



BRASS

2003 Edition

Trumpet

French Horn

Trombone

Euphonium

Tuba

Syllabus

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ISBN 0-88797-856-8

The Royal Conservatory of Music
Official Examination Syllabus
Grade 1 through ARCT



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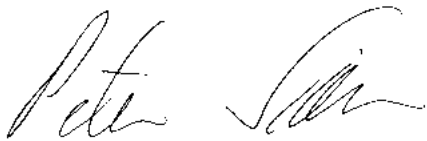
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Message from the President

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

Students and teachers benefit from a curriculum based on more than a hundred years of commitment to the highest pedagogical objectives. The strength of the curriculum is reinforced by the distinguished College of Examiners – a group of fine musicians and teachers drawn from diverse geographic locations. A rigorous examiner apprenticeship program combined with regular evaluation procedures ensures consistency and an examination experience of the highest quality for candidates.

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



Dr. Peter C. Simon
President

Preface

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

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

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

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

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

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

RCM Examinations at www.rcmexaminations.org

Visit the RCM Examinations website for up-to-date information on the following topics:

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

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

- 4 complete and submit an Examination Application Form
- 4 verify the receipt of your examination application
- 4 verify the time, date, and location of your examination
- 4 look up your current examination session results

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

- 4 daily updates on which students have registered for examinations
- 4 the exact day, time, and location of your students' examinations
- 4 a convenient one-page overview of your students' results
- 4 unofficial transcripts of a student's complete examination history
- 4 scanned copies of a student's practical examination marking form

Section 1 – General Information

APPLICATION FORMS

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

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

Examination fees are listed on the back of the application form. Payment is accepted by cheque, money order, MasterCard, or VISA.

- There are special provisions for candidates with special needs. For details, please contact RCM Examinations. *Inquiries must be received before the deadline date for applications.*
- Candidates wishing to include a substitute selection on their examinations should complete an *Examination Substitute Piece Request Form* and submit it before the application deadline date. (For more information about substitute pieces, see “Repertoire Substitutions” on pp. 14–15.)

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

APPLICATION PROCEDURE AND DEADLINE DATES

- Application deadline dates are printed on the application form and are also available at www.rcmexaminations.org. Deadline dates generally fall in early November for the winter session, in early March for the spring session, and in early June for the summer session.
- Application forms may be completed and submitted on the RCM Examinations website at www.rcmexaminations.org. Payment for on-line applications must be made by VISA or MasterCard.
- Application forms may also be submitted by fax. Payment for faxed applications must be made by credit card. Current RCM Examinations fax numbers are printed on the examination application form.

- Mailed applications postmarked after the deadline date will not be accepted.
- *Please apply early to ensure a smooth registration.* RCM Examinations cannot be responsible for delays in mail delivery. Incomplete or incorrect applications will be delayed and subject to a processing fee.

Please address written inquiries and application forms to:

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

EXAMINATION SCHEDULES

Examinations are typically held according to the following approximate schedule:

Practical Examinations

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

Theory Examinations

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

EXAMINATION SCHEDULES continued

Examination Timetables

Individual examination schedules are available on the RCM Examinations website at www.rcmexaminations.org. Approximately three weeks prior to the examination date, all applicants will receive, by mail, an examination receipt and a timetable confirming the date, time, and location of their examination.

- Check the information on your examination timetable and inform RCM Examinations immediately of errors in name or address.

- List all repertoire to be performed at your examination on the reverse side of your examination timetable and bring it with you to the examination.
- If you know that you will be unable to attend your examination, please contact your RCM Examinations Centre Representative immediately. (The name of the Examinations Centre Representative is printed on the bottom of the timetable.) *Please note: Candidates may not exchange examination times with other candidates.*

EXAMINATION CENTRES

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

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

FEE EXTENSIONS AND REFUNDS

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

Fee extensions or refunds will *not* be granted except under the two specific conditions as described below, and providing that candidates apply (in writing) for fee extensions or refunds within two weeks following the examination date and submit the following documentation:

- Candidates who are unable to take an examination for *medical reasons* must submit their examination timetable and a physician's certificate.
- Candidates who are unable to take an examination because of a *direct conflict with a school examination* must submit their examination timetable and a letter from a school official on official letterhead.

Candidates who are unable to take an examination for medical reasons or because of a direct time conflict with a school examination are eligible to

request *either* a fee extension for the full amount of the examination fee *or* a refund of 50 percent of their examination fee.

Fee Extensions

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

Fee Refunds

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

EXAMINATION RESULTS

Individual examination results are available at the RCM Examinations website at www.rcmexaminations.org.

Please note that results will not be given by telephone.

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

- Duplicate marks and transcripts are available upon written request and payment of the requisite fee.
- Teachers may review scans of the examiner’s reports for all their students on-line in the “Teacher Services” section of the RCM Examinations website.

THE EXAMINER’S EVALUATION

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

- Examination marks reflect the examiner’s evaluation of the candidate’s performance during the examination.
- Examination marks do not reflect previously

demonstrated abilities and skills, nor do they reflect the examiner’s estimation of the candidate’s potential for future development.

- Results of one examination do not in any way prejudice the candidate’s results in subsequent examinations.
- Appeals on practical examinations will not be considered.

THEORY EXAMINATIONS: PREREQUISITES AND CO-REQUISITES

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

- Theory co-requisites must be completed before or within five years after the respective session of the practical examination. *Candidates are strongly advised to complete their theoretical work before, or at the same time as, their practical examination.*
- For Grade 10 and ARCT, the five-year time limit for completion of theory co-requisites is computed from the date of the original practical examination, not from the date of any subsequent supplemental examinations.
- Candidates must complete their ARCT prerequisites *before* applying for an ARCT practical examination. Candidates may not complete their ARCT prerequisites in the same session in which

they take their ARCT practical examination. (Please note that teachers may review the examination histories of candidates who have taken an examination in the current academic year on-line in the “Teacher Services” section of www.rcmexaminations.org. This service allows teachers to confirm the completion of prerequisites and co-requisites.)

- There are no *prerequisite* or *co-requisite* theory examinations for candidates applying for practical examinations for Grade 1, Grade 2, or Grade 4.
- There are no *prerequisite* theory examinations for candidates applying for practical examinations for Grades 6 to 10.
- For more information regarding RCM Examinations theory examinations, please refer to “Theory Examinations” on pp. 151–152 of this *Syllabus* and the current RCM *Theory Syllabus*.

THEORY EXAMINATIONS: PREREQUISITES AND CO-REQUISITES continued

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

ARCT EXAMINATIONS

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

Teacher's ARCT Examinations

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

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

The ARCT Teacher's examination consists of three parts:

- Part 1: Performance of Repertoire, Orchestral Excerpts, Technical Requirements, Ear Tests, and Sight Reading
- Part 2: *Viva Voce* examination
- Part 3: Written examination

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

Candidates may choose to take all three parts of the Teacher's ARCT examination at one session, or they may take the parts at different sessions. The parts may be taken in any order, but all three parts must be completed within a period of two years.

Second ARCT Diplomas

The Teacher's and Performer's ARCT examinations may not be attempted at the same session.

- Candidates who have passed the Teacher's ARCT examination may obtain a Performer's diploma by taking the entire Performer's ARCT examination.
- Candidates for the Teacher's ARCT who have passed the Performer's examination will be exempt from

the Repertoire and Orchestral Excerpts sections of the Teacher's ARCT practical examination. The remainder of the Teacher's ARCT examination (i.e., Part 1 and Part 2) must be taken in a single session, within five years of the date of the Performer's practical examination.

CREDITS FOR MUSICIANSHIP

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

Musicianship	Practical Grade	Minimum Mark
Junior	Grade 8	60
Intermediate	Grade 9	60
Senior	Grade 10 and Teacher's ARCT	70

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

CERTIFICATES AND DIPLOMAS

Certificates are awarded to successful candidates in the spring and the fall.

- A certificate for a practical examination for brass instruments in Grades 6 to 9 will be awarded once the candidate has successfully completed the theory co-requisites for the respective grade.
- Certificates for theory examinations will be awarded for each theory grade upon successful completion of *all* examinations for that grade.

- Grade 10 practical certificates are awarded when minimum requirements have been completed, whether or not prerequisite marks for an ARCT examination have been obtained.
- ARCT diplomas will be awarded to candidates at the annual Convocation ceremony or forwarded immediately following Convocation. Candidates may not use the designation "ARCT" before Convocation.

CERTIFICATES AND DIPLOMAS continued

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

SECONDARY SCHOOL MUSIC CREDITS

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

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

REGISTERED EDUCATION SAVINGS PLAN (RESP) ELIGIBILITY

Candidates who have a Registered Education Savings Plan (RESP) may be eligible to use these funds to support private studies in music at the Grades 9, 10,

and ARCT levels. Please consult your RESP provider for detailed information.

GOLD AND SILVER MEDALS

GOLD AND SILVER MEDALS

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

Gold Medals

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

Eligibility for Gold Medals

Performer's ARCT

- Candidates must obtain a minimum of 85 percent in the practical examination *and* a minimum of 70 percent in *each* of the co-requisite theory examinations.

Teacher's ARCT

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

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

Silver Medals

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

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

Section 2 – Examination Requirements

EXAMINATION REPERTOIRE

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

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

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

Da capo Signs and Repeats

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

Memory

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

Syllabus Repertoire Lists

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

Editions

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

Editorial markings vary from edition to edition.

Examination marks will not be deducted for altering these editorial suggestions as long as the resulting change is musically acceptable.

Availability

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

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

Anthologies and Collections

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

Orchestral Excerpts

For the convenience of teachers and students, most of the orchestral excerpts listed for Grades 8 to ARCT have been selected from collections or anthologies of excerpts for the various instruments. For details, please see the Orchestral Excerpts section of the examinations. Collections and anthologies of orchestral excerpts are also included in the list of resources for each instrument in Section 6, pp. 153–163. Candidates may also select the identical passages from standard orchestral parts.

Copyright and Photocopying

Composers, artists, editors, and publishers rely on sales revenues to contribute to their livelihood. Photocopying music deprives the creators of due compensation.

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

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

REPERTOIRE SUBSTITUTIONS

Substitutions from the Brass Syllabus

Candidates in Grades 1–10 may choose to substitute repertoire selections or studies from the appropriate section of the *Brass Syllabus* according to the

guidelines provided in the following table. No prior approval is required for substitutions from the *Brass Syllabus*. Please note that the substitute selection must be performed exactly as listed in the *Syllabus*.

Grade	Substitutions Permitted	Repertoire Selection
Grades 1–9	one repertoire selection	from the corresponding list of the next higher grade
Grade 10	one repertoire selection	from the corresponding list of the ARCT examination

Substitutions Requiring Approval

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

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

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

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

Own Choice Substitutions

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

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

- Judgement shown in choosing a substitute selection will be considered in the marking. For this reason, RCM Examinations will not answer questions or give advice regarding Own Choice Substitutions. It is the responsibility of the teacher to provide the appropriate advice.
- Candidates should clearly indicate such substitutions as “Own Choice” on the list of repertoire to be handed to the examiner.

Please note that no prior approval is required or provided for Own Choice Substitutions.

EXAMINATION PROCEDURES

Candidates must be ready to perform at least fifteen minutes before their scheduled time. *Please note that candidate examination times can not be exchanged.*

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

Music

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

Candidates should bring all music to be performed to the examination whether or not the selections are memorized. For works requiring accompaniment, bring two copies: one for the examiner and one for the accompanist. *Please note that photocopied music is*

not permitted in the examination room unless the candidate has a letter of permission from the publisher.

Accompanists

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

Candidates with Special Needs

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

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

TABLE OF MARKS

	Grade 1	Grades 2–4	Grade 6	Grades 8–9	Grade 10	Teacher's ARCT	Performer's ARCT
Repertoire	50	50	50	50	50 (35)	20 (14)	70
List A (selection #1)	25	25	25	25	25	(no mark breakdown)	25
List B (selection #2)	25	25	25	25	25		25
List C	–	–	–	–	–		20
Orchestral Excerpts	–	–	–	8*	8 (5.5)*	10	30
Technical Requirements	30	30	30	22**	22 (15.5)**	10	–
Studies	18	18	18	12	12	10	–
Technical Tests	12	12	12	10	10	–	–
Ear Tests	10	10	10	10	10 (7)	10 (7)	–
Metre	–	–	–	–	–	2	–
Rhythm	5	3	2	–	–	–	–
Intervals	–	3	3	3	2	2	–
Chords	–	–	2	2	2	3	–
Cadences	–	–	–	2	3	–	–
Playback	5	4	3	3	3	3	–
Sight Reading	10	10	10	10	10 (7)	10 (7)	–
Sight Reading Piece	7	7	7	7	7	4+4	–
Sight Clapping	3	3	3	3	3	2	–
Viva Voce						40	
(a) Pedagogical Principles	–	–	–	–	–	10 (7)	–
(b) Applied Pedagogy	–	–	–	–	–	30 (21)	–

Notes

- In all grades, the mark for Technical Tests covers the performance of scales and arpeggios.
- To qualify for the ARCT examination, Grade 10 candidates must achieve either an overall mark of 75 or a minimum of 70 percent in *each* section of the examination. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- Performer’s ARCT candidates must achieve an overall mark of 70 in order to pass.
- Teacher’s ARCT candidates must achieve either an overall mark of 75 or a minimum of 70 percent in *each* section of the examination in order to pass. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- There is no mark breakdown for the Repertoire section of the Teacher’s ARCT examination.

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

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

CLASSIFICATION OF MARKS

Grades 1 to 10

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

Performer's and Teacher's ARCT

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

SUPPLEMENTAL EXAMINATIONS

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

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

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

Grade 10

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

SUMMARY OF SUPPLEMENTAL EXAMINATION POLICIES

Teacher's ARCT

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

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

ABBREVIATIONS

Names of Publishers

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

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

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

Other Abbreviations and Symbols

arr.	arranged by
attr.	attributed to
bk	book
ed.	edited by
trans.	translated by
transc.	transcribed by
no.	number
[OP]	out of print
op.	opus
rev.	revised
vol.	volume
•	represents one selection for examination purposes
→	movements or portions of works to be performed at examinations

Section 3 – Practical Examinations

TECHNICAL REQUIREMENTS

General Instructions

- All scales and arpeggios are to be played from memory.
- Metronome markings given in the charts for each grade indicate minimum speed.
- Breathing should be compatible with the articulation pattern.

Required Articulations

Grades 1 and 2

Candidates must be prepared to play scales and arpeggios in *all* the following articulations.


1. all slurred
2. all tongued

For one-octave scales, candidates may choose one of the following three configurations.


- (a) up to the tonic and back down
- (b) up to the tonic, repeat the tonic, and back down
- (c) up to the tonic, add the 9th above, and back down

1. One-octave scales: all slurred


a.



b.




c.

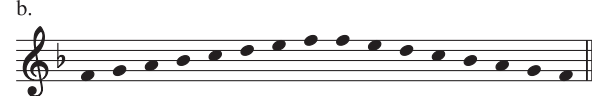


2. One-octave scales: all tongued


a.



b.



c.



Arpeggios:

all slurred



all tongued



Grades 4 to 10

Candidates must be prepared to play Technical Tests in *all* the following articulations:


1. all slurred
2. all tongued
3. two slurred / two tongued (two slurred / one tongued for triplet arpeggios)
4. two tongued / two slurred (one tongued / two slurred for triplet arpeggios)

For one-octave scales, candidates may choose one of the following three configurations:


- (a) up to the tonic and back down
 - (b) up to the tonic, repeat the tonic and back down
 - (c) up to the tonic, add the 9th above and back down
- Where two-octave scales are possible (see specific requirements for individual instruments in Section 3), candidates should play up to the tonic and back down.

1. One-octave scales: all slurred


a.



b.




c.




2. One-octave scales: all tongued


a.



b.




c.




3. One-octave scales: two slurred / two tongued

a.



b.




c.




TECHNICAL REQUIREMENTS continued

4. One-octave scales: two tongued / two slurred


a.



b.



c.



One-octave arpeggios in triplet eighth notes:

all slurred



all tongued



two slurred / one tongued




one tongued / two slurred




Please note that candidates for trumpet and euphonium examinations in Grades 6 to 10 and Teacher's ARCT are also required to play double-tonguing and triple-tonguing patterns for one-octave scales. Please see the relevant examinations in the trumpet and euphonium sections (pp. 23–49 and 101–118) for details.

Grades 8 to 10

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



C major V⁷



C major VII[°]

Candidates must be prepared to play dominant 7th and diminished 7th arpeggios in *all* the following articulations:

1. all slurred
2. all tongued
3. two slurred / two tongued
4. two tongued / two slurred

1. all slurred



2. all tongued



3. two slurred / two tongued



4. two tongued / two slurred



Trumpet – Grade 1

REPERTOIRE

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

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

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

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

LIST A

Traditional

- **Amazing Grace**, from *Virginia Harmony*, 1831 (arr. F. Mills and R. Romm, in *The Canadian Brass Book of Beginning Trumpet Solos* HAL)
- **Un canadien errant** (no. 3, arr. K. Bray and J.P. Green, in *Solos for Schools* GVT)
- **Skye Boat Song** (arr. Nicholas Hare, in *The Magic Trumpet* B&H)

Anonymous

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

Beethoven, Ludwig van

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

Brahms, Johannes

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

Bullard, Alan

Party Time: 17 Pieces for Trumpet and Piano ABR

- **By the Lake**
- **Love Song**
- **Snowy Landscape**

Byrd, William

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

Czerny, Carl

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

Foley, Red

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

Gunning, Christopher

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

Herriot, Bobby, and Howard Cable

- **The Little House** BEL

Lyons, Graham

- **Aubade** (no. 10 in *The Really Easy Trumpet Book* FAB)

LIST A continued

Mozart, Wolfgang Amadeus

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

Niehaus, Lennie

- **Lynn Meadows Waltz** KEN
- **Twilight Nocturne** KEN

Satie, Erik

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

Schmitt, Jacob

- **Andante** (arr. Anne McGinty, in *Contest and Recital Collections*, vol. 1 STU)

Tilzer, Albert van

- **Take Me Out to the Ball Game** (arr. F. Mills and R. Romm, in *The Canadian Brass Book of Beginning Trumpet Solos* HAL)

LIST B

Traditional

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

Benedict, Julius

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

Bullard, Alan

Party Time: 17 Pieces for Trumpet and Piano ABR

- **Barn Dance**
- **Echo Fanfare**
- **On the Bandstand**

Clarke, Jeremiah

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

Gunning, Christopher

- **Steam Special** (no. 7 in *The Really Easy Trumpet Book* FAB)

Hummel, Johann Nepomuk

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

McKay, George Frederick

- **Concert Solo Suite** FIS
→ 1st and 3rd movements

Mozart, Leopold

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

Niehaus, Lennie

- **Brattleboro Anthem** KEN
- **Great Scott** KEN
- **Timepiece** KEN
- **Turnabout** KEN

Offenbach, Jacques

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

Purcell, Henry

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

Sullivan, Arthur

- **Policeman's Song**, from *The Pirates of Penzance* (arr. Nicholas Hare, in *The Magic Trumpet* B&H)

TECHNICAL REQUIREMENTS

Studies

Candidates should be prepared to play the following bulleted selection.





Getchell, Robert W.

First Book of Practical Studies WAR

- *three of nos. 9, 10, 11, 12, 15, 16, 17*

Technical Tests

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

Scales				
Major	C, B \flat	1 octave	 = 60	quarter notes
Harmonic minor	A	1 octave	 = 60	quarter notes
Arpeggios				
Major	C, B \flat	1 octave	 = 60	quarter notes
Minor	A	1 octave	 = 60	quarter notes

EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

None

Trumpet – Grade 2

REPERTOIRE

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

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

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

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

LIST A

Bach, Johann Sebastian

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

Beethoven, Ludwig van

- **Minuetto** (arr. Paul M. Stouffer) KEN

Endresen, R.M.

- **The Dancer** RUB

Fibich, Zdenek

- **Poem** (arr. Forrest L. Butchel) KJO

Franck, César

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

Herriot, Bobby, and Howard Cable

- **Rusty’s Song** BEL

MacDowell, Edward

- **To a Wild Rose** (arr. Merle Isaac) FIS

Niehaus, Lennie

- **So Little Time** KEN

Satie, Erik

- **Three Gymnopédies** (arr. David Marlatt) EIG
→ any one

Smith, Leonard B.

- **Valse “Au printemps”** BEL

LIST B

Bennett, John

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

Edelson, Edward

- **At Dusk** BEL

Endresen, R.M.

- **The Victor** (in *Rubank Book of Trumpet Solos, Easy Level* HAL)

Eymann, Dale W.

- **March of the Matadors** BEL

Goldman, Edwin Franko

- **Country Dance** FIS

Haydn, Franz Joseph

- **Country Dance** (arr. Paul M. Stouffer) KEN

Herriot, Bobby, and Howard Cable

- **Up, Down and Round About** BEL

Mouret, Jean Joseph

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

Saint-Saëns, Camille

- **Royal March of the Lion**, from *Carnival of the Animals* (arr. Nicholas Hare, in *The Magic Trumpet* B&H)

LIST B continued

Shelukov, V.

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

Smith, Leonard B.

- **Diana** BEL

Vandercook, H.A.

- **Lyra** RUB

Weggewood, Pamela

Up-Grade FAB

- **Siberian Gallop**

TECHNICAL REQUIREMENTS

Studies

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

Group 1

Endresen, R.M.

Supplementary Studies for Cornet or Trumpet RUB

- nos. 6, 12, and 14

Group 2






Getchell, Robert W.

