
| Minor | F [#] , G, A | 1 octave | | |
| Minor | C, C [#] , D, E, F, B | 2 octaves | | |

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

Chailleux, 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

LIST B

Bloch, André

- **Drolleries** (in *Contemporary French Recital Pieces*, 1 INT)

Defaye, Jean-Michel

- **Morceau de concours I** HAM

Demersseman, Jules

- **Allegretto brillante** (in *Concert and Contest Collection*, alto RUB)

Desmond, Paul

- **Take Five** (transc. Gary Keller, WAR)

Dubois, Pierre-Max

- **Menuet vif and Intermezzo** from *Dix figures à danser* LED AND **À la russe** from *Pièces caractéristiques en forme de suite*, op. 77 LED

Duclos, René

- **Pièce brève** LED

Gabriel-Marie, Jean

- **Badine** (arr. Henry W. Davis, in *Soloist Folio, Alto Intermediate* RUB)

Haydn, Franz Joseph

- **Gypsy Rondo** (arr. Larry Teal, in *Solos for the Alto Saxophone Player* SCH)

Goeyens, Alphonse

- **All'antica** (arr. Forrest Buchtel KJO)

Ibert, Jacques

Histoires LED

- **Le petit âne blanc**
- **Bajo la mesa**
- **Le vieux mendicant and Le marchand d'eau fraîche**

Milhaud, Darius

- **Dance** INT

Quat, Amy

- **Light of Sothis** LED
→ 2nd and 3rd movements

Shelley, Donna

- **Urban Sketches** KJO

TENOR SAXOPHONE

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)

Petit, Alexandre S.

- **Premier étude de concours** (arr. Himie Voxman, in *Concert and Contest Collection*, tenor RUB)

Saint-Saëns, Camille

- **Allegro appassionato** (arr. Larry Teal, in *Solos for the Tenor Saxophone Player* SCH)

Schmidt, William

- **Sonatina** WIM

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

Rhythmical 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

Twenty Studies for Saxophone (ed. Paul deVille, in *Universal Method for Saxophone* FIS)

- **no. 2: Andante** (p. 244)

Mayeur, Adolphe continued

- **no. 4: Moderato** (p. 246)
- **no. 6: Larghetto** (p. 248)
- **no. 8: Moderato** (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.

| Scales | Keys | Range | Tempo | Note Values |
|------------------------------|-----------------------|-------------------------------|--------|----------------------|
| Major | all keys | 2 octaves (where possible) | ♩ = 80 | eighth notes |
| Minor (<i>harmonic</i>) | | | | |
| Chromatic on | any note | | | |
| Arpeggios | | | | |
| Major | all keys | 2 octaves (where possible) | ♩ = 60 | triplet eighth notes |
| Minor | | | | |
| Dominant 7th | C, G, D, F, B \flat | 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 habañera** LED

Rorem, Ned

- **Picnic on the Marne** B&H
→ 1st movement, 2nd *or* 3rd movement *AND* 6th movement

Whitney, Maurice

- **Rumba**

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 habañera** 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.

– Frascotti, Robert and Bruce Ronkin, eds. *The Orchestral Saxophonist*. 2 vols. Cherry Hill, New Jersey: Roncorp, 1978, 1984.

Bizet, George

- **L'Arlésienne Suite No. 1**
→ 1st movement, *Ouverture*: 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 Csátája / The Battle and Defeat of Napoleon*): mm. 22–29; mm. 56–68; mm. 103–112 (in *Orchestral Saxophonist*, 1, p. 11)

Mussorgsky, Modest

- **Tableaux d'une exposition** (orchestrated by Maurice Ravel)
→ 2nd movement (*Il vecchio castello*): rehearsal number **20** to 1 measure after rehearsal number **25**; rehearsal number **31** to 6 measures after rehearsal number **32** (in *Orchestral Saxophonist*, 1, p. 10)

