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Message from the President

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

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

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

Our new home, the TELUS Centre for Performance and Learning, will make the most of the RCM’s extraordinary potential and will allow us to share our innovative programs with teachers and students everywhere. This technologically advanced education and performance complex will reflect the RCM’s broadened impact as an international leader in publishing and examinations, professional training, arts-infused public school programs, early childhood education, and concert presentation. I do hope that you will take full advantage of this great new facility, which will be an exceptional resource for students and teachers across North America and around the world.

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

Dr. Peter C. Simon
President
Getting Started

What's New?

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

Quick Guide to Online Examination Registration

(see p. 67 for more information)

**CANADA**

- Go to www.rcmexaminations.org.
- Check deadlines and examination dates.
- Click on “Register for an Examination.”
- Enter the candidate's RCME Number and date of birth.
- Follow the instructions to register.
- Enter payment information using a valid credit card.
- Print out the “Examination Program Form.”
- Confirm the date and time of the examination two weeks before the first day of the examination session by clicking on “Examination Scheduling.”

**USA**

- Go to www.TheAchievementProgram.org.
- Check deadlines and examination dates.
- Click on “Register for an Examination.”
- Enter the Candidate ID Number and date of birth.
- Follow the instructions to register.
- Enter payment information using a valid credit card.
- Print out the “Examination Program Form.”
- Confirm the date and time of the examination two weeks before the first day of the examination session by clicking on “Examination Scheduling.”

Contact Us

**CANADA**

- Phone: 905-501-9553
- Fax: 905-501-1290
- Unit 4, 5865 McLaughlin Road
  Mississauga, ON Canada L5R 1B8

**USA**

- Phone: 866-716-2223
- Fax: 866-716-2224
- P.O. Box 1984
  Buffalo, NY USA 14240-1984

Teachers may register their students by logging into “Teacher Services” and using the “Student Registration” feature.

The first time a candidate registers for an examination, the candidate will be assigned a permanent RCME Number. This number is eight characters long (for example, 07W12345).

The RCME Number:
- is a permanent identification number with RCM Examinations
- must be used each time the candidate registers for an examination
- enables RCM Examinations to maintain the integrity of the candidate’s academic record
- can be found on the Examination Schedule

The first time a candidate registers for an examination, the candidate will be assigned a permanent Candidate ID Number. This number is eight characters long (for example, 07W12345).

The Candidate ID Number:
- is a permanent identification number with the Carnegie Hall Royal Conservatory Achievement Program
- must be used each time the candidate registers for an examination
- enables The Achievement Program to maintain the integrity of the candidate’s academic record
- can be found on the Examination Schedule
About Us

The Royal Conservatory

The Royal Conservatory is a world-class institution recognized for high standards in teaching, performance, examining, publishing, and research. It comprises six divisions:

- RCM Examinations and the Carnegie Hall Royal Conservatory Achievement Program
- Glenn Gould School
- The Royal Conservatory School
- Learning Through the Arts
- The Young Artists Performance Academy
- The Frederick Harris Music Co., Limited

RCM Examinations and the Carnegie Hall Royal Conservatory Achievement Program

RCM Examinations (Canada) and the Carnegie Hall Royal Conservatory Achievement Program (USA) form the examination branches of The Royal Conservatory. Each sets the standard for excellence in music education. Together they reach more than a quarter of a million candidates annually by providing:

- graded examinations that establish clear, progressive learning goals
- internationally recognized certificates, diplomas, and medals
- teacher development through workshops and communications

The College of Examiners

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

Examinations Offered

Practical Examinations

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

Theory Examinations

Rudiments, Harmony, Keyboard Harmony, History, Counterpoint, Analysis

Musicianship Examinations

Junior, Intermediate, Senior

Notable Alumni

Notable alumni include:

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

Read about the College of Examiners, including examiner biographies, at www.rcmexaminations.org or www.TheAchievementProgram.org.
Excellence Since 1886

1886  The Toronto Conservatory of Music is founded.

1887  The Conservatory officially opens with 200 students and 50 teachers, operating from the two upper floors of a Yonge Street music store.

1896  Affiliation with the University of Toronto enables preparation for university degree examinations.

1898  The Conservatory establishes its first external examinations centers in Southern Ontario.

1904  Frederick Harris establishes a music publishing company in London, England.

1906  The Toronto Conservatory Orchestra is founded; two years later, this group becomes the first Toronto Symphony Orchestra.

1907  Approximately 1,500 students across Canada take Toronto Conservatory examinations—more than half from outside of Toronto.

1916  The first piano repertoire book based on the Conservatory curriculum is published by The Frederick Harris Music Co., Limited and distributed throughout Canada.

1928  Composer Boris Berlin begins teaching at the Conservatory; he remains on the faculty until his death in 2001.

1935  The Examination System is introduced and subsequently accredited by the Ontario Department of Education.

1946  Pianist Glenn Gould receives an ARCT. In the same year, the Conservatory Opera School is established; several years later it leads to the formation of the Canadian Opera Company.

1947  In recognition of its status as one of the Commonwealth’s greatest music schools, the Conservatory receives a Royal Charter from King George VI, allowing it to be called The Royal Conservatory of Music (RCM).


1959  Teresa Stratas receives an Artist Diploma.

1963  The RCM moves into its current facility, McMaster Hall, a building originally home to the Toronto Baptist College and McMaster University.

1979  The RCM’s Orchestral Training Program and a program for musically gifted children (Young Artists Performance Academy) are established.

1991  The RCM re-establishes independence from the University of Toronto. Plans for restoration and expansion of its Toronto facilities begin.