First Book of Practical Studies WAR

- nos. 35, 40, 49, and 51

Technical Tests

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

Scales				
Major	C, G, D, F, B \flat	1 octave	 = 100	quarter notes
Harmonic minor	A, E, B, D, G	1 octave	 = 100	quarter notes
Chromatic	<i>on C</i>	1 octave	 = 100	quarter notes
Arpeggios				
Major	C, G, D, F, B \flat	1 octave	 = 100	quarter notes
Minor	A, E, B, D, G	1 octave	 = 100	quarter notes

EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

None

Trumpet – Grade 4

REPERTOIRE

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

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

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

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

LIST A

Bach, Johann Sebastian

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

Clérise, Robert

- **Noce villageois** LED

Goltermann, Georg

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

Jenkins, Karl

- **Salm O Dewi Sant** (in *Go Blow Your Own B&H*)

Massenet, Jules

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

Schudel, Thomas

- **Serenade for Trumpet and Piano** CMC

Smallman, Jeff

- **Night of Stars/Nuit d’étoiles** EIG

LIST B

Endresen, R.M.

- **Forest Echo** (in *Indispensable Folio for B flat Cornet or Trumpet* RUB)

Fitzgerald, R. Bernard

- **English Suite** PRE
→ 1st, 3rd, and 5th movements
- **Italian Suite** PRE
→ 1st, 2nd, and 4th movements or 1st, 3rd, and 4th movements

Getchell, Robert

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

Handel, George Frideric

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

Herriot, Bobby, and Howard Cable

- **Special Delivery** BEL

Hook, James, and Daniel Steibelt

- **Menuet and Ballo** (ed. Robert Getchell, in *Master Solos: Intermediate Level* HAL)

Kulesha, Gary

- **Prelude and Fugue for Trumpet and Piano** SON

LIST B continued

Marcello, Benedetto

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

Scarlatti, Alessandro

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

Tenaglia, Antonio F., and Johann P. Krieger

- **Aria and Allegro** (transc. R. Bernard Fitzgerald) PRE

Woolston, Eric

- **Spersia** EIG

TECHNICAL REQUIREMENTS

Studies

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

Hering, Sigmund

Forty Progressive Etudes FIS

- nos. 26, 29, 31, 32, and 35

Getchell, Robert W.

Second Book of Practical Studies (ed. Nilo W. Hovey)
WAR

- nos. 78, 81, 90, 108, 109, and 120

Concert Studies for Trumpet CUW

- any **three** of the following studies:

Bulla, Stephen: *Requiem* (p. 9)






Court, Douglas: *Olympus* (p. 8)

Hosay, James L.: *Canterbury* (p. 7)

Johnson, Timothy: *Coronation* (p. 6)

Technical Tests

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

Scales				
Major	C, G, D, A, E, F, B \flat , E \flat , A \flat	1 octave	 = 60	eighth notes
Harmonic minor	A, E, B, F \sharp , C \sharp , D, G, C, F	1 octave	 = 60	eighth notes
Chromatic	on C, D, F, G, B \flat	1 octave	 = 60	eighth notes
Arpeggios				
Major	C, G, D, A, E, F, B \flat , E \flat , A \flat	1 octave	 = 40	triplet eighth notes
Minor	A, E, B, F \sharp , C \sharp , D, G, C, F	1 octave	 = 40	triplet eighth notes

EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

None

Trumpet – Grade 6

REPERTOIRE

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

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

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

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

LIST A

Traditional

- **Barbara Allen** (arr. Don Sweete) EIG

Anderson, Leroy

- **A Trumpeter’s Lullaby** BEL

Barat, Joseph Édouard

- **Orientale** (in *Concert and Contest Collection* RUB)

Böhme, Oskar

- **Berceuse** CUB

Cable, Howard

Ontario Pictures NOR

- **Point Pelée**

Clarke, Herbert L.

- **Twilight Dreams: Waltz Intermezzo** WAR

Cords, Gustav

- **Romanze** CUB

Friboulet, Georges

- **Gaminerie** LED

Mihalovichi, Marcel

- **Meditation** LED

Monhardt, Maurice

- **So Soft the Silver Sound and Clear** (arr. Robert Getchell, in *Master Solos: Intermediate Level* HAL)

Robbins, Geoffrey

- **Mont Saint-Michel** LED

LIST B

Traditional

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

Archer, Violet

- **Little Suite for Trumpet and Piano** LEE

Balay, Guillaume

- **Petit pièce concertante** BEL (in *Solos for the Trumpet Player* SCH; *Concert and Contest Collection* RUB)

Clarke, Jeremiah

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

Cole, Hugo

- **The Hammersmith Galop** OTT

Handel, George Frideric

- **Concertino** (arr. A.W. Benoy) OUP
→ 1st, 2nd, and 4th movements or 1st, 3rd, and 4th movements

LIST B continued

Kaplan, David

- **Ancient Story** (in *Classic Festival Solos*, vol. 1 WAR)

Nehlhybel, Vaclav

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

Presser, William

- **Suite for Trumpet** ENS

Smallman, Jeff

- **Ions** EIG
→ any *four* movements

TECHNICAL REQUIREMENTS

Studies

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

Group 1

Endresen, R.M.

Supplementary Studies for Cornet or Trumpet RUB

- **nos. 9, 13, and 16**
→ all three studies are to be transposed for trumpet in C from a B flat trumpet

Group 2

Hering, Sigmund

Thirty-Two Etudes FIS

- **nos. 12, 14, 19, 23, and 32**

Glowaty, Andrew

Twenty-Four Etudes in all Major and Minor Keys for the Progressing Trumpet Player FST






- **nos. 10, 12, 14, 20, and 22**

Concert Studies for Trumpet CUW

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

Technical Tests

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

Scales				
Major	all keys	1 octave*	 = 88	eighth notes
Harmonic minor	all keys	1 octave*	 = 88	eighth notes
Chromatic	starting on any note	1 octave*	 = 88	eighth notes
Arpeggios				
Major	all keys	1 octave*	 = 60	triplet eighth notes
Minor	all keys	1 octave*	 = 60	triplet eighth notes

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

TECHNICAL REQUIREMENTS continued

Double tonguing

♩ = 66

Too Koo Too Koo Too Too Koo Too Koo Too Too Koo Too Koo Too *etc.*

Triple tonguing

♩ = 52

Too Too Koo Too Too Koo Too Too Too Koo Too Too Koo Too Too Too Koo Too Too Koo Too *etc.*

EAR TESTS AND SIGHT READING

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

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

THEORY CO-REQUISITES

Grade 1 Rudiments

Trumpet – Grade 8

REPERTOIRE

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

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

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

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

LIST A

Bach, Johann Sebastian

- **Bach Suite** (transc. R. Bernard Fitzgerald) BEL

Balay, Guillaume

- **Andante and Allegro** INT
- **Prelude and Ballade** BEL

Barat, Joseph Édouard

- **Andante et scherzo** LED
- **Lento et scherzo** LED

Bellini, Vincenzo

- **Concerto** (arr. David Marlatt) EIG

Böhme, Oskar

- **Liebeslied** CUB [OP]

Corelli, Arcangelo

- **Sonata in E minor**, op. 5, no. 8 (VIII) (transc. R. Bernard Fitzgerald) BEL
- **Sonata in F major** (ed. Quinto Maganini) EMU

Jeanjean, Paul

- **Capriccioso** ALF

Rachmaninoff, Sergei

- **Vocalise**, op. 34, no. 14 (ed. Rolf T. Smedvig) INT

LIST B

Alary, Georges

- **Contest Piece/Morceau de concert**, op. 57 CUB

Bissell, Keith

- **Little Suite for Trumpet and Piano** BER

Butterworth, Arthur

- **Fanfare and Berceuse**, op. 54 (in *Contemporary Music for Trumpet B&H*)

Endsley, Gerald

- **Chant for Unaccompanied Trumpet** TRO

Fitzgerald, R. Bernard

- **Introduction and Fantasy** BEL

Frackenpohl, Arthur

- **Suite for Trumpet** SCH

Goedicke[Gedike], Alexander

- **Concert Study/Étude de concert**, op. 49 INT

Kenins, Talivaldis

- **Latvian Dance and Variations** CMC

Marlatt, David

- **Variations on Blue Bells of Scotland** EIG

Maxwell Davies, Peter

- **Sonatina for Solo Trumpet** (in *Contemporary Music for Trumpet B&H*)

Porrino, Ennio

- **Preludio, aria e scherzo** ZER [OP]

Rapoport, Alexander

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

Reutter, H.

- **Fanfares** LED

Vachey, Henri

- **Aria et Marcato** LED

Vidal, Paul

- **Concertino for Trumpet** BEL [OP]

Webber, Lloyd

- **Suite in F major** MIL

ORCHESTRAL EXCERPTS

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

Neuhaus, Hans, ed. *Ausführliche Orchester-Studien für Trompete*. 5 vols. Köln: Hans Gerig, 1956–1958.

Norris, Philip, ed. *“Top 50” Orchestral Audition Excerpts for Trumpet*. Libertyville, Illinois: Crown Music Press, 1997.

Beethoven, Ludwig van

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

Berlioz, Hector

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

Tchaikovsky, Pyotr Il'yich

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

Tchaikovsky, Pyotr Il'yich

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

TECHNICAL REQUIREMENTS

Studies

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

Voxman, Himie

Selected Studies RUB

- two of nos. 2, 14, 23, 27, 48

Gates, Everett

Odd Meter Studies FOX

- two of nos. 9, 10, 11, 13

Caffarelli, Reginaldo








100 Melodic Studies in Transposition RIC

- two of nos. 3, 5, 8, 10, 14

→ both studies are to be transposed for trumpet in A, B flat, C, and D from one trumpet (B flat or C)

Technical Tests

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

Scales					
Major	all keys	1 octave	 = 72	sixteenth notes	
Harmonic minor	all keys	1 octave	 = 72	sixteenth notes	
Melodic minor	all keys	1 octave	 = 72	sixteenth notes	
Chromatic	starting on any note	2 octaves*	 = 72	sixteenth notes	
Arpeggios					
Major	all keys	1 octave	 = 92	triplet eighth notes	
Minor	all keys	1 octave	 = 92	triplet eighth notes	
Dominant 7ths	all keys	1 octave	 = 72	sixteenth notes	

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

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

Double tonguing

Too Koo Too Koo Too Too Koo Too Koo Too Too Koo Too Koo Too

Triple tonguing

Too Too Koo Too Too Koo Too Too Too Koo Too Too Koo Too Too Too Koo Too Too Koo Too

EAR TESTS AND SIGHT READING

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

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

THEORY CO-REQUISITES

- Grade 2 Rudiments
- Introductory Harmony (optional)

Trumpet – Grade 9

REPERTOIRE

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

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

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

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

LIST A

Beversdorf, Thomas

- **Sonata for Trumpet and Piano** SOU

Coakley, Donald

- **Three Bagatelles** EIG

Emmanuel, Maurice

- **Sonata pour cornet et piano** LED

Frackenpohl, Arthur

- **Sonatina for Trumpet and Piano** SCH

Handel, George Frideric

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

Martinů, Bohuslav

- **Sonatine** LED

Peeters, Flor

- **Sonata** PET

Pilss, Karl

- **Sonata** UNI

Sachse, Ernst

- **Concertino in E flat major** [for E flat trumpet or cornet] BRP

LIST B

Barnes, Milton

- **Lament**, from *Incidental Music for Romeo and Juliet* CMC

Baudrier, Émile

- **Suite** LED

Bozza, Eugene

- **Badinage** LED

Busser, Henri

- **Andante and Scherzo**, op. 44 (ed. Roger Voisin) INT

Hüe, Georges

- **Contest Piece** INT

Cheetham, John

- **Concoctions** TEN
→ any *three* movements

De Boeck, Auguste

- **Allegro** FIS

Ketting, Otto

- **Intrada** DON

Latham, William P.

- **Suite for Trumpet and String Orchestra** PRE

Tartini, Giuseppe

- **Largo and Allegro** (transc. G. Ovid, from *Violin Sonata in G minor*, ed. Robert Nagel) INT)

Turrin, Joseph

- **Caprice for B flat or C Trumpet and Piano** BRP

ORCHESTRAL EXCERPTS

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

Neuhaus, Hans, ed. *Ausführliche Orchester-Studien für Trompete*. 5 vols. Köln: Hans Gerig, 1956–1958.

Norris, Philip, ed. “Top 50” *Orchestral Audition Excerpts for Trumpet*. Libertyville, Illinois: Crown Music Press, 1997.

Beethoven, Ludwig van

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

Moussorgsky, Modest

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

Ravel, Maurice

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

Ravel, Maurice

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

TECHNICAL REQUIREMENTS

Studies

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

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










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

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

Technical Tests

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

TECHNICAL REQUIREMENTS continued

Scales				
Major	all keys	2 octaves*	 = 80	sixteenth notes
Major in 3rds	all keys	1 octave	 = 60	sixteenth notes
Harmonic minor	all keys	2 octaves*	 = 80	sixteenth notes
Melodic minor	all keys	2 octaves*	 = 80	sixteenth notes
Chromatic	starting on any note	2 octaves*	 = 80	sixteenth notes
Arpeggios				
Major	all keys	2 octaves*	 = 96	triplet eighth notes
Minor	all keys	2 octaves*	 = 96	triplet eighth notes
Dominant 7ths	all keys	2 octaves*	 = 80	sixteenth notes
Diminished 7ths	all keys	2 octaves*	 = 80	sixteenth notes

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

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

Double tonguing



Too Koo Too Koo Too Too Koo Too Koo Too Too Koo Too Koo Too *etc.*

Triple tonguing



Too Too Koo Too Too Koo Too Too Too Koo Too Too Koo Too Too Too Koo Too Too Koo Too *etc.*

EAR TESTS AND SIGHT READING

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

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

THEORY CO-REQUISITES

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

Trumpet – Grade 10

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

REPERTOIRE

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

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

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

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

LIST A

Arutunian, Aleksandr Grigor'evich

- **Trumpet Concerto** INT; SIK

Castèrède, Jacques

- **Sonatine** LED

Haydn, Franz Joseph

- **Concerto in E flat major**, Hob. VIIe:1 UNI; HEN

Hindemith, Paul

- **Sonate für Trompete in B und Klavier** OTT

Hummel, Johann Nepomuk

- **Concerto in E flat major** INT; PET

Kaminsky, Joseph

- **Concertino** MCA; UNI

Kennan, Kent

- **Sonata** (rev. ed., 1986) WAR

McIntyre, David L.

- **Sonata for Trumpet and Piano** CMC

Neruda, Johann Georg Baptist

- **Concerto in E flat major for Trumpet and Strings** RAR

Pakhumutova, Alexandra

- **Concerto** MCA

Tuthill, Burnet

- **Sonata for Trumpet and Piano**, op. 29 WAR

LIST B

Arnold, Malcolm

- **Fantasy for B flat Trumpet**, op. 100 FAB

Bonneau, Paul

- **Suite for Trumpet in C and Piano** LED

Bozza, Eugene

- **Rustiques** LED

Clarke, Herbert L.

- **From the Shores of the Mighty Pacific** WAR

Constant, Marius

- **Trois mouvements** LED

Copland, Aaron

- **Quiet City** (arr. Peter Wastall, in *Contemporary Music for Trumpet B&H*)

Gabaye, Pierre

- **Feux d'artifice** LED

Mendez, Rafael

- **La virgen de la Macarena** FIS

Persichetti, Vincent

- **The Hollow Men** EVO

Saint-Saëns, Camille

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

ORCHESTRAL EXCERPTS

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

McGregor, Rob Roy, ed. *Audition and Performance**Preparation for Trumpet: Orchestral Literature**Studies*. 4 vols. New York: Carl Fischer, 1998.Neuhaus, Hans, ed. *Ausführliche Orchester-Studien für**Trompete*. 5 vols. Köln: Hans Gerig, 1956–1958.Norris, Philip, ed. “*Top 50*” *Orchestral Audition**Excerpts for Trumpet*. Libertyville, Illinois: Crown Music Press, 1997.

Debussy, Claude

- **La mer** KAL

→ 1st movement: opening to rehearsal number **2**, rehearsal numbers **8** to **13**→ 3rd movement: trumpet 1 – rehearsal numbers **44** to **45**; cornet 1 – rehearsal number **3**, last six measuresin: Neuhaus: *Orchester-Studien*, vol. 3 (pp. 28–30)in: McGregor: *Audition and Performance* (pp. 6–7)in: Norris: *Top 50* (prepare *all* trumpet 1 and cornet 1 excerpts) (pp. 22–25)

Handel, George Frideric

- **Messiah** KAL

→ “The Trumpet Shall Sound”

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

Rimsky-Korsakov, Nicolai

- **Scheherazade** KAL

→ 1st movement: letter **E** to letter **F**→ 2nd movement: letter **E** to letter **F**→ 3rd movement: letter **G** to letter **J**→ 4th movement: letter **P** to letter **U**, letter **X** to letter **Y**in: Neuhaus: *Orchester-Studien*, vol. 3 (pp. 18–22)in: McGregor: *Audition and Performance Preparation*, vol. 3 (p. 97)→ 1st movement: 7th measure after letter **E** to letter **F**; 2nd movement: 17th measure after letter **E** to letter **F**; 3rd movement: letter **G** to letter **I**; 4th movement: letter **P** to letter **U**, letter **X** to letter **Y**

Stravinsky, Igor

- **Petrushka** KAL

→ “Third Part: ballerina’s dance and waltz,” rehearsal numbers **134** to **151**in: Neuhaus: *Orchester-Studien*, vol. 2 (pp. 41–42)in: McGregor: *Audition and Performance Preparation*, vol. 1 (p. 51)→ 1 measure before rehearsal number **134** to rehearsal number **151**in: Norris: *Top 50* (pp. 85–86)→ 1 measure before rehearsal number **134** to 6 measures after rehearsal number **150**

TECHNICAL REQUIREMENTS

Studies

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

Group 1

Charlier, Theo

Trente-six études transcendantes LED

- two of nos. 2, 4, 8, 10

Group 2

Bitsch, Marcel

Vingt études LED

- two of nos. 1, 2, 5, 6, 17

Smith, Walter M.

Top Tones for the Trumpeter FIS

- two of nos. 1, 3, 4, 5, 7

Group 3










Bordogni, Marco

Vingt-quatre vocalises LED

- two of nos. 5, 10, 16, 17, 23

Technical Tests

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

Scales				
Major	all keys	2 octaves*	 = 84	sixteenth notes
Major in 3rds	all keys	1 octave	 = 66	sixteenth notes
Harmonic minor	all keys	2 octaves*	 = 84	sixteenth notes
Melodic minor	all keys	2 octaves*	 = 84	sixteenth notes
Chromatic	starting on any note	2 octaves*	 = 84	sixteenth notes
Arpeggios				
Major	all keys	2 octaves*	 = 100	triplet eighth notes
Minor	all keys	2 octaves*	 = 100	triplet eighth notes
Dominant 7ths	all keys	2 octaves*	 = 84	sixteenth notes
Diminished 7ths	all keys	2 octaves*	 = 84	sixteenth notes

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

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

Double tonguing



TECHNICAL REQUIREMENTS continued

Trumpet

Triple tonguing

$\text{♩} = 96$



Too Too Koo Too Too Koo Too Too Too Koo Too Too Koo Too Too Too Koo Too Too Koo Too etc.

The musical notation is on a single staff in 2/4 time with a key signature of one flat (Bb). It consists of three measures. The first measure contains a quarter note followed by an eighth note triplet. The second measure contains an eighth note triplet followed by a quarter note. The third measure contains a quarter note followed by an eighth note triplet. The notes in the triplets are G4, A4, and Bb4. The notes in the quarter notes are G4, A4, and Bb4. The exercise is labeled 'Triple tonguing' and 'etc.'.

EAR TESTS AND SIGHT READING

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

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

THEORY CO-REQUISITES

Grade 2 Rudiments

Grade 3 History

Grade 4 Harmony or Grade 4 Keyboard Harmony

Grade 4 History

Trumpet – Performer’s ARCT

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

The ARCT Diploma is the culmination of the RCM Examinations examination system. The Performer’s ARCT examination will be evaluated as a concert performance. Excellence in every aspect of performance is expected.

Candidates must achieve an Honours standing (70 percent) in order to be awarded an ARCT Diploma.

POLICY REGARDING PASS AND FAILURE

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

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

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

MARKING CRITERIA

First Class Honours with Distinction: 90–100

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

First Class Honours: 85–89

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

First Class Honours: 80–84

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

Honours: 70–79

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

REPERTOIRE

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

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

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

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

LIST A

Böhme, Oskar

- **Concerto in F minor** (ed. Franz Herbst) AJB

Chaynes, Charles

- **Concerto in C major for Trumpet and Orchestra**
LED

Goedicke [Gedike], Alexander

- **Concerto for Trumpet**, op. 41 LEE

Hétu, Jacques

- **Concerto pour trompette**, op. 43 DOM

Jolivet, André

- **Concertino for Trumpet and String Orchestra**
LED

Orr, Buxton

- **Concerto for Trumpet and Brass Band** NOV

Tomasi, Henri

- **Concerto** LED

Vasilenko, Sergei

- **Concerto for Trumpet**, op. 113 WEI

LIST B

Beckwith, John

- **Sonatina in Two Movements** CMC; DRN

Coulthard, Jean

- **Fanfare Sonata** CMC

Dello Joio, Norman

- **Sonata for Trumpet and Piano** AMP

Ewazen, Eric

- **Sonata for Trumpet and Piano** SOU

Françaix, Jean

- **Sonatine pour trompette et piano** ESC

Koetsier, Jan

- **Sonatina for Trumpet and Piano**, op. 56 DON

Morawetz, Oskar

- **Sonata for Trumpet and Piano** AEN

Rueff, Jeanine

- **Sonatine** LED

Stevens, Halsey

- **Sonata for Trumpet and Piano** PET

LIST C

Bennett, Robert Russell

- **Rose Variations** WAR

Bitsch, Marcel

- **Quatre variations sur un thème de Domenico Scarlatti** LED

Bloch, Ernest

- **Proclamation** BRD

Bozza, Eugene

- **Cornettina** LED

Enesco, George

- **Légende** INT

Healey, Derek

- **The Battle**, op. 50 CMC

Hoffman, Edward

- **Four Miniatures for Solo Trumpet** TRO

Honegger, Arthur

- **Intrada** SAL

Persichetti, Vincent

- **Parable XIV for Solo Trumpet**, op. 127 EVO

Tomasi, Henri

- **Triptyque** LED

Tull, Fisher

- **Three Bagatelles** B&H

Weinzweig, John

- **Riffs III for Solo Trumpet in B flat** CMC

LIST D

Albrechtsberger, Johann Georg

- **Concertino in E flat major** BRP

Hertel, Johann Wilhelm

- **Trumpet Concerto No. 2 in E flat major**
(ed. Edward H. Tarr) RAR

Molter, Johann M.