Prokofiev, Sergei

- **Lieutenant Kijé: Symphonic Suite**
→ 2nd movement (*Romance*): rehearsal number **16** to 4 measures after rehearsal number **20**; first 2 measures after rehearsal number **25**
→ 3rd movement (*Kijé's Wedding*): 1 measure before rehearsal number **30** to 8 measures after rehearsal number **31**

Prokofiev, Sergei continued

- 4th movement (*Troika*): 1 measure before rehearsal number **44** to 8 measures after rehearsal number **46**
→ 5th movement (*The Burial of Kijé*): 1 measure before rehearsal number **56** to 3 measures before rehearsal number **57** (in *Orchestral Saxophonist*, 1, pp. 51–52)

Rachmaninoff, Sergei

- **Symphonic Dances**
→ 1st movement: 4 measures before rehearsal number **11** to 4 measures after rehearsal number **13** (in *Orchestral Saxophonist*, 1, pp. 34–35)

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 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)

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)

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)

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 | Keys | Range | Tempo | Note Values |
|--|----------|---------------|--|----------------------|
| Major | all keys | full compass* |  = 60 | sixteenth notes |
| Major in 3rds | | | | |
| Minor (<i>harmonic and melodic</i>) | | | | |
| Chromatic on | any note | | | |
| Arpeggios | | | | |
| Major | all keys | full compass* |  = 80 | triplet eighth notes |
| Minor | | | | |
| Major | | |  = 60 | sixteenth notes |
| Minor | | | | |
| Dominant 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

Introductory Harmony (optional)

Saxophone – Grade 9

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)

Jacobi, Wolfgang

- **Sonata** BOU

Marcello, Benedetto

- **Sonata in G major** (arr. Himie Voxman RUB)
→ Andante *and* Allegro

Tourneur, Georges

- **Concerto d’après Mozart** LED
→ première partie

Schubert, Franz

- **Sonatina in B flat major**, D 384 (transc. Peter Saiano INT)

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.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.

– Frascotti, Robert and Bruce Ronkin, eds. *The Orchestral Saxophonist*. 2 vols. Cherry Hill, New Jersey: Roncorp, 1978, 1984.

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.

| Scales | Keys | Range | Tempo | Note Values |
|--|----------|---------------|---|----------------------|
| Major Major in 3rds Minor <i>(harmonic and melodic)</i> Minor in 3rds <i>(harmonic)</i> | all keys | full compass* |  = 80 | sixteenth notes |
| Chromatic on Whole tone on | any note | | | |
| Arpeggios | | | | |
| Major Minor | all keys | full compass* |  = 104 | triplet eighth notes |
| Major Minor | | |  = 80 | sixteenth notes |
| 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

Dubois, Pierre-Max

- **Divertissement** LED
- **Concertstück** LED

Génin, Pierre-Agricole

- **Solo de concours** BIL

Milhaud, Darius

- **Scaramouche** LED; SAL

LIST B

Bozza, Eugène

- **Pièce Brève** [unaccompanied] LED

Charpentier, Jacques

- **Gavambodi II** LED

Cowell, Henry

- **Air and Scherzo** AMP

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

TENOR SAXOPHONE

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

LIST B

Bozza, Eugène

- **Pièce Brève** [unaccompanied] LED

Grovez, Gabriel

- **Lamento et tarantelle** WAR

Ostransky, Leroy

- **Contest caprice** RUB

Paul, Gene

- **Estilian caprice** RUB

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.

– Frascotti, Robert and Bruce Ronkin, eds. *The Orchestral Saxophonist*. 2 vols. Cherry Hill, New Jersey: Roncorp, 1978, 1984.

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

Gershwin, George continued
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)

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 Berbiguier 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)
→ Etude 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.

| Scales | Keys | Range | Tempo | Note Values |
|--|----------|---------------|---|----------------------|
| Major Major in 3rds Minor <i>(harmonic and melodic)</i> Minor in 3rds <i>(harmonic and melodic)</i> | all keys | full compass* |  = 92 | sixteenth notes |
| Chromatic on Whole tone on | any note | | | |
| Arpeggios | | | | |
| Major | all keys | full compass* |  = 120 | triplet eighth notes |
| Minor | | |  = 92 | sixteenth notes |
| Dominant 7th Diminished 7th | | |  = 92 | sixteenth notes |

* 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 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 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. Delangle 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, Jeanine

- **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

Sibbing, Robert

- **Sonata** ETO

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

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

SOPRANO SAXOPHONE

Britten, Benjamin

- **Six Metamorphoses after Ovid** B&H

→ use oboe score

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.

