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Message from the President

The Royal Conservatory was founded in 1886 with the idea that a single institution could bind the people of a nation together with the common thread of shared musical experience. More than a century later, we continue to build and expand on this vision.

Today, The Royal Conservatory is recognized in communities throughout North America for outstanding service to students, teachers, and parents, as well as a strict adherence to high academic standards through a variety of activities—teaching, examining, publishing, research, and community outreach.

Our students and teachers benefit from a curriculum based on more than one hundred years of commitment to the highest pedagogical objectives. The strength of the curriculum is reinforced by the distinguished College of Examiners—a group of fine musicians and teachers carefully selected from across Canada, the United States, and abroad for their demonstrated skill and professionalism. A rigorous examiner apprenticeship program combined with regular evaluation procedures ensures consistency and an examination experience of the highest quality for candidates.

As you pursue your studies or teach others, you become not only an important partner with The Royal Conservatory in the development of creativity, discipline, and goal-setting, but also an active participant, experiencing the transcendent qualities of music itself. In a society where our day-to-day lives can become rote and routine, the human need to find self-fulfillment and to engage in creative activity has never been more necessary. The Conservatory will continue to be an active partner and supporter in your musical journey of self-expression and self-discovery.

Dr. Peter C. Simon  
President
Getting Started

What’s New?

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

Visit examinations.rcmusic.ca to register.

Contact Us

- Phone: 416-418-5019
- Toll Free: 1-800-461-6058
- Fax: 416-408-3151

273 Bloor Street West
Toronto, ON Canada M5S 1W2
About Us

The Royal Conservatory
The Royal Conservatory is one of the largest and most respected music education institutions in the world. Providing the definitive standard of excellence through its curriculum, assessment, performances, and teacher education programs, The Royal Conservatory makes a substantial impact upon the lives of millions of people globally.

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

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

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

The College of Examiners
Examiners are highly trained professional musicians and theorists from across North America. All examiners complete an Examiner Apprenticeship Program before being admitted to the College of Examiners. Professional development and training continues throughout each examiner’s career to ensure consistent examination standards throughout North America.

Examinations Offered

Practical Examinations
Accordion, Bassoon, Cello, Clarinet, Double Bass, Euphonium, Flute, French Horn, Guitar, Harp, Harpsichord, Oboe, Organ, Percussion, Piano, Recorder, Saxophone, Speech Arts and Drama, Trombone, Trumpet, Tuba, Viola, Violin, Voice

Theory Examinations
Rudiments, Harmony, Keyboard Harmony, History, Counterpoint, Analysis

Musicianship Examinations
Junior, Intermediate, Senior
Notable Alumni
Notable alumni include:

- Isabel Bayrakdarian
- Gryphon Trio
- Aline Chrétien
- Adrienne Clarkson
- Bruce Cockburn
- Naida Cole
- David Foster
- Glenn Gould
- Robert Goulet
- Norman Jewison
- Lois Marshall
- Oscar Peterson
- Richard Raymond
- Paul Shaffer
- Mitchell Sharp
- St. Lawrence String Quartet
- Teresa Stratas
- Jon Vickers

Excellence Since 1886

1886  The Toronto Conservatory of Music is founded.
1887  The Conservatory officially opens with 200 students and 50 teachers, operating from the two upper floors of a Yonge Street music store.
1896  Affiliation with the University of Toronto enables preparation for university degree examinations.
1898  The Conservatory establishes its first external examination centers in Southern Ontario.
1904  Frederick Harris establishes a music publishing company in London, England.
1906  The Toronto Conservatory Orchestra is founded; two years later, this group becomes the first Toronto Symphony Orchestra.
1907  Approximately 1,500 students across Canada take Toronto Conservatory examinations—more than half from outside of Toronto.
1916  The first piano repertoire book based on the Conservatory curriculum is published by The Frederick Harris Music Co., Limited and distributed throughout Canada.
1928  Composer Boris Berlin begins teaching at the Conservatory; he remains on the faculty until his death in 2001.
1935  The Examination System is introduced and subsequently accredited by the Ontario Department of Education.
1946  Pianist Glenn Gould receives an ARCT. In the same year, the Conservatory Opera School is established; several years later it leads to the formation of the Canadian Opera Company.
1947  In recognition of its status as one of the Commonwealth’s greatest music schools, the Conservatory receives a Royal Charter from King George VI, allowing it to be called The Royal Conservatory of Music (RCM).
1959  Teresa Stratas receives an Artist Diploma.
1963  The RCM moves into its current facility, McMaster Hall, a building originally home to the Toronto Baptist College and McMaster University.
1979  The RCM’s Orchestral Training Program and a program for musically gifted children (Young Artists Performance Academy) are established.
1991  The RCM re-establishes independence from the University of Toronto. Plans for restoration and expansion of its Toronto facilities begin.
1995  Learning Through the Arts, launched as a pilot project in 1994, expands into a national initiative.
2002  The RCM launches its Building National Dreams Campaign to expand its Toronto facilities and build a state-of-the-art center for performance and learning.
2003  RCM Examinations expands into the United States of America.
2008  The Royal Conservatory’s TELUS Centre for Performance and Learning opens.
2009  The Royal Conservatory launches its Performing Arts Division and Koerner Hall opens.
Quick Reference

Certificate Program Overview

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

<table>
<thead>
<tr>
<th>Certificates</th>
<th>Examinations Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preparatory Flute</td>
<td>Preparatory Flute</td>
</tr>
<tr>
<td>Grade 1 Flute</td>
<td>Grade 1 Flute</td>
</tr>
<tr>
<td>Grade 2 Flute</td>
<td>Grade 2 Flute</td>
</tr>
<tr>
<td>Grade 3 Flute</td>
<td>Grade 3 Flute</td>
</tr>
<tr>
<td>Grade 4 Flute</td>
<td>Grade 4 Flute</td>
</tr>
<tr>
<td>Grade 5 Flute</td>
<td>Grade 5 Flute; Basic Rudiments</td>
</tr>
<tr>
<td>Grade 6 Flute</td>
<td>Grade 6 Flute; Intermediate Rudiments</td>
</tr>
<tr>
<td>Grade 7 Flute</td>
<td>Grade 7 Flute; Advanced Rudiments</td>
</tr>
<tr>
<td>Grade 8 Flute</td>
<td>Grade 8 Flute; Advanced Rudiments</td>
</tr>
<tr>
<td>Grade 9 Flute</td>
<td>Grade 9 Flute; Advanced Rudiments; Basic Harmony or Basic Keyboard Harmony; History 1: An Overview</td>
</tr>
<tr>
<td>Grade 10 Flute</td>
<td>Grade 10 Flute; Advanced Rudiments; Intermediate Harmony or Intermediate Keyboard Harmony; History 1: An Overview; History 2: Middle Ages to Classical</td>
</tr>
</tbody>
</table>

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

Theory Examinations

Essential Tools for Musical Development

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

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

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

## Preparing for a Theory Examination

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

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

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

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

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

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

Required Articulation Patterns

<table>
<thead>
<tr>
<th>Articulation</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Prep–Grade 1</td>
</tr>
<tr>
<td>all slurred</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>all tongued</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>two slurred, two tongued</td>
<td></td>
</tr>
<tr>
<td>two slurred, one tongued</td>
<td></td>
</tr>
<tr>
<td>two tongued, two slurred</td>
<td></td>
</tr>
<tr>
<td>one tongued, two slurred</td>
<td></td>
</tr>
<tr>
<td>two slurred, two slurred</td>
<td></td>
</tr>
<tr>
<td>three slurred, one tongued</td>
<td></td>
</tr>
<tr>
<td>one tongued, three slurred</td>
<td></td>
</tr>
<tr>
<td>one tongued, two slurred, one tongued</td>
<td></td>
</tr>
</tbody>
</table>
Preparatory

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

Repetoire

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

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

Bullets used to denote selections for examination purposes:

● one selection

▸ selection is found in Overtones®, A Comprehensive Flute Series, Preparatory Repertoire FHM

List A

Rhythmic Repertoire

Traditional

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

Bullard, Alan

Party Time ABR

● Hopping Along
● Lost and Lonely
▸ Royal Ceremony
● Rumba
● Skipping Song

Czerny, Carl

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

Gunning, Christopher, and Judith Pearce

The Really Easy Flute Book FAB

● The Cobbler
● Puppets

Hammond, Heather

Funky Flute Repertoire, 1 KML

● Brave and Bold
● The Grand Old Duke of York
● Grandma’s Ragtime Rave-Up
● Lord Henry’s Hornpipe
● Lucky Boots Bossa
● Mango Tango Man
● Merrily We Jazz Along
● Sneaky Shot

Harris, Paul

I Can’t Believe Pieces Can Be This Easy! CHS

▸ Chinese Flute Tea
● First Flute
● Funky Foot-joint
● Latin Lip-plate
● With Fife and Plum

Kabalevsky, Dmitri

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

Masson, Thierry

Cocktails LEM

▸ Petite souris
Mes premiers pas LEM
● Saut de puce
● Le sourire d’un ange
▸ Valse des trois petits ours

Norton, Christopher

The Microjazz Flute Collection, 1 B&H

● What’s the Score?

Peat, Richard

▸ Edinburgh Castle (ed. Sally Adams, in Fingerprints FAB)

Perez, Marine

Cocktails LEM

● Le roi soleil
▸ Tête-à-tête

Philidor, François

▸ Menuet (Rondeau) (arr. Kathleen Wood)
**List B**

**Lyrical Repertoire**

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

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

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

**Bullard, Alan**
- *Party Time* ABR
  - Graceful Waltz
  - Lullaby
  - Shadow Puppets
  - Winter Wood

**Gunning, Christopher and Judith Pearce**
- *The Really Easy Flute Book* FAB
  - Silver Lake
  - Willows

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

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

**Masson, Thierry**
- *Mes premiers pas* pas LEM
  - Méditation
  - La petite fille

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

**Piltch, Susan**
- *Labyrinth* NOU

**Rosseter, Philip**

**Taki, Rentarō**
- Kojo no Tsuki (The Moon over the Ruined Castle) (arr. Mark Mrozinski)

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**Technical Requirements**

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

**Studies**

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

Bullets used to denote selections for examination purposes:
- one selection
- selection is found in *Overtones ®: A Comprehensive Flute Series, Studies Preparatory-4* FHM

**Group 1**

**Aitken, Dianne**
- Learning to Skate

**Gariboldi, Giuseppe**
- *Méthode complète de flûte*, op. 128
  - Study in C Major (no. 2 in *125 Easy Classical Studies* UNI)

**Thompson, Jamie**
- The Yeti Waltz

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

**Group 2**

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

**Offermans, Wil**
- *For the Younger Flutist* ZIM
  - The First Step
  - Loud and Soft
  - Many and Few
  - High and Low
  - Short and Long
Technical Tests
Please see “Technical Tests” on p. 12 for important information regarding this section of the examination. Candidates must play scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, G, F</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>A, E, D</td>
<td></td>
<td>60</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Five-note scales extend from the tonic (1) to the dominant (5).

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Note Values</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>two measures</td>
</tr>
</tbody>
</table>

Example only

Playback
Candidates will be asked to play back a melody based on the first three notes of a major scale, either on their own instrument or on the piano. The melody will move in only one direction (up or down) and may contain a repeated note.

<table>
<thead>
<tr>
<th>Beginning note</th>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic or mediant</td>
<td>four notes</td>
<td>C, G, F major</td>
</tr>
</tbody>
</table>

Example only

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

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Approximate Length</th>
<th>Note Values</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/4</td>
<td>four measures</td>
<td></td>
<td>C major</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Approximate Length</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4</td>
<td>two measures</td>
<td></td>
</tr>
</tbody>
</table>

Example only

Preparatory
Grade 1

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

**Repertoire**

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

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

Bullets used to denote selections for examination purposes:

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

**List A**

**Rhythmic Repertoire**

**Traditional**

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

**Bock, Jerry**

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

**Bohm, Georg**

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

**Bozza, Eugène**

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

**Chamberlain, Louise**

*Step It Up!* FAB
- Rollerblading!

**Couperin, François**

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

**Gershwin, George**

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

**Harris, Paul**

*Clowns* NOV
- Scapino
- Scaramouche

**Horák, Eduard**

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

**Joplin, Scott**

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

**Lennon, John, and Paul McCartney**

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

**Lutoslawski, Witold**

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

**McDowall, Cecilia**

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

**Mozart, Wolfgang Amadeus**

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

**Norton, Christopher**

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

**Perez, Marine, and Thierry Masson**

*Cocktails* LEM
- Flic-Flac

**Petzold, Christian**


**Philidor, François**

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

**Purcell, Henry**

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

**Saint-Saëns, Camille**

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

**Schmitt, Joseph**

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

Lyrical Repertoire

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

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

Barratt, Carol
- Safe Haven (in Bravo! Flute B&H)

Bartók, Béla
- Folksong (arr. Vilmos Bantaí and Éva B. Sipos)

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

Bullard, Alan
- Party Time ABR
  - See-Saw

Chamberlain, Louise
- Step It Up! FAB
  - Sunset Boulevard

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

Chefson, Sabine
- Complicité LEM
  - Arvor
  - En regardant vers les étoiles
  - Pierre Lune

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

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

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

Harris, Paul
- Clowns NOV
  - Pierrot

Hazell, Chris
- Thinking of This and That (in UpFront Album for Flute BWP)

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

Lennon, John, and Paul McCartney
- You’ve Got to Hide Your Love Away (arr. in The Best of the Beatles for Flute HAL)

Lewin, Gordon
- UpFront Album for Flute BWP
  - Canton Garden
  - Just Drifting

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

Masson, Thierry
- Cocktails LEM
  - Voyage en Micheline
    - Mes premiers pas LEM
  - Promenade sur la berge

Norton, Christopher
- The Microjazz Flute Collection, 1 B&H
  - Softly Does It

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

Perez, Marine
- Cocktails LEM
  - Petit matelot

Pettigrew, Laura
- Tulips and Daisies KEN
  - 1. Tulips

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

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

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

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

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

Tchaikovsky, Pyotr Il’yich
- Ancient French Song (ed. Simon Hunt, in Harlequin, 1 CRA)

Telfer, Nancy
- Star-Gazing CMC; (in The Magical Flute, 1 AVO)
  - First Star I See Tonight
  - So Still, So Clear
Veilhan, François
Les chemins de la flûte LEM
● Lied

Watkins, Huw
● Sad Song (ed. Sally Adams, in Fingerprints FAB)

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

**Technical Requirements**

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

**Studies**

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

Bullets used to denote selections for examination purposes:

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

**Group 1**

Cheret, Christian
18 Petites études rythmiques BIL
  ● Study in G Major (no. 2)
  ● no. 1 or no. 3

Gariboldi, Giuseppe
Méthode complète de flûte, op. 128
  ● Study in C Major (p. 7 in I Love Scales AVG; no. 11 in 76 Graded Studies for Flute, 1 FAB; no. 14 in 125 Easy Classical Studies UNI)

**Group 2**

Goodwin, Liz, and Matthew Bright
● one of nos. 3, 4, 6, 11, 12, 15, 16 in Flute Studies Volume One SUN

Ledbury, Oliver
Flute Salad, Unaccompanied Pieces for Flute BWP
  ● 0600
  ● Itchy Feet
  ● You Said

Offermans, Wil
For the Younger Flutist ZIM
  ● Holes and Choices

Rae, James
40 Modern Studies for Solo Flute UNI
  ● In the Wings
  ● Short Waltz
  ● The Windmill

Stokes, Russell
More Easy Jazz Singles for flute HNT
  ● Study in G Major (no. 2)
  ● no. 1 or no. 3

**Technical Tests**

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

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, G, F</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>A, E, D</td>
<td>1 octave</td>
<td>q=60</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, G, F</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>A, E, D</td>
<td>1 octave</td>
<td>q=60</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Ear Tests

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \frac{3}{4} )</td>
<td>three to four measures</td>
</tr>
</tbody>
</table>

Example only

1

2

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

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, supertonic, or mediant</td>
<td>four notes</td>
<td>C, G, F major</td>
</tr>
</tbody>
</table>

Example only

1

2

Sight Reading

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

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Approximate Length</th>
<th>Note Values</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \frac{3}{4} )</td>
<td>four measures</td>
<td>( \frac{1}{4}, \frac{1}{4}, \frac{1}{4}, \frac{1}{4} )</td>
<td>C, G, F major</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Approximate Length</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \frac{3}{4} )</td>
<td>two measures</td>
<td>( \frac{1}{4}, \frac{1}{4}, \frac{1}{4}, \frac{1}{4} )</td>
</tr>
</tbody>
</table>

Example only

\( \frac{3}{4}, \frac{3}{4}, \frac{3}{4}, \frac{3}{4}, \frac{3}{4}, \frac{3}{4}, \frac{3}{4} \)
# Grade 2

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>one selection from List A</td>
<td>50</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>25</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>25</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Technical Requirements</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Studies: four studies from the Syllabus list</td>
<td>30</td>
</tr>
<tr>
<td>– two selections from Group 1 and two</td>
<td></td>
</tr>
<tr>
<td>– selections from Group 2 and/or Group 3</td>
<td>20</td>
</tr>
<tr>
<td>Technical Tests</td>
<td></td>
</tr>
<tr>
<td>– scales</td>
<td>10</td>
</tr>
<tr>
<td>– arpeggios</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ear Tests</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Clapback</td>
<td>10</td>
</tr>
<tr>
<td>Intervals</td>
<td>3</td>
</tr>
<tr>
<td>Playback</td>
<td>3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sight Reading</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Playing</td>
<td>10</td>
</tr>
<tr>
<td>Clapping</td>
<td>7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Total possible marks (pass = 60)</th>
<th>100</th>
</tr>
</thead>
</table>

| Theory Co-requisites | None |

## Repertoire

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

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

Bullets used to denote selections for examination purposes:
- one selection
- selection is found in Overtones®, A Comprehensive Flute Series, Repertoire 2 FHM

### List A

#### Traditional, Baroque, and Classical Repertoire

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

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

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

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

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

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

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

**d’Hervelois, Louis de Caix**
- La Tubeuf (ed. Trevor Wye, in A Very Easy Flute Treasury NOV)

**Gluck, Christoph Willibald**
- Menuet, from Orphée et Eurydice

**Gossec, François Joseph**
- Gavotte et tambourin (arr. Pierre Paubon BIL)
- Gavotte

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

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

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

**Locllet (de Gant), Jean-Baptiste**
- Sonata in B flat Major, op. 1, no. 5
  - 3rd movement: Gavotta (arr. Kathleen Wood)