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

Mozart, Leopold

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

Telemann, Georg Philipp

- **Concerto in D major** RAR

Viviani, Giovanni Bonaventura

Capricci armonici da chiesa e da camera

- **Sonata no. 1** (ed. Edward H. Tarr) RAR
- **Sonata no. 2** (ed. Edward H. Tarr) RAR

ORCHESTRAL EXCERPTS

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

Bach, Johann Sebastian. *Complete Trumpet Repertoire*, ed. Ludwig Güttler. 3 vols. London: Musica Rara, 1971.

McGregor, Rob Roy, ed. *Audition and Performance Preparation for Trumpet: Orchestral Literature Studies*. 4 vols. New York: Carl Fischer, 1998.

McGregor, Rob Roy, ed. *Orchestral Repertoire for Trumpet*. 2 vols. New York: Autopress, 1970.

Neuhaus, Hans, ed. *Ausführliche Orchester-Studien für Trompete*. 5 vols. Köln: Hans Gerig, 1956–1958.

Norris, Philip, ed. *“Top 50” Orchestral Audition Excerpts for Trumpet*. Libertyville, Illinois: Crown Music Press, 1997.

Group 1

Bizet, Georges

- **Carmen Suite No. 1** KAL

→ “Prelude”

in: McGregor: *Audition and Performance Preparation*, vol. 4 (p. 116)

in: Norris: *Top 50* (p. 18)

Mahler, Gustav

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

Respighi, Ottorino

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

Strauss, Richard

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

Group 2

Bach, Johann Sebastian

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

Bach, Johann Sebastian

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

Bach, Johann Sebastian

- **Mass in B minor** KAL
→ complete trumpet 1 part
in: Bach: *Complete Trumpet Repertoire*, vol. 3 (pp. 2–16)

Moussorgsky, Modest

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

THEORY PREREQUISITES

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

THEORY CO-REQUISITES

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

PIANO CO-REQUISITE

Grade 6 Piano

Trumpet – Teacher’s ARCT

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

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

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

REPERTOIRE

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

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

ORCHESTRAL EXCERPTS

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

STUDIES

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

EAR TESTS AND SIGHT READING

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

TEACHER’S ARCT PART 2: *Viva Voce* Examination

A: Pedagogical Principles

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

- posture and hand position
- breathing and tone production
- embouchure formation and mouthpiece placement
- intonation (including corrections for problematic tendencies)
- articulation (tongue position and common problems; single, double, triple, and flutter tonguing)
- alternate fingerings
- rhythm and metre
- dynamics and phrasing

- range
- vibrato
- transposition
- 20th-century playing techniques
- use of basic mutes
- instrument care and cleaning
- prevention of injury
- purchasing a trumpet, mouthpiece selection

B: Applied Pedagogy

Teaching Repertoire

Candidates should prepare the repertoire and studies required for trumpet examinations in Grades 2, 4, 6, and 8 as listed in the *Brass Syllabus, 2003 edition*. Candidates should be prepared to suggest drills and exercises to help a student meet challenges encountered in the requirements for these examinations and to discuss the suitability and purpose of the material in a student's development. Candidates should also be able to discuss stylistic differences between repertoire of the Baroque, Classical, Romantic, and 20th-century periods as applicable to the trumpet.

Demonstration Lesson

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

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

Examination length: 3 hours

Passing mark: 70 percent

Candidates should be prepared to answer questions on the following topics:

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

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

For a reading list and reference material, please see the "Bibliography" on pp. 153–163.

THEORY PREREQUISITES

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

THEORY CO-REQUISITES

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

PIANO CO-REQUISITE

Grade 8 Piano

French Horn – Grade 1

REPERTOIRE

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

Candidates should be prepared to play *two* selections from the following list.

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

Butchel, Forrest L.

- **My Buddy** KJO

Randall, Anthony

- **Swings and Roundabouts** B&D

Queraud, Phillippe, and Alain Voirpy

Premier Voyage LEM

- **Russie** (no. 1)
- **Russie** (no. 2)
- **Tchécoslovaquie** (no. 3)
- **Hongrie** (no. 4)
- **Suède** (no. 7)
- **Hongrie** (no. 8)
- **Yougoslavie** (no. 10)





TECHNICAL REQUIREMENTS

Studies

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

Technical Tests

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

Scales					
Major	C, B \flat	1 octave	 = 60	quarter notes	
Harmonic minor	A, G	1 octave	 = 60	quarter notes	
Arpeggios					
Major	C, B \flat	1 octave	 = 60	quarter notes	
Minor	A, G	1 octave	 = 60	quarter notes	

EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

None

French Horn – Grade 2

REPertoire

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

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

Beethoven, Ludwig van

- **Deutscher Tanz** (arr. in *Horn Music for Beginners* EMB)
- **Ecossaise** (arr. in *Horn Music for Beginners* EMB)

Butchel, Forrest L.

- **Solitude** KJO

Hill, William H.

- **The Hunters** KJO

Johnston, Richard

- **Melody for Horn and Piano** CMC

Krieger, Johann

- **Menuet** (arr. in *Horn Music for Beginners* EMB)

Mendelssohn, Felix

- **Nocturne** from *Midsummer Night’s Dream* (arr. Forrest L. Butchel) KJO

Purcell, Henry

- **Nymphs and Shepherds** (arr. Forrest L. Butchel) KJO

Rose, Michael

- Horn on Holiday* ABR
- **Holiday in Vienna**
 - **Swiss Holiday**

TECHNICAL REQUIREMENTS

Studies






Candidates may choose to play:

- two* studies from any beginning French horn or band method book,
OR
- one* additional selection from the repertoire list.

TECHNICAL REQUIREMENTS continued

Technical Tests

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

Scales					
Major	C, B \flat , G, D	1 octave	 = 52	eighth notes	
Harmonic minor	A, G, E, B	1 octave	 = 52	eighth notes	
Chromatic	<i>on C</i>	1 octave	 = 52	eighth notes	
Arpeggios					
Major	C, B \flat , G, D	1 octave	 = 52	eighth notes	
Minor	A, G, E, B	1 octave	 = 52	eighth notes	

EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

None

French Horn – Grade 4

REPERTOIRE

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

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

Traditional

- **The Ash Grove** (arr. Mason Jones, in *First Solos for the Horn Player* SCH)

Butchel, Forrest L.

- **Meditation** KJO

Chopin, Frédéric

- **Cavatina** (arr. Forrest L. Butchel) KJO

Gluck, Christoph Willibald

- **Aria**, from *Orfeo* (in *Froydis’ Favourite Prunes*, 3 MCY)

Godard, Benjamin

- **Berceuse** (arr. Forrest L. Butchel) KJO

Purcell, Henry

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

Randall, Anthony

- **Serenade** B&D
- **Waltz** B&D

Szervanszky, E.

- **Little Suite** (in *Horn Music for Beginners* EMB)
→ 2nd, 3rd, and 4th movements

TECHNICAL REQUIREMENTS

Studies

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






Endresen, R.M.

Supplementary Studies for Horn RUB

- **nos. 12, 13, 16, and 21**

TECHNICAL REQUIREMENTS continued

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

Scales					
Major	C, F, B \flat , E \flat , A \flat , G, D, A, E	1 octave	 = 60	eighth notes	
Harmonic minor	A, D, G, C, F, E, B, F \sharp , C \sharp	1 octave	 = 60	eighth notes	
Chromatic	<i>on</i> D, C, B, B \flat , A	1 octave	 = 60	eighth notes	
Arpeggios					
Major	C, F, B \flat , E \flat , A \flat , G, D, A, E	1 octave	 = 40	triplet eighth notes	
Minor	A, D, G, C, F, E, B, F \sharp , C \sharp	1 octave	 = 40	triplet eighth notes	

EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

None

French Horn – Grade 6

REPERTOIRE

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

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

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

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

LIST A

Bach, Johann Sebastian

- **Sarabande** (arr. Arthur Willner, in *Classical Album* B&H)

Beethoven, Ludwig van

- **Deux menuets** (arr. Pascal Proust) BIL
→ one menuet

Gluck, Christoph Willibald

- **Pavane** (arr. Arthur Willner, in *Classical Album* B&H)

Mozart, Wolfgang Amadeus

- **Horn Concerto No. 3 in E flat major**, K 447
→ 2nd movement

Randall, Anthony

- **Lullaby** B&D

Schumann, Robert

- **Abendlied** (in *Froydis’ Favourite Prunes*, 3 MCY)
- **Widmung** (in *Froydis’ Favourite Prunes*, 3 MCY)

LIST B

Berthelot, René

- **Variations brèves sur un chant scout** LED

Corelli, Arcangelo

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

Handel, George Frideric

- **I See a Huntsman** (arr. Mason Jones, in *Solos for the Horn Player* SCH)

Mozart, Wolfgang Amadeus

- **Horn Concerto No. 1 in D major**, K 412
→ 2nd movement
- **Horn Concerto No. 3 in E flat major**, K 447
→ 3rd movement

Randall, Anthony

- **March** B&D

TECHNICAL REQUIREMENTS

Studies

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






Maxime-Alphonse

200 Modern French Horn Etudes, bk 1 LED

- nos. 2, 4, 8, 10, and 11

Technical Tests

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

Scales				
Major	all keys	1-2 octaves*	 = 72	eighth notes
Harmonic minor	all keys	1-2 octaves*	 = 72	eighth notes
Chromatic	starting on any note	1 octave	 = 72	eighth notes
Arpeggios				
Major	all keys	1-2 octaves*	 = 48	triplet eighth notes
Minor	all keys	1-2 octaves*	 = 48	triplet eighth notes

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

EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

Grade 1 Rudiments

French Horn – Grade 8

REPERTOIRE

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

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

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

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

LIST A

Cherubini, Luigi

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

D’Indy, Vincent

- **Andante** BIL

Fauré, Gabriel

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

Haydn, Franz Joseph

- **Horn Concerto No. 2 in D major**, Hob. VIIId:4
CUB
→ 2nd movement

Mendelssohn, Felix

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

Mozart, Wolfgang Amadeus

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

Randall, Anthony

- **Nocturne** B&D

Strauss, Franz

- **Nocturno**, op. 7 UNI

LIST B

Butchel, Forrest L.

- **Romantica** KJO

Haydn, Franz Joseph

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

Mozart, Wolfgang Amadeus

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

Purcell, Henry

- **Allemande** (in *Froydis’ Favorite Prunes*, 3 MCY)

Saint-Saëns, Camille

- **Romance**, op. 36 (in *Solos for the Horn Player* SCH)

ORCHESTRAL EXCERPTS

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

Beethoven, Ludwig van

- **Symphony No. 5**
→ 1st movement: mm. 58–63
→ 3rd movement: mm. 19–45
- **Symphony No. 8**
→ 3rd movement, Trio: mm. 45–78

Wagner, Richard

- **Siegfried Idyll**
→ rehearsal nos. 16–17

TECHNICAL REQUIREMENTS

Studies

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

Maxime-Alphonse

200 Modern French Horn Studies, bk 2 LED

- two of nos. 7, 13, 20, 22, 37








Kopprasch, Georg

Sixty Studies, bk 1 INT

- two of nos. 9, 15, 16, 17

Technical Tests

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

Scales				
Major	all keys	1-2 octaves*	 = 52	sixteenth notes
Harmonic minor	all keys	1-2 octaves*	 = 52	sixteenth notes
Melodic minor	all keys	1-2 octaves*	 = 52	sixteenth notes
Chromatic	starting on any note	1 octave	 = 52	sixteenth notes
Arpeggios				
Major	all keys	1-2 octaves*	 = 36	triplet sixteenth notes
Minor	all keys	1-2 octaves*	 = 36	triplet sixteenth notes
Dominant 7ths	all keys	1-2 octaves*	 = 52	sixteenth notes

* Candidates should choose *two major and two minor keys* to play scales and arpeggios for two octaves; all other scales and arpeggios may be played one octave.

EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

Grade 2 Rudiments
Introductory Harmony (optional)

French Horn – Grade 9

REPertoire

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

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

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

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

LIST A

Broadbent, Nigel

- **Cumulus** B&D

Chabrier, Emmanuel

- **Larghetto** SAL

Glazounov, Alexandr Konstantinovich

- **Reveries** (in *Solos for the Horn Player* SCH)

Glière, Reinhold

- **Nocturne**, op. 35, no. 10 MCA

Handel, George Frideric

- **Andante** (in *Froydis’ Favourite Prunes*, 3 MCY)

Nielsen, Carl

- **Canto Serioso** HAN

Raum, Elizabeth

- **Fantasy for French Horn** CMC

Ravel, Maurice

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

LIST B

Beethoven, Ludwig van

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

Bissell, Keith

- **Under the Apple Boughs** (arr. Marcus Hennigar)
CMC

Büsser, Henri

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

Mozart, Wolfgang Amadeus

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

Nelhybel, Vaclav

- **Scherzo concertante** GEN

Wuensch, Gerhard

- **Lento and Vivace**, op. 16 CMC; LES

ORCHESTRAL EXCERPTS

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

Beethoven, Ludwig van

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

Tchaikovsky, Pyotr Il'yich

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

Mendelssohn, Felix

- ***Midsummer Night's Dream***
→ “Nocturno”: opening solo

TECHNICAL REQUIREMENTS

Studies

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

Maxime-Alphonse

200 Modern French Horn Studies, bk 3 LED

- two of nos. 3, 4, 17, 26










Kopprasch, Georg

Sixty Studies, bk 1 INT

- two of nos. 18, 22, 27, 34

Technical Tests

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

Scales				
Major	all keys	1-2 octaves*	 = 60	sixteenth notes
Major in 3rds	all keys	1-2 octaves*	 = 52	sixteenth notes
Harmonic minor	all keys	1-2 octaves*	 = 60	sixteenth notes
Melodic minor	all keys	1-2 octaves*	 = 60	sixteenth notes
Chromatic	starting on any note	1-2 octaves*	 = 60	sixteenth notes
Arpeggios				
Major	all keys	1-2 octaves*	 = 40	triplet sixteenth notes
Minor	all keys	1-2 octaves*	 = 40	triplet sixteenth notes
Dominant 7ths	all keys	1-2 octaves*	 = 60	sixteenth notes
Diminished 7ths	all keys	1-2 octaves*	 = 60	sixteenth notes

* Scales and arpeggios should be played two octaves where possible, between low C and high A.

EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

Grade 2 Rudiments

Grade 3 Harmony *or* Grade 3 Keyboard Harmony

Grade 3 History

French Horn – Grade 10

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

REPERTOIRE

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

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

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

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

LIST A

Beethoven, Ludwig van

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

Bozza, Eugene

- **En forêt** LED

Heiden, Bernhard

- **Sonata for Horn and Piano** AMP
→ 1st movement

Hindemith, Paul

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

Mozart, Wolfgang Amadeus

- **Horn Concerto No. 2 in E flat major**, K 417
→ 1st movement
- **Rondo from Horn Quintet**, K 407 (arr. Mason Jones, in *Solos for the Horn Player* SCH)

Saint-Saëns, Camille

- **Morceau de concert**, op. 94 INT

Vinter, Gilbert

- **Hunter’s Moon** B&H

LIST B

Arnold, Malcolm

- **Fantasy for Horn**, op. 88 FAB

Barboteu, Georges

- **Cinq pièces poétiques** CHD
→ two pieces

Bissell, Keith

- **Sonata for French Horn and Piano** CMC
→ 1st movement

Frackenpohl, Arthur

- **Largo and Allegro** (in *Solos for the Horn Player* SCH)

Françaix, Jean

- **Divertimento pour cor** EMT
→ 1st movement

Hétu, Pierre

- **Lied**, op. 29 CMC

Raum, Elizabeth

- **Romance for French Horn** CMC

ORCHESTRAL EXCERPTS

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

Beethoven, Ludwig van

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

Brahms, Johannes

- **Symphony No. 1**
→ 2nd movement: mm. 90–105
→ 4th movement: mm. 30–43
- **Symphony No. 2**
→ 1st movement: **M** to end of movement
→ 2nd movement: letter **A** to letter **B**

- **Symphony No. 3**

→ 3rd movement: mm. 40–52

Wagner, Richard

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

TECHNICAL REQUIREMENTS

Studies

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

Maxime-Alphonse

200 Modern French Horn Studies, bk 3 LED

- two of nos. 13, 16, 36, 40










Kling, Henri

Forty Studies for Horn INT

- two of nos. 14, 24, 28, 33, 34

Technical Tests

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

Scales				
Major	all keys	1-2 octaves*	 = 72	sixteenth notes
Major in 3rds	all keys	1-2 octaves*	 = 60	sixteenth notes
Harmonic minor	all keys	1-2 octaves*	 = 72	sixteenth notes
Melodic minor	all keys	1-2 octaves*	 = 72	sixteenth notes
Chromatic	starting on any note	1-2 octaves*	 = 72	sixteenth notes
Arpeggios				
Major	all keys	1-2 octaves*	 = 48	triplet sixteenth notes
Minor	all keys	1-2 octaves*	 = 48	triplet sixteenth notes
Dominant 7ths	all keys	1-2 octaves*	 = 72	sixteenth notes
Diminished 7ths	all keys	1-2 octaves*	 = 72	sixteenth notes

* Scales and arpeggios should be played two octaves where possible, between low C and high A.

EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

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

French Horn – Performer’s ARCT

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

The ARCT Diploma is the culmination of the RCM Examinations examination system. The Performer’s ARCT examination will be evaluated as a concert performance. Excellence in every aspect of performance is expected.

Candidates must achieve an Honours standing (70 percent) in order to be awarded an ARCT Diploma.

POLICY REGARDING PASS AND FAILURE

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

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

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

MARKING CRITERIA

First Class Honours with Distinction: 90–100

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

First Class Honours: 85–89

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

First Class Honours: 80–84

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

Honours: 70–79

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

REPERTOIRE

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

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

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

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

LIST A

Goedicke [Gedicke], Alexander

- **Concerto for horn in F minor**, op. 40 INT

Haydn, Franz Joseph

- **Horn Concerto No. 1 in D major**, Hob. VIId CUB

Mozart, Wolfgang Amadeus

- **Horn Concerto No. 4 in E flat major**, K 495

Strauss, Richard

- **Concerto No. 1 in E flat major for horn**, op. 11 CUB

LIST B

Dukas, Paul

- **Villanelle** (in *Solos for the Horn Player* SCH)

Hindemith, Paul

- **Sonata for Alto Horn in E flat** OTT

Jacob, Gordon

- **Concerto** GAX

Schumann, Robert

- **Adagio and Allegro**, op. 70 SCH

LIST C

Bujanovsky [Buianovskii], Vitalii

Four Improvisations from Different Countries

- **Espana**

Forsyth, Malcolm

- **Dreams, Drones, and Drolleries** CMC

Larsson, Lars-Erik

- **Concertino for Horn**, op. 45, no. 5 EVO

Lauber, Anne

- **Mouvement pour cor français et piano** (1980) CMC

Morawetz, Oskar

- **Sonata for Horn and Piano** AEN

Persichetti, Vincent

- **Parable VIII for Solo Horn**, op. 120 PRE

Raum, Elizabeth

- **Sherwood Legend** CMC

ORCHESTRAL EXCERPTS

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

Beethoven, Ludwig van

- **Symphony No. 7**
 - 1st movement: mm. 89–101; m. 432 to end of movement
 - 4th movement: m. 438 to end of movement

Brahms, Johannes

- **Symphony No. 4**
 - 1st movement: mm. 95–113
 - 2nd movement: mm. 13–23

Dvořák, Antonín

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

Tchaikovsky, Pyotr Il'yich

- **Symphony No. 5**
 - 2nd movement: mm. 8–28

Wagner, Richard

- **Götterdämmerung**
 - “Siegfried’s Rhine Journey”: rehearsal numbers **6–7**

THEORY PREREQUISITES

Grade 2 Rudiments

Grade 3 History

Grade 4 Harmony *or* Grade 4 Keyboard Harmony

Grade 4 History

THEORY CO-REQUISITES

Grade 4 Counterpoint

Grade 5 Harmony and Counterpoint *or* Grade 5 Keyboard Harmony

Grade 5 History

Grade 5 Analysis

PIANO CO-REQUISITE

Grade 6 Piano

French Horn – Teacher’s ARCT

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

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

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

REPERTOIRE

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

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

ORCHESTRAL EXCERPTS

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

STUDIES

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

EAR TESTS AND SIGHT READING

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

TEACHER’S ARCT PART 2: *Viva Voce* Examination

A: Pedagogical Principles

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

- posture and hand position
- breathing and tone production
- embouchure formation and mouthpiece placement
- intonation (including corrections for problematic tendencies)
- articulation
- lip trills

PART 2: Viva Voce Examination continued

- rhythm and metre
- dynamics and phrasing
- range
- transposition
- 20th-century playing techniques
- use of basic mutes and horn stopping technique
- instrument care and cleaning
- prevention of injury
- purchasing a French horn, mouthpiece selection

B: Applied Pedagogy

Teaching Repertoire:

Candidates should prepare the repertoire and studies required for French horn examinations in Grades 2, 4, 6, and 8 as listed in the *Brass Syllabus, 2003 edition*. Candidates should also be prepared to suggest drills and exercises to help a student meet challenges encountered in the requirements for these examinations and to discuss the suitability and purpose of the material in a student's development.