– Frascotti, Robert and Bruce Ronkin, eds. *The Orchestral Saxophonist*. 2 vols. Cherry Hill, New Jersey: Roncorp, 1978, 1984.

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

Saxophone – Teacher’s ARCT

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

TEACHER'S ARCT PART 3 continued

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-Saëns, 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

- **Menuet 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

- **La mère Gigogne et les polichinelles**, from *The Nutcracker* (arr. Graham Sheen, in *The Really Easy Bassoon Book* FAB)

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.

| Scales | Keys | Range | Tempo | Note Values |
|---------------------|-----------------------|---|--------|---------------|
| Major | E ^b , F, G | 1 octave (lowest possible octave) | ♩ = 60 | quarter notes |
| Minor (harmonic) | D, E | | | |
| Arpeggios | | | | |
| Major | E ^b , F, G | 1 octave | ♩ = 60 | quarter notes |
| Minor | D, E | | | |

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 dinosaure**

Milde, Ludwig

Three Easy Pieces (in Bassoon Solos), 1 CHE

- **Andante** (no. 2)

Rimsky-Korsakov, Nikolai

- **Theme**, from *Schéhérazade* (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 carnaval 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]

Bogar, 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 Garibaldi)
- no. 32 (by June Emerson)
- no. 34 (by June Emerson)

TECHNICAL REQUIREMENTS continued

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 Günter Angerhöfer

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.

| Scales | Keys | Range | Tempo | Note Values |
|---------------------|---------------------------------------|-----------|--------|--------------|
| Major | G | 1 octave | ♩ = 60 | eighth notes |
| Major | C, F, B ^b , E ^b | 2 octaves | | |
| Minor (harmonic) | A, G | 1 octave | | |
| Minor (harmonic) | D, C, E | 2 octaves | | |
| Chromatic | low B ^b to tenor F | — | | |
| Arpeggios | | | | |
| Major | G | 1 octave | ♩ = 60 | eighth notes |
| Major | C, F, B ^b , E ^b | 2 octaves | | |
| Minor | A, G | 1 octave | | |
| Minor | D, C, E | 2 octaves | | |

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.

| Scales | Keys | Range | Tempo | Note Values |
|---------------------|--|-----------|--|----------------------|
| Major | C, G, D, A, E, F, B ^b , E ^b , A ^b | 2 octaves |  = 72 | eighth notes |
| Minor (harmonic) | A, E, B, F [#] , C [#] , D, G, C, F | | | |
| Chromatic | low B ^b to high A | | | |
| Arpeggios | | | | |
| Major | C, G, D, A, F, B ^b , E ^b , A ^b | 2 octaves |  = 52 | triplet eighth notes |
| Minor | A, E, B, F [#] , D, G, C, F | | | |

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

Büsser, 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

- **False**, 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.

| Scales | Keys | Range | Tempo | Note Values |
|---------------------|---|-----------|--------|----------------------|
| Major | F, E ^b , A ^b , D ^b , G ^b , C ^b , G, D, A, E, B, F [#] | 2 octaves | ♩ = 80 | eighth notes |
| Major | C, B ^b | 3 octaves | | |
| Minor (harmonic) | A, D, G, F, B ^b , E ^b , E, F [#] , C [#] , D [#] | 2 octaves | | |
| Minor (harmonic) | B, C | 3 octaves | | |
| Chromatic | low B ^b to high C | — | | |
| Arpeggios | | | | |
| Major | F, E ^b , A ^b , D ^b , G ^b , C ^b , G, D, A, E, B, F [#] | 2 octaves | ♩ = 60 | triplet eighth notes |
| Major | C, B ^b | 3 octaves | | |
| Minor | A, D, G, F, B ^b , E ^b , E, F [#] , C [#] , D [#] | 2 octaves | | |
| Minor | B, C | 3 octaves | | |