**Mozart, Wolfgang Amadeus**
- Allegro, from Flute Quartet in C Major, K 285b
  - I am the Bird Catcher, from Die Zauberflöte
  - 3rd movement: Sicilienne (arr. Kathleen Wood)

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

**Telemann, Georg Philipp**
- L’Armement, TWV 50:35 (arr. Ernst Patzold)

**Vivaldi, Antonio**
- Concerto in D Major (“Il Gardellino”), RV 428
  - 2nd movement: Sicilienne (arr. Kathleen Wood)
List B

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

Andriessen, Hendrik
Little Suite
- 3rd movement

Archer, Violet
Four Miniatures for Flute ALK
- Canoeing

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

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

Chamberlain, Louise
Step It Up! FAB
- The Groovy Witch
- Jig Along

Chefsan, Sabine
Complicité LEM
- Jade
- P’tit Latino

Dick, Robert
Sun Shower NOV

Faubert, Jacques
Du fl euve à l’arctique LED
- Jardin de givre

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

Foster, Stephen
Beautiful Dreamer (transc. Peter Lawrance, in Easy Winners BWP)

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

Gregson, Edward
Desert Landscape (in UpFront Album for Flute BWP)

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

Harris, Paul
Chocolate Box NOV
- Hazelnote Crunch
- Strawberry Sarabande

Hatch, Tony
Downtown (transc. Peter Lawrance, in Easy Winners BWP)

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

Horovitz, Joseph
Rumba (ed. Trevor Wye, in A Very Easy Flute Treasury NOV)

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

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

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

Lennon, John, and Paul McCartney
Yesterday (arr. in The Best of the Beatles for Flute HAL)
- When I’m Sixty-Four (arr. in The Best of the Beatles for Flute HAL)

Masson, Thierry
Cocktails LEM
- Cocktail
- Dundalk
- Papillon
- Surprise partie
- Complicité LEM
- Le petit prince
- Rumballade

McDowall, Cecilia
Circus Rag (ed. Simon Hunt, in Harlequin, 1 CRA)

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

Meunier, Gerard
Berceuse pour Vincent LEM

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

Moyse, Louis
Minuet 1 (no. 3 in Trois pièces faciles LED)

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

Raum, Elizabeth
Flowers ALR

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

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

Riou, Jacques
12 Petites pièces pour voyager LEM
- Al-Jumhuryah Al-Lubnaniya … sur les traces des anciens Phéniciens
- Fête du Dragon à Lao Cai, sur le fleuve Rouge, Nord-Vietnam
Rodgers, Richard, and Oscar Hammerstein II
The Sound of Music: Flute HAL
● My Favorite Things

Saint-Saëns, Camille
 Theme from ballet d’Ascanio

Satie, Erik
Trois Gymnopédies (arr. Donald Thomson KML)
● Gymnopédie no. 1
● Gymnopédie no. 2
● Gymnopédie no. 3

Schudel, Thomas
Chanson and Minuet TSC
● Minuet

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

Sculthorpe, Peter
Two Easy Pieces for Flute and Piano FAB
● Left Bank Waltz

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

Talmi, Yoav
Suite of Israeli Folk Songs DOM
● 3rd movement

Telfer, Nancy
Star-gazing CMC; (in The Magical Flute, 1 AVO)
● As Stars Fill the Sky
● Shooting-Star Flight

Veilhan, François
Les chemins de la flûte LEM
● Faisceaux

Wind, Chris
● Solo for Flute (1) CMC; (in The Magical Flute, 1 AVO)

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

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

Bullets used to denote selections for examination purposes:
● one selection
  ► selection is found in Overtones®: A Comprehensive Flute Series, Studies Preparatory–4 FHM

Group 1
Cheret, Christian
18 Petites études rythmiques BIL
● one of nos. 8, 9, 18

Gariboldi, Giuseppe
Méthode complète de flûte, op. 128
● Study in F Major (no. 27 in 76 Graded Studies for Flute, 1 FAB; p. 15 in I Love Scales AVG)

Köhler, Ernesto
Schule für Flute
● Study in G Major (no. 17 in 76 Graded Studies for Flute, 1 FAB; no. 56 in 125 Easy Classical Studies UNI; p. 12 in I Love Scales AVG)

Köhler, Hans
● Study in C Major (no. 7 in 30 Études progressives pour la flûte de Gariboldi et Köhler LEM)

Moyse, Marcel
24 Petites études melodiques avec variations LED
● no. 1, with variation
● no. 2, with variation

Nicholson, Charles
● Study in C Major (p. 19 in I Love Scales AVG)
30 Études progressives pour la flûte de Gariboldi et Köhler LEM
● no. 1 by Giuseppe Gariboldi (no. 16 in 76 Graded Studies, 1 FAB)
● no. 2 by Giuseppe Gariboldi (no. 15 in 76 Graded Studies, 1 FAB)
● no. 4 by Hans Köhler

76 Graded Studies for Flute, 1 (ed. Paul Harris and Sally Adams FAB)
● no. 12 by Marin Marais
● no. 13 by Ernesto Köhler
● no. 19 (Hessian Dance) anonymous
● no. 20 (The Sun from the East) anonymous
● no. 22 by Giuseppe Gariboldi

125 Easy Classical Studies (ed. Franz Vester UNI)
● one of nos. 17, 20, 28, 30, 32, 33 by Wilhelm Popp
● one of nos. 22, 23, 24 by Ernesto Köhler

I Love Scales (ed. Robert Winn AVG)
● Study in G major by Charles Nicholson (p. 19)
● Study in D major by Wilhelm Popp (p. 19)
● Study in G minor, arr. Robert Winn (p. 17)

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

Louke, Phyllis Avidan
Extended Techniques – Solos for Fun ALR
● Five is Fun
● Carnival

Offermans, Wil
For the Younger Flutist ZIM
● Have Fun!

Rae, James
40 Modern Studies for Solo Flute UNI
● Cloud Nine
● The Mystic
**Sparke, Philip**  
*Skilful Studies* ANG  
- Penny Parade  
- Romany Song

**Stokes, Russell**  
*More Easy Jazz Singles for Flute* HNT  
- no. 5 or no. 7

**Group 3: Orchestral Studies**  
All orchestral studies are found in *Overtones*:  
*A Comprehensive Flute Series, Orchestral Excerpts* FHM.

**Dvořák, Antonín**  
Slavonic Dances, op. 46  
- no. 1: mm. 2–17

**Haydn, Franz Joseph**  
Symphony No. 100 in G Major ("Military")  
- 2nd movement: mm. 1–8, 17–24, 29–36

**Saint-Saëns, Camille**  
*Le carnaval des animaux*  
- 7. Aquarium: mm. 1–8, 17–20

**Sullivan, Arthur**  
*HMS Pinafore*  
- act 2, no. 2, "I’m Called Little Buttercup": mm. 65–76

**Verdi, Giuseppe**  
*La forza del destino*  
- Overture: pickup to mm. 52–67

---

**Technical Tests**

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

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>B♭</td>
<td>1 octave</td>
<td>(\text{q} = 60)</td>
<td>(\text{œ œ})</td>
<td></td>
</tr>
<tr>
<td></td>
<td>C, G, D, F</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>A, B</td>
<td>1 octave</td>
<td>(\text{q} = 60)</td>
<td>(\text{œ œ})</td>
<td></td>
</tr>
<tr>
<td></td>
<td>E, D, G</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>Beginning on D</td>
<td>1 octave</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>B♭</td>
<td>1 octave</td>
<td>(\text{q} = 60)</td>
<td>(\text{œ œ})</td>
<td></td>
</tr>
<tr>
<td></td>
<td>C, G, D, F</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>A, B</td>
<td>1 octave</td>
<td>(\text{q} = 60)</td>
<td>(\text{œ œ})</td>
<td></td>
</tr>
<tr>
<td></td>
<td>E, D, G</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Ear Tests**

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4</td>
<td>three to four measures</td>
</tr>
</tbody>
</table>

Example only

1

![Clapback Example 1](image1)

2

![Clapback Example 2](image2)

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

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

**Above a Given Note**
- major 3rd
- perfect 5th

**Playback**
Candidates will be asked to play back a melody based on the first five notes of a major scale, either on their own instrument or on the piano. The melody may include skips of a 3rd. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* (on the piano).

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4</td>
<td>four measures</td>
<td>C, G, F major</td>
</tr>
</tbody>
</table>

Example only

1

![Playback Example 1](image3)

2

![Playback Example 2](image4)

**Sight Reading**

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

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Approximate Length</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/4</td>
<td>four measures</td>
<td>d, d, d, d</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/4</td>
<td>two measures</td>
</tr>
</tbody>
</table>

Example only

1/4

![Clapping Example](image5)
Grade 3

Grade 3 Requirements

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

Repertoire

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

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

Bullets used to denote selections for examination purposes:

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

List A

Baroque and Classical Repertoire

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

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

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

List B

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

Alkan, Charles-Valentin
  - Barcarolle (ed. Simon Hunt, in Harlequin, 1 CRA)

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

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

Baker, Michael Conway
  - Collage EVO

Cernauskas, Kathryn
  - Robo-Tic (flute solo) AVO

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

Dick, Robert
  - Dorset Street (ed. Trevor Wye, in A Very Easy Flute Treasury NOV)
Reichert, Mathieu-André
  - Theme from Fantaisie mélancolique, op. 1 OTT; SCH

Riou, Jacques
  - 12 Petites pièces pour voyager LEM
  - Des Alpes de Transylvanie à la mer Noire
  - Entre Nil et mer Rouge, caravane vers Al-Qahira
  - Sur un atoll perdu du Pacifique Sud, l'eau verte attirante du lagon

Sculthorpe, Peter
  - Two Easy Pieces for Flute and Piano FAB
  - Sea Chant

Seiber, Mátyás
  - Dance Suite OTT
  - 6th movement (Paso doble)

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

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

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

**Technical Requirements**

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

**Studies**

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

Bullets used to denote selections for examination purposes:
- one selection
- selection is found in Overtones®: A Comprehensive Flute Series, Studies Preparatory–4 FHM

**Group 1**

Cheret, Christian
  - 18 Petites Études Rythmiques BIL
  - one of nos. 7, 10, 11

Devienne, François
  - Méthode pour la flûte
  - Study in F sharp Minor (no. 65 in 125 Easy Classical Studies UNI)

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

Moyse, Marcel
  - 24 petites études mélodiques avec variations LED
  - no. 3, with one variation
  - no. 6
  - no. 8, with one variation
Soussmann, Heinrich
_Grosse praktische Flötenschule, op. 53_
- Study in D Minor (no. 28 in 76 Graded Studies for Flute, 1 FAB; no. 47 in 125 Easy Classical Studies UNI)

30 Études progressives pour la flûte de Gariboldi et Köhler LEM
- one of nos. 10, 11, 12, 19, 20 by Hans Köhler
- no. 13 by Giuseppe Gariboldi

76 Graded Studies for Flute, 1 (ed. Paul Harris and Sally Adams FAB)
- no. 23 by Marin Marais
- no. 24 by Gustav Hinke
- no. 37 by Giuseppe Gariboldi

125 Easy Classical Studies (ed. Franz Vester UNI)
- no. 31 by Wilhelm Popp
- one of nos. 36, 37, 38, 45, 46 by Heinrich Soussmann
- no. 62 or no. 63 by Johann Georg Tromlitz

Group 2

Ledbury, Oliver
_Flute Salad, Unaccompanied Pieces for Flute_ BWP
- Cocoa Beat
- Going Solo
- Waltzer

Louke, Phyllis Avidan
_Extended Techniques – Solos for Fun_ ALR
- Catch the Train

Naulais, Jerome
_22 Études Recréatives_ IMD
- one of nos. 2, 3, 7

Offermans, Wil
_For the Younger Flutist_ ZIM
- One-Line Story

Rae, James
_40 Modern Studies for Solo Flute_ UNI
- Androids
- Groove It!
- Short Cut

Sparke, Philip
_Skillful Studies_ ANG
- Hungarian Dance

Veilhan, François
_Les chemins de la flûte_ LEM
- 88bis melodie

Group 3: Orchestral Studies
All orchestral studies are found in _Orvertones®: A Comprehensive Flute Series, Orchestral Excerpts_ FHM.

Handel, George Frideric
_Serse (Xerxes), HWV 40_
- act 1, scene 2, Romilda’s aria, “Va godendo vezzoso e bello”: mm. 5–8, 35–end

Haydn, Franz Joseph
_Symphony No. 100 in G Major (“Military”)_
- 3rd movement, Menuetto: mm. 1–16

Smetana, Bedřich
_Ma Vlast_
- 2nd movement, Vltava: mm. 55–69, 72–80

Sullivan, Arthur
_HMS Pinafore_
- act 1, no. 9, “When I Was a Lad”: mm. 1–8

Tchaikovsky, Pyotr Il'yich
_Nutcracker Suite_
- Overture: mm. 90–97, 122–129

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

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>A, B♭</td>
<td>1 octave</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>G, D, E♭</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>B</td>
<td>1 octave</td>
<td>_= 60</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(candidate’s choice of harmonic or melodic)</td>
<td>E, F♯, G, C</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>Beginning on D</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>A, B♭</td>
<td>1 octave</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>G, D, E♭</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>B</td>
<td>1 octave</td>
<td>_= 52</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>E, F♯, G, C</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Ear Tests

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/4</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only

1

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/4</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only

2

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

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

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major 3rd</td>
<td>minor 3rd</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>perfect octave</td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Beginning note</th>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic or mediant</td>
<td>five notes</td>
<td>C, G, D, F major</td>
</tr>
</tbody>
</table>

Example only

1

Sight Reading

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

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Approximate Length</th>
<th>Note Values</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/4</td>
<td>four measures</td>
<td></td>
<td>G, D, F major</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/4</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only

Grade 3
Grade 4

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

Repertoire

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

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

Bullets used to denote selections for examination purposes:

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

List A

Baroque and Classical Repertoire

Anna Amalia, Princess of Prussia
Sonata in F Major (in Berliner Sonaten, 1 OTT)
  - 1st movement

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

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

List B

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

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

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

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

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

Lociliet (de Gant), Jean-Baptiste
- Sonata in A Minor, op. 1, no. 1 (arr. Kathleen Wood)
  - 1st and 2nd movement

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

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

Rameau, Jean-Philippe
- Pièces de clavecin
  - Tambourin (arr. Stephen Chatman)

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

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

Vanhal, Johann Baptist
- Three Easy Sonatas UNI
  - Sonata No. 1 in C Major
  - Sonata No. 2 in A Major
  - Cadenza and 1st and 2nd movement
  - Sonata No. 3 in D Major

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

Weber, Carl Maria von
- Sonata No. 3, op. 10 UNI
<table>
<thead>
<tr>
<th>Composer</th>
<th>Title and Notes</th>
</tr>
</thead>
</table>
| Andersen, Karl Joachim (continued) | *Six morceaux de salon en deux suites, op. 24* (in *The Andersen Collection* EAM)  
- Rêverie (no. 2)  
  *Vier Salonstücke, op. 52, book 2* ZIM  
- Tanzlied (no. 2) |
| Archer, Violet | *Four Miniatures for Flute* CMC; ALK  
- Skipping Along |
| Babadjanyan, Arno (transc. Marianne Gedigian and Rick Rowley) | *Humoresque* AZA |
| Baker, Michael Conway | *Generations* CMC |
| Barlow, Fred | *Pavane* LEM |
| Bartók, Béla | *Rhapsody* (nos. 36–37 from *For Children*, 4, arr. in *Works by Bartók and Kodály for Flute and Piano*, 1 EMB) |
| Bizet, Georges | *Habanera*, from *Carmen* (arr. Stephen Chatman) |
| Bonis, Mel | *Une flûte soupire* KOS |
| Bridge, Frank (transc. Marianne Gedigian and Rick Rowley) | *Spring Song* AZA |
| Delibes, Léo | *Morceau de concours* (arr. Ian Denley, in *Flute Time Pieces*, 1 OUP) |
| Demersseman, Jules | *Six fantasies faciles*, op. 28 BIL  
- Simplicité |
| Diot, Jean-Claude, and Gérard Meunier | *Le Vironzon* COM  
- 1. Valse |
| Dodgson, Stephen | *Polka* (in *UpFront Album for Flute* BWP) |
| Faubert, Jacques | *Du fleuve à l’arctique* LED  
- Lours blanc  
- Poudrière |
| Fauré, Gabriel | *Berceuse*, op. 16 LED (transc. Robert Winn, in *High Performance Flute* AVG) |
| Gaubert, Philippe | *Berceuse* LPP |
| Gershwin, George | *Easy Gershwin for Flute* (arr. Paul Harris OUP)  
- 1 Got Plenty of Nothin’ |
| Gregson, Edward | *Siciliana* (in *UpFront Album for Flute* BWP) |
| Halton, John | *Ankara* (arr. Sally Adams, in *Fingerprints* FAB) |
| Harris, Paul | *Chocolate Box* NOV  
- Maple Nut Rag |
| Hindemith, Paul | *Echo* OTT |
| Honegger, Arthur | *Romance* INT |
| Horn, Paul | *Agra*, from *Inside: Flute Solos as Recorded by Paul Horn Inside the Taj Mahal, India* [may be played on either C flute or alto flute] |
| Kerschaw, Richard | *Let’s Dance* PAN; LEM  
- Rumbustious Rumba |
| Koechlin, Charles Louis Eugène | *14 Pièces pour flûte et piano*, op. 157b SAL  
- two of nos. 6, 8, 11, 12 |
| Kohler, Ernesto | *Future Dream*, op. 79 (ed. Ian Denley, in *Flute Time Pieces*, 1 OUP) |
| Korb, Ron | *Dark Eyes* (KOR) |
| Kuhlau, Friedrich | *Grand Solo in F Major*, op. 57, no. 1  
- 2nd movement (excerpt) |
| Liebermann, Lowell | *Five Pieces*, op. 79 (from *Album for the Young*, op. 43) PRE  
- Hommage à Fauré |
| Louke, Phyllis Avidan | *Blessings & Celebration* ALR  
- Celebration |
| Mancini, Henry | *The Pink Panther* (arr. Arthur Frackenpohl KEN) |
| Nielsen, Carl | *The Children Are Playing* HSN |
| Peterson-Berger, Wilhelm | *Frösöblomster* (*Flowers from Frösö*), op. 16 JFE  
- Congratulations |
| Reger, Max | *Romance* BRE |
| Riou, Jacques | *12 Petites pièces pour voyager* LEM  
- Reflets de lune dans les yeux de Yu, fille de Shangai  
- Sur les hauts plateaux andins, la piste des Incas |
| Rorem, Ned | *Mountain Song* PER |
| Rossini, Giacomo | *Figaro’s Aria*, from *The Barber of Seville* (ed. Simon Hunt, in *Harlequin*, 2 CRA) |
Seiber, Mátyás
Dance Suite OTT
- 1st movement: Novelty Foxtrot (ed. Ian Denley, in Flute Time Pieces, 1 OUP; arr. Stefan de Haan, in Selected Flute Exam Pieces, Grade 4 ABR)
- 3rd movement: Walzer

Uyeda, Leslie
- Classical Escapade AVO

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

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

Bullets used to denote selections for examination purposes:
- one selection
- selection is found in Overtones®: A Comprehensive Flute Series, Studies Preparatory–4 FHM

Group 1

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

Popp, Wilhelm
Erster Flötenunterricht, op. 387
- Study in B Minor (no. 35 in 76 Graded Studies for Flute, 1 FAB; no. 50 in 125 Easy Classical Studies UNI)

Tromlitz, Johann Georg
Über die Flöten mit mehren Klappen
- Study in F Minor (no. 64 in 125 Easy Classical Studies UNI)

30 Études progressives pour la flûte de Gariboldi et Köhler LEM
- no. 23 or no. 25 by Hans Kohler
- no. 27 or no. 30 by Giuseppe Gariboldi

76 Graded Studies for Flute, 1 (ed. Paul Harris and Sally Adams FAB)
- no. 31 (anonymous)
- no. 40 by Wilhelm Popp (no. 82 in 125 Easy Classical Studies UNI)

125 Easy Classical Studies, ed. Franz Vester UNI
- one of nos. 53, 54 by Wilhelm Popp

Group 2

Ledbury, Oliver
Flute Salad, Unaccompanied Pieces for Flute BWP
- On the Dot
- Rag 'n' Flute

Naulais, Jerome
22 Études Recréatives IMD
- one of nos. 8, 9, 11, 12

Offermans, Wil
For the Younger Flutist ZIM
- The Labyrinth

Rae, James
40 Modern Studies for Solo Flute UNI
- Slavonic Dance
- The Wrong Button!