Demonstration Lesson:

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

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

Examination length: 3 hours

Passing mark: 70 percent

Candidates should be prepared to answer questions on the following topics:

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

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

For a reading list and reference material, please see the "Bibliography" on pp. 153–163.

THEORY PREREQUISITES

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

THEORY CO-REQUISITES

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

PIANO CO-REQUISITE

Grade 8 Piano

Trombone – Grade 1

REPERTOIRE

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

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

TECHNICAL REQUIREMENTS

Studies

Candidates should prepare *one* of the following bulleted items.

Group 1



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

Group 2

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

Technical Tests

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

Scales				
Major	<i>two of C, F, B^b</i>	1 octave	 = 60	quarter notes
Arpeggios				
Major	<i>two of C, F, B^b</i>	1 octave	 = 60	quarter notes

EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

None

Trombone – Grade 2

REPERTOIRE

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

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

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

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

LIST A

Gagnebin, Henri

- **Sarabande** LED

Giordani, Giuseppe

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

Handel, George Frideric

- **Saraband** (transc. William Gower) RUB

Mendelssohn, Felix

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

Ravel, Maurice

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

Young Trombonist, book 1 (ed. Sidney Lawton) OUP

- any *two* of the following:
 - Lasst uns erfreuen (German chorale, 1623) (no. 5)
 - Ye Banks and Braes (traditional Scottish) (no. 6)
 - Thomas Tallis: Third Mode Melody (no. 7)
 - Philipp Nicolai: Wacht Auf (harm. by J.S. Bach) (no. 14)
 - Charles Hubert Hastings Parry: Repton (no. 15)
 - Rhyfelgyrch Capten Morgan (Captain Morgan's Battle Song, traditional Welsh) (no. 16)
 - Ludwig van Beethoven: Theme from the Ninth Symphony (no. 20)
 - Dafydd Y Garreg Wen (David of the White Rock, traditional Welsh) (no. 21)
 - Rocking (traditional Czech) (no. 22)
 - Llwyn On (The Ash Grove, traditional Welsh) (no. 23)
 - Greensleeves (traditional English) (no. 24)

LIST B

Bach, Johann Sebastian

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

Byrd, William

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

Verdi, Giuseppe

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

Warren, David

- **Danish Dance** LUD
- **Mantis Dance** LUD

TECHNICAL REQUIREMENTS

Studies

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

Group 1

Endresen, R.M.
Supplementary Studies RUB

- nos. 4, 5, and 22






Group 2

Hering, Sigmund
Fifty Recreational Studies FIS

- nos. 10, 16, and 24

Technical Tests

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

Scales				
Major	C, F, B \flat , D	1 octave	 = 120	quarter notes
Harmonic minor	C, D, G	1 octave	 = 120	quarter notes
Chromatic	on C	1 octave	 = 120	quarter notes
Arpeggios				
Major	C, F, B \flat , D	1 octave	 = 120	quarter notes
Minor	C, D, G	1 octave	 = 120	quarter notes

EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

None

Trombone – Grade 4

REPERTOIRE

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

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

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

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

LIST A

Bach, Johann Sebastian

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

Bakaleinikoff, Vladimir

- **Meditation** BEL

Handel, George Frideric

- **Largo** (arr. from *Xerxes [Serse]*) FIS

Hasse, Johann Adolf

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

Wagner, Richard

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

Galliard, Johann Ernst

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

LIST B

Eichman, Arlen D.

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

Fleming, Robert

- **A Musician in the Family** CMC

Goedicke [Gedicke], Aleksandr

- *one solo from Album of Classical Pieces* (arr. Allen Ostrander) INT

Hasse, Johann Adolf

- **Hasse Suite** (ed. William Gower) RUB
→ 1st movement: Passepied

Mendelssohn, Felix

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

Pergolesi, Giovanni Battista

- **Nina** (arr. in *First Solos for the Trombone Player* SCH)

Schubert, Franz

- **Theme from Symphony No. 5** (arr. in *First Solos for the Trombone Player* SCH)

TECHNICAL REQUIREMENTS

Studies

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

Group 1

Endresen, R.M.
Supplementary Studies RUB

- nos. 11 and 30






Group 2

Fink, Reginald (ed.)
Studies in Legato from the Works of Concone, Marchesi, and Panofka FIS

- two of nos. 5, 11, 13, 14, 18

Technical Tests

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

Scales				
Major	C, F, B \flat , E \flat , A \flat , G, D, A	1 octave	 = 72	eighth notes
Harmonic minor	C, F, G, D, A, E, B	1 octave	 = 72	eighth notes
Chromatic	<i>on</i> C, F, B \flat , G, D	1 octave	 = 72	eighth notes
Arpeggios				
Major	C, F, B \flat , E \flat , A \flat , G, D, A	1 octave	 = 48	triplet eighth notes
Minor	C, F, G, D, A, E, B	1 octave	 = 48	triplet eighth notes

EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

None

Trombone – Grade 6

REPERTOIRE

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

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

Tenor Trombone

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

Bass Trombone

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

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

TENOR TROMBONE

LIST A

Bach, Johann Sebastian

- **Arioso** (arr. in *Solos for the Trombone Player* SCH)

Cowell, Henry

- **Tom Blinkley’s Tune** MEC

Handel, George Frideric

- **Adagio Cantabile** (arr. in *Solos for the Trombone Player* SCH)

Rachmaninoff, Sergei

- **Vocalise** (arr. in *Solos for the Trombone Player* SCH)

Schudel, Thomas

- **Cavatina for Trombone and Piano** CMC

Schumann, Robert

- **Träumerei and Romance** CUB

LIST B

Bach, Johann Sebastian

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

Bizet, Georges

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

Handel, George Frideric

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

Hasse, Johann Adolf

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

Wagenseil, Georg Christoph

- **Concerto for Trombone**
→ 2nd movement (Candidates must use arr. in *First Solos for the Trombone Player* SCH)

BASS TROMBONE

LIST A

Bach, Johann Sebastian

- **Patron of the Wind**, from *Phoebus and Pan* (arr. Allen Ostrander for tuba; EMU)

Frescobaldi, Girolamo

Canzoni per basso solo, vol. 1 DOB

- **Canzona 2**

Handel, George Frideric

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

LIST B

Haddad, Don

- **Suite for Tuba** SHA
→ 1st or 3rd movement

Jacob, Gordon

- **Cameos for Bass Trombone** EME
→ 1st or 2nd movement

Miller, Michael R.

- **Ballad for Bass Trombone and Piano** CMC

Wilder, Alec

- **Suite no. 2 for Tuba and Piano** MRG
→ 1st and 2nd movements or 3rd and 4th movements

TECHNICAL REQUIREMENTS

Studies

Tenor Trombone

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

Group 1

Fink, Reginald (ed.)

Studies in Legato from the Works of Concone, Marchesi, and Panofka FIS

- two of nos. 25, 27, 29, 36, 37, 39

Group 2

Gaetke, Ernst

Sixty Studies for Trombone (ed. Allen Ostrander) INT

- two of nos. 7, 10, 14, 15

Bass Trombone

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

Group 1

Blume, O.

36 Studies for Trombone with F Attachment (arr. and ed.

Reginald Fink) FIS

- two of nos. 3, 5, 6

Group 2

Bordogni, Marco






Melodius Études for Bass Trombone (arr. Allen Ostrander) FIS

- two of nos. 1, 3, 4, 5

TECHNICAL REQUIREMENTS continued

Technical Tests

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

Scales				
Major	all keys	1-2 octaves*	 = 88	eighth notes
Harmonic minor	all keys	1-2 octaves*	 = 88	eighth notes
Chromatic	starting on any note	1 octave	 = 88	eighth notes
Arpeggios				
Major	all keys	1-2 octaves*	 = 58	triplet eighth notes
Minor	all keys	1-2 octaves*	 = 58	triplet eighth notes

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

EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

Grade 1 Rudiments

Trombone – Grade 8

REPERTOIRE

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

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

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

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

TENOR TROMBONE

LIST A

Bach, Johann Sebastian

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

Galliard, Johann Ernst

Six Sonatas for Trombone, vol. 1 (ed. Keith Brown) INT

- **Sonata no. 1**
→ 1st, 2nd, and 4th movements

Handel, George Frideric

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

Marcello, Benedetto

- **Sonata in E minor** (arr. Keith Brown) INT
→ 1st and 4th movements

Vivaldi, Antonio

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

LIST B

McKay, George Frederick

- **Concert Solo Sonatine** (arr.) BMC
→ 1st and 2nd movements *or* 2nd and 3rd movements

Nestico, Sammy

- **Reflective Mood** KEN

Ostrander, Allen

- **Concert Piece in Fugal Style** EMU

Ropartz, Joseph Guy Marie

- **Andante et allegro** (arr. A. Shapiro) FIS

Still, William Grant

- **Romance** (arr. Douglas Yeo) INT

BASS TROMBONE

LIST A

Bach, Johann Sebastian

- **Air and Bourrée for Tuba** (arr. William J. Bell) FIS

Galliard, Johann Ernst

Six Sonatas for Trombone, vol. 1 (ed. Keith Brown) INT

- **Sonata no. 1**
→ 3rd, 4th, and 5th movements

Handel, George Frideric

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

Marcello, Benedetto

- **Sonata in E minor** (arr. Keith Brown) INT
→ 1st and 4th movements

LIST B

Jacob, Gordon

- **Cameos for Bass Trombone** EME
→ 3rd and 4th movements *or* 4th and 5th movements

Lieb, Richard

- **Concertino Basso** FIS

McCarty, Patrick

- **Sonata** LYC
→ 1st and 2nd movements *or* 2nd and 3rd movements

McKay, George Frederick

- **Concert Solo Sonatine** (arr.) BMC
→ 1st and 2nd movements *or* 2nd and 3rd movements

Ostrander, Allen

- **Concert Piece in Fugal Style** (bass trombone edition) EMU

Tcherepnin, Alexander

- **Andante for Tuba or Trombone**, op. 64 BLF

ORCHESTRAL EXCERPTS

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

Brown, Keith, ed. *Orchestral Excerpts from the Symphonic Repertoire for Trombone and Tuba*. 10 vols. New York: International, 1964–1970.

Tenor Trombone

Play Trombone 1 unless otherwise indicated.

Rossini, Gioacchino

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

Saint-Saëns, Camille

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

Sibelius, Jean

- **Finlandia**
→ mm. 1–23; first 3 measures after letter **D**; first 10 measures after letter **G**; letter **M** to end
in: Brown: *Orchestral Excerpts*, vol. 2

Bass Trombone

Beethoven, Ludwig van

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

Brahms, Johannes

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

Rossini, Gioacchino

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

TECHNICAL REQUIREMENTS

Studies

Tenor Trombone

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

Group 1

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

Gaetke, Ernst

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

Group 2

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

LaFosse, André

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

Bass Trombone

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

Group 1

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

Group 2

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





Technical Tests




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

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

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

TECHNICAL REQUIREMENTS continued

Scales				
Major	all keys	1-2 octaves	 = 60	sixteenth notes
Harmonic minor	all keys	1-2 octaves	 = 60	sixteenth notes
Melodic minor	all keys	1-2 octaves	 = 60	sixteenth notes
Chromatic	starting on any note	1-2 octaves	 = 60	sixteenth notes

Arpeggios				
Major	all keys	1-2 octaves	 = 40	triplet sixteenth notes
Minor	all keys	1-2 octaves	 = 40	triplet sixteenth notes
Dominant 7ths	all keys	1-2 octaves	 = 60	sixteenth notes

EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

Grade 2 Rudiments

Introductory Harmony (optional)

Trombone – Grade 9

REPERTOIRE

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

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

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

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

TENOR TROMBONE

LIST A

Cassadó, Gaspar

- **Toccata** (attrib. Girolamo Frescobaldi) (ed. Keith Brown) INT

Galliard, Johann Ernst

Six Sonatas for Trombone, vol. 1 (ed. Keith Brown) INT

- **Sonata no. 2**
- **Sonata no. 3**

LaFosse, André

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

Marcello, Benedetto

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

LIST B

Blazhevich, B.M.

- **Concert Piece no. 5** BEL

Cowell, Henry

- **Hymn and Fuguing Tune** AMP

Fauré, Gabriel

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

Guilmant, Alexandre

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

Pryor, Arthur

- **Thoughts of Love** (arr. Alain Trudel) DOM; FIS

Raum, Elizabeth

- **Fantasy for Trombone** CMC

Shostakovich, Dmitri

- **Four Preludes** (arr. Allen Ostrander) EMU
→ nos. 2 and 4

BASS TROMBONE

LIST A

Bach, Johann Sebastian

Six Suites for Solo Cello (arr. Keith Brown) INT

- **Suite no. 2 in D minor**, BWV 1008
→ Prelude

Galliard, Johann Ernst

Six Sonatas for Trombone, vol. 1 (ed. Keith Brown) INT

- **Sonata no. 3**

Telemann, Georg Philipp

Twelve Fantasies (transc. Alan Raph) FIS

- **Fantasia in C minor** (no. 3)
- **Fantasia in E flat major** (no. 7)

LIST B

Henry, Otto

- **Passacaglia and Fugue** KIN

Mahler, Gustav

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

Wilder, Alec

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

ORCHESTRAL EXCERPTS

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

Brown, Keith, ed. *Orchestral Excerpts from the Symphonic Repertoire for Trombone and Tuba*. 10 vols. New York: International, 1964–1970.

Tenor Trombone

Play Trombone 1 unless otherwise indicated.

Berlioz, Hector

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

Borodin, Alexander

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

Brahms, Johannes

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

Bass Trombone

Berlioz, Hector

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

Haydn, Franz Joseph

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

Schumann, Robert

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

TECHNICAL REQUIREMENTS

Studies

Tenor Trombone

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

Group 1

Blume, O.

Thirty-Six Studies for Trombone (ed. Reginald Fink) FIS

- two of nos. **4, 9, 18**

Voxman, Himie

Selected Studies RUB

- two of pp. **5, 8, 10, 14, 34, 35**

Group 2

Bordogni, Marco

Melodius Études, vol. 1 (arr. Joannes Rochut) FIS

- two of nos. **9, 10, 11, 12, 16**

LaFosse, André

School of Sight Reading and Style, bk B BRN

- nos. **3, 4, and 5**

Bass Trombone

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

Group 1

Bordogni, Marco

Melodius Études for Bass Trombone (arr. Allen Ostrander) FIS

- two of nos. **11, 15, 17, 19**

Pederson, Tommy

Unaccompanied Solos for Bass Trombone: vol. 1, *Melodious Exercises* KEN

- any two studies

Group 2

Grigoriev, Boris

Twenty-Four Studies for Bass Trombone or Trombone with F Attachment (ed. Allen Ostrander) INT

- two of nos. **3, 4, 5, 6, 12, 14**










Technical Tests

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

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

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

TECHNICAL REQUIREMENTS continued

Scales				
Major	all keys	1-2 octaves	 = 72	sixteenth notes
Major in 3rds	all keys	1-2 octaves	 = 60	sixteenth notes
Harmonic minor	all keys	1-2 octaves	 = 72	sixteenth notes
Melodic minor	all keys	1-2 octaves	 = 72	sixteenth notes
Chromatic	starting on any note	1-2 octaves	 = 72	sixteenth notes
Arpeggios				
Major	all keys	1-2 octaves	 = 48	triplet sixteenth notes
Minor	all keys	1-2 octaves	 = 48	triplet sixteenth notes
Dominant 7ths	all keys	1-2 octaves	 = 72	sixteenth notes
Diminished 7ths	all keys	1-2 octaves	 = 72	sixteenth notes

EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

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

Trombone – Grade 10

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

REPERTOIRE

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

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

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

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

TENOR TROMBONE

LIST A

Galliard, Johann Ernst

Six Sonatas for Trombone, vol. 2 (ed. Keith Brown) INT

- **Sonata no. 4**
- **Sonata no. 5**

Marcello, Benedetto

- **Sonata in G major** (arr. Keith Brown) INT

Saint-Saëns, Camille

- **Cavatine**, op. 144 RAR

Vivaldi, Antonio

- **Sonata No. 3 in A minor**, EXIV no. 3 (arr. Allen Ostrander) INT

Weber, Carl Maria von

- **Romanza appassionata** FIS

LIST B

Arrieu, Claude (pseud. Louise Simon)

- **Mouvements pour trombone et piano** APH

Basset, Leslie

- **Suite for Unaccompanied Trombone** AFX
→ 2nd and 3rd movements *or* 3rd and 4th movements

Bochard, Christel

- **Fanfare and Processional** CMC

McKay, George Frederick

- **Sonata for Trombone and Piano** WAR
→ 1st *and* 2nd movements

Pryor, Arthur

- **Annie Laurie** (arr. Glenn P. Smith) DOB

Shostakovich, Dmitri

- **Dances fantastiques** (arr. Q. Maganini) EMU

BASS TROMBONE

LIST A

Bach, Johann Sebastian

Six Suites for Solo Cello (arr. Keith Brown) INT

- **Suite no. 1 in G major**, BWV 1007
→ Prelude *and* Courante

Fetter, David

- **Variations on Palestrina's *Dona nobis pacem*** KIN

Galliard, Johann Ernst

Six Sonatas for Trombone, vol. 2 (ed. Keith Brown) INT

- **Sonata no. 4**
- **Sonata no. 5**

Telemann, Georg Philipp

Twelve Fantasies (transc. Alan Raph) FIS

- **Fantasia in D major** (no. 6)
- **Fantasia in E major** (no. 8)

LIST B

Bozza, Eugene

- **Prelude et Allegro** LED

Ewazen, Eric

- **Concerto for Tuba or Bass Trombone**
[formerly titled *Sonata*] SOU

Lebedev, Alexei

- **Bass Trombone Concerto in One Movement**
(arr. Allen Ostrander) EMU

Presser, William

- **Three Folktales for Bass Trombone** TEN

ORCHESTRAL EXCERPTS

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

Brown, Keith, ed. *Orchestral Excerpts from the Symphonic Repertoire for Trombone and Tuba*. 10 vols. New York: International, 1964–1970.

Wagner, Richard. *Wagner: Orchestral Excerpts from Operas and Concert Works for Trombone*, ed. Hausmann. New York: International, [n.d.].

Tenor Trombone

Play Trombone 1 part unless otherwise indicated.

Brahms, Johannes

- **Symphony no. 4**
→ 4th movement: mm. 1–12, 24–33, 113–128, 129–136, 146–177, 253–280
in: Brown: *Orchestral Excerpts*, vol. 4

Hindemith, Paul

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

Shostakovich, Dmitri

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

Wagner, Richard

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

Bass Trombone

Brahms, Johannes

- **Symphony No. 4**
→ 4th movement: mm. 1–2, 24–33, 113–128, 129–136, 146–177, 253–280
in: Brown: *Orchestral Excerpts*, vol. 4

Hindemith, Paul

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

Shostakovich, Dmitri

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

Wagner, Richard

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

TECHNICAL REQUIREMENTS

Studies

Tenor Trombone

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

Group 1

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

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

Group 2

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

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

Bass Trombone

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

Group 1

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

Group 2

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

Group 3

Pederson, Tommy
Advanced Études for Bass Trombone BEL
• any two contrasting studies










Technical Tests

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

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

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

TECHNICAL REQUIREMENTS continued

Scales				
Major	all keys	1-2 octaves	 = 84	sixteenth notes
Major in 3rds	all keys	1-2 octaves	 = 66	sixteenth notes
Harmonic minor	all keys	1-2 octaves	 = 84	sixteenth notes
Melodic minor	all keys	1-2 octaves	 = 84	sixteenth notes
Chromatic	starting on any note	1-2 octaves	 = 84	sixteenth notes
Arpeggios				
Major	all keys	1-2 octaves	 = 56	triplet sixteenth notes
Minor	all keys	1-2 octaves	 = 56	triplet sixteenth notes
Dominant 7ths	all keys	1-2 octaves	 = 84	sixteenth notes
Diminished 7ths	all keys	1-2 octaves	 = 84	sixteenth notes

EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

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

Trombone – Performer’s ARCT

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

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

POLICY REGARDING PASS AND FAILURE

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

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

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

MARKING CRITERIA

First Class Honours with Distinction: 90–100

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

First Class Honours: 85–89

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

First Class Honours: 80–84

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

Honours: 70–79

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

REPERTOIRE

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

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

Tenor Trombone

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

Bass Trombone

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

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

TENOR TROMBONE

LIST A

David, Ferdinand

- **Concertino**, op. 4 INT

Handel, George Frideric

- **Concerto in F minor** [originally for oboe] (arr. Keith Brown) INT

Jacob, Gordon

- **Concerto** GAX

Larsson, Lars-Erik

- **Concertino for Trombone**, op. 45, no. 7 GEH

Rimsky-Korsakov, Nikolai

- **Concerto** (ed. William Gibson) INT

Wagenseil, Georg Christoph

- **Concerto in E flat** UNI

LIST B

Hindemith, Paul

- **Sonate für Posaune und Klavier** OTT

McKay, George Frederick

- **Sonata for Trombone and Piano** WAR

Seroki, Kazimierz

- **Sonatina** MOE

Sulak, Stejepan

- **Sonata Vox Gabrieli** BRP

Vivaldi, Antonio

- **Sonata no. 6 in B flat major** (arr. Allen Ostrander) INT

LIST C

Arnold, Malcolm

- **Fantasy for Trombone**, op. 101 FAB

Bozza, Eugene

- **Ballade** LED
- **Hommage à Bach** LED

Fodi, John

- **Pi**, op. 18 CMC

Goedicke [Gedicke], Aleksandr

- **Concert Étude for Trumpet and Piano**, op. 49 MAS

Martin, David

- **Suite for Euphonium** CMC

Pryor, Arthur

- **Blue Bells of Scotland** (arr. Alain Trudel) DOM; FIS

Rabe, Folk

- **Basta** REI

Ropartz, Joseph Guy Marie

- **Piece in E flat minor / Pièce en mi bémol mineur** INT; LED

Salzedo, Carlos

- **Pièce concertante**, op. 27 INT

Weinzweig, John

- **Riffs II** CMC

BASS TROMBONE

LIST A

Boutry, Roger

- **Tubarque for Tuba or Bass Trombone** LED

Bozza, Eugene

- **Allegro and Finale for Tuba or Bass Trombone** LED

Tomasi, Henri

- **Être ou ne pas être** LED

LIST B

Adler, Samuel

- **Canto II** OUP

Bach, Johann Sebastian

Six Suites for Solo Cello (arr. Keith Brown) INT

- one *complete* suite

Fodi, John

- **Pi**, op. 18 CMC

Hartley, Walter

- **Sonata Breve** PRE

LIST C

Fleming, Robert

- **Concerto for Tuba** CMC

George, Thom Ritter

- **Concerto for Bass Trombone** ACC

Spillman, Robert

- **Concerto** EMU

White, Donald H.