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

Grovlez, 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]

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:

- Kolbinger, Karl, and Alfred Rinderspacher. *Test Pieces for Orchestral Auditions: Bassoon/Contrabassoon*. New York: Peters, 1992.
- Righini, Fernando. *Il Fagotto in Orchestra*. Firenze: Edizione a cura dell'Autore, 1971. [OP]

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
 - 2nd movement: final 32 measures (in Kolbinger and Rinderspacher, *Test Pieces for Orchestral Auditions*, pp. 33–34)

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 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.

| Scales | Keys | Range | Tempo | Note Values |
|---|---|--|--|----------------------|
| Major | all keys | full compass (within range set by required chromatic scale) |  = 60 | sixteenth notes |
| Minor (<i>harmonic and melodic</i>) | | | | |
| Chromatic | | | | |
| | low B ^b to high D | — | | |
| Arpeggios | | | | |
| Major | F, E ^b , A ^b , G ^b , G, A, E, F [#] | 2 octaves |  = 80 | triplet eighth notes |
| | | |  = 60 | sixteenth notes |
| Minor | A, G, F, E ^b , E, F [#] , D [#] | |  = 80 | triplet eighth notes |
| | | |  = 60 | sixteenth notes |
| Major | C, B ^b , D ^b , C ^b , D, B | 3 octaves |  = 80 | triplet eighth notes |
| Minor | D, C, B ^b , B, C [#] | | | |
| Dominant 7th | all keys | 2 octaves |  = 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 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 mélodique**, op. 79 EME

Kalliwoda, Johan Wenzel

- **Variations and Rondo** EUL [OP]; KUN

Schaffrath, Christoph

- **Duetto 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

Weinzweig, 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:

- Kolbinger, Karl, and Alfred Rinderspacher. *Test Pieces for Orchestral Auditions: Bassoon/Contrabassoon*. New York: Peters, 1992.
- Righini, Fernando. *Il Fagotto in Orchestra*. Firenze: Edizione a cura dell'Autore, 1971. [OP]

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 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.

| Scales | Keys | Range | Tempo | Note Values |
|---|---|--|---------|----------------------|
| Major | all keys | full compass (within range set by required chromatic scale) | ♩ = 80 | sixteenth notes |
| Major in 3rds | | 2 octaves | | |
| Minor (<i>harmonic and melodic</i>) | | full compass (within range set by required chromatic scale) | | |
| Chromatic | low B ^b to high E ^b | — | | |
| Arpeggios | | | | |
| Major | F, A ^b , G ^b , G, A, E, F [#] | 2 octaves | ♩ = 104 | triplet eighth notes |
| | | | ♩ = 80 | sixteenth notes |
| Minor | A, G, F, E, F [#] , | | ♩ = 104 | triplet eighth notes |
| | | | ♩ = 80 | sixteenth notes |
| Major | C, B ^b , E ^b , D ^b , C ^b , D, B | 3 octaves | ♩ = 104 | triplet eighth notes |
| Minor | D, C, B ^b , D ^b , E ^b , B, C [#] , D [#] | | | |
| Dominant 7th Diminished 7th | all keys | 2 octaves | ♩ = 80 | sixteenth notes |

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

♩ = 100

ta ka ta ka ta ta ka ta ka ta ta ka ta ka ta 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 Hérol**, 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

Persichetti, Vincent

- **Parable for Solo Bassoon** EVO

Wallace, William

- **Etude in Seven** CMC

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:

- Kolbinger, Karl, and Alfred Rinderspacher. *Test Pieces for Orchestral Auditions: Bassoon/Contrabassoon*. New York: Peters, 1992.
- Righini, Fernando. *Il Fagotto in Orchestra*. Firenze: Edizione a cura dell'Autore, 1971. [OP]
- Stadio, Ciro. *Difficult Passages and Solos for Bassoon*. Milano: Ricordi, 1973.