Sparke, Philip
Skilful Studies ANG
- Party Piece

Taggart, Hilary
In the Sun HINT
- Blue Skies
- The Monastery Garden

Vizzutti, Allen
Dynamic Dances DHM
- Interlude

Group 3: Orchestral Studies
All orchestral studies are found in Overtones®: A Comprehensive Flute Series, Orchestral Excerpts FHM

Beethoven, Ludwig van
Symphony No. 6 (“Pastoral”), op. 68
- 3rd movement, Peasants’ Merrymaking: mm. 8–16, 222–230

Dvořák, Antonín
Symphony No. 9 in E Minor (“New World”), op. 95
- 1st movement: mm. 90–98, 148–155, 170–177

Gounod, Charles
Faust
- act 4, Soldier’s Chorus: mm. 24–38

Grieg, Edvard
Peer Gynt Suite No. 1, op. 46
- 1st movement: Morgenstimmung: mm. 1–4, 9–12, 17–20

Haydn, Franz Joseph
Symphony No. 102 in B flat Major
- 1st movement: mm. 30–38, pickup to mm. 50–56, pickup to mm. 185–192
**Technical Tests**

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

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>A, E, Eb, Ab</td>
<td></td>
<td></td>
<td></td>
<td>See p. 12 for required articulations.</td>
</tr>
<tr>
<td>Minor (candidate’s choice of harmonic or melodic)</td>
<td>F#, C#, C, F</td>
<td>2 octaves</td>
<td>(\frac{7}{8})</td>
<td>œ=72</td>
<td>Additional articulation for this grade:</td>
</tr>
<tr>
<td>Chromatic</td>
<td>Beginning on D</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pentatonic (Major)</td>
<td>Beginning on D</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Scales

- **Major**
  - Keys: A, E, Eb, Ab
  - Range: 2 octaves
  - Tempo: \(\frac{7}{8}\) = 72
  - Note Values: œ
  - Articulations: See p. 12 for required articulations.

- **Minor (candidate’s choice of harmonic or melodic)**
  - Keys: F#, C#, C, F
  - Range: 2 octaves
  - Tempo: \(\frac{7}{8}\) = 72 or \(\frac{5}{8}\) = 52
  - Additional articulation for this grade:

### Arpeggios

- **Major**
  - Keys: A, E, Eb, Ab
  - Range: 2 octaves
  - Tempo: \(\frac{7}{8}\) = 72
  - Note Values: \(\frac{3}{8}\)
  - Articulations: See p. 12 for required articulations.

- **Minor**
  - Keys: F#, C#, C, F
  - Range: 2 octaves
  - Additional articulation for this grade:

- **Dominant 7th of Major Keys**
  - Keys: G
  - Range: 2 octaves
  - Tempo: \(\frac{7}{8}\) = 72
  - Note Values: \(\frac{3}{8}\)
  - Articulations: See p. 12 for required articulations.
**Ear Tests**

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\frac{3}{4}$</td>
<td>two to three measures</td>
</tr>
</tbody>
</table>

Example only

1

![Example 1](image1)

2

![Example 2](image2)

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

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

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor 3rds</td>
<td>minor 3rd</td>
</tr>
<tr>
<td>perfect 4th</td>
<td></td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, or</td>
<td>six notes</td>
<td>C, G, D, F major</td>
</tr>
<tr>
<td>dominant</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Example only

![Playback Example](image3)

**Sight Reading**

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

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 2</td>
<td>$\frac{3}{4}$</td>
<td>six measures</td>
<td>G, D, F major E, D minor</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\frac{3}{4}$</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only

![Clapping Example](image4)
Grade 5

Grade 5 Requirements

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>one selection from List A</td>
<td>50</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>17</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>17</td>
</tr>
<tr>
<td>Technical Requirements</td>
<td></td>
</tr>
<tr>
<td>Studies: three studies from the Syllabus list</td>
<td></td>
</tr>
<tr>
<td>– two selections from Group 1 and</td>
<td></td>
</tr>
<tr>
<td>– one selection from either Group 2 or Group 3</td>
<td></td>
</tr>
<tr>
<td>Technical Tests</td>
<td></td>
</tr>
<tr>
<td>– scales</td>
<td>10</td>
</tr>
<tr>
<td>– arpeggios</td>
<td></td>
</tr>
</tbody>
</table>

Ear Tests
Clapback: 10  Intervals: 3  Playback: 4

Sight Reading
Playing: 10  Clapping: 7

Total possible marks (pass = 60) 100

Theory Co-requisites
Basic Rudiments

Repetoire

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

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

Bullets used to denote selections for examination purposes:
- one selection
- selection is found in Overtones®: A Comprehensive Flute Series, Repertoire 5 FHM

List A
Baroque and Classical Repertoire

Benda, Friedrich Wilhelm Heinrich
Sonata in G Major, op. 3, no. 1 OTT
- 2nd and 3rd movements

Blavet, Michel
Sonata in E Minor (“La Dhérouville”), op. 2, no. 3 B&H
- 1st and 5th movements

Friedrich II, King of Prussia
Sonata in E Minor (in Berliner Sonaten, 1 OTT)
- 1st and 2nd movements

Handel, George Frideric
Sonata in A Minor (Hallenser no. 1), HWV 374 BAR; PET
- 1st and 2nd movements
Sonata in F Major, op. 1, no. 11, HWV 369 BAR; PET
- 1st and 2nd movements (arr. Kathleen Wood)
- 3rd and 4th movements

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

Hoffmeister, Franz Anton
Sonata in D Major, op. 21, no. 1
- 2nd movement (arr. Kathleen Wood)

Locatelli (de Gant), Jean-Baptiste
Sonata in F Major, op. 1, no. 4
- 1st and 2nd movements (arr. Kathleen Wood)

Marcello, Benedetto
Sonata in D Minor, op. 2, no. 2 EMB
- 1st and 2nd movements
Sonata in G Major, op. 2, no. 5 EMB
- 3rd and 4th movements

Mozart, Wolfgang Amadeus
Flute Quartet in D Major, K 285 UNI
- 2nd movement

Nicolai, Johann Gottlieb
Sonata in G Major, op. 6, no. 1 (in Flötenmusik, 2 HEN)
- 2nd movement

Telemann, Georg Philipp
Sonata in F Major, TWV 41:F2
- 1st and 2nd movements (arr. Kathleen Wood)
Suite in A Minor, TWV 55:a2
- Air à l’Italien (Largo and Allegro)

Valentine, Robert
12 Sonatas EMB
Sonata no. 3 in G Major
- 1st and 2nd movements
Sonata no. 5 in D Minor
- 3rd and 4th movements

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

Andersen, Karl Joachim
- Albumblatt, op. 19
- Acht Vortragsstücke, op. 55
- Scherzino (no. 6) RUB; (in Suzuki Flute School, 3 SUM)
- Quatre morceaux, op. 62
- Cavatine (no. 1)
- Vier Salonstücke, op. 52, book 2 ZIM
- Idylle (no. 3)
- Jagdstück (no. 4)

Barnett, John Francis
Grand Sonata, op. 41 B&H
- 2nd movement

Bennett, Richard Rodney
Summer Music NOV
- Siesta

Bizet, Georges
- Seguidilla, from Carmen (arr. Stephen Chatman)

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

Catherine, Alphonse
- Barcarolle (ed. Martha Rearick, in Flute Solos from the Paris Conservatory FHP)
Demersseman, Jules
Six fantaisies faciles, op. 28 BIL
● Balladine

Donizetti, Gaetano
● Romance (transc. François Nerini, in Trois pièces LEM)

Drigo, Riccardo
● Serenade (in Suzuki Flute School, 3 SUM) [candidates must use this edition]

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

Fauré, Gabriel
● Morceau de concours BOU
► Sicilienne, op. 78 [EMB edition and PET edition are not acceptable]

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

Ibert, Jacques
● Aria LED

Kelly, Brian
● Prélude français (in New Pieces for Flute, 2 ABR)

Morlock, Jocelyn
I conversed with you in a dream AVO
► 4th movement: I conversed with you in a dream II

Moszkowski, Moritz
Spanish Dances BEL
● no. 2

Pessard, Émile
● Andalouise LED; RUB

Peterson-Berger, Wilhelm
Frösöklimster (Flowers from Frösö), op. 16 JFE
► Lawn Tennis
► Song of Summer

Proust, Pascal
● Petite sérénade COM

Schubert, Franz
Sonata in D Major, D 384 (arr. Yoav Talmi DOM)
● 3rd movement

Succari, Dia
● Sicilienne LED

Szervánszky, Endre
Sonatine EMB
► 1st and 2nd movements

Verdi, Giuseppe
● Violetta’s Aria, from La traviata (ed. Simon Hunt, in Harlequin, 2 CRA)

Zuckert, Leon
● Little Spanish Dance CMC

---

**List C**

Unaccompanied Repertoire

<table>
<thead>
<tr>
<th>Author</th>
<th>Selection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Badian, Maya</td>
<td>Echoes for Solo Flute LBD</td>
</tr>
<tr>
<td></td>
<td>2nd movement: Espressivo</td>
</tr>
</tbody>
</table>

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**Technical Requirements**

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

**Studies**

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

Bullets used to denote selections for examination purposes:

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

**Group 1**

<table>
<thead>
<tr>
<th>Author</th>
<th>Selection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andersen, Karl Joachim</td>
<td>26 kleine Capricen, op. 37 BIL; INT</td>
</tr>
<tr>
<td></td>
<td>Caprice in D Major (no. 5)</td>
</tr>
<tr>
<td></td>
<td>one of nos. 1–2, 4–7, 21</td>
</tr>
</tbody>
</table>

**Gariboldi, Giuseppe**

<table>
<thead>
<tr>
<th>Selection</th>
</tr>
</thead>
<tbody>
<tr>
<td>20 Études chantantes, op. 88 BIL</td>
</tr>
<tr>
<td>Study in C Major (no. 3)</td>
</tr>
<tr>
<td>one of nos. 1–10</td>
</tr>
</tbody>
</table>

**Moyse, Marcel**

<table>
<thead>
<tr>
<th>Selection</th>
</tr>
</thead>
<tbody>
<tr>
<td>24 Petites études mélodiques avec variations LED</td>
</tr>
<tr>
<td>no. 22, with two variations</td>
</tr>
</tbody>
</table>
Platonov, Nicholas
*Thirty Studies for Solo Flute* LPP
- one of nos. 1, 3, 4, 9

Soussmann, Heinrich
*Grosse praktische Flötenschule*, op. 53
- Study in G sharp Minor (no. 89 in *125 Easy Classical Studies* UNI)

76 *Graded Studies for Flute*, 1, ed. Paul Harris and Sally Adams FAB
- no. 45 by Giuseppe Gariboldi

125 *Easy Classical Studies*, ed. Franz Vester UNI
- no. 87 by Heinrich Soussmann
- no. 94 by Wilhelm Popp
- no. 101 by Antoine Hugot

Group 2

Genzmer, Harald
*Neuzeitliche Etüden für Flöte*, 1 OTT
- Study in G Major (no. 2)

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

Ledbury, Oliver
*Flute Salad, Unaccompanied Pieces for Flute* BWP
- Boiling Point
- Right Foot Down

Mower, Mike
*20 Commandments* ITF
- Onetime
- Snippet

Naulais, Jerome
*22 Études Recréatives* IMD
- one of nos. 14, 17–22

---

**Technical Tests**

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

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>B</td>
<td>1 octave</td>
<td>q = 80</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>Beginning on C</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pentatonic (Major)</td>
<td>Beginning on C</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Major</th>
<th>B</th>
<th>1 octave</th>
<th>q = 60</th>
<th>See p. 12 for required articulations.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dominant 7th of Major Keys</td>
<td>C, G</td>
<td>2 octaves</td>
<td>q = 80</td>
<td>See p. 12 for required articulations.</td>
<td></td>
</tr>
</tbody>
</table>

---

Rae, James
*40 Modern Studies for Solo Flute* UNI
- Ambiguity
- Ringing the Changes

Taggart, Hilary
*In the Sun* HNT
- Sundown
- The Water-Lily Pond

Vizzuti, Allen
*Dynamic Dances* DHM
- Bulgarian Bounce

---

**Group 3: Orchestral Studies**

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

Bach, Johann Sebastian
Brandenburg Concerto No. 4 in G Major, BWV 1049
- 3rd movement, Presto: mm. 23–41

Bizet, Georges
*Carmen*
- act 1, no. 3, La garde montante: mm. 17–32

Debussy, Claude
*Petite suite*
- 4th movement, Ballet: mm. 22–43

Haydn, Franz Joseph
Symphony No. 100 in G Major (“Military”)
- 4th movement, Finale: pickup to m. 312–end

Mozart, Wolfgang Amadeus
Symphony No. 40 in G Minor, K 550
- 3rd movement, Menuetto: mm. 1–42
Ear Tests

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/4 3/4</td>
<td>two to four measures</td>
</tr>
</tbody>
</table>

Example only

1

2

Intervals
Candidates will be asked to identify the following intervals. The examiner will play each interval once in broken form on the piano.
or
Candidates may choose to sing or hum the following intervals. The examiner will play the first note once on the piano.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor 3rds</td>
<td>major and minor 3rds</td>
</tr>
<tr>
<td>major and minor 6ths</td>
<td></td>
</tr>
<tr>
<td>perfect 4th</td>
<td></td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, or dominant</td>
<td>seven notes</td>
<td>C, G, D, F major</td>
</tr>
</tbody>
</table>

Example only

Sight Reading

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

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 3 repertoire</td>
<td>3/4 3/4</td>
<td>eight measures</td>
<td>major and minor keys up to two sharps and two flats</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/4 3/4</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only

Grade 5
Grade 6

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>one selection from List A</td>
<td>50</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>17</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>17</td>
</tr>
<tr>
<td><strong>Total possible marks (pass = 60)</strong></td>
<td>100</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Technical Requirements</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Studies: three studies from the Syllabus list</td>
<td>30</td>
</tr>
<tr>
<td>– two selections from Group 1 and one selection from either Group 2 or Group 3</td>
<td>20</td>
</tr>
<tr>
<td>Technical Tests</td>
<td></td>
</tr>
<tr>
<td>– scales</td>
<td>10</td>
</tr>
<tr>
<td>– arpeggios</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ear Tests</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Clapback</td>
<td>10</td>
</tr>
<tr>
<td>Intervals</td>
<td>2</td>
</tr>
<tr>
<td>Chords</td>
<td>3</td>
</tr>
<tr>
<td>Playback</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sight Reading</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Playing</td>
<td>10</td>
</tr>
<tr>
<td>Clapping</td>
<td>7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>one selection from List A</td>
<td>50</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>17</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>17</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>one selection from List A</td>
<td>50</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>17</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>17</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Technical Requirements</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Studies: three studies from the Syllabus list</td>
<td>30</td>
</tr>
<tr>
<td>– two selections from Group 1 and one selection from either Group 2 or Group 3</td>
<td>20</td>
</tr>
<tr>
<td>Technical Tests</td>
<td></td>
</tr>
<tr>
<td>– scales</td>
<td>10</td>
</tr>
<tr>
<td>– arpeggios</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ear Tests</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Clapback</td>
<td>10</td>
</tr>
<tr>
<td>Intervals</td>
<td>2</td>
</tr>
<tr>
<td>Chords</td>
<td>3</td>
</tr>
<tr>
<td>Playback</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sight Reading</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Playing</td>
<td>10</td>
</tr>
<tr>
<td>Clapping</td>
<td>7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Theory Co-requisites</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Intermediate Rudiments</td>
<td></td>
</tr>
</tbody>
</table>

**Repetertoire**

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

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

Bullets used to denote selections for examination purposes:

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

---

**List A**

**Baroque and Classical Repertoire**

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

**Boismortier, Joseph Bodin de**
- Sonata in G Major, op. 9, no. 2 KUZ
- Sonata in C Minor, op. 9, no. 6 KUZ

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

---

**List B**

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

**Abreu, Zequinha**
- Tico Tico (arr. Alan Gout) FAB

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

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

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

**Bozza, Eugene**
- Aria LED

**Eckhardt-Gramatté, Sophie-Carmen**
- Berceuse (in *The Magical Flute*, 2 AVO)

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

**Freedman, Harry**
- Sohloquy

---

Grade 6

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

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

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

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

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

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

Valentine, Robert
- 12 Sonatas EMB
  - Sonata no. 1 in F Major
  - Sonata no. 9 in A Minor

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

Vinci, Leonardo
- Sonata in D Major (arr. Kathleen Wood)

Vivaldi, Antonio
- Concerto in F Major, F VI, no. 1 INT
- Sonata in C Major, RV 48 (in *Vivaldi: Four Sonatas* AMA)
Gaubert, Philippe
- Madrigal BEL; LPP
- Sicilienne LPP

German, Edward
- Intermezzo (arr. Susan Milan B&H)

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

Guiraud, Georges
- Réverie tendre (in Flute Solos from the Paris Conservatory FHP)

Lefebvre, Charles Edouard
- Barcarolle mélancolique, op. 72, no. 1

Mouquet, Jules
  Cinq pièces brèves, op. 39 LEM
  any two

Nichols, Kenneth
- Karen’s Waltz CMC

Nielsen, Carl
- The Fog Is Lifting HSN

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

Rorem, Ned
- First Prayer and Last Prayer (in Eight Visions: A New Anthology for Flute and Piano PRE)

Schocker, Gary
- Red Bossa PRE

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

Tulou, Jean-Louis
- Souvenir de théâtre italien (in Flute Solos from the Paris Conservatory FHP)

Weinzweig, John
- Birthday Notes CMC

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

---

**List C**

**Unaccompanied Repertoire**

Applebaum, Louis
- Essay for Solo Flute AVO

Badian, Maya
- Echoes for Solo Flute LBD
  - 1st movement

Behrens, Jack
- Musefully listening, nursing a thought AVO

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

---

Hindemith, Paul
- Acht Stücke OTT
  - nos. 1 and 2

Obyedov, Yury
- Andantino (in Flute Works by Soviet Composers SCH)

Stamitz, Anton Johann
- Acht Capricen PET
  - Caprice III

Ware, Peter
- Elegy for flute or alto flute ACO

Weiss, Franz
- 5 Capricci und Variationen, op. 3 AMA
  - Capriccio II
  - Capriccio III

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**Technical Requirements**

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

**Studies**

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

Bullets used to denote selections for examination purposes:
- one selection
  - selection is found in Overtones®: A Comprehensive Flute Series, Studies 5–8 FHM

**Group 1**

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

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

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

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

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

76 Graded Studies for Flute, 1 (ed. Paul Harris and Sally Adams FAB)
- no. 48 (anonymous)
- no. 53 by Louis Drouet (no. 2 in 25 Études célèbres)
- no. 54 by Ernesto Köhler
Technical Tests

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

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>B, F♯, D♭</td>
<td>2 octaves*</td>
<td>= 80</td>
<td></td>
<td>See p. 12 for required articulations.</td>
</tr>
<tr>
<td>Minor</td>
<td>G♯, D♯, B♭</td>
<td>2 octaves*</td>
<td>= 80</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major in 3rds</td>
<td>C, G, F</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>Beginning on G</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pentatonic (Major)</td>
<td>Beginning on G</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>B, F♯, D♭</td>
</tr>
<tr>
<td>Minor</td>
<td>G♯, D♯, B♭</td>
</tr>
<tr>
<td>Dominant 7th of Major Keys</td>
<td>F, B♭</td>
</tr>
</tbody>
</table>

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

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4 3/8</td>
<td>two to four measures</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major 2nd</td>
<td>major and minor 3rds</td>
</tr>
<tr>
<td>major and minor 6ths</td>
<td>minor 6th</td>
</tr>
<tr>
<td>perfect 4th</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor triads</td>
<td>root position</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, or dominant</td>
<td>nine notes</td>
<td>C, G, D, F major</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 4</td>
<td>2/4 3/8</td>
<td>eight measures</td>
<td>major and minor keys up to three sharps or three flats</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/8</td>
<td>four measures</td>
</tr>
</tbody>
</table>
Grade 7

Grade 7 Requirements

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>one selection from List A</td>
<td>40</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>14</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>13</td>
</tr>
</tbody>
</table>

| Orchestral Excerpts                            |       |
| all selections from the Syllabus list          | 10    |

| Technical Requirements                         |       |
| Studies: three studies from the Syllabus list  | 30    |
| – two selections from Group 1 and one selection from Group 2 | 20    |
| Technical Tests                                |       |
| – scales                                       | 10    |
| – arpeggios                                    |       |
| – overlapping arpeggios                        |       |

| Ear Tests                                      |       |
| Clapback                                       | 10    |
| Intervals                                      | 2     |
| Chords                                         | 3     |
| Playback                                       | 2     |

| Sight Reading                                  |       |
| Playing                                        | 10    |
| Clapping                                       | 7     |

| Total possible marks (pass = 60)               | 100   |

| Theory Co-requisites                           |       |
| Advanced Rudiments                             |       |

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

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

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

Mozart, Franz Xaver
- Rondo in E Minor HSV

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

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

Veracini, Francesco Maria
- Sonata Prima in F Major B&rH

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

List B

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

Amirov, Fikret
- Six Pieces for Flute and Piano SCH

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

Barber, Samuel
- Canzone SCH

Bloch, Ernest
- Suite modale BRD
  - 1st and 2nd movements

Brun, Georges
- Romance, op. 41 RUB

Corigliano, John
- Voyage SCH

Dannström, Isidore
- Swedische Polska-Lieder (transc. Joachim Andersen, op. 50)
  - no. 2 in G Major

Duvernay, Alphonse
- Deux morceaux, op. 41
  - II: Intermezzo

Repertoire

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

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

Bullets used to denote selections for examination purposes:
- one selection
- selection is found in Overtones®: A Comprehensive Flute Series, Repertoire 7 FHM

List A

Baroque and Classical Repertoire

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

Dieupart, Charles
- Suite No. 4 in G Minor MOE

Gluck, Christoph Willibald
- Orphée et Euridice
  - Menuet and Dance of the Blessed Spirits (complete) (arr. Stephen Chatman)

Grade 7
Orchestral Excerpts

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

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

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

Berlioz, Hector
Symphonie fantastique
- 5th movement, Songe d'une nuit du sabbat: mm. 261–269, 289–295, 300–327

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

Ravel, Maurice
Bolero
- mm. 5–21

Rimsky-Korsakov, Nicolai
Schêherezade, op. 35
- 1st movement, The Sea and Sinbad’s Ship: mm. 56–69, 77–81, 151–154, 160–164
Technical Requirements

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

Studies

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

Bullets used to denote selections for examination purposes:

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

Group 1

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

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

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

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

76 Graded Studies for Flute, 2 (ed. Paul Harris and Sally Adams FAB)
- no. 56 by Louis Drouet (no. 16 in 25 Études célèbres)
- no. 59 by Charles Nicholson
- no. 64 by Ernesto Köhler
- no. 66 by Louis Drouet (no. 14 in 25 Études célèbres)

Group 2

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

Genzmer, Harald
Neuezeitliche Etuden für Flöte 1 OTT
- one of nos. 5, 8, 9

Holland, Linda L.
Easing into Extended Technique, 4 CBM
- Waltz

Mower, Mike
20 Commandments ITF
- Chili con salsa
- Go With the Flow

Stokes, Russell
More Easy Jazz Singles for Flute HNT
- Study in B flat Minor (no. 27)

Taggart, Hilary
Pictures HNT
- Habañera
- Low Tide
- Luciano

Veilhan, François
Sonorité et Techniques Contemporaines à la flûte traversière
- LEM
- Study No. 4
- Study No. 8
**Technical Tests**

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

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td></td>
<td></td>
<td></td>
<td>See p. 12 for required articulations.</td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>all keys</td>
<td>2 octaves*</td>
<td></td>
<td></td>
<td>Additional articulations for this grade:</td>
</tr>
<tr>
<td>Major in 3rds</td>
<td>D, A, E♭</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>Beginning on any note</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Whole-Tone</td>
<td>Beginning on C, F</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Arpeggios**

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td></td>
<td></td>
<td></td>
<td>See p. 12 for required articulations.</td>
</tr>
<tr>
<td>Minor</td>
<td>all keys</td>
<td>2 octaves*</td>
<td></td>
<td></td>
<td>Additional articulations for this grade:</td>
</tr>
<tr>
<td>Dominant 7th of Major Keys</td>
<td>D, A, F♯</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Diminished 7th of Minor Keys</td>
<td>D</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Overlapping Arpeggios (Three-note Pattern)**

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor</td>
<td>A, E, D</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/4 4/4</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only

\[\text{Example only}\]

\[\frac{4}{4} \frac{4}{4} \frac{4}{4} \frac{4}{4} \]

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

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

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor 2nds</td>
<td>major and minor 3rds</td>
</tr>
<tr>
<td>major and minor 3rds</td>
<td>minor 6th</td>
</tr>
<tr>
<td>major and minor 6ths</td>
<td>major 7th</td>
</tr>
<tr>
<td>perfect 4th</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor triads</td>
<td>root position</td>
</tr>
<tr>
<td>dominant 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, dominant, or upper tonic</td>
<td>nine notes</td>
<td>C, G, D, F, B major</td>
</tr>
</tbody>
</table>

Example only

\[\text{Example only}\]

\[\frac{4}{4} \frac{4}{4} \frac{4}{4} \frac{4}{4} \]

Sight Reading

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

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 5 repertoire</td>
<td>4/4 4/4 4/4 4/4</td>
<td>twelve measures</td>
<td>major and minor keys up to four sharps or four flats</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/4 4/4 4/4 4/4</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only

\[\text{Example only}\]

\[\frac{4}{4} \frac{4}{4} \frac{4}{4} \frac{4}{4} \]
# Grade 8

<table>
<thead>
<tr>
<th>Repertoire Requirements</th>
<th>Marks</th>
</tr>
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<tbody>
<tr>
<td>Repertoire</td>
<td>40</td>
</tr>
<tr>
<td>one selection from List A</td>
<td>14</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>13</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>13</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Orchestral Excerpts</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>all selections from the Syllabus list</td>
<td>10</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Technical Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studies: three studies from the Syllabus list</td>
<td>30</td>
</tr>
<tr>
<td>– two selections from Group 1 and one from Group 2</td>
<td>20</td>
</tr>
<tr>
<td>Technical Tests</td>
<td>10</td>
</tr>
<tr>
<td>– scales</td>
<td></td>
</tr>
<tr>
<td>– arpeggios</td>
<td></td>
</tr>
<tr>
<td>– overlapping arpeggios</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ear Tests</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intervals</td>
<td>10</td>
</tr>
<tr>
<td>Chords</td>
<td>3</td>
</tr>
<tr>
<td>Cadences</td>
<td>2</td>
</tr>
<tr>
<td>Playback</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sight Reading</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Playing</td>
<td>10</td>
</tr>
<tr>
<td>Clapping</td>
<td>7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Total possible marks (pass = 60)</th>
<th>Marks</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>100</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Theory Co-requisites</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Advanced Rudiments</td>
<td>Introductory Harmony (recommended)</td>
</tr>
</tbody>
</table>

## Repertoire

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

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

Bullets used to denote selections for examination purposes:
- one selection
  - selection is found in Overtones®: A Comprehensive Flute Series, Repertoire 8 FHM

### List A
#### Baroque and Classical Repertoire

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

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

### List B
#### Romantic, 20th-, and 21st-century Repertoire

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

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

**Cannabich, Martin Friedrich**
- Sonata in D Major, op. 1, no. 1 OTT

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

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

**Grétry, André**
- Concerto in C Major INT

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

**Hofmann (Hoffmann), Leopold**
- Concerto in D Major [formerly attr. to Haydn, Hob. VIIIf:D1]

**Jadin, Louis Emmanuel**
- Sonata in C Major, op. 13, no. 3 BIL

**Mozart, Wolfgang Amadeus**
- Flute Quartet in D Major, K 285 UNI
- Rondo in D Major, K Anth. 184 UNI

**Pergolesi, Giovanni Battista**
- Concerto in G Major (arr. Stephen Chatman)

**Stamitz, Johann Wenzel**
- Sonata in G Major OTT

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

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

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

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

**Büsser, Henri Paul**
- Les cygnes and Les écureuils LED

**Caplet, André**
- Rêverie et petite valse
<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Additional Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clarke, Ian</td>
<td>Sunstreams JFE</td>
<td></td>
</tr>
<tr>
<td>Dannström, Isidore</td>
<td><em>Swedische Polska-Lieder</em> (transc. Joachim Andersen, op. 50)</td>
<td>no. 3 in E Minor</td>
</tr>
<tr>
<td>Di Vito-Delvaux, Berthe</td>
<td>Barcarolle et scherzo, op. 97 CBD</td>
<td></td>
</tr>
<tr>
<td>Doppler, Franz</td>
<td>Berceuse, op. 15 LPP, SMP</td>
<td></td>
</tr>
<tr>
<td>Gaubert, Philippe</td>
<td>Romance LED</td>
<td></td>
</tr>
<tr>
<td>Godard, Benjamin</td>
<td>Suite en trois morceaux CHS, SMP</td>
<td>Allegretto <em>and</em> Idylle</td>
</tr>
<tr>
<td>Heiden, Bernhard</td>
<td>Sonatina AMP</td>
<td></td>
</tr>
<tr>
<td>Henze, Hans Werner</td>
<td>Sonatina OTT</td>
<td></td>
</tr>
<tr>
<td>Karg-Elert, Sigfrid</td>
<td><em>Exotic Impressions</em>, op. 134 (ed. Douglas Worthen FHP)</td>
<td><em>Idylle champêtre</em> <em>and</em> Lotus</td>
</tr>
<tr>
<td>Lelouch, Émile</td>
<td><em>Elégie</em> COM</td>
<td></td>
</tr>
<tr>
<td>Mathias, William</td>
<td>Sonatina OUP</td>
<td></td>
</tr>
<tr>
<td>Henze, Hans Werner</td>
<td>Sonatina OTT</td>
<td></td>
</tr>
<tr>
<td>Karg-Elert, Sigfrid</td>
<td><em>Exotic Impressions</em>, op. 134 (ed. Douglas Worthen FHP)</td>
<td><em>Idylle champêtre</em> <em>and</em> Lotus</td>
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<tr>
<td>Lelouch, Émile</td>
<td><em>Elégie</em> COM</td>
<td></td>
</tr>
<tr>
<td>Mathias, William</td>
<td>Sonatina OUP</td>
<td></td>
</tr>
<tr>
<td>Noda, Teruyuki</td>
<td><em>Three Lyric Pieces for Flute Solo OGT</em></td>
<td></td>
</tr>
<tr>
<td>Papineau-Couture, Jean</td>
<td><em>Jaime les tièrces mineurs EMT</em></td>
<td></td>
</tr>
<tr>
<td>Pentland, Barbara</td>
<td>Sonatina for Solo Flute AVO; CMC</td>
<td></td>
</tr>
<tr>
<td>Skilling, Raymond</td>
<td><em>Cycloïdes</em> DOM</td>
<td></td>
</tr>
<tr>
<td>Somers, Harry</td>
<td><em>The Picasso Suite</em> RIC; CMS</td>
<td></td>
</tr>
<tr>
<td>Stamitz, Anton Johann</td>
<td><em>Capriccio-Sonata in A Major BRE</em></td>
<td></td>
</tr>
<tr>
<td>Telemann, Georg Philipp</td>
<td><em>Twelve Fantasias for solo flute</em> (Hamburg 1732–33) BAR; MRA</td>
<td></td>
</tr>
<tr>
<td>Boismortier, Joseph Bodin de</td>
<td><em>Six Suites for Flute Alone</em>, op. 35 OTT</td>
<td></td>
</tr>
<tr>
<td>Chatman, Stephen</td>
<td><em>Slink</em> BER; CMC</td>
<td></td>
</tr>
<tr>
<td>Fukushima, Kazuo</td>
<td><em>Requiem</em> ZRB</td>
<td></td>
</tr>
<tr>
<td>Grenfell, Maria</td>
<td>Four Pooh Stories SNZ</td>
<td></td>
</tr>
<tr>
<td>Jolivet, André</td>
<td><em>Incantation “pour que l'image devienne symbole”</em> BIL [may be played on either C flute or alto flute]</td>
<td></td>
</tr>
<tr>
<td>Marais, Marin</td>
<td><em>Les folies d'Espagne</em></td>
<td></td>
</tr>
<tr>
<td>Muczynski, Robert</td>
<td><em>Three Preludes for Unaccompanied Flute</em>, op. 18 SCH</td>
<td></td>
</tr>
<tr>
<td>Noda, Teruyuki</td>
<td><em>Three Lyric Pieces for Flute Solo OGT</em></td>
<td></td>
</tr>
<tr>
<td>Papineau-Couture, Jean</td>
<td><em>Jaime les tièrces mineurs EMT</em></td>
<td></td>
</tr>
<tr>
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<td>Sonatina for Solo Flute AVO; CMC</td>
<td></td>
</tr>
<tr>
<td>Skilling, Raymond</td>
<td><em>Cycloïdes</em> DOM</td>
<td></td>
</tr>
<tr>
<td>Somers, Harry</td>
<td><em>The Picasso Suite</em> RIC; CMS</td>
<td></td>
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<tr>
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</tr>
<tr>
<td>Telemann, Georg Philipp</td>
<td><em>Twelve Fantasias for solo flute</em> (Hamburg 1732–33) BAR; MRA</td>
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<tr>
<td>Boismortier, Joseph Bodin de</td>
<td><em>Six Suites for Flute Alone</em>, op. 35 OTT</td>
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<tr>
<td>Chatman, Stephen</td>
<td><em>Slink</em> BER; CMC</td>
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<tr>
<td>Fukushima, Kazuo</td>
<td><em>Requiem</em> ZRB</td>
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<td>Grenfell, Maria</td>
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<td></td>
</tr>
<tr>
<td>Jolivet, André</td>
<td><em>Incantation “pour que l'image devienne symbole”</em> BIL [may be played on either C flute or alto flute]</td>
<td></td>
</tr>
<tr>
<td>Marais, Marin</td>
<td><em>Les folies d'Espagne</em></td>
<td></td>
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<tr>
<td>Muczynski, Robert</td>
<td><em>Three Preludes for Unaccompanied Flute</em>, op. 18 SCH</td>
<td></td>
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<tr>
<td>Noda, Teruyuki</td>
<td><em>Three Lyric Pieces for Flute Solo OGT</em></td>
<td></td>
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<tr>
<td>Papineau-Couture, Jean</td>
<td><em>Jaime les tièrces mineurs EMT</em></td>
<td></td>
</tr>
<tr>
<td>Pentland, Barbara</td>
<td>Sonatina for Solo Flute AVO; CMC</td>
<td></td>
</tr>
<tr>
<td>Skilling, Raymond</td>
<td><em>Cycloïdes</em> DOM</td>
<td></td>
</tr>
<tr>
<td>Somers, Harry</td>
<td><em>The Picasso Suite</em> RIC; CMS</td>
<td></td>
</tr>
<tr>
<td>Stamitz, Anton Johann</td>
<td><em>Capriccio-Sonata in A Major BRE</em></td>
<td></td>
</tr>
<tr>
<td>Telemann, Georg Philipp</td>
<td><em>Twelve Fantasias for solo flute</em> (Hamburg 1732–33) BAR; MRA</td>
<td></td>
</tr>
<tr>
<td>Boismortier, Joseph Bodin de</td>
<td><em>Six Suites for Flute Alone</em>, op. 35 OTT</td>
<td></td>
</tr>
<tr>
<td>Chatman, Stephen</td>
<td><em>Slink</em> BER; CMC</td>
<td></td>
</tr>
<tr>
<td>Fukushima, Kazuo</td>
<td><em>Requiem</em> ZRB</td>
<td></td>
</tr>
<tr>
<td>Grenfell, Maria</td>
<td>Four Pooh Stories SNZ</td>
<td></td>
</tr>
<tr>
<td>Jolivet, André</td>
<td><em>Incantation “pour que l'image devienne symbole”</em> BIL [may be played on either C flute or alto flute]</td>
<td></td>
</tr>
<tr>
<td>Marais, Marin</td>
<td><em>Les folies d'Espagne</em></td>
<td></td>
</tr>
<tr>
<td>Muczynski, Robert</td>
<td><em>Three Preludes for Unaccompanied Flute</em>, op. 18 SCH</td>
<td></td>
</tr>
<tr>
<td>Noda, Teruyuki</td>
<td><em>Three Lyric Pieces for Flute Solo OGT</em></td>
<td></td>
</tr>
<tr>
<td>Papineau-Couture, Jean</td>
<td><em>Jaime les tièrces mineurs EMT</em></td>
<td></td>
</tr>
<tr>
<td>Pentland, Barbara</td>
<td>Sonatina for Solo Flute AVO; CMC</td>
<td></td>
</tr>
<tr>
<td>Skilling, Raymond</td>
<td><em>Cycloïdes</em> DOM</td>
<td></td>
</tr>
<tr>
<td>Somers, Harry</td>
<td><em>The Picasso Suite</em> RIC; CMS</td>
<td></td>
</tr>
<tr>
<td>Stamitz, Anton Johann</td>
<td><em>Capriccio-Sonata in A Major BRE</em></td>
<td></td>
</tr>
<tr>
<td>Telemann, Georg Philipp</td>
<td><em>Twelve Fantasias for solo flute</em> (Hamburg 1732–33) BAR; MRA</td>
<td></td>
</tr>
</tbody>
</table>