- **Tetra Ergon** BRP

ORCHESTRAL EXCERPTS

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

Brown, Keith, ed. *Orchestral Excerpts from the Symphonic Repertoire for Trombone and Tuba*. 10 vols. New York: International, 1964–1970.

Wagner, Richard. *Wagner: Orchestral Excerpts from Operas and Concert Works for Trombone*, ed. Hausmann. New York: International, [n.d.].

Tenor Trombone

Play Trombone 1 part unless otherwise indicated.

Dvorák, Antonín

- **Symphony No. 5**

→ 1st movement: mm. 69 (number 1) to 75; mm. 181 (number 5) to 188 (including 1st ending); 5 measures after number 7 to 4 measures after number 8; 3 to 10 measures after number 13; last 13 measures of movement

→ 4th movement: m. 176 (number 7) to m. 183; m. 208 (19 measures after number 8) to m. 213 (number 9); m. 278 (5 measures after number 11) to m. 291 (7 measures before number 12); 35 to 39 measures after number 12

in: Brown: *Orchestral Excerpts*, vol. 1

Mozart, Wolfgang Amadeus

- **Requiem**

→ “Tuba miram spargens sonum”: trombone 2, complete

in: Brown: *Orchestral Excerpts*, vol. 1

Ravel, Maurice

- **Bolero**

→ first entrance (16 measures)

in: Brown: *Orchestral Excerpts*, vol. 9

Rimsky-Korsakov, Nikolai

- **Russian Easter Overture**

→ letter B to letter C; letter M to letter N (trombone 2 solo)

in: Brown: *Orchestral Excerpts*, vol. 1 (p. 28 only)

Rossini, Gioacchino

- **Overture to William Tell**

→ m. 92 (letter C) to m. 123 (letter D); m. 423 (letter P) to m. 431; mm. 471–475

in: Brown: *Orchestral Excerpts*, vol. 10

Strauss, Richard

- **Till Eulenspiegels lustige Streiche**

→ first 9 measures after number 31; 3 measures before number 37 to 16 measures after number 37

in: Brown: *Orchestral Excerpts*, vol. 2 (p. 48 only)

Wagner, Richard

- **Die Walküre**

→ “Ride of the Valkyries”: mm. 37 (with pickup) to 77

in: Wagner, ed. Hausmann (pp. 34–35 top line of III)

Bass Trombone

Berlioz, Hector

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

Hindemith, Paul

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

Rossini, Gioacchino

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

Strauss, Richard

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

Tchaikovsky, Pytor Il'yich

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

Wagner, Richard

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

THEORY PREREQUISITES

Grade 2 Rudiments

Grade 3 History

Grade 4 Harmony *or* Grade 4 Keyboard Harmony

Grade 4 History

THEORY CO-REQUISITES

Grade 4 Counterpoint

Grade 5 Harmon and Counterpoint *or* Grade 5 Keyboard Harmony

Grade 5 History

Grade 5 Analysis

PIANO CO-REQUISITE

Grade 6 Piano

Trombone – Teacher’s ARCT

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

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

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

REPERTOIRE

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

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

ORCHESTRAL EXCERPTS

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

STUDIES

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

EAR TESTS AND SIGHT READING

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

TEACHER’S ARCT PART 2: *Viva Voce* Examination

A: Pedagogical Principles

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

- posture and hand position
- breathing and tone production
- embouchure formation and mouthpiece placement
- intonation: problematic tendencies and corrections
- articulation
- alternate positions
- rhythm and metre
- dynamics and phrasing
- range
- vibrato

TEACHER'S ARCT PART 2: *Viva Voce* Examination continued

- transposition and clefs (alto and tenor clefs, B flat treble, C treble, E flat treble, F treble)
- use of F attachment on tenor trombone
- use of valves on bass trombone
- 20th-century playing techniques
- use of basic mutes
- instrument care and cleaning
- prevention of injury
- purchasing a trombone mouthpiece selection

B: Applied Pedagogy

Teaching Repertoire

Candidates should prepare the requirements for trombone examinations in Grades 2, 4, 6, and 8 as listed in the *Brass Syllabus, 2003 edition* (including repertoire and studies). Candidates should also be prepared to suggest drills and exercises to help a student meet difficulties encountered in the requirements for each examination.

Demonstration Lesson

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

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

Examination length: 3 hours

Passing mark: 70 percent

Candidates should be prepared to answer questions on the following topics:

- history and development of the trombone
- trombone repertoire
- orchestral and ensemble repertoire for the trombone
- teaching materials for the trombone
- accepted theories about how students learn
- accepted techniques of musical pedagogy
- requirements for trombone examinations from the *RCM Brass Syllabus, 2003 edition*
- reference resources (including books and periodicals) relating to the trombone
- notable performers (past and present)

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

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

THEORY PREREQUISITES

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

THEORY CO-REQUISITES

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

PIANO CO-REQUISITE

Grade 8 Piano

Euphonium – Grade 1

REPERTOIRE

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

Candidates should be prepared to play *two* contrasting selections of their own choice from the anthologies listed below. Piano accompaniment for the solos is optional. Candidates may choose their music either from the anthologies listed below or from other sources. (For full bibliographic details of these anthologies, please see “Trombone Repertoire Anthologies” on p. 159.)

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

TECHNICAL REQUIREMENTS

Studies

Candidates should prepare *one* of the following bulleted selections.

Group 1





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

Group 2

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

Technical Tests

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play the following scales, ascending and descending, in the required articulations. (Please note, the keys listed first are for Bass clef Euphonium. The keys listed in parentheses are for Treble clef Euphonium.)

Scales					
Major	E \flat , B \flat (F, C)	1 octave	 = 60	quarter notes	
Harmonic minor	C (D)	1 octave	 = 60	quarter notes	
Arpeggios					
Major	E \flat , B \flat (F, C)	1 octave	 = 60	quarter notes	
Minor	C (D)	1 octave	 = 60	quarter notes	

EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

None

Euphonium – Grade 2

REPertoire

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

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

- List A consists primarily of contemporary selections.
- List B consists primarily of selections from the 18th and 19th centuries.

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

LIST A

Gagnebin, Henri

- **Sarabande** LED

Tanner, Paul

- **Wagon Roll** BEL

Niehaus, Lennie

- **Fanflairs** KEN
- **Twilight Nocturne** KEN

LIST B

Handel, George Frideric

- **Sarabande** (arr. William Gower) LED

Ravel, Maurice

- **Pavane** (*Pavane pour une infante défunte*) (arr. Harold Walters) RUB

Haydn, Franz Joseph

- **Country Dance** (arr. Stouffer) KEN

TECHNICAL REQUIREMENTS

Studies

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

Endresen, R.M.

Supplementary Studies RUB

- **nos. 4, 5, and 22**

Hering, Sigmund






Fifty Recreational Studies FIS

- **nos. 10, 16, and 24**

TECHNICAL REQUIREMENTS continued

Technical Tests

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations. (Please note, the keys listed first are for Bass clef Euphonium. The keys listed in parentheses are for Treble clef Euphonium.)

Scales					
Major	F, B \flat , E \flat , A \flat (G, C, F, B \flat)	1 octave	 = 100	quarter notes	
Harmonic minor	D, C, F (E, D, G)	1 octave	 = 100	quarter notes	
Chromatic	<i>on C</i>	1 octave	 = 100	quarter notes	
Arpeggios					
Major	F, B \flat , E \flat , A \flat (G, C, F, B \flat)	1 octave	 = 100	quarter notes	
Minor	D, C, F (E, D, G)	1 octave	 = 100	quarter notes	

EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

None

Euphonium – Grade 4

REPERTOIRE

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

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

- List A consists primarily of contemporary selections.
- List B consists primarily of selections from the 18th and 19th centuries.

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

LIST A

Cable, Howard

- **Point Pelée**, from *Ontario Pictures* NOR

Fischer, Ludwig

- **Here I Sit in the Deep Cellar** (arr. Lloyd Conley)
KEN

Skolnik, Walter

- **Lullaby for Curly** TEN

Warren, David

- **Danish Dance** LUD

LIST B

Bach, Johann Sebastian

- **Arioso from Cantata No. 156** (arr. Leonard B. Smith) BEL
- **Sicilienne**, from *Sonata for Solo Violin in G minor*, BWV 1001 (arr. Phillipe Rougeron) LED

Bakaleinikoff, Vladimir

- **Meditation** BEL

Wagner, Richard

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

TECHNICAL REQUIREMENTS

Studies

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

Endresen, R.M.

Supplementary Studies RUB

- **nos. 11 and 30**

Fink, Reginald






Studies in Legato FIS

- *two of nos. 5, 11, 13, 14, 18*

TECHNICAL REQUIREMENTS continued

Technical Tests

Please see “Technical Requirements” on pp. 21–22 for required articulations and other important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations. (Please note, the keys listed first are for Bass clef Euphonium. The keys listed in parentheses are for Treble clef Euphonium.)

Scales				
Major	C, F, B \flat , E \flat , A \flat , D \flat , G, D (D, G, C, F, B \flat , E \flat , A, E)	1 octave	 = 60	eighth notes
Harmonic minor	C, F, B \flat , G, D, A, E, B (D, G, C, A, E, B, F \sharp , C \sharp)	1 octave	 = 60	eighth notes
Chromatic	<i>on</i> C, F, B \flat , G, D	1 octave	 = 60	eighth notes
Arpeggios				
Major	C, F, B \flat , E \flat , A \flat , D \flat , G, D (D, G, C, F, B \flat , E \flat , A, E)	1 octave	 = 40	triplet eighth notes
Minor	C, F, B \flat , G, D, A, E, B (D, G, C, A, E, B, F \sharp , C \sharp)	1 octave	 = 40	triplet eighth notes

EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

None

Euphonium – Grade 6

REPERTOIRE

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

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

- List A consists primarily of contemporary selections.
- List B consists primarily of selections from the 18th and 19th centuries.

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

LIST A

Cowell, Henry

- **Tom Binkey’s Tune** MEC

McKay, George F.

- **Concert Solo Sonatine** BMC

LIST B

Bizet, Georges

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

Corelli, Arcangelo

- **Prelude and Minuet** (arr. Richard E. Powell) SOU

Handel, George Frideric

- **Jubal’s Lyre** (arr. Neal L. Cornell) KEN
- **Sonatine in E** (transc. R. Bernard Fitzgerald) PRE
→ Adagio and Allegro

Schumann, Robert

- **Träumerei and Romance** CUB

Wagner, Richard

- **Walther’s Prize Song** (arr. George Masso) KEN

TECHNICAL REQUIREMENTS

Studies

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

Fink, Reginald (ed.)

Studies in Legato from the Works of Concone, Marchesi, and Panofka FIS

- *two of nos. 25, 27, 29, 36, 37, 39*

Gaetke, Ernst






Sixty Studies for Trombone (ed. Allen Ostrander) INT

- *two of nos. 7, 10, 14, 15*

TECHNICAL REQUIREMENTS continued

Technical Tests

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

Scales				
Major	all keys	1 octave*	 = 80	eighth notes
Harmonic minor	all keys	1 octave*	 = 80	eighth notes
Chromatic	on any note	1 octave*	 = 80	eighth notes
Arpeggios				
Major	all keys	1 octave	 = 60	triplet eighth notes
Minor	all keys	1 octave	 = 60	triplet eighth notes

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

Double tonguing


Too Koo Too Koo Too Too Koo Too Koo Too Too Koo Too Koo Too

Triple tonguing


Too Too Koo Too Too Koo Too Too Too Koo Too Too Koo Too Too Too Koo Too Too Koo Too

EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

Grade 1 Rudiments

Euphonium – Grade 8

REPERTOIRE

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

Candidates should be prepared to play *two* contrasting pieces: one selection may be chosen from each list, or alternatively, both selections may be chosen from List B.

- List A consists primarily of Baroque and contemporary selections.
- List B consists primarily of French selections.

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

LIST A

Cohen, Sol B.

- **Concert Piece** BEL

Court, Douglas

- **Fantasy Jubiloso** CUW

Haddad, Don

- **Suite for Baritone** SHA

Marcello, Benedetto

- **Sonata in E minor** (arr. Keith Brown) INT

Vivaldi, Antonio

- **Sonata no. 1 in B flat major**, RV 47 (arr. Allen Ostrander) INT

LIST B

Alary, Georges

- **Morceau de concours**, op. 57 CUB

Gervaise, Claude

- **Dance Suite** (arr. David Werden) CIM

TECHNICAL REQUIREMENTS

Studies

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

Group 1

Gaetke, Ernst

Sixty Studies for Trombone INT

- **nos. 20, 23, and 27**

Group 2

Blume, O.

Thirty-Six Studies for Trombone FIS

- **two of nos. 8, 11, 13, 19**

Bordogni, Marco

Melodious Etudes, 1 (arr. Joannes

Rochut) FIS

- **two of nos. 2, 3, 4, 5, 8**

Group 3

La Fosse, André








School of Sight Reading and Style,
book A BAR

- **nos. 7 and 11**

TECHNICAL REQUIREMENTS continued

Technical Tests

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

Scales				
Major	all keys	1-2 octaves*	 = 100	eighth notes
Harmonic minor	all keys	1-2 octaves*	 = 100	eighth notes
Melodic minor	all keys	1-2 octaves*	 = 100	eighth notes
Chromatic	on any note	1-2 octaves*	 = 100	eighth notes
Arpeggios				
Major	all keys	1-2 octaves*	 = 60	triplet eighth notes
Minor	all keys	1-2 octaves*	 = 60	triplet eighth notes
Dominant 7ths	all keys	1-2 octaves*	 = 100	eighth notes

* Candidates should play two-octave scales whenever the range of their instrument allows, according to the following minimum range.



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

Double tonguing



Triple tonguing



EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

Grade 2 Rudiments
Introductory Harmony (optional)

Euphonium – Grade 9

REPERTOIRE

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

Candidates should be prepared to play *two* contrasting pieces: one selection may be chosen from each list; alternatively, both selections may be chosen from List B.

- List A consists primarily of contemporary selections.
- List B consists primarily of selections from the 18th and 19th centuries.

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

LIST A

Clarke, Herbert L.

- **Sounds from the Hudson** (arr. Robert Geisler)
SOU

Curnow, James

- **Rhapsody for Euphonium** RHS

Guilmant, Alexandre

- **Morceau symphonique** WAR

Jacob, Gordon

- **Fantasia** for Euphonium and Piano B&H

LIST B

Chopin, Frédéric

- **Minute Waltz**, op. 64, no. 1 (arr. David Werden)
CIM

Elgar, Edward

- **Salut d’amour** (arr. David Werden) CIM

Galliard, Johann Ernest

- **Sonata no. 2** INT

Susato, Tylman

- **Ronde and Salterelle** (arr. Denis Winter) CIM

TECHNICAL REQUIREMENTS

Studies

Candidates must be prepared to play *two* of the following groups of studies.

Group 1

Voxman, Himie

Selected Studies, RUB

- *two* of pp. 5, 8, 10, 14, 34, 35

Group 2

Blume, O.

Thirty-Six Studies for Trombone FIS

- *two* of nos. 4, 9, 18

Bordogni, Marco

Melodious Etudes, 1 (arr. Johannes Rochut) FIS

- *two* of nos. 9, 10, 11, 12, 16

Group 3

La Fosse, André










School of Sight Reading and Style,
book B BAR

- nos. 3, 4, and 5

TECHNICAL REQUIREMENTS continued

Technical Tests

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

Scales				
Major	all keys	2 octaves	 = 60	sixteenth notes
Major in 3rds	all keys	2 octaves	 = 40	sixteenth notes
Harmonic minor	all keys	2 octaves	 = 60	sixteenth notes
Melodic minor	all keys	2 octaves	 = 60	sixteenth notes
Chromatic	on any note	2 octaves	 = 60	sixteenth notes
Arpeggios				
Major	all keys	2 octaves	 = 40	triplet sixteenth notes
Minor	all keys	2 octaves	 = 40	triplet sixteenth notes
Dominant 7ths	all keys	2 octaves	 = 60	sixteenth notes
Diminished 7ths	all keys	2 octaves	 = 60	sixteenth notes

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

Double tonguing

etc.

Too Koo Too Koo Too Too Koo Too Koo Too Too Koo Too Koo Too

Triple tonguing

etc.

Too Too Koo Too Too Koo Too Too Too Koo Too Too Koo Too Too Too Koo Too Too Koo Too

EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

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

Euphonium – Grade 10

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

REPERTOIRE

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

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

- List A consists primarily of contemporary selections.
- List B consists primarily of selections from the 18th and 19th centuries.

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

LIST A

Horovitz, Joseph

- **Euphonium Concerto** NOV

Jager, Robert E.

- **Concerto for Euphonium** HAL

Mantia, Simene

- **Believe Me If All Those Endearing Young Charms** (arr. David Werden) CIM

LIST B

Berlioz, Hector

- **Hungarian March**, from *The Damnation of Faust* (arr. David Werden) CIM

Saint-Saëns, Camille

- **Cavatine**, op. 144 RAR

TECHNICAL REQUIREMENTS

Studies

Candidates must be prepared to play *two* of the following groups of studies.

Group 1

Bordogni, Marco

Melodious Etudes, 1 (arr. Joannes Rochut) FIS

- nos. 50 and 53

Group 2

La Fosse, André

School of Sight Reading and Style, book C BRN

- nos. 9, 22, and 25

Voxman, Himie

Selected Studies RUB

- two of pp. 11, 16, 17, 20, 37

Group 3

Blume, O.










Thirty-Six Studies for Trombone FIS

- two of nos. 7, 10, 14, 34

Technical Tests

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

TECHNICAL REQUIREMENTS continued

Scales				
Major	all keys	2 octaves	 = 80	sixteenth notes
Major in 3rds	all keys	2 octaves	 = 66	sixteenth notes
Harmonic minor	all keys	2 octaves	 = 80	sixteenth notes
Melodic minor	all keys	2 octaves	 = 80	sixteenth notes
Chromatic	on any note	2 octaves	 = 80	sixteenth notes
Arpeggios				
Major	all keys	2 octaves	 = 60	triplet sixteenth notes
Minor	all keys	2 octaves	 = 60	triplet sixteenth notes
Dominant 7ths	all keys	2 octaves	 = 80	sixteenth notes
Diminished 7ths	all keys	2 octaves	 = 80	sixteenth notes

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

Double tonguing



Too Koo Too Koo Too Too Koo Too Koo Too Too Koo Too Koo Too

Triple tonguing



Too Too Koo Too Too Koo Too Too Too Koo Too Too Koo Too Too Too Koo Too Too Koo Too

EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

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

Euphonium – Performer’s ARCT

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

The ARCT Diploma is the culmination of the RCM Examinations examination system. The Performer’s ARCT examination will be evaluated as a concert performance. Excellence in every aspect of performance is expected.

Candidates must achieve an Honours standing (70 percent) in order to be awarded an ARCT Diploma.

POLICY REGARDING PASS AND FAILURE

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

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

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

MARKING CRITERIA

First Class Honours with Distinction: 90–100

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

First Class Honours: 85–89

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

First Class Honours: 80–84

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

Honours: 70–79

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

REPERTOIRE

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

Candidates should be prepared to play a programme of contrasting works chosen from the following list. The length of the performance must be between 40 and 50 minutes. If the works selected do not total 40 minutes, candidates may choose another suitable work. The examiner will stop the performance if it exceeds the allotted time. *The examination program must include at least one work that is accompanied. All selections requiring accompaniment must be played with accompaniment.*

Constantinides, Dinos

- **Fantasy for Solo Euphonium** CIM
- **Mountains of Epirus** CIM

Corwell, Neal

- **Sinfonietta** NICOLAI

Curnow, James

- **Symphonic Variants** CUW

Martin, David

- **Suite for Euphonium and Piano** CMC

Sparks, Philip

- **Pantomime** STU

ORCHESTRAL EXCERPTS

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

Brown, Keith, ed. *Orchestral Excerpts from the Symphonic Repertoire for Trombone and Tuba*. 10 vols. New York: International, 1964–1970.