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

- **Rapsodie 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)

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 other 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.

TECHNICAL REQUIREMENTS continued

| Scales | Keys | Range | Tempo | Note Values |
|--|--|--|---|----------------------|
| Major | all keys | full compass (within range set by required chromatic scale) |  = 92 | sixteenth notes |
| Major in 3rds | | |  = 66 | |
| Minor (<i>harmonic and melodic</i>) | | |  = 92 | |
| Chromatic | low B \flat to high E | — |  = 92 | |
| Arpeggios | | | | |
| Major | F, A \flat , G \flat , G, A, F \sharp | 2 octaves |  = 120 | triplet eighth notes |
| | | |  = 92 | sixteenth notes |
| Major | C, B \flat , E \flat , D \flat , C \flat , D, E, B | 3 octaves |  = 120 | triplet eighth notes |
| Minor | A, G, F, E, F \sharp | 2 octaves |  = 92 | triplet eighth notes |
| | | |  = 92 | sixteenth notes |
| Minor | D, C, E \flat , B \flat , B, C \sharp , D \sharp | 3 octaves* |  = 120 | triplet eighth notes |
| Dominant 7th Diminished 7th | all keys | 3 octaves* |  = 92 | sixteenth notes |

* 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

 = 138



ta ka ta ka ta ta ka ta ka ta 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

Bassoon – 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 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

Tomasi, Henri

- **Concerto** LED

Williams, John

- **Five Sacred Trees** HAL

LIST B

Aguila, Miguel del

- **Sunset Song**, op. 42 PER

Bernaudo, 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

Jeanjean, 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
 - Macunaíma
 - Pattapiada
 - Sixth Brazilian Waltz
 - The Slave Who Wasn't Isaura
 - Waltz in B flat minor

Scarlatti, Domenico

- **Three Etudes for Bassoon after Domenico Scarlatti Sonatas** (arr. Michael Sweeney SWE)
→ two etudes

Sestak, Zdenek

- **Cinque invenzioni per virtuoso** PIP

Stockhausen, Karlheinz

- **Im Freundschaft** STK

Yun, Isang

- **Monolog** B&B

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:

- Kolbinger, Karl, and Alfred Rinderspacher. *Test Pieces for Orchestral Auditions: Bassoon/Contrabassoon*. New York: Peters, 1992.
- Righini, Fernando. *Il Fagotto in Orchestra*. Firenze: Edizione a cura dell'Autore, 1971. [OP]
- Stadio, Ciro. *Difficult Passages and Solos for Bassoon*. Milano: Ricordi, 1973.

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**

Stravinsky, Igor

- **Pulcinella Suite**
 - 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

Bassoon – 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 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.

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 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:

- sing or hum any of the following intervals after the examiner has played the first note *once*, OR
- 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

- Candidates will be asked to play a simple eight-measure melody consisting of half notes, quarter notes, and eighth notes.
- 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 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

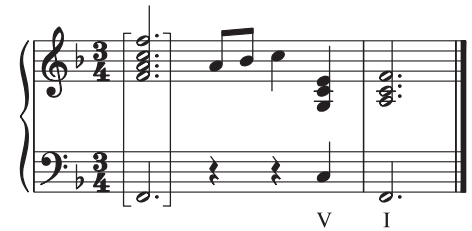
Candidates will be asked to name any of the following chords after the examiner has played the chord *once* in solid form, close position:

- 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 \flat , 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:

- sing or hum any of the following intervals after the examiner has played the first note *once*, OR
- 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

- Candidates will be asked to play a composition approximately equal in difficulty to repertoire of a Grade 8 level.
 - keys: C, F, B \flat , E \flat , A \flat , G, D, A, or E major
- 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 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

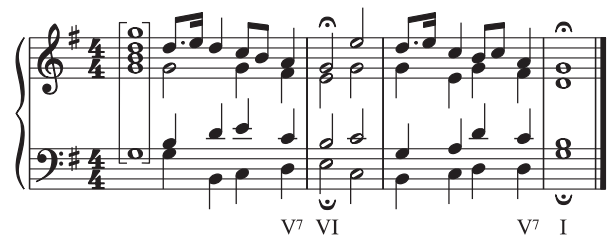
Candidates will be asked to name any of the following four-note chords after the examiner has played the chord *once* in solid form, close position.