### Orchestral Excerpts

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

- All orchestral excerpts are found in *Overtones®: A Comprehensive Flute Series, Orchestral Excerpts* FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.
Bach, Johann Sebastian
Brandenburg Concerto No. 4 in G Major, BWV 1049
  ▶ 1st movement: mm. 1–83

Berlioz, Hector
Symphonie fantastique
  ▶ 1st movement, Rêveries, Passions: mm. 71–111

Bizet, Georges
Carmen
  ▶ act 3, Entr’acte (Prelude): mm. 3–23

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

Mozart, Wolfgang Amadeus
Die Zauberflöte, K 620
  ▶ Overture: mm. 39–43, 58–73, 205–211, 219–end

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

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

Bullets used to denote selections for examination purposes:
  ● one selection
  ▶ selection is found in Overtones®: A Comprehensive Flute Series, Studies 5–8 FHM

Group 1

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

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

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

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

76 Graded Studies for Flute, 2 (ed. Paul Harris and Sally Adams FAB)
  ● no. 67 by Ernesto Köhler

Group 2

Gasser, Ulrich
Papierblüten, RIC
  ● no. 16

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

Harris, Paul
  ● no. 65 in 76 Graded Studies for Flute, 2 FAB

Mower, Mike
20 Commandments ITF
  ● Boiling Point
  ● Struttit

Piazzolla, Astor
Tango-études pour flûte seule LEM
  ▶ no. 4

Stock, Jonathan (transc.)
Chinese Flute Solos, OTT
  ● Lady Meng Jiang
  ● Purple Bamboo Melody
  ● Su Wu Tends Sheep

Szervánszky, Endre
Seven Studies for Flute EMB
  ▶ no. 5

Taggart, Hilary
Pictures HNT
  ● Entrada
  ▶ Sidewalk

Veilhan, François
Sonorité et techniques contemporaines à la flûte traversière LEM
  ● Study No. 6
  ● Study No. 9
**Technical Tests**

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

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>2 octaves*</td>
<td>60</td>
<td></td>
<td>See p. 12 for required articulations.</td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>all keys</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major in 3rds</td>
<td>E, A♭, D♭</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>Beginning on any note</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Whole-Tone</td>
<td>Beginning on C♯, F♯</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>2 octaves*</td>
<td>80</td>
<td></td>
<td>See p. 12 for required articulations.</td>
</tr>
<tr>
<td>Minor</td>
<td>all keys</td>
<td></td>
<td>60</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dominant 7th of Major Keys</td>
<td>B, E♭, A♭</td>
<td>2 octaves*</td>
<td>60</td>
<td></td>
<td>See p. 12 for required articulations.</td>
</tr>
<tr>
<td>Diminished 7th of Minor Keys</td>
<td>D, G</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Overlapping Arpeggios (Three-note Pattern)</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>2 octaves*</td>
<td>80</td>
<td></td>
<td>See p. 12 for required articulations.</td>
</tr>
<tr>
<td>Minor</td>
<td>all keys</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

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

or

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

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor 2nds</td>
<td>major 2nd</td>
</tr>
<tr>
<td>major and minor 3rds</td>
<td>major and minor 3rds</td>
</tr>
<tr>
<td>major and minor 6ths</td>
<td>minor 6th</td>
</tr>
<tr>
<td>minor 7th</td>
<td>major 7th</td>
</tr>
<tr>
<td>perfect 4th</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor triads</td>
<td>root position</td>
</tr>
<tr>
<td>dominant 7th</td>
<td>root position</td>
</tr>
<tr>
<td>diminished 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Name of Cadence</th>
<th>Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>perfect or authentic</td>
<td>V–I</td>
</tr>
<tr>
<td>plagal</td>
<td>IV–I</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>nine notes</td>
<td>C, G, D, F, B♭ major</td>
</tr>
</tbody>
</table>

Example only

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

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 6 repertoire</td>
<td>any time signature</td>
<td>major and minor keys up to five sharps or five flats</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only

Grade 8
Grade 9

Grade 9 Requirements

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>one selection from List A</td>
<td>40</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>14</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>13</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Orchestral Excerpts</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>all selections from the Syllabus list</td>
<td>10</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Technical Requirements</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Studies: three studies from the Syllabus list</td>
<td>30</td>
</tr>
<tr>
<td>– two selections from Group 1 and one from Group 2</td>
<td>20</td>
</tr>
<tr>
<td>Technical Tests</td>
<td></td>
</tr>
<tr>
<td>– scales</td>
<td>10</td>
</tr>
<tr>
<td>– arpeggios</td>
<td></td>
</tr>
<tr>
<td>– overlapping arpeggios</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ear Tests</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Intervals</td>
<td>10</td>
</tr>
<tr>
<td>Chords</td>
<td>3</td>
</tr>
<tr>
<td>Cadences</td>
<td>2</td>
</tr>
<tr>
<td>Playback</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sight Reading</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Playing</td>
<td>10</td>
</tr>
<tr>
<td>Clapping</td>
<td>7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Total possible marks (pass = 60)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>100</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Theory Co-requisites</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Advanced Rudiments</td>
<td></td>
</tr>
<tr>
<td>Basic Harmony or Basic Keyboard Harmony</td>
<td></td>
</tr>
<tr>
<td>History 1: An Overview</td>
<td></td>
</tr>
</tbody>
</table>

Repetoire

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

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

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

List A

Baroque and Classical Repertoire

Bach, Carl Philipp Emanuel
- Sonata in B flat Major, H 552/Wq 125
- Sonata in G Major, nach Wq 149 / H 572 BAR
- Sonata in G Major (‘Hamburger’), H 564/Wq 133 BAR; OTT

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

List B

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

Benda, Franz
- Concert in E Minor OTT

Cart (Czarth), Jiří (Georg)
- Sonata in D Minor (in Three Sonatas for Flute and Continuo, 1 LPP)
- Sonata in G Major (in Three Sonatas for Flute and Continuo, 2 LPP)

Couperin, François
- Concert Royal No. 4 INT

Devienne, François
- Sonata in D Major INT

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

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

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

Schneider, Friedrich
- Sonata in G Major, op. 33 BAR

Stamitz, Carl (Karl)
- Concerto in G Major, op. 29 INT

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

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

Vivaldi, Antonio
- Concerto in D Major (‘Il Gardellino’) EMB
- Concerto in G Major, PV. 140 INT

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

Beecroft, Norma
- Tre pezzi brevi UNI; CMC

Böhm, Theobald
- Élégie, op. 47 OTT; BIL; SMP

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

Briccialdi, Giulio
- Carnival of Venice FIS

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

Clarke, Ian
- Hypnosis JFE
Fauré, Gabriel
- Fantaisie, op. 79 CHS; HAM; (in *Flute Music by French Composers* SCH)

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

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

Hüe, Georges-Adolphe
- Nocturne LPP; JNI

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

Ibert, Jacques
- Jeux (Sonatine) LED

Kennan, Kent
- Night Soliloquy FIS

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

Laurin, Rachel
- Sonate DOM

Martinu, Bohuslav
- Scherzo PNT

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

Pentland, Barbara
- Trance AVO

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

Popp, Wilhelm
- La Traviata Konzert-Walzer, op. 378 KUZ

Reinecke, Carl
- Ballade ZIM

Rheinberger, Josef
- Rhapsodie in B Major CAV

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

Saint-Saëns, Camille
- Airs de ballet d'Ascanio DUR

Schmidt, Heather
- Chiaroscuro for flute and piano CMC

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

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

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

### List C

#### Unaccompanied Repertoire

Baliff, Claude
- Chant de l’innocent EMT

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

Bourdin, Roger
- Pan blessé pour flûte seule BIL

Debussy, Claude
- Syrinx NOV; HEN; JOB

Douglas, Paul M.
- Yong CMC; NVM

Fukushima, Kazuo
- Mei ZRB

Hindemith, Paul
- *Acht Stücke* OTT
  - four of nos. 3–8

Honegger, Arthur
- Dansé de la chèvre SAL

Hoover, Katherine
- Kokopeli PAP

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

Noda, Teruyuki
- Three Lyric Pieces for Flute Solo OGT
  - no. 1
  - no. 2

Schafer, R. Murray
- Nocturne from *The Wolf Project* ARC; CMC

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

### Orchestral Excerpts

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

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

- Popp, Wilhelm: La Traviata Konzert-Walzer, op. 378 KUZ, measures 347–412
- Reinecke, Carl: Ballade ZIM, measures 101–127
- Rheinberger, Josef: Rhapsodie in B Major CAV, measures 1–35
- Roussel, Albert: *Joueurs de flûte* DUR, measures 1–45
- Saint-Saëns, Camille: Airs de ballet d'Ascanio DUR, measures 1–35
- Schmidt, Heather: Chiaroscuro for flute and piano CMC
- Schubert, Franz: Gute Nacht and Der Lindenbaum (arr. Theobald Bohm, in *Schubert: Sechs Lieder* UNI), measures 1–45
- Taffanel, Paul: Andante pastorale and scherzettino INT; (in *Flute Music by French Composers* SCH), measures 1–25
- Taffanel, Paul: Fantaisie sur Jean de Nivelle BIL, measures 1–25
Technical Requirements

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

Studies

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

Group 1

Karg-Elert, Sigfrid
30 Caprices, op. 107 INT
● one of nos. 1–10, 16

Les plus belles études: 24 Études progressives pour la flûte traversière (ed. Georges Lambert LEM)
● no. 1 by Heinrich Soussmann
● no. 2 by Luigi Hughes
● no. 5 by Ernesto Kohler
● no. 7 by Henry Altès
● one of nos. 11, 21, 22 by Theobald Böhm

76 Graded Studies for Flute, 2 (ed. Paul Harris and Sally Adams FAB)
● no. 72 by Giulio Briccialdi
● no. 73 by Paul Harris
● one of nos. 74, 75, 76 by Theobald Böhm

Group 2

Lacour, Guy
28 Ètudes sur les modes à transpositions limitées d’Olivier Messiaen BIL
● one of nos. 1, 4, 8, 10, 13, 14, 16, 18, 22

Piazzolla, Astor
Tango-études pour flûte seule LEM
● no. 1
● no. 5

Taggart, Hilary
Pictures HNT
● Sprite
Technical Tests

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

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scales</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>all keys</td>
<td>2 octaves*</td>
<td></td>
<td></td>
<td>See p. 12 for required articulations.</td>
</tr>
<tr>
<td></td>
<td>C</td>
<td>3 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>all keys</td>
<td>2 octaves*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>C</td>
<td>3 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major in 3rds</td>
<td>all keys</td>
<td>2 octaves*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>Beginning on C</td>
<td>3 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Whole-Tone</td>
<td>Beginning on C</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Arpeggios                     |                        |          |       |             |                                                                                |
|-------------------------------|                        |          |       |             |                                                                                |
| Major                         | all keys               | 2 octaves* |       |             | See p. 12 for required articulations.                                         |
|                               | C                      | 3 octaves |       |             |                                                                                |
| Minor                         | all keys               | 2 octaves* |       |             |                                                                                |
|                               | C                      | 3 octaves |       |             |                                                                                |
| Dominant 7th of Major Keys   | all keys               | 2 octaves* |       |             |                                                                                |
|                               | F                      | 3 octaves |       |             |                                                                                |
| Diminished 7th of Minor Keys | all keys               | 2 octaves* |       |             |                                                                                |
|                               | C#                     | 3 octaves |       |             |                                                                                |

| Overlapping Arpeggios (Four-note Pattern) |                        |          |       |             |                                                                                |
|------------------------------------------|                        |          |       |             |                                                                                |
| Major                                    | all keys               |          |       |             | See p. 12 for required articulations.                                         |
|                                          |                        |          |       |             |                                                                                |
| Minor                                    | all keys               | 2 octaves* |       |             |                                                                                |
|                                          |                        |          |       |             |                                                                                |
| Dominant 7th of Major keys              | C, G, F                |          |       |             |                                                                                |
|                                          |                        |          |       |             |                                                                                |
| Diminished 7th of Minor keys            | A, D, G                |          |       |             |                                                                                |

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

Intervals
Candidates will be asked to identify the following intervals. The examiner will play each interval once in broken form on the piano. or Candidates may choose to sing or hum the following intervals. The examiner will play the first note once on the piano.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>any interval within the octave</td>
<td>any interval within the octave except the diminished 5th/augmented 4th</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor triads</td>
<td>root position, 1st inversion</td>
</tr>
<tr>
<td>dominant 7th</td>
<td>root position</td>
</tr>
<tr>
<td>diminished 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Name of Cadence</th>
<th>Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>perfect or authentic</td>
<td>V–I</td>
</tr>
<tr>
<td>plagal</td>
<td>IV–I</td>
</tr>
<tr>
<td>imperfect</td>
<td>I–V</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>two or three measures</td>
<td>C, G, D, F, B♭ major</td>
</tr>
</tbody>
</table>

Example only

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

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 7 repertoire</td>
<td>any time signature</td>
<td>major and minor keys up to six sharps and flats</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4 4/4 8/8</td>
<td>five measures</td>
</tr>
</tbody>
</table>

Example only

Grade 9
Grade 10

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

Grade 10 Requirements

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

Repertoire

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

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

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

List A

Baroque and Classical Repertoire

Bach, Carl Philipp Emanuel
● Concerto in D Minor, H 426/Wq 22 KUZ; INT

Bach, Johann Sebastian
● Sonata in E Major, BWV 1035 BAR; HEN
● Sonata in E Minor, BWV 1034 BAR; HEN

Blavet, Michel
● Concerto in A Minor INT

Cart (Czarth), Jiří Georg
● Sonata in E Major (in Three Sonatas for Flute and Continuo, 2 LPP)
● Sonata in G Major (in Three Sonatas for Flute and Continuo, 1 LPP)

Devienne, François
● Concerto no. 2 in D major INT
● Sonata in G Major, op. 58, no. 5 (in Flotenmusik, 2 HEN)

Hotteterre, Jacques Martin (‘le Romain’)
● Suite in E Minor op. 2, no. 4 EMB; SES

Kleinknecht, Jakob Friedrich
● Sonata in B Minor (in German Baroque Sonatas UNI)

LeClair, Jean-Marie
● Concerto in C Major, op. 7, no. 3 INT

Quantz, Johann Joachim
● Concerto in C Minor INT
● Concerto in G Major BRE; INT

Tulou, Jean-Louis
● Grand Solo No. 5 BIL
● Grand Solo No. 13 BIL

Vivaldi, Antonio
● Concerto in F Major (‘La tempesta di mare’) EMB

List B

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

Alfvén, Hugo
● Herdsmaiden’s Dance (in Three Swedish Pieces JFE)