Payne, Barbara, ed. *Euphonium Excerpts from the Standard Band and Orchestral Library*, ed. Brian Bowman and David Werden. New London, Connecticut: Whaling Music Publishers, 1993.

Holst, Gustav

- **The Planets**
in: Payne: *Euphonium Excerpts*

Mahler, Gustav

- **Symphony no. 7**
in: Brown: *Orchestral Excerpts*, vol. 6 (pp. 27–32, tenor tuba part only)

Mussorgsky, Modest

- **Pictures at an Exhibition**
→ Bydlo
in: Payne: *Euphonium Excerpts* (tuba part)

Strauss, Richard

- **Don Quixote**
in: Brown: *Orchestral Excerpts*, vol. 4 (pp. 8–12, tenor tuba part only)
- **Ein Heldenleben**
in: Brown: *Orchestral Excerpts*, vol. 2 (pp. 7–15, tenor tuba part only)

THEORY PREREQUISITES

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

THEORY CO-REQUISITES

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

PIANO CO-REQUISITE

Grade 6 Piano

Euphonium – Teacher’s ARCT

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

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

TEACHER’S ARCT PART 1:

Performance of Repertoire, Orchestral Excerpts, Studies, Ear Tests, and Sight Reading

REPERTOIRE

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

Candidates should be prepared to perform *two* contrasting works from the repertoire listed for the Performer’s ARCT examination.

ORCHESTRAL EXCERPTS

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

STUDIES

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

EAR TESTS AND SIGHT READING

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

TEACHER’S ARCT PART 2: *Viva Voce* Examination

A: Pedagogical Principles

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

- posture and hand position
- breathing and tone production
- embouchure formation and mouthpiece placement
- intonation: problematic tendencies and corrections
- articulation
- rhythm and metre
- dynamics and phrasing
- range
- alternate fingerings
- vibrato
- transposition
- 20th-century playing techniques
- use of basic mutes
- instrument care and cleaning
- prevention of injury
- purchasing a euphonium, mouthpiece selection

PART 2: Viva Voce Examination continued

B: Applied Pedagogy

Teaching Repertoire

Candidates should prepare the repertoire and studies required for euphonium examinations in Grades 2, 4, 6, and 8 as listed in the *Brass Syllabus, 2003 edition*. Candidates should also be prepared to suggest drills and exercises to help a student meet difficulties encountered in the requirements for these examinations.

Demonstration Lesson

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

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

Examination length: 3 hours

Passing mark: 70 percent

Candidates should be prepared to answer questions on the following topics:

- history and development of the euphonium
- euphonium repertoire and teaching material
- orchestral and ensemble repertoire for the euphonium
- accepted techniques of musical pedagogy
- requirements for euphonium examinations from the *RCM Brass Syllabus, 2003 edition*
- reference resources (including books and periodicals) relating to the euphonium
- notable performers (past and present)

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

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

THEORY PREREQUISITES

Grade 2 Rudiments

Grade 3 History

Grade 4 Harmony and Counterpoint *or* Grade 4 Keyboard Harmony

Grade 4 History

THEORY CO-REQUISITES

Grade 4 Counterpoint

Grade 5 Harmony and Counterpoint *or* Grade 5 Keyboard Harmony

Grade 5 History

Grade 5 Analysis

PIANO CO-REQUISITE

Grade 8 Piano

Tuba – Grade 1

REPERTOIRE

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

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

Bell, William J.

- **The Spartan** (in *Tuba Solos*, 2 BEL)

Bigelow, Albert

- **Winter Carousel**

The Canadian Brass Book of Easy Tuba Solos HAL

- any *one* selection

Eccles, John

- **Minuet** (arr. R. Christian Dishinger, in *Classic Festival Solos*, [1] WAR)

Fote, Richard

- **Tubadour** KEN

Mendelssohn, Felix

- **On Wings of Song** (arr. Acton Ostling and Weber, in *Classic Festival Solos*, 2 WAR)

Ostling, Acton

- **Aurora** (in *Classic Festival Solos* WAR)
- **Gallant Captain** (in *Tuba Solos*, 2 BEL)

Peter, C.

- **The Jolly Coppersmith** (arr. William Bell, in *Solo Sounds for Tuba*, 1: levels 1–3 WAR)

Tuba Solos, 1 BEL

- any *one* selection

Walters, Harold L., arr.

- **Down in the Valley** RUB

Weber, Fred

- **The Elephant Dance** (in *Solo Sounds for Tuba*, 1: levels 1–3 WAR)

TECHNICAL REQUIREMENTS

Studies

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

Endresen, R.M.

Supplementary Studies for E flat or BB flat Bass RUB

- nos. 1 and 4

Getchell, Robert

First Book of Practical Studies for Tuba BEL

- two of nos. 10–17

Uber, David





First Studies for BB flat Tuba KEN

- nos. 4, 5, and 8

TECHNICAL REQUIREMENTS continued

Technical Tests

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

Scales					
Major	E \flat , B \flat	1 octave	 = 60	quarter notes	
Harmonic minor	C	1 octave	 = 60	quarter notes	
Arpeggios					
Major	E \flat , B \flat	1 octave	 = 60	quarter notes	
Minor	C	1 octave	 = 60	quarter notes	

EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

None

Tuba – Grade 2

REPERTOIRE

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

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

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

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

LIST A

Arne, Thomas

- **Air**, from *Comus* (in *Solo Sounds for Tuba 1*: levels 1–3 WAR)

Brahms, Johannes

- **Sonntag**, op. 47 [Sunday] (arr. Donald C. Little, in *Classic Festival Solos*, 2 WAR)

Gounod, Charles

- **Valentine Song** (arr. William J. Bell, in *Tuba Solos*, 2 WAR)

Handel, George Frideric

- **Sarabande** (arr. Robert Barr) LUD
- **Wher'er You Walk** (arr. Ken Swanson, in *Classic Festival Solos* WAR)

Purcell, Henry

- **Song**, from *Timon of Athens* (arr. Donald C. Little, in *Classic Festival Solos*, 2 WAR)

LIST B

Barnes, James

- **Work Song** (in *Classic Festival Solos*, [1] WAR; *Tuba Solos*, 2 WAR)

Gounod, Charles

- **March of a Marionette** (arr. Harold L. Walters) BEL

Grieg, Edvard

- **In the Hall of the Mountain King** (arr. Fred Weber, in *Solo Sounds for Tuba*, 1: levels 3–5 WAR)

Handel, George Frideric

- **Bourrée** (arr. Ken Swanson, in *Tuba Solos*, 2 BEL)

Knight, Joseph

- **Rocked in the Cradle of the Deep** (arr. Acton Ostling and Fred Weber, in *Classic Festival Solos*, 2 WAR)

Warren, David

- **Mantis Dance** LUD

TECHNICAL REQUIREMENTS

Studies

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

Endresen, R.M.

Supplementary Studies for E flat or BB flat Bass RUB

- three of nos. 6, 10, 13, 14, 15

Uber, David

First Studies for BB flat Tuba KEN

- three of nos. 16, 20, 24, 25, 26








Getchell, Robert

First Book of Practical Studies for Tuba BEL

- three of nos. 29–33

Technical Tests

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

Scales					
Major	F, B \flat , E \flat , A \flat	1 octave	 = 100	quarter notes	
Harmonic minor	D, C, F	1 octave	 = 100	quarter notes	
Chromatic	on C	1 octave	 = 100	quarter notes	
Scales					
Major	F, B \flat , E \flat , A \flat	1 octave	 = 100	quarter notes	
Minor	D, C, F	1 octave	 = 100	quarter notes	
Arpeggios					
Major	F, B \flat , E \flat , A \flat	1 octave	 = 100	quarter notes	
Minor	D, C, F	1 octave	 = 100	quarter notes	

EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

None

Tuba – Grade 4

REPERTOIRE

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

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

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

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

LIST A

Traditional

- **Londonderry Air** (arr. Forrest L. Butchel) KJO

Benson, Warren

- **Arioso** PIE

Bordogni, Marco

- **Bordogni Medley** (arr. Richard W. Bowles, in *Classic Festival Solos* WAR; *Solo Sounds for Tuba*, 1: levels 1–3 WAR)

Bowles, Richard W.

- **Changing Scene** (in *Solo Sounds for Tuba*, 1: levels 1–3 WAR)

Handel, George Frideric

- **Two Short Pieces** (arr. Himie Voxman, in *Concert and Contest Collection* RUB)

Mozart, Wolfgang Amadeus

- **Aria**, from *La Clemenza di Tito* (arr. Donald C. Little, in *Classic Festival Solos*, 2 WAR)
- **O Isis and Osiris**, from *The Magic Flute* (arr. Herbert Wekselblatt, in *Solos for the Tuba Player* SCH)

Scarlatti, Alessandro

- **Aria** (arr. Clifford Barnes) JSP

Schumann, Robert

- **Sailor’s Song** (arr. Donald C. Little, in *Solo Sounds for Tuba*, 1: levels 1–3 WAR)

LIST B

Bach, Johann Sebastian

- **Gavotte** (arr. Ken Swanson, in *Tuba Solos*, 2 BEL)

Corelli, Arcangelo

- **Sarabanda and Gavotta** (arr. Himie Voxman, in *Concert and Contest Collection* RUB)

Handel, George Frideric

- **Honor and Arms** (arr. William J. Bell, in *Solo Sounds for Tuba*, 1: levels 3–5 WAR)
- **Sound an Alarm** (arr. Clifford Barnes) JSP
- **Thrice Happy the Monarch** (arr. R. Winston Morris) DOB

Maniet, René

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

Mozart, Wolfgang Amadeus

- **Menuetto** (arr. Ken Swanson, in *Solo Sounds for Tuba* WAR)

Schubert, Franz

- **Moment musicale** (arr. Ken Swanson, in *Tuba Solos*, 2 BEL)

TECHNICAL REQUIREMENTS

Studies

Candidates should be prepared to play *one* bulleted selection from the following list of studies.

Endresen, R.M.

Supplementary Studies for E flat or BB flat Bass RUB

- four of nos. 20, 26, 29, 30, 31, 36

Getchell, Robert

First Book of Practical Studies for Tuba BEL

- three of nos. 41–47

Second Book of Practical Studies for Tuba BEL

- three of nos. 78–83

Uber, David

First Studies for BB flat Tuba KEN

- four of nos. 29, 38, 44, 48, 49






VanderCook, H.A.

VanderCook Etudes for E flat or BB flat Tuba RUB

- four of nos. 19, 26, 29, 31, 42, 45

Technical Tests

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

Scales				
Major	C, F, B \flat , E \flat , A \flat , D \flat , G, D	1 octave	 = 60	eighth notes
Harmonic minor	C, F, B \flat , G, D, A, E, B	1 octave	 = 60	eighth notes
Chromatic	<i>on</i> C, F, B \flat , G, D	1 octave	 = 60	eighth notes
Arpeggios				
Major	C, F, B \flat , E \flat , A \flat , D \flat , G, D	1 octave	 = 40	triplet eighth notes
Minor	C, F, B \flat , G, D, A, E, B	1 octave	 = 40	triplet eighth notes

EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

None

Tuba – Grade 6

REPERTOIRE

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

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

- List A includes selections that are transcribed from works for other instruments.
- List B includes selections that are original works for tuba.

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

LIST A

Bach, Johann Sebastian

- **Two Bourrées**, from *Suite for Solo Cello no. 3* (arr. Herbert Wekselblatt, in *Solos for the Tuba Player* SCH)

Berlioz, Hector

- **Air Gai** (arr. Himie Voxman, in *Concert and Contest Collection* RUB)

Handel, George Frideric

- **Aria**, from *Judas Maccabeus* (arr. C. Hall) BDT
- **Larghetto and Allegro** (arr. Donald C. Little, in *Classic Festival Solos* WAR)

Marcello, Benedetto

- **Largo and Presto** (arr. Donald C. Little, in *Solo Sounds for Tuba, 1: levels 3–5* WAR)

Purcell, Henry

- **Arise Ye Subterranean Winds** (arr. Allen Ostrander) EMU

Telemann, Georg Philipp

- **Prelude and Allegretto** (arr. L.W. Chidester) SOU

Vivaldi, Antonio

- **Allegro**, from *Sonata No. 3* (arr. Ken Swanson, in *Solo Sounds for Tuba, 1: levels 3–5* WAR)

LIST B

Belden, George R.

- **Neutron Stars** (in *Classic Festival Solos, 2* WAR)

Bilik, Jerry

- **Introduction and Dance** RBC

Cohen, Sol B.

- **Romance and Scherzo** (in *Classic Festival Solos, 2* WAR)

Jacob, Gordon

- **Bagatelles for Tuba** EME

Johnston, Richard

- **Three Pieces for Tuba and Piano** CMC

Masso, George

- **Suite for Louise** KEN

Nelhybel, Vaclav

- **Suite for Tuba and Piano** GMP

TECHNICAL REQUIREMENTS

Studies

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

Group 1

Blazhevich, Vladislav

Seventy Studies for BB flat Tuba, 1 LED/KIN

- nos. 1, 2, 3, 6, 7, 8

Bordogni, Marco

Forty-Three Bel Canto Studies for Tuba LED/KIN

- nos. 1, 2, 3, 4

Group 2

Getchell, Robert

Second Book of Practical Studies for Tuba BEL

- nos. 88, 89, 90

Kopprasch, Georg

Sixty Selected Studies for Tuba LED/KIN

- nos. 3, 5, 7, 11






Tyrrell, H.W.

Forty Advanced Studies for BB flat Bass B&H

- nos. 1, 2, 3, 4, 5

Technical Tests

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

Scales				
Major	all keys	1 octave	 = 80	eighth notes
Harmonic minor	all keys	1 octave	 = 80	eighth notes
Chromatic	on any note	1 octave	 = 80	eighth notes
Arpeggios				
Major	all keys	1 octave	 = 60	triplet eighth notes
Minor	all keys	1 octave	 = 60	triplet eighth notes

EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

Grade 1 Rudiments

Tuba – Grade 8

REPERTOIRE

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

Candidates should be prepared to play *two* contrasting pieces: one selection may be chosen from each list, or alternatively, both selections may be chosen from List B.

- List A includes selections that are transcribed from works for other instruments.
- List B includes selections that are original works for tuba.

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

LIST A

Alary, G.

- **Morceau de concours**, op. 57 (arr. Himie Voxman, in *Concert and Contest Collection* RUB)

Bach, Johann Sebastian

- **Air and Bourrée** (arr. William J. Bell) FIS; SCH

Beethoven, Ludwig van (arr. William J. Bell)

- **Variations on the theme of Judas Maccabeus by G.F. Handel** FIS

Galliard, John Ernest

- **Sonata no. 6** (arr. Wesley Jacobs) ENC

Goltermann, Georg Edvard

- **Concerto no. 4**, op. 65 (arr. William J. Bell) FIS

Handel, George Frideric

- **Adagio and Allegro** (arr. Himie Voxman, in *Concert and Contest Collection* RUB)

Marcello, Benedetto

- **Sonata in F major**, op. 1, no. 1 (transc. Donald C. Little and Richard B. Nelson) SOU

Mozart, Wolfgang Amadeus

- **Suite No. 2** (arr. Arthur Frackenpohl) HAL

Stamitz, Karl

- **Rondo alla scherzo**, from *Clarinet Concerto in E flat major* (arr. Herbert Wekselblatt, in *Solos for the Tuba Player* SCH)

LIST B

Bernstein, Leonard

- **Waltz for Mippi III** (in *Solos for the Tuba Player* SCH)

Dowling, Robert

- **His Majesty the Tuba** (in *Solo Sounds for Tuba*, 1: levels 3–5 WAR)

Frackenpohl, Arthur

- **Variations for Tuba and Piano (The Cobbler’s Bench)** SHA

Hartley, Walter Sinclair

- **Sonatina** FEM

Holmes, G.E.

- **Emmett’s Lullaby** RUB

Jacob, Gordon

- **Six Little Tuba Pieces** EME

Raum, Elizabeth

- **T for Tuba** VIR

Troje-Miller, N.

- **Sonata Classica** BEL

Vaughan, Rodger

- **Concertpiece no. 1** FEM

ORCHESTRAL EXCERPTS

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

Sear and Waldeck, eds. *Excerpts for Tuba*. 5 vols. Massapequa, New York: Cor, 1966.

Candidates who use this series should prepare all excerpts printed for the work.

Abe Torchinsky, comp. *The Tuba Player's Orchestral Repertoire*. 13 vols. Vols. 1–4, Troy, Michigan: Encore Music Publishers; Vols. 5–13, Hackensack, New Jersey: Jerona Music Corporation, 1985.

Candidates who use this series should prepare only the measures specified below.

Brahms, Johannes

- **Symphony No. 2**

in: Sear and Waldeck, vol. 1

in: Torchinsky, vol. 3

→ 2nd movement, mm. 55–65

→ 3rd movement, mm. 203–205, 238–240, 353–405

Mahler, Gustav

- **Symphony No. 1**

in: Sear and Waldeck, vol. 2

in: Torchinsky, vol. 11

→ 3rd movement: rehearsal numbers 5 to 8

Prokofiev, Sergei

- **Lieutenant Kijé Suite**, op. 60

in: Sear and Waldeck, vol. 2

in: Torchinsky, vol. 9

→ rehearsal numbers 5 to 8, 26 to 27, 39 to 41, and 59 to 60

Strauss, Richard

- **Don Quixote**, op. 35

in: Sear and Waldeck, vol. 2

in: Torchinsky, vol. 4:

→ rehearsal numbers 3 to 4, 8 to 10, and 61 to 63

Wagner, Richard

- **Eine Faust-Ouverture**

in: Sear and Waldeck, vol. 3

in: Torchinsky, vol. 2:

→ rehearsal letters: opening to letter A, letters N to P, and letters S to U

TECHNICAL REQUIREMENTS

Studies

Candidates should be prepared to play six studies: *two* from each of the following three groups.

Group 1

Bordogni, Marco

Forty-Three Bel Canto Studies for Tuba LED/KIN

- nos. 5, 6, 7, 8, 10, 11

Group 2

Kopprasch, Georg

Sixty Selected Studies for BB flat Tuba LED/KIN

- nos. 12, 14, 18, 22, 26, 31

Group 3

Blazhevich, Vladislav

Seventy Studies for BB flat Tuba, 1 LED/KIN

- nos. 9, 10, 11, 14, 19, 20

Tyrrell, H.W.








Forty Advanced Studies for BB flat Bass B&H

- nos. 6, 7, 8, 14, 17

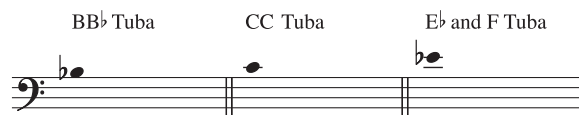
TECHNICAL REQUIREMENTS continued

Technical Tests

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

Scales				
Major	all keys	1-2 octaves*	 = 100	eighth notes
Harmonic minor	all keys	1-2 octaves*	 = 100	eighth notes
Melodic minor	all keys	1-2 octaves*	 = 100	eighth notes
Chromatic	on any note	1-2 octaves*	 = 100	eighth notes
Arpeggios				
Major	all keys	1-2 octaves*	 = 72	triplet eighth notes
Minor	all keys	1-2 octaves*	 = 72	triplet eighth notes
Dominant 7ths	all keys	1-2 octaves*	 = 100	eighth notes

* Candidates should play two-octave scales whenever the range of their instrument allows, according to the following minimum ranges.



EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

Grade 2 Rudiments
Introductory Harmony (optional)

Tuba – Grade 9

REPERTOIRE

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

Candidates should be prepared to play *two* contrasting pieces: one selection may be chosen from each list, or alternatively, both selections may be chosen from List B.

- List A includes selections that are transcribed from works for other instruments.
- List B includes selections that are original works for tuba.

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

LIST A

Blazhevich, Vladislav

- **Concert Sketch no. 5** (transc. Jason Atkinson) ENC

Gabrielli, Domenico

- **Ricercar** (arr. R. Winston Morris) SHA

Marcello, Benedetto

- **Sonata in C major**, op. 1, no. 5 (transc. Donald C. Little and Richard B. Nelson) SOU

Mozart, Wolfgang Amadeus

- **Romance and Rondo** (arr. Herbert Wekselblatt, in *Solos for the Tuba Player*) SCH

Vaughan Williams, Ralph

- **Six Studies in English Folk Song** (arr. Michael Wagner) GAX

Vivaldi, Antonio

- **Concerto in A Minor** (arr. Allen Ostrander) EMU

LIST B

Benscriscutto, Frank

- **Concertino for Tuba and Piano** SHA

Beversdorf, Thomas

- **Sonata for Bass Tuba and Piano** SOU

Haddad, Don

- **Suite for Tuba** SHA

Hartley, Walter Sinclair

- **Suite for Unaccompanied Tuba** EVO

Kulesha, Gary

- **Humoreske in E, Two Little Leprechauns, and Burlesque for Tuba and Piano** SON

Schmidt, William

- **Serenade for Tuba and Piano** WES; INT

Schoonenbeek, Kees

- **Suite Concertante** HSK

Tcherepnin, Alexander

- **Andante**, op. 64 BLF

Vaughan, Rodger

- **Suite for Tuba** BOO

ORCHESTRAL EXCERPTS

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

Sear and Waldeck, eds. *Excerpts for Tuba*. 5 vols. Massapequa, New York: Cor, 1966.
Candidates who use this series should prepare all excerpts printed for the work.