- 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:

- sing or hum the intervals listed below after the examiner has played the first note *once*, OR
- 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.

I IV V⁷ VI II I₄⁶ V⁷ I

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

- 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.
- 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.
- 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.

Grade 2 Rudiments

Preliminary and Grade 1 Rudiments with the addition of foundation material necessary to the study of harmony.
– Two-hour examination.

HARMONY, KEYBOARD HARMONY, COUNTERPOINT, AND ANALYSIS

Introductory Harmony

A continuation of Grade 2 Rudiments with the introduction of elementary four-part writing and melodic composition in major keys, chord symbols and non-chord tones.
– Three-hour examination.

Grade 3 Harmony

The fundamentals of four-part writing in major keys; melodic composition; harmonic and structural analysis in major and minor keys. Familiarity with material of Grade 2 Rudiments is strongly advised.
– Three-hour examination.

Grade 3 Keyboard Harmony

The material of Grade 3 Harmony at the keyboard. This examination may be substituted for Grade 3 Harmony in fulfilment of certificate requirements.

Grade 4 Harmony

Intermediate four-part writing and melodic composition in major and minor keys; modulation; harmonic and structural analysis; musical forms. Completion of Grade 3 Harmony is strongly advised.
– Three-hour examination.

Grade 4 Keyboard Harmony

The material of Grade 4 Harmony at the keyboard. 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

An overview of styles, composers, and music of the Baroque, Classical, and Romantic periods, and the 20th century.
– 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

Bennett, Elsie, and Hilda Capp. *Sight Reading and Ear Tests*. 10 vols. Mississauga, Ontario: Frederick Harris Music, 1968–1970.

Berlin, Boris, and Andrew Markow. *Ear Training for Practical Examinations: Melody Playback/Singback*. 4 vols. (Level 1 to ARCT). Mississauga, Ontario: Frederick Harris Music, 1986–1988.

———. *Ear Training for Practical Examinations: Rhythm Clapback/Singback*. 3 vols. (Levels 1 to 7). Mississauga, Ontario: Frederick Harris Music, 1989–1991.

———. *Four Star Sight Reading and Ear Tests*. Ed. Scott McBride Smith. 11 vols. Rev. ed. (Introductory to Level 10). Mississauga, Ontario: Frederick Harris Music, 2002.

Berlin, Boris, and Warren Mould. *Basics of Ear Training*. (Levels 8 to ARCT). Miami, Florida: Warner Bros. Publications. First published Toronto: Gordon V. Thompson Music, 1968.

———. *Rhythmic Tests for Sight Reading*. (Levels 8 to ARCT). Miami, Florida: Warner Bros. Publications. First published Toronto: Gordon V. Thompson Music, 1969.

Harris, Paul. *Improve your Sight-reading! A Workbook for Examinations*. London: Faber Music, 1994.

Hindemith, Paul. *Elementary Training for Musicians*. 2nd ed. London: Schott & Co., 1974.

Official Examination Papers

Official Examination Papers. 16 vols. Mississauga, Ontario: Frederick Harris Music, published annually.

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

Burkholder, J. Peter, Donald Jay Grout, and Claude V. Palisca. *A History of Western Music*. 7th ed. New York: W.W. Norton, 2005.

Kallmann, Helmut, Gilles Potvin, and Kenneth Winters, eds. *Encyclopedia of Music in Canada*. 2nd ed. Toronto: University of Toronto Press, 1992. Available online at www.collectionscanada.ca/emc/index-e.html

Kamien, Roger. *Music: An Appreciation*. 8th ed. New York: McGraw-Hill, 2004.