Badings, Henk
● Capriccio DON

Baker, Michael Conway
● Concerto for Flute and Strings CMC

Barnett, John Francis
● Grand Sonata, op. 41 B&H

Bédard, Denis
● Sonate DOM
<table>
<thead>
<tr>
<th>Borne, François</th>
<th>Carmen fantaisie, on themes from Bizet's Carmen INT; SMP; SCH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Burton, Eldin</td>
<td>Sonatina FIS</td>
</tr>
<tr>
<td>Camus, Pierre</td>
<td>Chanson et badinerie LED</td>
</tr>
<tr>
<td>Charke, Derek</td>
<td>WARNING! Gustnadoes Ahead (for solo flute and CD) CMC</td>
</tr>
<tr>
<td>Clarke, Ian</td>
<td>The Mad Hatter JFE</td>
</tr>
<tr>
<td>Demersseman, Jules</td>
<td>Solo de concert No. 6 in F Major (“Italian Concerto”), op. 82 LED; SMP</td>
</tr>
<tr>
<td>Doppler, Franz</td>
<td>Fantaisie pastorale hongroise OTT; SCH</td>
</tr>
<tr>
<td>Enescu, George</td>
<td>Cantabile et presto INT; (in Flute Music by French Composers SCH)</td>
</tr>
<tr>
<td>Gaubert, Philippe</td>
<td>Nocturne and allegro scherzando (in Flute Music by French Composers SCH)</td>
</tr>
<tr>
<td>Griffes, Charles Tomlinson</td>
<td>Poem SCH</td>
</tr>
<tr>
<td>Hétu, Jacques</td>
<td>Aria, op. 27 DOM</td>
</tr>
<tr>
<td></td>
<td>Concerto, op. 51 DOM</td>
</tr>
<tr>
<td>Hindemith, Paul</td>
<td>Sonata No. 1 for Flute and Piano (1936) OTT</td>
</tr>
<tr>
<td>Húe, Georges-Adolphe</td>
<td>Fantaisie BIL</td>
</tr>
<tr>
<td>Lam, Bun-Ching</td>
<td>Loin d’ici LAM</td>
</tr>
<tr>
<td>Martinů, Bohuslav</td>
<td>First Sonata AMP</td>
</tr>
<tr>
<td>McCauley, William</td>
<td>Five Miniatures CMC</td>
</tr>
<tr>
<td>McIntyre, David L.</td>
<td>Sonata No. 1 for Flute and Piano CMC</td>
</tr>
<tr>
<td>Molique, Bernard</td>
<td>Introduktion, Andante und Polonaise, op. 43 ZIM</td>
</tr>
<tr>
<td>Mower, Mike</td>
<td>Sonata Latino ITF</td>
</tr>
<tr>
<td>Poulenc, Francis</td>
<td>Sonata CHS</td>
</tr>
<tr>
<td>Reichert, Mathieu-André</td>
<td>Fantaisie mélancolique, op. 1 (in Reichert: Works for Flute and Piano, 1 OTT)</td>
</tr>
<tr>
<td>Reinecke, Carl</td>
<td>Sonata (Undine) OTT; INT</td>
</tr>
<tr>
<td>Saint-Saëns, Camille</td>
<td>Odelette DUR</td>
</tr>
<tr>
<td>Schocker, Gary</td>
<td>Musique française PRE</td>
</tr>
<tr>
<td>Stenhammar, Wilhelm</td>
<td>Romance, op. 28, no. 1 (in Three Swedish Pieces JFE)</td>
</tr>
<tr>
<td></td>
<td>Romance, op. 28, no. 2 (in Three Swedish Pieces JFE)</td>
</tr>
<tr>
<td>Taffanel, Paul</td>
<td>Fantaisie sur Les indes galantes (opéra ballet de J.-P. Rameau) BIL</td>
</tr>
<tr>
<td></td>
<td>Grande fantaisie on themes from Mignon (transc. William Bennett SMP)</td>
</tr>
<tr>
<td>Taktakishvili, Otar</td>
<td>Sonata AMP</td>
</tr>
<tr>
<td>Vivier, Claude</td>
<td>Pièce pour flûte et piano B&amp;H</td>
</tr>
<tr>
<td>Weinzeig, John</td>
<td>Divertimento No. 1 B&amp;H; CMC</td>
</tr>
</tbody>
</table>

### List C

**Unaccompanied Repertoire**

| Bach, Carl Philipp Emanuel | Sonata in A Minor, H 562/Wq 132 BAR; UNI |
| Bozza, Eugène              | Image for Solo Flute LED                   |
| Brown, Elizabeth           | Trillium for Solo Flute QZM                |
| Dick, Robert               | Lookout MBM                                |
| Ferroud, Pierre Octave     | Trois pièces SAL                           |
| Granados, Marco            | Two Venezuelan Etudes (La Bella y … El Terco) GRA |
| Ibert, Jacques             | Pièce LED                                  |
| Ichianagi, Toshi           | Wind Stream OTT                            |
| Karg-Elert, Sigfrid        | Sonata in F sharp Minor (Appassionata), op. 140 LPP; ZIM      |
| Kuhlau, Friedrich          | Divertissement, op. 68, no. 5 BIL          |
|                          | Divertissement, op. 68, no. 6 BIL          |
| Offermans, Wil             | Honami ZIM                                 |
| Pagh-Paan, Younghi         | Dreisam-Nore RIC                           |
| Pépin, Clermont            | Quatre monodies pour flûte seule           |
| Rivier, Jean               | Oiseaux tendres pour flûte solo SAL        |
| Rodrigue, Nicole           | Le moqueur polyglotte CMC                   |
Orchestral Excerpts

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

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

### Beethoven, Ludwig van
- Symphony No. 3 (“Eroica”), op. 55
  - 4th movement: mm. 171–198

### Debussy, Claude
- Prélude à l’après-midi d’un faune
  - mm. 1–30

### Hindemith, Paul
- Sinfonie “Mathis der Maler”
  - 1st movement, Engelkonzert: mm. 129–142, 260–298
  - 2nd movement, Grablegung: mm. 4–23, 36–45

### Mendelssohn, Felix
- Incidental Music to A Midsummer Night’s Dream, op. 61
  - Scherzo: pickup to mm. 339–385

### Rimsky-Korsakov, Nicolai
- Capriccio espagnol, op. 34
  - 4th movement, Scena e canto gitano: mm. 28–38 (include cadenza to fermata on high A); mm. 78–96

### Stravinsky, Igor
- Petroushka (1947 revision)
  - Part 1, Shrove-tide Fair: mm. 1–43, 276–293

### Tchaikovsky, Pyotr Il’yich
- Symphony No. 4 in F Minor
  - 3rd movement, Scherzo: mm. 144–170

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Technical Requirements

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

Studies

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

### Group 1

- **Andersson, Karl Joachim**
  - 24 Études, op. 15 FIS; SCH
    - one etude [several of these etudes are also in Les plus belles études LEM]

- **Karg-Elert, Sigfrid**
  - 30 Caprices, op. 107 INT
    - one of nos. 11–15, 17–30

- **Paganini, Niccolò**
  - 24 Caprices INT
    - nos. 4, 5, 21, 24

  *Les plus belles études: 24 Études progressives pour la flûte traversière, ed. Georges Lambert LEM*
    - no. 17 by Ernesto Köhler
    - no. 19 by Ernesto Köhler

### Group 2

- **Lacour, Guy**
  - 22 Dodécaprices BIL
    - one caprice
  - 28 Études sur les modes à transpositions limitées d’Olivier Messiaen BIL
    - one of nos. 2, 3, 5–7, 9, 11, 12, 15, 17, 19–21, 23–28

- **Mower, Mike**
  - Fingerbusters ITF
    - Bunch of Fives
    - Mind the Gaps
    - Scraps
    - Studiosity
    - Two Timer

- **Piazzolla, Astor**
  - Tango-études pour flûte seule LEM
    - no. 3
    - no. 6

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

### Scales

<table>
<thead>
<tr>
<th>Articulations</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major all keys</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B, C, G, D</td>
<td>3 octaves*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor all keys</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B, C, G, D</td>
<td>3 octaves*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmonic and melodic</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major in 3rds all keys</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic Beginning on C, C#, D</td>
<td>3 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Whole-Tone Beginning on C, C#, D</td>
<td>3 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Arpeggios

<table>
<thead>
<tr>
<th>Articulations</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major all keys</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B, C, G, D</td>
<td>3 octaves*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor all keys</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B, C, G, D</td>
<td>3 octaves*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dominant 7th of Major Keys all keys</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>3 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Diminished 7th of Minor Keys all keys</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C#</td>
<td>3 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Overlapping Arpeggios (Four-note Pattern)

<table>
<thead>
<tr>
<th>Articulations</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major all keys</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor all keys</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dominant 7th of Major Keys all keys</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Diminished 7th of Minor Keys all keys</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

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

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

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>any interval within the octave</td>
<td>any interval within the octave</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor four-note chords</td>
<td>root position, 1st inversion, 2nd inversion</td>
</tr>
<tr>
<td>dominant 7th</td>
<td>root position</td>
</tr>
<tr>
<td>diminished 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Name of Cadence</th>
<th>Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>perfect or authentic</td>
<td>V(^{7})-I</td>
</tr>
<tr>
<td>plagal</td>
<td>IV-I</td>
</tr>
<tr>
<td>imperfect</td>
<td>I-V</td>
</tr>
<tr>
<td>deceptive (interrupted)</td>
<td>V(^{7})-VI</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>two to four measures</td>
<td>C, F, D major</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 8 repertoire</td>
<td>any time signature</td>
<td>major or minor keys up to seven sharps or seven flats</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>(\frac{3}{4})(\frac{3}{4})(\frac{3}{4})</td>
<td>six measures</td>
</tr>
</tbody>
</table>

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

The ARCT Examination

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

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

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

ARCT in Flute Performance Requirements

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>one selection from List A</td>
<td>20</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>20</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>15</td>
</tr>
<tr>
<td>one selection from List D</td>
<td>15</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Orchestral Excerpts</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>all selections from the Syllabus list</td>
<td>30</td>
</tr>
</tbody>
</table>

| Total possible marks (pass = 70) | 100 |

Theory Prerequisites

- Advanced Rudiments
- Intermediate Harmony or Intermediate Keyboard Harmony
- History 1: An Overview
- History 2: Middle Ages to Classical

Theory Co-requisites

- Counterpoint
- Advanced Harmony or Advanced Keyboard Harmony
- Analysis
- History 3: 19th Century to Present

Piano Co-requisites

- Grade 6 Piano

Criteria for Pass and Failure

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

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

Marking Criteria

First Class Honors with Distinction: 90–100
Only truly exceptional candidates achieve this category. Candidates must demonstrate complete technical command and perform with a confident, masterful style. These candidates clearly demonstrate an authentic personal performance spark.

First Class Honors: 85–89
Candidates present a truly engaging and intelligent performance, displaying technical polish and finesse, definite and apt characterization, and a sense of spontaneity.

First Class Honors: 80–84
Candidates are technically solid and demonstrate sensitivity, intelligence, and talent. They are well prepared and able to execute the examination requirements thoughtfully and confidently.

Honors: 70–79
Candidates exhibit thorough and careful preparation and demonstrate some interpretive skills. Repertoire is presented with overall command and accuracy. There is awareness and general security in technical elements.

Repertoire

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

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

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

**Concertos**

Bach, Carl Philipp Emanuel  
- Concerto in G Major, H 445/Wq 169 INT

Bolcom, William  
- Lyric Concerto for Flute and Orchestra EDW

Devienne, François  
- Concerto No. 7 in E Minor INT

Gordeli, Otar  
- Concerto PRO

Ibert, Jacques  
- Concerto LED

Jolivet, André  
- Concerto HEU

Liebermann, Lowell  
- Concerto, op. 39 PRE

McGrath, Jim  
- Suite Brillante: Concerto for Flute CMS

Mercadante, Saverio  
- Concerto in E Minor, op. 57 LPP; ZRB

Mozart, Wolfgang Amadeus  
- Concerto in D Major, K 314 BAR; BRE  
- Concerto in G Major, K 313 BAR; BRE

Nielsen, Carl  
- Concerto DAN

Reinecke, Carl  
- Concerto in D Major, op. 283 BRE

Rivier, Jean  
- Concerto BIL

Rodrigo, Joaquin  
- Concierto pastoral OTT

Vivaldi, Antonio  
- Concerto in C Minor, RV 441 EMB

**List B**

**Suites, Partitas, and Sonatas**

Bach, Johann Sebastian  
- Partita in A Minor for Solo Flute, BWV 1013 BAR; HEN  
- Sonata in B Minor, BWV 1030 BAR; HEN

Denisov, Edison  
- Sonata PET

Franck, César  
- Sonata in A Major INT; ZRB

Glick, Srul Irving  
- Sonata CMC

Jolivet, André  
- Chant de Linos LED

Kenins, Talivaldis  
- Concertante B&H; CMC

Liebermann, Lowell  
- Sonata, op. 23 PRE

Meyer-Olbersleben, Max  
- Fantasie-Sonate, op. 17 LPP

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

Muczynski, Robert  
- Sonata, op. 29 SCH

Müthel, Johann Gottfried  
- Sonata in D Major (in *German Baroque Sonatas*) UNI

Piston, Walter  
- Sonata AMP

Prokofiev, Sergei  
- Sonata SIK; SCH

Schubert, Franz  
- Introduction and Variations on “Trockne Blumen” BRE; OTT; UNI

Schulhoff, Ervin  
- Sonata CHS

Widor, Charles-Marie  
- Suite, op. 34 HEU; LPP

**List C**

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

Andersen, Karl Joachim  
- Ballade et danse des sylphes, op. 5 BIL

Bartók, Béla  
- Suite paysanne hongroise UNI

Böhm, Theobald  
- Fantasie über ein Thema von Schubert, op. 21 UNI; BIL  
- Grand polonaise, op. 16 BIL; INT

Boulez, Pierre  
- Sonatine AMN; UNI

Bozza, Eugène  
- Agrestide LED

Casella, Alfredo  
- Sicilienne and Burlesque LED

Donatoni, Franco  
- Fili for Flute and Piano RIC

Doppler, Franz  
- Airs valaques EMP

Dutilleux, Henri  
- Sonatine LED

Feld, Jindrich  
- Sonate LED

Hosokawa, Toshio  
- Lied OTT

Martin, Frank  
- Ballade UNI

ARCT in Flute Performance
Messiaen, Olivier  
- *Le merle noir* LED

Paganini, Niccolò  
- *Caprice XXIV* (arr. Lambros Demetrios Callimahos OTT)

Sancan, Pierre  
- *Sonatine* DUR

Taffanel, Paul  
- *Fantaisie sur “Le Freischütz”* BIL; SMP

<table>
<thead>
<tr>
<th>List D</th>
<th>20th- and 21st-century Unaccompanied Repertoire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aitken, Robert</td>
<td></td>
</tr>
</tbody>
</table>
- *Plainsong* UNI |
| Berio, Luciano |  
- *Sequenza I* for Solo Flute UNI |
| Carter, Elliott |  
- *Scrivo in vento* B&H |
| Clarke, Ian |  
- *The Great Train Race* JFE  
- *Zoom Tube* JFE |
| Colgrass, Michael |  
- *Wild Riot of the Shaman’s Dreams* FIS |
| Dick, Robert |  
- *Afterlight* MBM |
| Donatoni, Franco |  
- *Nidi* for Solo Piccolo RIC |
| Françaix, Jean |  
- *Suite pour flûte seule* OTT |
| Holliger, Heinz |  
- *(T)’air(e)* OTT |
| Hosokawa, Toshio |  
- *Sen 1* OTT |
| Huber, Klaus |  
- *Ein Hauch von Unzeit 1* BRE  
- *To ask the flutist* BAR |
| Ichiyanagi, Toshi |  
- *In a Living Memory* OTT |
| Jolas, Betsy |  
- *Episode Second: Ohne Worte* HEU |
| Jolivet, André |  
- *Cinq incantations* B&H  
- *no. 5 and two other incantations* |
| Klanac, Pierre-Kresimir |  
- *Métal: Neurasthénie caractérisée par l’obsession de l’état pulvérulent* BIL |
| Molteni, Marco |  
- *Confiteor (alto flute)* EME |
| Ran, Shulamit |  
- *East Wind* PRE |

**Takemitsu, Toru**  
- *Voice* SAL

**Tremblay, Gilles**  
- *Envol-Alleluia pour flûte seule* SAL

**Van Buren, John**  
- *Incandescence* ZIM

**Yun, Isang**  
- *Etudes B&b*  
- *two of* Moderato, Adagio, Allegro, Andante, Allegretto  
- *Sori B&b*

### Orchestral Excerpts

Candidates should be prepared to play all the excerpts in Group 1 (Flute). Candidates may substitute selections from Group 2 (piccolo excerpts) for selections from group 1 (flute excerpts) on a one-to-one basis. The Bartók piccolo excerpt (3rd movement) can only substitute the Bartók flute excerpt (3rd movement).