Abe Torchinsky, comp. *The Tuba Player's Orchestral Repertoire*. 13 vols. Vols. 1–4, Troy, Michigan, Encore Music Publishers; Vols. 5–13, Hackensack, New Jersey: Jerona Music Corporation, 1985.
Candidates who use this series should prepare only the measures specified below.

Berlioz, Hector

- ***The Damnation of Faust***
in: Sear and Waldeck, vol. 1
in: Torchinsky, vol. 1
→ rehearsal number **20** to end of movement
→ “Auerbach’s Cellar in Leipsic”
→ “Fugue on the theme of Brander’s Song”

Brahms, Johannes

- ***Academic Festival Overture***
in: Sear and Waldeck, vol. 1
in: Torchinsky, vol. 3
→ letters **C** to **E**, **K** to **L**, and *Maestoso* to end

Mahler, Gustav

- ***Symphony No. 2***
in: Sear and Waldeck, vol. 2
in: Torchinsky, vol. 11
→ 1st movement, rehearsal numbers **17** to **21**;
→ 3rd movement, rehearsal numbers **49** to **51**;
→ 5th movement, rehearsal numbers **10** to **11**,
14 to **15**, and **25** to **27**

Strauss, Richard

- ***Till Eulenspiegels lustige Streiche***
in: Sear and Waldeck, vol. 2
in: Torchinsky, vol. 4
→ rehearsal numbers: **13** to **14**, **18** to **20**, **23** to **26**,
and **30** to **38**

Wagner, Richard

- ***Die Walküre***
→ “Ride of the Valkyries”
in: Sear and Waldeck, vol. 3 (act 3, opening to *Sturmisch*)
in: Torchinsky, vol. 2 (mm. 125–142)

TECHNICAL REQUIREMENTS

Studies

Candidates must be prepared to play six studies: *two* from each of the following three groups.

Group 1

Bordogni, Marco
Forty-Three Bel Canto Studies for Tuba LED/KIN

- nos. **12**, **14**, **15**, **17**, **19**

Group 2

Kopprasch, Georg
Sixty Selected Studies for BB flat Tuba LED/KIN

- nos. **32**, **36**, **37**, **38**, **39**

Group 3

Blazhevich, Vladislav
Seventy Studies for BB flat Tuba, 1 LED/KIN

- nos. **17**, **21**, **22**, **27**, **32**

Vasiliev, S.










Twenty-Four Melodious Études for Tuba LED/KIN

- nos. **3**, **4**, **6**, **9**, **10**

TECHNICAL REQUIREMENTS continued

Technical Tests

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

Scales				
Major	all keys	2 octaves	 = 60	sixteenth notes
Major in 3rds	all keys	2 octaves	 = 48	sixteenth notes
Harmonic minor	all keys	2 octaves	 = 60	sixteenth notes
Melodic minor	all keys	2 octaves	 = 60	sixteenth notes
Chromatic	on any note	2 octaves	 = 60	sixteenth notes
Arpeggios				
Major	all keys	2 octaves	 = 90	triplet eighth notes
Minor	all keys	2 octaves	 = 90	triplet eighth notes
Dominant 7ths	all keys	2 octaves	 = 60	sixteenth notes
Diminished 7ths	all keys	2 octaves	 = 60	sixteenth notes

EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

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

Tuba – Grade 10

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

REPERTOIRE

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

Candidates should be prepared to play *two* contrasting pieces: one selection may be chosen from each list, or alternatively, both selections may be chosen from List B.

- List A includes selections that are transcribed from works for other instruments.
- List B includes selections that are original works for tuba.

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

LIST A

Bach, Johann Sebastian

- **Sonata no. 2 for Tuba and Piano** (arr. Wesley Jacobs) ENC

Galliard, John Ernest

- **Sonata no. 5 in D minor** (arr. Wesley Jacobs) ENC

Lebedev, Aleksei Konstantinovich

- **Concerto in One Movement** (arr. Allen Ostrander) EMU

Mozart, Wolfgang Amadeus

- **Concerto no. 4 in E flat major** (for French horn) (arr. James Graham, in *Concert Music for Tuba* TEP)

Schumann, Robert

- **Drei Romanzen** (arr. Floyd Cooley) TCL

Shostakovich, Dmitri

- **Adagio**, from *The Limpid Stream*, op. 39 (arr. Roger Bobo) ENC

Strauss, Richard

- **Concerto**, op. 11 (for French horn) (arr. James Graham, in *Concert Music for Tuba* TEP)

Vivaldi, Antonio

- **Sonata no. 2** (arr. Floyd Cooley) TCL

LIST B

Broughton, Bruce

- **Sonata (Concerto) for Tuba and Piano** MAS

Koetsier, Jan

- **Sonatina for Tuba and Piano**, op. 57 DON

Kulesha, Gary

- **Sonata** CMC

Muczynski, Robert

- **Impromptus for Solo Tuba**, op. 32 SCH

Newton, Rodney

- **Capriccio for Tuba and Piano** RSH

Rae, Allan

- **Serenade** CMC

Swann, Donald

- **Two Moods for Tuba** CML

Takács, Jenő

- **Sonata Capricciosa**, op. 81 DOB

Weinzweig, John

- **Divertimento no. 8 for Tuba and Orchestra** CMC

Wilder, Alec

- **Sonata** MEN

ORCHESTRAL EXCERPTS

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

Sear and Waldeck, eds. *Excerpts for Tuba*. 5 vols. Massapequa, New York: Cor, 1966.

Candidates who use this series should prepare all excerpts printed for the work.

Abe Torchinsky, comp. *The Tuba Player's Orchestral Repertoire*. 13 vols. Vols. 1–4, Troy, Michigan, Encore Music Publishers; Vols. 5–13, Hackensack, New Jersey: Jerona Music Corporation, 1985.

Candidates who use this series should prepare only the measures specified below.

Berlioz, Hector

- **Overture to King Lear**

in: Sear and Waldeck, vol. 1

in: Torchinsky, vol. 1

→ rehearsal numbers 19 to 24

Bruckner, Anton

- **Symphony No. 7 in E major**

in: Sear and Waldeck, vol. 1

in: Torchinsky, vol. 13,

→ 1st movement, mm. 40–43, 127–130, 141–148, 235–248, 373–386

→ 2nd movement, mm. 33–37

→ 3rd movement, mm. 77–89

→ 4th movement, mm. 191–212, 251–274

Prokofiev, Sergei

- **Romeo and Juliet Suite No. 2**

in: Sear and Waldeck, vol. 2

in: Torchinsky, vol. 9

→ rehearsal numbers 2 to 6, 24 to 31, 49 to 51, 60 to 61

Strauss, Richard

- **Ein Heldenleben**

in: Sear and Waldeck, vol. 2

in: Torchinsky, vol. 4

→ rehearsal numbers 8 to 9, 62 to 65, 74 to 75

Wagner, Richard

- **Introduction to Act 3 of Lohengrin**

in: Sear and Waldeck, vol. 3

in: Torchinsky, vol. 2

→ complete part

TECHNICAL REQUIREMENTS

Studies

Candidates must be prepared to play six studies: two from each of the following three groups.

Group 1

Bordogni, Marco

Forty-Three Bel Canto Studies for

Tuba LED/KIN

- nos. 29, 30, 31, 32, 33

Group 2

Kopprasch, Georg

Sixty Selected Studies for BB flat Tuba

LED/KIN

- nos. 40, 45, 49, 50, 57

Group 3

Blazhevich, Vladislav

Seventy Studies for BB flat Tuba, 1

LED/KIN

- nos. 37, 38, 40, 41, 42

Vasiliev, S.

Twenty-Four Melodious Études for










Tuba LED/KIN

- nos. 16, 17, 21, 22, 23

TECHNICAL REQUIREMENTS continued

Technical Tests

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

Scales				
Major	all keys	2 octaves	 = 80	sixteenth notes
Major in 3rds	all keys	2 octaves	 = 66	sixteenth notes
Harmonic minor	all keys	2 octaves	 = 80	sixteenth notes
Melodic minor	all keys	2 octaves	 = 80	sixteenth notes
Chromatic	on any note	2 octaves	 = 80	sixteenth notes
Arpeggios				
Major	all keys	2 octaves	 = 100	triplet eighth notes
Minor	all keys	2 octaves	 = 100	triplet eighth notes
Dominant 7ths	all keys	2 octaves	 = 80	sixteenth notes
Diminished 7ths	all keys	2 octaves	 = 80	sixteenth notes

EAR TESTS AND SIGHT READING

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

THEORY CO-REQUISITES

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

Tuba – Performer’s ARCT

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

The ARCT Diploma is the culmination of the RCM Examinations examination system. The Performer’s ARCT examination will be evaluated as a concert performance. Excellence in every aspect of performance is expected.

Candidates must achieve an Honours standing (70 percent) in order to be awarded an ARCT Diploma.

POLICY REGARDING PASS AND FAILURE

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

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

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

MARKING CRITERIA

First Class Honours with Distinction: 90–100

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

First Class Honours: 85–89

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

First Class Honours: 80–84

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

Honours: 70–79

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

REPERTOIRE

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

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

- List A consists of concertos.
- List B consists of sonatas.
- List C consists of accompanied and unaccompanied concert pieces.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. The length of the performance must be between 40 and 50 minutes. If the works selected do not total 40 minutes, candidates may choose either an additional work from Lists A, B or C, or another suitable work. The examiner will stop the performance if it exceeds the allotted time. *The examination program must include at least one work that is accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.*

LIST A

Barnes, James

- **Tuba Concerto** SOU

Ewazen, Eric

- **Tuba Concerto** SOU

Fleming, Robert

- **Concerto for Tuba** CMC

Gregson, Edward

- **Tuba Concerto** NOV

Heiden, Bernard

- **Concerto for Tuba and Orchestra** SOU

Jager, Robert

- **Concerto for Bass Tuba and Symphony Orchestra** BEL

Koetsier, Jan

- **Concertino**, op. 77 BIM

Kulesha, Gary

- **Concerto for Tuba and Orchestra** [piano-four-hands accompaniment] CMC

Raum, Elizabeth

- **The Legend of Heimdall** CMC
- **Pershing Concerto** TEP

Vaughan Williams, Ralph

- **Concerto for Bass Tuba** OUP

Williams, John

- **Concerto for Tuba** R&H

LIST B

Bardwell, William

- **Sonata for Tuba and Piano** LED/KIN

East, Harold

- **Sonatina for Tuba and Piano** RIC

Glass, Jennifer

- **Sonatina for Tuba and Piano** EME

Hindemith, Paul

- **Sonate für Basstuba und Klavier** EAM

Hummel, Bertold

- **Sonatine für Basstuba und Klavier** HOF

McIntyre, David L.

- **Sonata for Tuba and Piano** CMC

Morawetz, Oskar

- **Sonata for Tuba** AEN

Salzedo, Leonard

- **Sonata for Tuba and Piano**, op. 93 CHS

Stevens, Halsey

- **Sonatina for Tuba and Piano** SOU

LIST C

Badian, Maya

- **Mosaïques sonores** CMC; BAD

Fodi, John

- **Four Bagatelles**, op. 58 CMC

Kraft, William

- **Encounters II** MCA; BIM

Penderecki, Krzysztof

- **Capriccio** EAM

Persichetti, Vincent

- **Parable XXII for Solo Tuba**, op. 147 EVO
- **Serenade no. 12 for Solo Tuba** EVO

Plog, Anthony

- **Three Miniatures** BIM

Schudel, Thomas

- **Line Drawings** CMC; CZC

Wilder, Alec

- **Suite no. 1 for Tuba and Piano** (“Effie Suite”) MRG

ORCHESTRAL EXCERPTS

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

Abe Torchinsky, comp. *The Tuba Player's Orchestral Repertoire*, 13 vols. Vols. 1–4, Troy, Michigan, Encore Music Publishers; Vols. 5–13, Hackensack, New Jersey: Jerona Music Corporation, 1985.

Berlioz, Hector

- ***Symphonie fantastique***
in: Torchinsky, vol. 1
→ tuba I part

Mendelssohn, Felix

- ***A Midsummer Night's Dream***
in: Torchinsky, vol. 1
→ tuba part

Prokofiev, Sergei

- ***Symphony No. 5***
in: Torchinsky, vol. 8
→ tuba part

Strauss, Richard

- ***Also sprach Zarathustra***
in: Torchinsky, vol. 4
→ tuba I *and* tuba II parts

Wagner, Richard

- ***Die Meistersinger von Nürnberg***
• **Prelude**
in: Torchinsky, vol. 2
→ tuba part

THEORY PREREQUISITES

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

THEORY CO-REQUISITES

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

PIANO CO-REQUISITE

Grade 6 Piano

Tuba – Teacher’s ARCT

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

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

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

REPERTOIRE

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

Candidates should be prepared to perform *two* works from the repertoire listed for the Performer’s ARCT examination: one from List A and one from List B.

ORCHESTRAL EXCERPTS

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

STUDIES

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

EAR TESTS AND SIGHT READING

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

TEACHER’S ARCT PART 2: *Viva Voce* Examination

A: Pedagogical Principles

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

- posture and hand position
- breathing and tone production
- embouchure formation and mouthpiece placement
- intonation: problematic tendencies and corrections
- articulation
- rhythm and metre
- dynamics and phrasing
- range
- alternate fingerings
- vibrato
- transposition
- 20th-century playing techniques
- use of basic mutes
- instrument care and cleaning
- prevention of injury
- purchasing a tuba, mouthpiece selection

PART 2: Viva Voce Examination continued

B: Applied Pedagogy

Teaching Repertoire

Candidates should prepare the requirements for tuba examinations in Grades 2, 4, 6, and 8 as listed in the *Brass Syllabus, 2003 edition* (including repertoire, studies, and orchestral excerpts). Candidates should also be prepared to suggest drills and exercises to help a student meet difficulties encountered in the requirements for each examination.

Demonstration Lesson

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

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

Examination length: 3 hours

Passing mark: 70 percent

Candidates should be prepared to answer questions on the following topics:

- history and development of the tuba
- the tuba family and its construction
- tuba repertoire and teaching material
- orchestral and ensemble repertoire for the tuba
- purchasing of, care for, and repair of a tuba
- careers for tuba players
- preparation strategies for examinations and auditions
- requirements for tuba examinations from the RCM *Brass Syllabus, 2003 edition*
- accepted theories about the learning process
- accepted techniques of musical pedagogy
- reference resources (including books and periodicals) relating to the tuba
- notable performers (past and present)

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

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

THEORY PREREQUISITES

Grade 2 Rudiments

Grade 3 History

Grade 4 Harmony *or* Grade 4 Keyboard Harmony

Grade 4 History

THEORY CO-REQUISITES

Grade 4 Counterpoint

Grade 5 Harmony and Counterpoint *or* Grade 5 Keyboard Harmony

Grade 5 History

Grade 5 Analysis

PIANO CO-REQUISITE

Grade 8 Piano

Grade 2

EAR TESTS

Rhythm

Candidates will be asked to sing, clap, or tap the rhythm of a short melody after it has been played *twice* by the examiner.

– time signatures: $\frac{2}{4}$ or $\frac{3}{4}$



Intervals

Candidates may choose to:

- (a) sing or hum any of the following intervals after the examiner has played the first note *once*, OR
- (b) identify any of the following intervals after the examiner has played the interval *once* in broken form.

– above a given note: major 3rd, perfect 5th

Melody Playback

Candidates will be asked to play back a five-note melody, either on their own instrument or on the piano. The melody will be based on the first five notes of a major scale and may contain one or more leaps of a 3rd. The examiner will name the key, play the tonic triad *once*, and play the melody *twice*.

- beginning notes: tonic or dominant
- trumpet keys: C, F, B \flat , G
- horn keys: C, F, B \flat , G
- trombone keys: C, F, B \flat
- Bass clef euphonium keys: F, B \flat , E \flat , G
- Treble clef euphonium keys: G, C, F, A
- tuba keys: F, B \flat , E \flat



SIGHT READING

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

- trumpet keys: C, F, B \flat
- horn keys: C, F, B \flat
- trombone keys: C, F, B \flat
- Bass clef euphonium keys: F, B \flat , E \flat
- Treble clef euphonium keys: G, C, F
- tuba keys: F, B \flat , E \flat

2. Candidates will be asked to clap or tap a simple two-measure rhythm in $\frac{4}{4}$ time. The rhythm will consist of half notes, quarter notes, and eighth notes. A steady pace and rhythmic accentuation are expected.



Grade 4

EAR TESTS

Rhythm

Candidates will be asked to sing, clap, or tap the rhythm of a short melody after it has been played *twice* by the examiner.

– time signatures: $\frac{2}{4}$ or $\frac{6}{8}$



Intervals

Candidates may choose to:

- (a) sing or hum any of the following intervals after the examiner has played the first note *once*, OR
- (b) identify any of the following intervals after the examiner has played the interval *once* in broken form.
 - above a given note: major and minor 3rd, perfect 4th, 5th, and octave
 - below a given note: minor 3rd, perfect 5th, and octave

Melody Playback

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

- beginning notes: tonic, mediant, or dominant
- trumpet keys: F, B \flat , G, D
- horn keys: C, F, B \flat , D
- trombone keys: C, F, E \flat , G
- Bass clef euphonium keys: F, B \flat , E \flat , A \flat , G
- Treble clef euphonium keys: G, C, F, B \flat , A
- tuba keys: F, B \flat , E \flat , A \flat , G



SIGHT READING

1. Candidates will be asked to play a simple short melody in a major key approximately equal in difficulty to repertoire of a Grade 2 level.
 - trumpet keys: F, B \flat , G, D
 - horn keys: C, F, D, B \flat , E \flat
 - trombone keys: C, F, E \flat , G
 - Bass clef euphonium keys: F, B \flat , E \flat , A \flat
 - Treble clef euphonium keys: G, C, F, B \flat
 - tuba keys: F, B \flat , E \flat , A \flat

2. Candidates will be asked to clap or tap the rhythm of a melody in $\frac{3}{4}$ or $\frac{4}{4}$ time. A steady pace and rhythmic accentuation are expected.



Grade 8

EAR TESTS

Intervals

Candidates may choose to:

- sing or hum any of the following intervals after the examiner has played the first note *once*, OR
- identify any of the following intervals after the examiner has played the interval *once* in broken form.
 - *above a given note*: major and minor 2nds, 3rds, and 6ths, minor 7th, perfect 4th, 5th, and octave
 - *below a given note*: major 2nd, major and minor 3rds, minor 6th, major 7th, perfect 4th, 5th, and octave

Chords

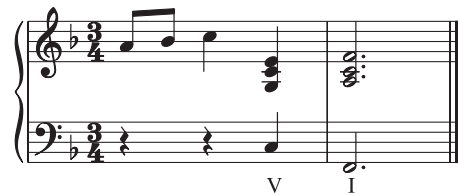
Candidates will be asked to name any of the following chords after the examiner has played the chord *once* in solid form, close position:

- major and minor triads in root position
- dominant 7th and diminished 7th chords in root position

Cadences

Candidates will be asked to identify, by name or symbols, any of the following cadences after the examiner has played the tonic chord *once*, and then has *twice* played a short phrase in a major or minor key ending with a cadence:

- perfect (authentic, V-I)
- plagal (IV-I)



Melody Playback

Candidates will be asked to play back a melody of approximately nine notes, either on their own instrument or on the piano. The melody will be about an octave in range and will contain rhythmic figures which are slightly more difficult than those used in the rhythmic test for Grade 6. The examiner will name the key, play the tonic triad *once*, and play the melody *twice*.

- **trumpet keys**: C, F, B \flat , E \flat , G, D, A
- **horn keys**: C, B \flat , E \flat , A \flat , G, D, A
- **trombone keys**: C, F, B \flat , A \flat , D, E
- **Bass clef euphonium keys**: C, F, B \flat , E \flat , A \flat , D \flat , G
- **Treble clef euphonium keys**: D, G, C, F, B \flat , E \flat , A
- **tuba keys**: C, F, B \flat , E \flat , A \flat , D \flat , G



SIGHT READING

- Candidates will be asked to play a short composition in a major or minor key equal in difficulty to repertoire of a Grade 6 level.
 - **Trumpet** candidates should also be prepared to play on *one trumpet (C or B flat)* music written for trumpet in C, B flat, D, and A.
 - **Horn** candidates should be prepared to play music written for horn in E flat and D.
- Candidates will be asked to clap or tap the rhythm of a melody in $\frac{3}{4}$ or $\frac{6}{8}$ time. A steady pace and rhythmic accentuation are expected.



Grade 9

EAR TESTS

Intervals

Candidates may choose to:

- Sing or hum any of the following intervals after the examiner has played the first note *once*, OR
- Identify any of the following intervals after the examiner has played the interval *once* in broken form.
 - *above a given note*: any interval within the octave
 - *below a given note*: any interval within the octave except a diminished 5th (augmented 4th)

Chords

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

- major and minor triads in root position and first inversion. Candidates must identify the quality of the triad (major or minor) and name the inversion.
- dominant 7th and diminished 7th chords in root position

Cadences

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

- perfect (authentic, V-I)
- plagal (IV-I)
- imperfect (I-V)



Melody Playback

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



SIGHT READING

- Candidates will be asked to play a composition in a major or minor key, approximately equal in difficulty to repertoire of a Grade 7 level.
 - **Trumpet** candidates should also be prepared to play on *one trumpet* (C or B flat) music written for trumpet in C, B flat, E flat, D, and A.
 - **Horn** candidates should be prepared to play music written for horn in E flat, D, and C.
 - **Trombone** candidates should be prepared to read music written in the tenor clef.
- Candidates will be asked to clap or tap the rhythm of a melody in $\frac{3}{4}$ or $\frac{4}{4}$ time. A steady pace and rhythmic accentuation are expected.