———. *Music: An Appreciation (Brief Edition with Multimedia Companion)*. 5th ed. New York: McGraw-Hill, 2006.

Latham, Alison, ed. *The Oxford Companion to Music*. Oxford: Oxford University Press, 2002.

Machlis, Joseph and Kristine Forney. *The Enjoyment of Music*. 9th ed. New York: W.W. Norton, 2003.

GENERAL RESOURCES continued

Randel, Don, ed. *The Harvard Biographical Dictionary of Music*. Cambridge, Massachusetts: Harvard University Press, 1996.

———. *The Harvard Dictionary of Music*. 4th ed. Cambridge, Massachusetts: Harvard University Press, 2003.

Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*. 2nd ed. 29 vols. London: Macmillan, 2001.

———. *The New Grove Dictionary of Musical Instruments and Instrument Makers*. 3 vols. London: Macmillan, 1984.

Slonimsky, Nicholas, and Laura Kuhn, eds. *Baker's Biographical Dictionary of Musicians*. Centennial ed. 6 vols. New York: G. Schirmer, 2000.

Stolba, K. Marie. *The Development of Western Music: A History*. 3rd ed. Boston, Massachusetts: McGraw-Hill, 1998.

GENERAL WOODWIND RESOURCES

Woodwind Reference Works

Farkas, Philip. *The Art of Musicianship*. Atlanta, Georgia: Wind Music Publications, 1976.

Frederiksen, Brian. *Arnold Jacobs: Song and Wind*. Ed. John Taylor. Gurnee, Illinois: Windsong Press, 1996.

Weisberg, Arthur. *The Art of Wind Playing*. New York: Schirmer Books, 1975.

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

Charles Double Reed Company
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
www.juneemerson.co.uk
telephone: (+44) (0)1439 788324

FLUTE RESOURCES

Repertoire Anthologies and Collections

- Barratt, Carol, arr. *Bravo! Flute*. London: Boosey & Hawkes, 1988.
- Cernauskas, Kathryn, ed. *The Magical Flute*. 3 vols. Calgary: Alberta Keys Music Publishing, 2004.
- Chamberlain, Louise. *Step It Up!, Grades 1–3*. London: Faber Music, 2003.
- Denley, Ian, arr. *Time Pieces for Flute: Music through the Ages*. 3 vols. London: Associated Board of the Royal Schools of Music, 1998.
- Graf, Peter-Lukas, Ernst-Günter Heinemann, and Siegfried Petrenz, eds. *Flötenmusik*. 2 vols. München: G. Henle, 1985.
- Hare, Nicholas, arr. *The Magic Flute*. London: Boosey & Hawkes, 1998.
- Harris, Paul, arr. *Easy Gershwin for Flute: Fifteen Songs for Flute and Piano*. Oxford: Oxford University Press, 1991.
- Harris, Paul, and Sally Adams, arr. *Flute All Sorts: Grades 1–3*. Trinity Repertoire Library. London: Faber Music, 2003.
- Harrison, Howard, arr. *Amazing Studies*. London: Boosey & Hawkes, 1990.
- Moyse, Louis, ed. *First Solos for the Flute Player*. New York: G. Schirmer, 1971.
- . *Flute Music by French Composers*. New York: G. Schirmer, 1967.
- . *Forty Little Pieces for Beginner Flutists*. New York: G. Schirmer, 1956.
- Pearce, Judith, and Christopher Gunning, arr. *The Really Easy Flute Book: Very First Solos for Flute*. London: Faber Music, 1987.
- Pollock, Malcolm, arr. *Abracadabra Flute*. London: A & C Black, 1994.
- . *Abracadabra Flute Repertoire*. London: A & C Black, 1992.
- Reeman, John, ed. and arr. *Jazzy Flute 1*. London: Universal Edition, 1989.
- Takahashi, Toshio, ed. *Suzuki Flute School*. 7 vols. Secaucus, New Jersey: Summy-Birchard, 1971–1988.
- Wye, Trevor, arr. *A Beginner's Book for the Flute*. 2 vols. Borough Green: Novello, 1984; new edition with CD, 2001.
- . *A Very Easy 20th Century Album*. London: Novello, 1990.