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

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

#### Group 1: Flute

**Bartók, Béla**  
- *Concerto for Orchestra*  
  - 1st movement: mm. 30–34  
  - 2nd movement: mm. 60–86  
  - 3rd movement: mm. 10–13, 106–108  
  - 4th movement: mm. 139–144  
  - 5th movement: mm. 96–100, 106–111

**Hindemith, Paul**  
- *Symphonic Metamorphosis after Themes by Carl Maria von Weber*  
  - 2nd movement, Turandot (Scherzo): mm. 1–17  
  - 3rd movement: mm. 31–48

**Mahler, Gustav**  
- *Das Lied von der Erde*  
  - 6th movement, “Der Abschied”: mm. 15–26, 47–54, 71–82, 159–172

**Prokofiev, Sergei**  
- *Peter and the Wolf, op. 67*  
  - mm. 23–51, 94–101, 581–591  
  - Symphony No. 1 (“Classical”)  
  - 4th movement: mm. 7–44, 126–173

**Ravel, Maurice**  
- *Daphnis and Chloé*  
  - Troisième partie: mm. 121–145

ARCT in Flute Performance
Rossini, Giaochino
*Guillaume Tell*
  ▶ Overture: mm. 131–135, 191–226

Saint-Saëns, Camille
*Le carnaval des animaux*
  ▶ 10. Volière: mm. 3–31

Strauss, Richard
*Till Eulenspiegel's Merry Pranks*, op. 28
  ▶ mm. 51–110, 507–536

Stravinsky, Igor
*Firebird Suite* (1919 version)
  ▶ Variation de l'oiseau de feu: mm. 1–43

Group 2: Piccolo

Bartók, Béla
*Concerto for Orchestra*
  ▶ 3rd movement, Elegia: mm. 14–22, 29–33, 57–60, 107–128

Beethoven, Ludwig van
*Symphony No. 9*, op. 125
  ▶ 4th movement: mm. 343–431, 849–940

Rimsky-Korsakov, Nicolai
*Scheherazade*, op. 35
  ▶ 4th movement: mm. 466–468, 485–496

Rossini, Giaochino
*Semiramide*
  ▶ Overture: mm. 132–145, 190–195, 329–337

Shostakovich, Dmitri
*Symphony No. 5*, op. 47
  ▶ 1st movement: mm. 235–242
  ▶ 2nd movement: mm. 45–55, 201–211
Teacher’s ARCT

The Teacher’s ARCT is designed to strengthen the qualifications and teaching techniques of private studio teachers. Pedagogical ability and accomplishments are assessed through the Teacher’s ARCT Diploma.

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

The ARCT Examination

Please see “Co-requisites and Prerequisites” on p. 11, “Classification of Marks” on p. 72, and “Supplemental Examinations” on p. 74 for important details regarding the application for the Teacher’s ARCT examination. Candidates are strongly recommended to study for at least two years after passing the Grade 10 examination and to have at least one year of teaching experience.

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

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

### Teacher’s ARCT Requirements

<table>
<thead>
<tr>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part 1: Practical Examination</td>
</tr>
<tr>
<td>Repertoire</td>
</tr>
<tr>
<td>Orchestral Excerpts</td>
</tr>
<tr>
<td>Technical Requirements</td>
</tr>
<tr>
<td>Studies</td>
</tr>
<tr>
<td>Ear Tests</td>
</tr>
<tr>
<td>Meter</td>
</tr>
<tr>
<td>Intervals</td>
</tr>
<tr>
<td>Chords</td>
</tr>
<tr>
<td>Playback</td>
</tr>
<tr>
<td>Sight Reading</td>
</tr>
<tr>
<td>Playing</td>
</tr>
<tr>
<td>Clapping</td>
</tr>
<tr>
<td>Part 2: Viva Voce Examination</td>
</tr>
<tr>
<td>A: Pedagogical Principles</td>
</tr>
<tr>
<td>B: Applied Pedagogy</td>
</tr>
<tr>
<td>Total possible marks (pass = 75 overall or 70 in each section)</td>
</tr>
<tr>
<td>figures in parentheses indicate 70-percent mark</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Theory Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advanced Rudiments</td>
</tr>
<tr>
<td>Intermediate Harmony</td>
</tr>
<tr>
<td>History 1: An Overview</td>
</tr>
<tr>
<td>History 2: Middle Ages to Classical</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Theory Co-requisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advanced Harmony</td>
</tr>
<tr>
<td>Advanced Keyboard Harmony</td>
</tr>
<tr>
<td>Counterpoint</td>
</tr>
<tr>
<td>Analysis</td>
</tr>
<tr>
<td>History 3: 19th Century to Present</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Piano Co-requisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 8 Piano</td>
</tr>
</tbody>
</table>

Teacher’s ARCT
Second ARCT Diplomas
The Teacher's ARCT and the ARCT in Performance examinations may not be attempted at the same session.

- Candidates who have passed the Teacher's ARCT examination and wish to obtain an ARCT in Performance diploma must take the entire ARCT in Performance examination.
- Candidates who have passed the ARCT in Performance examination and wish to obtain a Teacher's ARCT diploma will be exempt from the Repertoire and Orchestral Excerpts sections of the Teacher's ARCT Part 1: Practical Examination. The remaining sections of Part 1 (Studies, Ear Tests, and Sight Reading) and all of Part 2: Viva Voce Examination must be taken in a single session, within five years of the date of the ARCT in Performance practical examination.

PART 1: PERFORMANCE ASSESSMENT

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

Candidates should be prepared to play two contrasting selections from the repertoire listed for the ARCT in Performance examination: selections must be chosen from different lists. Each bulleted item (●) represents one selection for examination purposes. The length of the performance must not exceed 30 minutes. The examiner may stop the performance if it exceeds the allotted time. At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

Orchestral Excerpts
Candidates should be prepared to play all the orchestral excerpts listed for the ARCT in Performance examination.

Technical Requirements

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

There are no technical tests required for the Teacher's ARCT examination.

Ear Tests

Meter
Candidates will be asked to identify the time signature of a four-measure passage. The examiner will play each passage once.

Time signatures: \(\frac{2}{4}\), \(\frac{3}{4}\), \(\frac{4}{4}\), \(\frac{5}{4}\)

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

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>any interval within a major 9th</td>
<td>any interval within the octave</td>
</tr>
</tbody>
</table>

Chords
Candidates will be asked to identify the chords used in a four-measure phrase. The examiner will play the tonic chord once and the phrase twice at a slow to moderate tempo. During the second playing, the candidate will name each chord after it is played.

- The phrase will be in a major key and will begin with a tonic chord.
- The phrase may include chords built on the first, second, fourth, fifth, and sixth degrees of the scale.
- The final cadence may contain a cadential six-four chord and/or a dominant 7th chord.

Example only

Playback
Candidates will be asked to play back both parts of a two-part phrase of approximately three measures in a major key, either on their own instrument or on the piano. The examiner will name the key and play the tonic chord once on the piano. If flute is used for playback, the examiner will play the phrase twice on the piano, after which the candidate will play back the upper part. The examiner will then play the phrase twice more, and the candidate will play back the lower part. If piano is used for playback, the examiner will play the phrase three times consecutively after which the candidate will play back both parts together.
Sight Reading

Playing
Candidates will be asked to play three passages at sight:
- Two passages will be approximately equal in difficulty to Grade 9 repertoire.
- One passage will be a piece of simulated Grade 4 teaching repertoire. Candidates are expected to demonstrate musical features through articulate playing meant to inspire a Grade 4 student to learn this piece.

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

Example only

PART 2: VIVA VOCE ASSESSMENT

A: Pedagogical Principles
This section of the examination will test the candidate’s knowledge of the principles of playing the flute, including:
- fingering (including alternate fingerings to facilitate pitch and technique, i.e., trills, harmonics)
- articulation
- breathing and tone production
- contemporary playing techniques
- dynamics and phrasing
- embouchure formation
- instrument acquisition and care
- intonation (including corrections for problematic tendencies)
- other instruments in the flute family
- performance practice (including ornamentation)
- pitch notation and staff
- posture and hand position
- prevention of injury
- range
- rhythm and meter
- vibrato

B: Applied Pedagogy

Teaching Repertoire
Candidates must prepare repertoire and studies (as listed in the Flute Syllabus, 2010 Edition) for Grades 1, 3, 5, and 8, as follows:
- Grades 1 and 3—one piece from List A, one piece from List B, and two studies
- Grades 5 and 8—one piece from List A, one piece from List B, one piece from List C, and two studies.

Candidates should be prepared to suggest drills and exercises to help a student meet challenges encountered in the requirements for these examinations and to discuss the suitability and purpose of the material in a student’s development. Candidates should also be able to discuss stylistic differences between repertoire of the Baroque, Classical, Romantic, and 20th- and 21st-century eras as applicable to the flute.

Demonstration Lesson
Candidates should be prepared to teach a fifteen-minute demonstration lesson. The examiner will select one work from the candidate’s list of teaching repertoire (Grade 3 or 5 only). Please note that candidates must provide a student for this portion of the examination. Those who fail to do so will not be examined.

PART 3: WRITTEN ASSESSMENT

Examination length: 3 hours
Passing mark: 70 percent

Candidates should be prepared to discuss the following topics:
- accepted theories and techniques of musical pedagogy
- books, periodicals, and reference materials relating to the flute
- the development of orchestral, chamber, and solo flute repertoire
- the flute family
- the history and construction of the flute, and its evolution and uses throughout history
- notable flute performers, both past and present
- requirements for flute examinations as listed in the Flute Syllabus, 2010 Edition—teaching materials and general solo flute repertoire

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

For a reading list and reference material, please see “Resources” on p. 81.
Register for an Examination

Examination Sessions and Registration Deadlines
Exact dates and deadlines can be found online. Register early to avoid disappointment. Late registrations are subject to an additional fee and may be denied.

Winter Session—register by early November
• practical examinations take place in January
• theory examinations take place in December

Spring Session—register by early March
• practical examinations take place in June
• theory examinations take place in May

Summer Session—register by early June
• practical examinations take place in August
• theory examinations take place in August

Online Registration
All registrations should be submitted using the online registration process. Visit examinations.rcmusic.ca to register.

Examination Fees
Examination fees must be paid at registration using a valid credit card. Fees for the current academic year are listed online at examinations.rcmusic.ca.

Examination Centers
Examinations are conducted in more than 300 communities across North America. Each examination center has a local Examination Center Representative who ensures that students and teachers have a successful examination experience.

Teachers may verify their students' examination schedules by visiting examinations.rcmusic.ca.
Examination Scheduling

Examination candidates may check for their examination schedules online three to four weeks after the registration deadline.

Candidates must print out the “Examination Program Form” using the “Examination Scheduling” feature. Candidates should fill out the form and bring it on the examination day.

Candidates who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule immediately.
Examination Procedures

Candidates must be ready to perform at least fifteen minutes before their scheduled time. Please note that candidate examination times cannot be exchanged.

• Page turners and other assistants are not permitted in the examination room. Waiting areas are provided for parents, teachers, and assistants.
• Warm-up rooms are not guaranteed for flute candidates.
• Music stands are not guaranteed for flute candidates.
• Photo ID may be requested before candidates are admitted to the examination room.
• Candidates should list all repertoire and studies to be performed on the Examination Program Form and bring it to the examination.
• Candidates must bring two copies of all music (flute part only) to be performed to the examination, whether or not the selections are memorized. Please note that photocopied music is not permitted in the examination room unless the candidate has a letter of permission from the publisher. (Please see “Copyright and Photocopying” on p. 77.)
• Recording devices are strictly prohibited in the examination room.
• Candidates must provide their own accompanists. Taped accompaniments are not permitted. Candidates who do not provide an accompanist will not be examined.

The candidate’s performance may be interrupted at the examiner’s discretion when an assessment has been reached.

Credits and Refunds for Missed Examinations

Credits (formerly called “fee extensions”) and refunds are only granted under two specific conditions. Candidates who are unable to attend an examination for medical reasons or because of a time conflict with a school examination are eligible to request either an examination credit for the full amount of the examination fee or a fifty percent refund of the examination fee.

Requests for examination credits or refunds must be made to RCM Examinations in writing and accompanied by the following documentation:

• for medical reasons—a physician’s letter and the candidate’s examination schedule
• for direct time conflicts with school examinations—a letter from a school official on school letterhead and the candidate’s Examination Schedule

Candidates who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule immediately.

Examination Credit

An examination credit (formerly called a “fee extension”) may be applied to the fee of a future examination. Examination credits are valid for one year from the date of the original scheduled examination.

Examination credits can be redeemed when the candidate registers for their next examination. The credit will be automatically applied during the online registration process.

Fee Refund

Candidates who cannot redeem an examination credit within a year may apply instead for a fifty percent refund of the examination fee.

Requests for examination refunds or credits must be made to The Royal Conservatory Examinations in writing and be accompanied by the necessary documentation (see above). All requests must be submitted by mail or by fax within two weeks following the examination.
Candidates with Special Needs

Candidates with special needs should submit a Special Needs Request Form—by mail or by fax to the Royal Conservatory Examinations—as soon as possible before the registration deadline. Each case will be assessed individually.

Candidates may receive help in and out of the examination room if required. Please note that helpers must remain in the waiting area during the actual examination.

Examination Results

Candidates and teachers can access examination marks online within four weeks of the examination date. Access to examination results with comments and marks will be available within six weeks of the examination date.

Teachers may access their student’s examination results by visiting examinations.rcmusic.ca. Official transcripts are available upon written request to The Royal Conservatory Examinations office and payment of the requisite fee. (Download the Official Transcript Request Form from the website.)

Interpreting Examination Results

All candidates may access their official results (including examiners’ comments) online four to six weeks after the examination. The examiner’s report explains in general terms how the final mark was calculated. It is intended to assist candidates in their future musical development. Please note that the mark reflects the examiner’s evaluation of the candidate's performance during the examination. Examination results do not reflect a candidate's previously demonstrated abilities or potential for future development. Appeals on practical examinations will not be considered.

Classification of Marks

First Class Honors with Distinction 90–100
First Class Honors 80–89
Honors 70–79
Pass (Grades 1–10) 60
Pass (ARCT in Flute Performance) 70
Pass (Teacher’s ARCT) 75 percent overall or 70 percent in each section

Marking Criteria

First Class Honors with Distinction: 90–100
Only truly exceptional candidates achieve this standing. Candidates must demonstrate complete technical command and perform with a confident, masterful style. These candidates clearly demonstrate an authentic personal performance spark.

First Class Honors: 85–89
Candidates present a truly engaging and intelligent performance, displaying technical polish and finesse, definite and apt characterization, and a sense of spontaneity.

First Class Honors: 80–84
Candidates are technically solid and demonstrate sensitivity, intelligence, and talent. They are well prepared and able to execute the examination requirements thoughtfully and confidently.

Honors: 70–79
Candidates exhibit thorough and careful preparation and demonstrate some interpretive skills. Repertoire is presented with overall command and accuracy. There is awareness and general security in technical elements.
### Table of Marks

<table>
<thead>
<tr>
<th></th>
<th>Grades Prep–1</th>
<th>Grades 2–4</th>
<th>Grade 5</th>
<th>Grade 6</th>
<th>Grade 7</th>
<th>Grades 8–9</th>
<th>Grade 10</th>
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<td>2</td>
<td>3</td>
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<td>–</td>
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<td>3</td>
<td>–</td>
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<td><strong>Sight Reading</strong></td>
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<td>–</td>
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<td><strong>Viva Voce</strong></td>
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<td>–</td>
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<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
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<tr>
<td>A: Pedagogical Principles</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>10 (7)</td>
</tr>
<tr>
<td>B: Applied Pedagogy</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>30 (21)</td>
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<td>100</td>
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</tr>
</tbody>
</table>

- To qualify for the ARCT examination, Grade 10 candidates must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the examination. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- ARCT in Performance candidates must achieve an overall mark of 70 in order to pass.
- Teacher's ARCT candidates must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the examination in order to pass. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- There is no mark breakdown for the Repertoire section of the Teacher's ARCT examination.
Supplemental Examinations

Improve an examination mark
Candidates seeking to improve their overall mark at the Grade 10 or Teacher's ARCT levels may take a Supplemental Examination.
- Supplemental Examinations must occur within two years of the original examination.
- Supplemental Examinations are given during regular examination sessions.
- Candidates in Grade 10 may repeat any two sections (Technical Requirements, Ear Tests, or Sight Reading) of a practical examination. Supplemental exams in Repertoire are not allowed.
- To be eligible for a Supplemental Examination in Grade 10, candidates must achieve a minimum mark of 65 overall and 70 percent in the Repertoire section.
- Candidates in the Teacher's ARCT may repeat one section of Part 1, except Repertoire, and one section of Part 2.
- To be eligible for a Supplemental Examination in Part 1 of the Teacher's ARCT, candidates must achieve at least 70 percent in the Repertoire section.
- To be eligible for a Supplemental Examination in Part 2 of the Teacher's ARCT, candidates must achieve at least 70 percent in either Viva Voce A or Viva Voce B.

Musicianship Examinations

A musicianship examination may replace the Ear Tests section of a Grade 8, 9, 10, or Teacher's ARCT examination. Please consult the current Musicianship Syllabus at examinations.rcmusic.ca for examination requirements. The musicianship examination must be taken at least one session before the practical examination.

<table>
<thead>
<tr>
<th>Musicianship Level</th>
<th>Practical Examination Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Junior Musicianship</td>
<td>Grade 8</td>
</tr>
<tr>
<td>Intermediate Musicianship</td>
<td>Grade 9</td>
</tr>
<tr>
<td>Senior Musicianship</td>
<td>Grade 10 and Teacher's ARCT</td>
</tr>
</tbody>
</table>

Candidates who have completed a musicianship examination should submit the following documentation when registering for the corresponding practical examination:
- a photocopy of the musicianship examination results
- a letter requesting exemption from the Ear Tests section of the upcoming practical examination

Practical Examination Certificates

Certificates are awarded to candidates who successfully complete the requirements for their grade.

Beginning in Grade 5, certificates are awarded after the theory co-requisites for that grade have been successfully completed. Theory co-requisites must be completed within five years of the original practical examination.

School Credits

The Royal Conservatory Examinations results can sometimes be used as a credit toward high school graduation or toward university entrance. In Canada, the policies of provincial education ministries can be found online under “Candidate Recognition, Accreditation.” Candidates are advised to discuss the eligibility of their examination results with their school principal or guidance counselor.

Medals

Each academic year (September to August) medals are awarded to the candidates who achieve exceptional examination results. No application is required.
Silver Medals
Silver medals are awarded by province or region to the woodwind candidates in Preparatory and Grades 1–10 who receive the highest marks for the respective practical examinations. To be eligible, a candidate must receive a minimum mark of 80 percent in the practical examination, and have completed all the theory co-requisites for the respective grade.

Gold Medals
A gold medal is awarded to the graduating Woodwinds ARCT in Performance candidate who receives the highest mark for the practical examination. To be eligible, a candidate must receive:

- a minimum of 85 percent in the practical examination
- a minimum of 70 percent in each theory co-requisite examination

ARCT Gold Medals
A gold medal is awarded to the graduating Woodwinds Teacher’s ARCT candidate who receives the highest average for Teacher’s ARCT, Parts 1, 2, and 3 (Practical, Viva Voce, and Written Examinations). To be eligible, a candidate must receive:

- a minimum overall average of 85 percent for the Teacher’s ARCT examination, Parts 1, 2, and 3
- a minimum of 70 percent in each theory co-requisite examination

A gold medal for excellence in theory is also awarded to the graduating ARCT candidate who completes the theory examinations listed below with the highest average mark. To be eligible, a candidate must receive a minimum overall average of 80 percent for the eight examinations.