Grade 10

EAR TESTS

Intervals

Candidates may choose to:

- sing or hum the following intervals after the examiner has played the first note *once*, OR
- identify the following intervals after the examiner has played the interval *once* in broken form.
 - *above a given note*: any interval within the octave
 - *below a given note*: any interval within the octave

Chords

Candidates will be asked to name any of the following four-note chords after the examiner has played the chord *once* in solid form, close position. For four-note chords, candidates should identify the quality (major or minor) of the chord and name the inversion.

- major and minor four-note chords in root position, first inversion, and second inversion
- dominant 7th and diminished 7th chords in root position

Cadences

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

- perfect (authentic, V-I)
- plagal (IV-I)
- imperfect (I-V)
- deceptive (V-VI)

Melody Playback

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

SIGHT READING

- Candidates will be asked to play a composition approximately equal in difficulty to repertoire of a Grade 8 level.
 - **Trumpet** candidates should also be prepared to play on *one trumpet* (C or B flat) music written for trumpet in C, F, B flat, E flat, D, A, E
 - **Horn** candidates should be prepared to play music written for horn in E flat, D, C, E, G, A, B flat basso, and B flat alto.
 - **Tenor trombone** candidates should be prepared to read music written in the alto and tenor clefs.
 - **Bass trombone** candidates should be prepared to play music written in the tenor clef.
- Candidates will be asked to clap or tap the rhythm of a melody in $\frac{2}{4}$ or $\frac{3}{4}$ time. A steady pace and rhythmic accentuation are expected.

Teacher's ARCT

EAR TESTS

Metre

Candidates will be asked to identify the time signatures ($\frac{2}{4}$, $\frac{3}{4}$, $\frac{6}{8}$, or $\frac{9}{8}$) of four-measure passages after each has been played *once* by the examiner.

Intervals

Candidates may choose to:

- sing or hum the intervals listed below after the examiner has played the first note *once*, OR
- identify the intervals listed below after the examiner has played the interval *once* in broken form.
 - *above a given note*: any interval within a major 9th
 - *below a given note*: any interval within an octave

Chords

Candidates will be asked to identify by chord symbol or name (I, tonic, V, dominant, etc.) the chords used in a four-measure phrase in a major key, beginning on the tonic. The phrase will begin with a tonic chord and may include chords on the first, second, fourth, fifth, and sixth degrees of the scale. The final cadence may contain a six-four chord.

The examiner will play the tonic chord *once* and then play the phrase *twice* in a slow to moderate tempo. During the second playing, the candidate will name each chord after it has been played by the examiner.

I IV V⁷ VI II I₄⁶ V⁷ I

Melody Playback

Candidates will be asked to play back *both* parts of a two-part phrase in a major key together, on the piano. The examiner will name the key, play the tonic triad *once*, and play the phrase *twice*.

SIGHT READING

1. Candidates will be asked to play at sight a given passage approximately equal in difficulty to repertoire of a Grade 9 level.
 - **Trumpet** candidates should also be prepared to play on *one trumpet (C or B flat)* music written for trumpet in C, F, B flat, E flat, D, A, and E.
 - **Horn** candidates should also be prepared to play music written for horn in E flat, D, C, E, G, A, B flat basso, and B flat alto.
 - **Tenor trombone** candidates should be prepared to read music written in the alto and tenor clefs.
 - **Bass trombone** candidates should be prepared to play music written in the tenor clef.
2. Candidates will be asked to play at sight a passage equal in difficulty to repertoire of a Grade 5 level, demonstrating the musical features and characteristics of the piece. No questions will be asked about the music.
3. Candidates will be asked to clap or tap the rhythm of a melody. A steady pace and rhythmic accentuation are expected.



Section 5 – Theory Examinations

THEORY EXAMINATIONS

Theory examinations are given in the subjects listed below. Please refer to the current RCM Examinations *Theory Syllabus* for detailed information on theory examinations and a complete list of recommended textbooks.

All theory co-requisites must be completed before or within five years after the respective session of the practical examination to which they apply. Extensions will not be granted. Candidates are strongly advised to complete their theoretical work before, or at the same time as, their practical examination. (Please see pp. 8–9 for a list of theory prerequisites and co-requisites.)

RUDIMENTS

Preliminary Rudiments

Elements of music for the beginner.
– One-hour examination.

Grade 1 Rudiments

A continuation of Preliminary Rudiments for students with more music reading experience.
– Two-hour examination.

Grade 2 Rudiments

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

HARMONY, KEYBOARD HARMONY, COUNTERPOINT, AND ANALYSIS

Introductory Harmony

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

Grade 3 Harmony

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

Grade 3 Keyboard Harmony

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

Grade 4 Harmony

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

Grade 4 Keyboard Harmony

The material of Grade 4 Harmony at the keyboard.

This examination may be substituted for Grade 4 Harmony in fulfilment of certificate requirements.

Grade 4 Counterpoint

Simple two-part counterpoint in Baroque style; invertible counterpoint at the octave and the 15th. Completion of Grade 3 and Grade 4 Harmony is strongly advised.
– Three-hour examination.

Grade 5 Harmony and Counterpoint

Advanced harmonic and intermediate contrapuntal techniques (for two voices). Completion of Grades 3 and 4 Harmony and Grade 4 Counterpoint is strongly advised.
– Three-hour examination.

Grade 5 Keyboard Harmony

The material of Grade 5 Harmony and Counterpoint at the keyboard. This examination may be substituted for Grade 5 Harmony and Counterpoint in fulfilment of certificate requirements.

Grade 5 Analysis

Advanced harmonic and structural analysis of musical forms based on the material of Grades 3, 4, and 5 Harmony and Counterpoint.
– Three-hour examination.

MUSIC HISTORY

Grade 3 History

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

– Three-hour examination.

Grade 4 History

Styles, composers, and music of the Middle Ages, Renaissance, Baroque, and Classical periods.

– Three-hour examination.

Grade 5 History

Styles, composers, and music of the Romantic period and the 20th century, including Canadian music.

– Three-hour examination.

MUSICIANSHIP

At the option of candidates, these examinations may be substituted for the Ear Tests requirements in Grades 8 to 10 and ARCT practical examinations.

Junior Musicianship

Singing and/or identification of scales, intervals, and chords; aural analysis of simple harmonic progressions; singing back and sight singing of simple rhythms and melodies. To be used with Grade 8 practical examinations.

Intermediate Musicianship

Singing and/or identification of scales, intervals, and chords; aural analysis of harmonic progressions; singing back and sight singing of rhythms and melodies. To be used with Grade 9 practical examinations.

Senior Musicianship

Singing and/or identification of scales, intervals, and chords; aural analysis of harmonic progressions to the Grade 4 Harmony level; singing back and sight singing of rhythms and melodies. To be used with Grade 10 practical examinations and/or ARCT; the minimum acceptable mark is 70 percent.

CLASSIFICATION OF THEORY MARKS

First Class Honours with Distinction	90–100
First Class Honours	80–89
Honours	70–79
Pass	60–69

Section 6 – Bibliography

The following texts are useful for reference, teaching, and examination preparation. No single text is necessarily complete for examination purposes.

GENERAL RESOURCES

Sight Reading and Ear Training

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- Berlin, Boris, and Andrew Markow. *Ear Training for Practical Examinations: Melody Playback/Singback* (4 parts); *Rhythm Clapback/Singback* (3 parts). Mississauga, Ontario: Frederick Harris Music, 1986–1991.
- Berlin, Boris, and Andrew Markow. Ed. Scott McBride Smith. *Four Star Sight Reading and Ear Tests*. Introductory to Book 10. Mississauga, Ontario: Frederick Harris Music, 2002.
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Official Examination Papers

- Official Examination Papers*, 12 vols. Mississauga, Ontario: Frederick Harris Music, published annually and available for several years.
- Preliminary Rudiments*
 - Grade 1 Rudiments*
 - Grade 2 Rudiments*
 - Grade 3 Harmony*
 - Grade 3 History*
 - Grade 4 Harmony*
 - Grade 4 History*
 - Grade 4 Counterpoint*
 - Grade 5 Harmony and Counterpoint*
 - Grade 5 History*
 - Grade 5 Analysis*
- Individual ARCT Teacher's Written Examination papers (including model questions and answers designed to assist ARCT candidates in preparing for Viva Voce examinations) are also available upon request.

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Other Books of Interest

- Bruser, Madeline. *The Art of Practicing: A Guide to Making Music from the Heart*. New York: Bell Tower, 1997.
- Green, Barry, and Timothy Gallwey. *The Inner Game of Music*. Garden City, New York: Anchor/Doubleday, 1986.

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GENERAL BRASS RESOURCES

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- Brass Players Guide*. North Easton, Massachusetts: Robert King Music, 1985. [lists music by instrument, then by composer]
- Fansman, Mark J. *Brass Bibliography: Sources on the History, Literature, Pedagogy, Performance, and Acoustics of Brass Instruments*. Bloomington: Indiana University Press, 1990.
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- Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*. 2nd ed. 29 vols. London: Macmillan, 2001. [see articles on: baritone, brass instruments, cornet, euphonium, flugel horn, horn, keyed bugle, sackbut, trombone, trumpet, tuba, valve]

Brass Associations and Periodicals

Brass Bulletin
rue de Moleson 14
CH-1630 Bulle
Switzerland

International Women's Brass Conference
177 Lafayette Circle
Cincinnati, Ohio 45220

The Instrumentalist
200 Northfield Road
Northfield, Illinois 60093

Music Educator's Journal
1806 Robert Fulton Drive
Reston, VA 20191

SOURCES OF BRASS MUSIC AND BRASS RECORDINGS

In Canada

Canadian Music Centre
20 St. Joseph Street
Toronto, Ontario M4Y 1J9
www.musiccentre.ca

Harknett Music
2650 John Street
Markham, Ontario L3R 2W6
telephone: 905-477-1141
www.harknettmusic.com

Hysen Music Limited
146 Dundas Street
London, Ontario N6A 1G1
www.hysenmusic.com

Music Plus
5 Michael Street
Kitchener, Ontario N2G 1L7
telephone: 1-800-608-5805
www.musicpluscorp.com

The Royal Conservatory Music and Book Store
273 Bloor Street West
Toronto, Ontario M5S 1W2
telephone: 416-585-2225
fax: 1-866-585-2225

Tapestry Music Limited
1371 Johnston Road
White Rock, British Columbia V4E 3E3
www.tapestrymusic.com

Ward Music / Long and McQuade Hastings
412 West Hastings Street
Vancouver, British Columbia V6B 1L3
www.long-mcquade.com

In USA

Carl Fischer
2480 Industrial Blvd.
Paoli, Pennsylvania 19301
1-800-672-2328
www.carlfischer.com

Hickey's Music Center
104 Adams Street
Ithaca, New York 14850
www.hickeys.com

Robert King Music Sales, Inc.
140 Main Street
North Easton, Massachusetts 02356
www.rkingmusic.com
catalogue: *Brass Players Guide*

Sheet Music Plus / Musician Store
1322 Pacific Avenue
San Francisco, California 94109

Solid Brass Music Company
71 Mt. Rainier Drive
San Rafael, California 94903
www.sldbrass.com

Southern Music Company
1248 Austin Highway
Suite 212
San Antonio, Texas 78209
www.southernmusic.com

Summit Records
P.O. Box 26859
Tempe, Arizona 85285-6850
www.summitrecords.com

Tap Music Sales
1992 Hunter Avenue
Newton, Iowa 50208
www.tapmusic.com

Tuba-Euphonium Press
3811 Ridge Road
Annadale, Virginia 22003
www.tubaeuphoniumpress.com

In Europe

ITC, Éditions Marc Reift
Case postale 308, CH-3963
Crans-Montana, Switzerland
www.reift.ch
catalogue: *Catalogue of Brass Music*

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Trumpet Associations and Periodicals

- International Trumpet Guild
www.trumpetguild.org
- ITG Journal* (Journal of the International Trumpet Guild)
- Trumpet Players' International Network (TPIN)
<http://trumpet.dana.edu/~trumpet>

Trumpet Recordings

- Lowrey, Alvin. *Lowrey's International Trumpet Discography*. 2 vols. Columbia, South Carolina: Camden House, 1990.
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FRENCH HORN RESOURCES

French Horn Repertoire Anthologies

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French Horn Studies

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French Horn Association and Periodical

International Horn Society
www.hornsociety.org

The Horn Call: Education Journal of the International Horn Society

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- Bach, Johann Sebastian. *Bach [for Trombone]*. Ed. Charles Krane. New York: Jack Spratt Music, 1962.
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Trombone Studies

- Blume, O. *Thirty-Six Studies for Trombone*. Arr. and ed. Reginald Fisk. New York: Carl Fischer, 1962.
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- Voxman, Himie, ed. *Selected Studies, Advanced Etudes, Scales, and Arpeggios in All Major and Minor Keys*. Chicago, Illinois: Rubank, 1952.

Trombone Orchestral Excerpts

- Brown, Keith, ed. *Orchestral Excerpts from the Symphonic Repertoire for Trombone and Tuba*. Rev. ed., 10 vols. New York: International Music, 1964–1970.
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Trombone Reference Works

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Kleinhammer, Edward. *The Art of Trombone Playing*.
Evanston, Illinois: Summy-Birchard, 1963.
Wick, Denis. *Trombone Technique*. 2nd ed. Oxford:
Oxford University Press, 1984.

Trombone Associations and Periodicals

International Trombone Association

www.ita-web.org

contact:

Vern Kagarice
Box 305338
Denton, Texas 76203

ITA Journal (Journal of the International Trombone
Association)

Online Trombone Journal
(a free Internet resource for and by trombonists)
www.trombone.org

Selected Trombone Artists

Classical Solo

Joe Alessi
Michael Bequet
Ian Bousfield
Christian Lindberg
Ralph Sauer
Branimir Slokar
Alain Trudel

Jazz

Ashley Alexander
Ray Anderson
Tommy Dorsey
Carl Fontana
Urbie Green
J.J. Johnson
Rob McConnell
Ian McDougal
Frank Rosolino
Jack Teagarden
Bill Watrous
Jiggs Wigham

Ensembles

Bob Florence Big Band
Canadian Brass
Empire Brass
German Brass
London Brass
Meridian Arts Ensemble
Millar Brass Ensemble
Paris Trombone Quartet
Philip Jones Brass Ensemble
Rob McConnell and the Boss Brass
Slokar Trombone Quartet
Summit Brass

EUPHONIUM RESOURCES

Euphonium Studies

- Blume, O. *Thirty-Six Studies for Trombone*. Arr. and ed. Reginald Fink. New York: Carl Fischer, 1962.
- Bordogni, Marco. *Melodious Etudes for Trombone Selected from the Vocalises of Marco Bordogni*, bk 1, arr. Joannes Rochut. New York: Carl Fischer, 1938.
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Euphonium Reference Works

- Griffiths, John R. *The Low Brass Guide*. Hackensack, New Jersey: Jerona Music, 1980.
- Phillips, Harvey, and William Winkle. *The Art of Tuba and Euphonium*. Secaucus, New Jersey: Summy-Birchard, 1992.

Source of Euphonium Music

Tuba-Euphonium Press
3811 Ridge Road
Annadale, Virginia 22003
www.tubaeuphoniumpress.com

Euphonium Association and Periodical

International Tuba and Euphonium Association
www.iteaonline.org
(formerly Tubists Universal Brotherhood Association)

ITEA Journal (Journal of the International Tuba and Euphonium Association)

TUBA RESOURCES

Tuba Repertoire Anthologies

- Daellenbach, Charles, ed. *The Canadian Brass Book of Easy Tuba Solos*. Milwaukee, Wisconsin: Hal Leonard, 1992.
- Graham, James. *Concert Music for Tuba*. Annandale, Virginia: Tuba-Euphonium Press, 1967.
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Tuba Studies and Method Books

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Source of Tuba Music

Tuba-Euphonium Press
3811 Ridge Road
Annadale, Virginia 22003
www.tubaeuphoniumpress.com

Association and Periodical

International Tuba and Euphonium Association
(formerly Tubists Universal Brotherhood Association)
www.iteaonline.org

ITEA Journal

(Journal of the International Tuba and Euphonium Association)

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Bobo, Roger. *Bobissimo! The Best of Roger Bobo* (Crystal Records CD 125)
Hindemith, Paul: *Sonate*
Kraft, William: *Encounters II*
Wilder, Alec: *Suite no. 1 for Tuba and Piano* (Effie)
Cooley, Floyd. *The Romantic Tuba* (Crystal Records LP: S120)
Bach, Johann Sebastian: *Sonata in E flat major*
Cooley, Floyd. *A Schumann Fantasy* (Summit Records CD: DCD 156)
Schumann, Robert: *Drei Romanzen*
Dowling, Eugene: *The English Tuba* (Pro Arte CDD 595)
Vaughan Williams, Ralph: *Concerto for Bass Tuba and Orchestra*
Vaughan Williams, Ralph: *Six Studies in English Folksongs*

Fletcher, John: *Le tuba enchantée* (Seven Seas Records LP: K28C-65)
Hindemith, Paul: *Sonate for Bass Tuba and Piano*
Glass, Jennifer: *Sonatine for Basstuba and Piano*
Funderburk, Jeff: *Passages* (Mark MCD-2199)
Koetsier, Jan: *Sonatina per Tuba e Pianoforte*
Broughton, Bruce: *Sonata for Tuba and Piano*
Mozart, Wolfgang Amadeus: *O Isis and Osiris*
Griffiths, John: *Canadian Chops* (CBC)
McIntyre, David L.: *Sonata for Tuba and Piano*
Raum, Elizabeth: *The Legend of Heimdall*
Raum, Elizabeth: *T for Tuba*
Lind, Michael: *Michael Lind Plays Tuba* (Four Leaf Records: FLC CD 102)
Wilder, Alec: *Suite No. 1 for Tuba and Piano*
Gregson, Edward: *Concerto for Tuba*
Pokorny, Eugene: *Orchestral Excerpts for Tuba* (Summit Records DCD 142)
Berlioz, Hector: *The Damnation of Faust*
Berlioz, Hector: *Symphonie fantastique*
Bruckner, Anton: *Symphony No. 7*
Mahler, Gustav: *Symphony No. 1*
Mahler, Gustav: *Symphony No. 5*
Prokofiev, Sergei: *Romeo and Juliet*
Prokofiev, Sergei: *Symphony No. 5*
Strauss, Richard: *Also Sprach Zarathustra*
Strauss, Richard: *Ein Heldenleben*
Strauss, Richard: *Till Eulenspiegels lustige Streiche*
Wagner, Richard: *Prelude to Act III of Lohengrin*
Wagner, Richard: *Die Meistersinger von Nürnberg*
Wagner, Richard: *Ride of the Valkeries*

The Second Century

The curriculum and the examination system of The Royal Conservatory of Music are built on more than a century of commitment to the highest quality in the teaching and performing of music. Through the professional training program, the national examination system, and faculty of distinguished musicians, The Royal Conservatory of Music is recognized as the leading music-training force in Canada, and one of the most significant musical institutions in the Commonwealth.

The Royal Conservatory of Music (originally called the Toronto Conservatory of Music and incorporated in 1886) opened with an enrolment of 200 students and a staff of fifty teachers led by Edward Fisher. A decade later, when enrolment had grown to more than 1,000 students, the school moved to newly built facilities with a reception hall, offices, studios, classrooms, a lecture hall, and a concert hall. Additional studios, classrooms, and residences for out-of-town students were added over the next fifteen years. In 1898, the Conservatory established its first examination centres in several Ontario towns and opened branches in Toronto.

In 1913, following the death of Edward Fisher, Augustus Vogt, conductor of the Toronto Mendelssohn Choir, became Principal. Under Vogt's leadership, new programs were developed. The number of examination centres was increased, and enrolment continued to grow. By 1926, there were nearly 7,500 students and over 16,000 examination candidates. In association with Sir Edmund Walker, President of the Conservatory, Vogt established closer ties with the University of Toronto. In 1921, administration of operations passed to a Board of Trustees responsible to the University.

Ernest MacMillan (later Sir Ernest MacMillan) was named Principal in 1926. He implemented professional performance training programs, including the Artist Diploma Program and The Royal Conservatory Opera School. When MacMillan resigned in 1942, the leadership of the Conservatory passed briefly in turn to Norman Wilks and Charles Peaker. Ettore Mazzoleni served as Principal from 1945 to 1968.

In 1947, a Royal Charter was granted to the Conservatory by King George VI in recognition of its wide influence. The institution was renamed The Royal Conservatory of Music. During the four postwar decades, The Royal Conservatory of Music continued to develop under the leadership of distinguished musicians such as Boyd Neel, David Ouchterlony, Ezra Schabas, Gordon Kushner, and Robert Dodson.

In 1991, The Royal Conservatory of Music re-established its independence from the University of Toronto, and Dr. Peter Simon was named President of the newly independent school. Over the next few years with the strengthening of teaching programs, RCM Examinations was expanded and the range of RCM materials published by The Frederick Harris Music Co., Limited increased. In addition, two new areas of development were established. The first, a research arm called the RCM Centre for Learning, has as its objective the exploration of new ways to teach music. The second, the RCM Teacher Services, is an association designed to support and assist independent music teachers with services and educational opportunities.

Now in its second century, and in association with thousands of dedicated teachers across the country, The Royal Conservatory of Music assists in the education of more than a quarter of a million students annually. With a renewed commitment to excellence in music education and performance, with strengthened ties to its communities, and with the development of new teaching methods and materials, The Royal Conservatory of Music welcomes the opportunity to serve the needs of society in the 21st century.