Flute Studies, Method Books, and Exercises

- Artaud, Pierre-Yves. *Flûtes au présent*. Paris: Éditions Jobert; Éditions musicales transatlantiques, 1980.
- . *Harmoniques: Cahier d'exercices sur les partiels d'un son*. Paris: Éditions musicales transatlantiques, 1984.
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- Dick, Robert. *Circular Breathing for the Flutist*. New York: Multiple Breath Music, 1987.
- . *The Other Flute: A Performance Manual of Contemporary Techniques*. London: Oxford University Press, 1975; 2nd ed., New York: Multiple Breath Music, 1989.
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- . *Technical Flexibility for Flutists*. San Antonio, Texas: Southern Music Co., 1988.
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- Levine, Carin, and Christina Mitropoulos-Bott. *The Techniques of Flute Playing / Die Spieltechnik der Flöte*. 2 vols. Kassel; New York: Bärenreiter, 2002.
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- Mower, Mike. *20 Commandments: For Solo Flute*. London: Itchy Fingers Publications, 1996.
- Moyse, Marcel. *Comment j'ai pu maintenir ma forme*. West Brattleboro, Vermont: Moyse Publications, 1974.
- . *Enseignement complet de la flûte*. 4 vols. Paris: Leduc, 1921-34.
vol. 1: De la sonorité: Art et technique
vol. 2: Exercices journaliers pour la flûte
vol. 3: Gammes et arpèges, 480 exercices
vol. 4: 24 Petites études mélodiques avec variations
- . *Tone Development through Interpretation for the Flute*. New York: McGinnis and Marx, 1962.
- Nicolet, Aurèle, ed. *Studies for Playing Avant-Garde Music*. Wiesbaden: Breitkopf & Härtel, 1980.
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- Pellerite, James. *Modern Guide to Fingerings for the Flute: A comprehensive digest of basic fingerings; special charts for trills and tremolos; altered fingerings as applied to the French model flute*. Bloomington: Zalo Publications, 1964, 1972; Van Nuys, California: Alfred Publishing, 1988.
- Specimen Sight-Reading Tests for Flute: Grades 1–5*. London: Associated Board of the Royal Schools of Music, 1995.
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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
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Pan Magazine (publication of the British Flute Society)

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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 Moyses Society

www.marcelmoysesociety.org
136 Fairfax Road
Pittsburgh, PA USA 15221
telephone: 412-241-0209
e-mail: membership@marcelmoysesociety.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)
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www.theflow.org.uk (the flow-traditional Irish flute playing site)
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- Orchestral Excerpts for English Horn*, performance and commentary by Julie Ann Giacobassi, Principal English Horn, San Francisco Symphony. Orchestra Pro Series, Summit Records.
- Orchestral Excerpts for Oboe*, performance and commentary by John Mack, former Principal Oboe, The Cleveland Orchestra. Orchestra Pro Series, Summit Records.

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
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e-mail: pvi@colba.net

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Mark Chudnow Woodwinds
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e-mail: mcwoboe@earthlink.net

Hodge Products, Inc.
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Weber Reeds Inc.
www.webreeds.com
P.O. Box 1807
Chandler, Arizona USA 85244
telephone: 1-877-932-7332
fax: 480-726-6802

CLARINET RESOURCES

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The official publication of the International Clarinet Association

Organizations and Websites

- International Clarinet Association
www.clarinet.org

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North American Saxophone Alliance
www.saxalliance.org

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The Saxophone Journal
www.dornpub.com/saxophonejournal.html
P.O. Box 206
Medfield, Maine USA 02052
Published by Dorn Publications

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For beginning students, the first and second volumes of *The Bassoon* (eds. Selmann 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 *Bassoon Strategies for the Next Level* is an excellent source of pedagogical tips and strategies for more advanced students and teachers.

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International Double Reed Society
www.idrs.org
The Double Reed
Published by The International Double Reed Society

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

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