- Basic Harmony or Basic Keyboard Harmony
- Intermediate Harmony or Intermediate Keyboard Harmony
- Advanced Harmony or Advanced Keyboard Harmony
- Counterpoint
- Analysis
- History 1: An Overview
- History 2: Middle Ages to Classical
- History 3: 19th Century to Present

RESPs
Use Education Funds for Music Studies
Candidates who have a Registered Education Savings Plan (RESP) may be eligible to use these funds to support private studies in music at the Grade 9, Grade 10, ARCT in Flute Performance, and Teacher’s ARCT levels. Candidates should consult their RESP providers for more information.
Examination Repertoire

The Syllabus lists the repertoire eligible for examinations. Information given for each item includes:

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

Names of publishers are indicated by an assigned abbreviation. Please see p. 78 for a list of publishers and their respective abbreviations.

Da Capo Signs and Repeats

- When performing repertoire at an examination, da capo signs should be observed.
- Repeat signs should ordinarily be ignored. However, repeats in repertoire should be observed if indicated in a footnote below the music.

Memory

- Repertoire, studies, and orchestral excerpts need not be memorized and no extra marks will be awarded for memory.
- Technical Tests (scales and arpeggios) must be played from memory.

Syllabus Repertoire Lists

The Repertoire for each grade is divided into several lists, according to musical style or stylistic period.

<table>
<thead>
<tr>
<th>Grade</th>
<th>List A</th>
<th>List B</th>
<th>List C</th>
<th>List D</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preparatory Grade 1</td>
<td>Rhythmic Repertoire</td>
<td>Lyrical Repertoire</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grades 2–4</td>
<td>Baroque and Classical Repertoire</td>
<td>Romantic, 20th-, and 21st-century Repertoire</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grades 5–10</td>
<td>Baroque and Classical Repertoire</td>
<td>Romantic, 20th-, and 21st-century Repertoire</td>
<td>Unaccompanied Repertoire</td>
<td></td>
</tr>
</tbody>
</table>

Editions

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

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

Availability

The Royal Conservatory Examinations has made every effort to ensure that most of the materials listed in this Syllabus are in print and easily available at leading music retailers throughout North America. If you experience difficulty in obtaining flute music in your community, then you may visit www.frederickharrismusic.com to find a listing of additional music retailers near you.
Anthologies and Collections

If a repertoire selection is published in a collection of a composer’s music or in an anthology containing music by a number of composers, the title of the collection or anthology is usually included in the Syllabus listing. Individual selections may also be found in other sources. In order to save space, the words “volume” and “book” have usually been omitted; a number following a title indicates the number of the volume, book, or set number in which a selection can be found (for example, *Time Music for Flute*, 2).

*Overtones*: *A Comprehensive Flute Series*

In order to ensure the ready availability of high-quality examination materials, The Frederick Harris Music Co., Limited has published *Overtones*: *A Comprehensive Flute Series*. This series includes nine volumes of *Flute Repertoire* (Preparatory–Level 8) with compact discs; two volumes of *Flute Studies* (Preparatory–Level 4; Levels 5–8) with compact discs; one volume of *Flute Technique* (Preparatory–Level 10); and one volume of *Orchestral Excerpts* (Levels 2–ARCT).

Copyright and Photocopying

Federal and international copyright laws prohibit the use of photocopies without the permission of the publisher. The use of unauthorized photocopies for examination purposes constitutes copyright infringement as outlined in the Copyright Act. Additional information about federal copyright law is available online through the Copyright Board of Canada at www.cb-cda.gc.ca.

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

With this notice, The Frederick Harris Music Co., Limited grants permission to festival, recital, and examination participants to photocopy single pages from their publications to facilitate a page turn.

Substitutions

As outlined in the chart below, candidates may make substitute Repertoire selections for their examination. If approval is required, candidates must submit an Examination Substitute Piece Request (available at examinations.rcmusic.ca) by the examination registration deadline. Candidates are advised to prepare an alternate work in case the request is denied.

<table>
<thead>
<tr>
<th>Kinds of Repertoire Substitutions</th>
<th>Permitted in</th>
<th>Description of Substitute Selection</th>
<th>Prior Approval Required</th>
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<tr>
<td><em>Syllabus</em> Substitutions</td>
<td>Grades 1–10</td>
<td>Must be chosen from the corresponding List of the next higher grade in the <em>Syllabus</em></td>
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<tr>
<td></td>
<td><em>Any List</em></td>
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</tr>
<tr>
<td>Non-<em>Syllabus</em> Substitutions</td>
<td>Grades 1–10, ARCT</td>
<td>Must be of equal difficulty and musical quality to works listed in the <em>Syllabus</em> for that grade</td>
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<tr>
<td></td>
<td><em>Any List</em></td>
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</table>
## Abbreviations

### Names of Publishers

The following abbreviations identify publishers listed throughout the *Syllabus*. When no publisher or edition is indicated for a specific piece, the work is available in several standard editions. For more information, please see “Examination Repertoire” on p. 76.

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Publisher Name</th>
<th>Abbreviation</th>
<th>Publisher Name</th>
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</thead>
<tbody>
<tr>
<td>ABR</td>
<td>Associated Board of the Royal Schools of Music</td>
<td>FHP</td>
<td>Falls House Press</td>
</tr>
<tr>
<td>ACO</td>
<td>Acoma</td>
<td>FIS</td>
<td>Carl Fischer (New York)</td>
</tr>
<tr>
<td>ALF</td>
<td>Alfred Publishing Co., Inc.</td>
<td>GRA</td>
<td>Marco Granados (self-published)</td>
</tr>
<tr>
<td>ALK</td>
<td>Alberta Keys Music Publishing</td>
<td>HAL</td>
<td>Hal Leonard Corporation</td>
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<tr>
<td>ALR</td>
<td>Alry Publications</td>
<td>HAM</td>
<td>Hamelle</td>
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<tr>
<td>AMA</td>
<td>Amadeus</td>
<td>HBP</td>
<td>Hermes Beard Press</td>
</tr>
<tr>
<td>AMP</td>
<td>Associated Music Publishers, Inc.</td>
<td>HDP</td>
<td>Hendon Publishing</td>
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<td>ANG</td>
<td>Anglo Music</td>
<td>HEN</td>
<td>Henle</td>
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<td>ARC</td>
<td>Arcana Editions</td>
<td>HEU</td>
<td>Heugel et Cie (Paris)</td>
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<td>AVG</td>
<td>Arcana Verlag</td>
<td>HNT</td>
<td>Hunt Edition</td>
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<tr>
<td>AVO</td>
<td>Avondale Press</td>
<td>HSN</td>
<td>Edition Wilhelm Hansen</td>
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<td>AZA</td>
<td>Azadmusico</td>
<td>HSV</td>
<td>Heinrichshofen’s Verlag</td>
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<td>B&amp;b</td>
<td>Bote &amp; Bock</td>
<td>IMD</td>
<td>International Music Diffusion</td>
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<tr>
<td>B&amp;H</td>
<td>Boosey &amp; Hawkes (London, New York)</td>
<td>INT</td>
<td>International Music</td>
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<td>BAR</td>
<td>Bärenreiter</td>
<td>ITF</td>
<td>Itchy Fingers</td>
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<tr>
<td>BEL</td>
<td>Belwin-Mills (Alfred Publishing Co., Inc.)</td>
<td>JFE</td>
<td>Just Flutes Edition</td>
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<tr>
<td>BER</td>
<td>Berandol Music</td>
<td>JNl</td>
<td>Jeanné Inc.</td>
</tr>
<tr>
<td>BIL</td>
<td>G. Billaudot</td>
<td>JOB</td>
<td>Éditions Jobert</td>
</tr>
<tr>
<td>BMC</td>
<td>Boston Music Company</td>
<td>JPH</td>
<td>Jacks, Pipes &amp; Hammers</td>
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<tr>
<td>BOU</td>
<td>Bourne</td>
<td>KEN</td>
<td>Kendor Music Inc.</td>
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<tr>
<td>BRD</td>
<td>Broude</td>
<td>KML</td>
<td>Kevin Mayhew Ltd.</td>
</tr>
<tr>
<td>BRE</td>
<td>Breitkopf &amp; Härtel</td>
<td>KOR</td>
<td>Ron Korb (self-published)</td>
</tr>
<tr>
<td>BWP</td>
<td>Brass Wind Publications</td>
<td>KOS</td>
<td>Kossack</td>
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<tr>
<td>CAV</td>
<td>Carus Verlag</td>
<td>KUZ</td>
<td>Kunzelman</td>
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<td>CBD</td>
<td>Cebedem</td>
<td>LAM</td>
<td>Bun-Ching Lam (self-published)</td>
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<td>CBM</td>
<td>Con Brio Music Publishing</td>
<td>LBD</td>
<td>Éditions Lucian Badian</td>
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<td>CHS</td>
<td>Chester Music</td>
<td>LED</td>
<td>Alphonse Leduc</td>
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<td>CMC</td>
<td>available from the Canadian Music Centre</td>
<td>LEM</td>
<td>Lemoine</td>
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<td>CMS</td>
<td>Countertop Musical Services</td>
<td>LEU</td>
<td>Leuckart</td>
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<td>COM</td>
<td>Éditions Combre</td>
<td>LPP</td>
<td>Little Piper</td>
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<tr>
<td>CRA</td>
<td>Cramer Music</td>
<td>MBM</td>
<td>Multiple Breath Music</td>
</tr>
<tr>
<td>DAN</td>
<td>Society for Publication of Danish Music/Samfundet til Udgivelse af Dansk Musik</td>
<td>MEL</td>
<td>Mel Bay Publications</td>
</tr>
<tr>
<td>DHH</td>
<td>De Haske Music Publishing</td>
<td>MOE</td>
<td>Moedck</td>
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<tr>
<td>DOM</td>
<td>Les Éditions Doberman-Yppan</td>
<td>MRA</td>
<td>Musica Rara</td>
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<td>DON</td>
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<td>Max Eschig</td>
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Thematic Catalogs

Opus Numbers and Catalog Numbers

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

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

Johann Sebastian Bach
Works by J.S. Bach are identified by “BWV” numbers (for example, Allemande in G Minor, BWV 836). “BWV” is the abbreviation for Bach-Werke-Verzeichnis, the short title of the Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach (Leipzig, 1950), a thematic catalog of Bach’s complete works originally compiled by the German music librarian Wolfgang Schmieder.

George Frideric Handel
Works by Handel are identified by “HWV” numbers (for example, Gavotte in G Major, HWV 491). “HWV” is an abbreviation for Handel Werke Verzeichnis. The full title for this thematic catalog, compiled by Margaret and Walter Eisen, is Händel-Handbuch, gleichzeitig Suppl. zu Hallische Händel-Ausgabe (Kassel: Bärenreiter, 1978–1986).

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

Works by Mozart are identified by “K” numbers (for example, Sonata in C Major, K 545). “K” stands for Köchel Verzeichnis, first published in 1862. Ludwig Ritter von Köchel (1800–1877) was an Austrian professor of botany who devoted his retirement years to collecting all the known works by Mozart. He created a chronological catalog in which these works are listed and numbered.

**Georg Philipp Telemann**

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

**Antonio Vivaldi**

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

**Anhang**

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

**WoO**

Some catalog numbers include the prefix “WoO” (for example, WoO 63). “WoO” is an abbreviation for Werk ohne Opuszahl (work without opus number). These numbers are used to designate works for which the composer did not assign an opus number.
Resources

The following texts are useful for reference, teaching, and examination preparation. No single text is necessarily complete for examination purposes, but these recommended reading and resource lists are an indispensable source of:

- teaching techniques for all ages and abilities
- tips for interpretation of repertoire
- tools for better sight reading
- advice on fostering talent in young people

General Resources

**Overtones®: A Comprehensive Flute Series**


**Sight Reading and Ear Training**


**Official Examination Papers**


- Basic Rudiments
- Intermediate Rudiments
- Advanced Rudiments
- Introductory Harmony
- Basic Harmony
- Basic Keyboard Harmony
- History 1: An Overview
Intermediate Harmony
Intermediate Keyboard Harmony
History 2: Middle Ages to Classical
Counterpoint
Advanced Harmony
Advanced Keyboard Harmony
History 3: 19th Century to Present
Analysis

Individual ARCT Teacher’s Written Examination papers are also available upon request.

General Reference Works

Flute Resources
Repertoire Anthologies and Collections
Andersen, Joachim. The Andersen Collection: Nine Pieces for flute and Piano. Selected and ed. Paula Robison. Valley Forge, PA: European American Music, 1994. [contains Six morceaux de salon en deux suites, op. 24 (complete); Impromptu, op. 7; Die Blumen, op. 56, no. 2]
Resources


Resources
Studies, Method Books, and Exercises


Berbiguier, Antoine (Benoit) Tranquille. 18 Études. New York: Schirmer, 1925.


Resources


**Orchestral Excerpts**


**Recordings**


**Reference Books**


**Catalogs and Bibliographies**


**Maintenance and Repair**


**Associations and Periodicals**

Atlantic Flute Society: http://users.eastlink.ca/~jenpublicover/AtlanticFluteSociety.html
Canadian Flute Association: www.canadaflute.com
*Fa La Ut* (magazine with CD): www.falaut.it
The Flute Network: www.flutenet.com
*Flute Talk* (magazine): www.theinstrumentalist.com/magazine-flutetalk
*Flutewise* (magazine): www.flutewise.org
Moyse Society: www.marcelmoysesociety.org
Ottawa Flute Association: www.ottawaflute.com
Syrinx Flute Festival: www.syrinxflute.org

**Flute Music Retailers**

All Flutes Plus: www.allflutesplus.co.uk
Flute World: www.fluteworld.com
Jonathan Myall Music: www.justflutes.com
La Flûte de Pan: www.laflutedepan.com
Top Wind: www.topwind.com

Resources
Web Resources

www.flutehistory.com
www.fluteinfo.com
www.flutekey.com
www.flutes.tk
www.larrykrantz.com
www.phys.unsw.edu.au/music (musical acoustics)
www.realfluteproject.com
www.theflutesource.com
Canadian Music Centre: www.musiccentre.ca
Dayton C. Miller Flute Collection: http://lcweb2.loc.gov/ammem/dcmhtml/dmhome.html
The Flow: Traditional Irish Flute Playing: www.theflow.org.uk
Frequently Asked Questions

Practical Examinations

What is a practical examination?
A practical examination is a comprehensive evaluation of a candidate's current abilities during a performance before an examiner of repertoire, studies, technique, ear training, and sight reading for instruments, voice, or speech arts and drama.

How can I obtain permission to photocopy an out-of-print selection that I find in a library or receive from a teacher?
Contact the publisher to request permission to make an authorized photocopy. Contact information for most publishers can be found online or obtained from a music retailer. Some music retailers can obtain authorized photocopies through a special online service.

Can I photocopy a page of music to facilitate a page turn?
You may photocopy a single page once you have obtained permission from the publisher. With this notice, The Frederick Harris Music Co., Limited grants permission to festival, recital, and examination participants to photocopy single pages from their publications to facilitate a page turn.

How do I choose the best edition for a piece?
The best editions have minimal editorial markings. These editions, often called Urtext, are available from most music retailers. If you are unsure about the best edition, ask your music retailer for suggestions.

Should candidates follow repeat signs? Da capo markings?
Candidates should observe da capo markings at an examination performance. Repeat signs should usually be ignored; however, repeat signs should be observed if indicated in a footnote below the music.

Why are teachers and parents not allowed in the room during practical examinations?
Practical examinations provide a unique opportunity for candidates to perform in a highly focused, one-on-one environment, without distraction.

Where can I find recordings of examination repertoire?
Overtones®: A Comprehensive Flute Series includes compact discs containing the repertoire and studies from Preparatory to Grade 8, performed by prominent North American performing artists. Compact discs for each level are included with the purchase of each Repertoire and Studies book.

What do I do if I have an emergency situation on the day of my examination and I need to cancel?
Contact your Examination Center Representative listed on your Examination Schedule by phone as soon as possible.
**Theory Co-requisites**

**What is a theory co-requisite?**
A theory co-requisite is an examination that must be completed before or within five years of the practical examination if the candidate wishes to receive a certificate for the practical examination. Candidates are encouraged to begin theory studies as early as possible.

**Do I have to take theory examinations if I don't need a flute examination certificate?**
You may take a flute examination without fulfilling theory requirements. If you later decide that you would like to receive a certificate, you have five years from the date of the flute examination to fulfill the theory requirements.

**Where can I find sample theory examination papers?**
*Official Examination Papers* are published annually by The Frederick Harris Music Co., Limited to aid with examination preparation. Each book includes three examinations from the previous December, May, and August examination sessions plus an additional examination created for extra practice. Editions for three academic years are available at any given time and may be purchased from your local music retailer.
Practical Examination Day Checklist for Candidates

Before you Leave Home

- Plan to arrive 15 minutes early.
- Complete your Examination Program Form.
- Bring original copies (flute part only) of all the music being performed in the examination.
- Mark the pieces being performed with a paper clip or a “sticky note.”
- Bring a music stand, as it is not guaranteed that one will be available.

Points to Remember

- Electronic devices, books, notes, bags, and coats must be left in the area designated by the presiding officer.
- Photo ID may be requested before candidates are admitted to the examination room.
- Parents, other family members, friends, and teachers must wait in the designated waiting area.
- Standing and listening outside the examination room door is prohibited.
- Recording devices are strictly prohibited in the examination room.
- Photocopied music is prohibited (unless authorized by the publisher).
- The performance of repertoire may be interrupted by the examiner. An interrupted performance does not indicate a poor performance.

What to Expect from a Flute Examination

- A friendly yet professional atmosphere.
- The undivided attention of an examiner.
- An objective assessment of your performance of repertoire, studies, orchestral excerpts, technique, ear training, and sight reading.
- The examiner’s written evaluation online within six weeks of the examination.

After the Examination

Access your examination marks and examiner comments through the “Examination Results” link on the The Royal Conservatory Examinations website (examinations.rcmusic.ca) approximately 6–8 weeks after the examination.