1995  Learning Through the Arts, launched as a pilot project in 1994, expands into a national initiative.

2002  The RCM launches its Building National Dreams Campaign to expand its Toronto facilities and build a state-of-the-art center for performance and learning.

2003  RCM Examinations expands into the United States of America.

2008  The Royal Conservatory’s TELUS Centre for Performance and Learning opens.

2009  The Royal Conservatory launches its Performing Arts Division and Koerner Hall opens.
Quick Reference

Certificate Program Overview

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

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

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

Theory Examinations

Essential Tools for Musical Development

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

See the current edition of the Theory Syllabus for detailed theory examination requirements.
## Overview of Theoretical Subjects

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

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

## Preparing for a Theory Examination

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

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

<table>
<thead>
<tr>
<th>Grade</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>Perf. ARCT</th>
<th>Teacher's ARCT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Required Examinations</strong> (C = Co-requisite P = Prerequisite)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Basic Rudiments</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intermediate Rudiments</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Advanced Rudiments</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Basic Harmony</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>C</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intermediate Harmony</td>
<td>C</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Counterpoint</td>
<td>C</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Advanced Harmony</td>
<td>C</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Analysis</td>
<td>C</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>History 1: An Overview</td>
<td>C</td>
<td>C</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>History 2: Middle Ages to Classical</td>
<td>C</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>History 3: 19th Century to Present</td>
<td>C</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grade 10 Practical</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grade 6 Piano</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grade 8 Piano</td>
<td>C</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Recommended Examinations</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Preparatory Rudiments</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Introductory Harmony</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Alternative Examinations</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Basic Keyboard Harmony (can be substituted for Basic Harmony)</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intermediate Keyboard Harmony (can be substituted for Intermediate Harmony)</td>
<td>C</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Advanced Keyboard Harmony (can be substituted for Advanced Harmony)</td>
<td>C</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Junior Musicianship (can be substituted for Grade 8 Ear Tests)</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intermediate Musicianship (can be substituted for Grade 9 Ear Tests)</td>
<td>C</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Senior Musicianship (can be substituted for Grade 10 and Teacher's ARCT Ear Tests)</td>
<td>C</td>
<td>C</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Candidates must complete co-requisite theory examinations before or within five years of the original practical examination to be eligible for the practical certificate.

Candidates must complete prerequisite examinations at least one session prior to attempting the ARCT in Flute Performance or the Teacher's ARCT in Flute.
Technical Requirements

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

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

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

Required Articulation Patterns

<table>
<thead>
<tr>
<th>Articulation</th>
<th>Grade 1</th>
<th>Grade 2</th>
<th>Grade 3</th>
<th>Grade 4</th>
<th>Grades 5–6</th>
<th>Grades 7–8</th>
<th>Grades 9–10</th>
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</thead>
<tbody>
<tr>
<td>all slurred</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>two slurred, two tongued</td>
<td></td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>two slurred, one tongued</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>two tongued, two slurred</td>
<td></td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>one tongued, two slurred</td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>two slurred, two slurred</td>
<td></td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>three slurred, one tongued</td>
<td></td>
<td></td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>one tongued, three slurred</td>
<td></td>
<td></td>
<td></td>
<td>x</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>one tongued, two slurred, one tongued</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>x</td>
</tr>
</tbody>
</table>
# Preparatory

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

## Repertoire

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

Please see “Examination Repertoire” on p. 74 for important information regarding this section of the examination.

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

### List A

#### Rhythmic Repertoire

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

**Bullard, Alan**
- Party Time ABR
- Hopping Along
- Lost and Lonely
- Royal Ceremony
- Rumba
- Skipping Song

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

**Gunning, Christopher, and Judith Pearce**
- The Really Easy Flute Book FAB
- The Cobbler
- Puppets

**Hammond, Heather**
- Funky Flute Repertoire, 1 KML
- Brave and Bold
- The Grand Old Duke of York
- Grandma's Ragtime Rave-Up
- Lord Henry's Hornpipe
- Lucky Boots Bossa
- Mango Tango Man
- Merrily We Jazz Along
- Sneaky Shot

**Harris, Paul**
- I Can't Believe Pieces Can Be This Easy! CHS
- Chinese Flute Tea
- First Flute
- Funky Foot-joint
- Latin Lip-plate
- With Fife and Plum

**Kabalevsky, Dmitri**
- Russian Dance (arr. Carol Barratt, in Bravo! Flute B&H)

**Masson, Thierry**
- Cocktails LEM
- Petite souris
- Mes premiers pas LEM
- Saut de puce
- Le sourire d'un ange
- Valse des trois petits ours

**Norton, Christopher**
- The Microjazz Flute Collection, 1 B&H
- What's the Score?

**Peat, Richard**
- Edinburgh Castle (ed. Sally Adams, in Fingerprints FAB)

**Perez, Marine**
- Cocktails LEM
- Le roi soleil
- Tête-à-tête

**Philidor, François**
- Menuet (Rondeau) (arr. Kathleen Wood)
List B
Lyrical Repertoire

Traditional

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

Bach, Johann Christian

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

Bayly, Thomas Haynes

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

Bullard, Alan

Party Time ABR

- Graceful Waltz
- Lullaby
- Shadow Puppets
- Winter Wood

Gunning, Christopher and Judith Pearce

The Really Easy Flute Book FAB

- Silver Lake
- Willows

Hammond, Heather

Funky Flute Repertoire, 1 KML

- In the Light of the Moon
- Lavender’s Blue
- Misty Mood
- Ode to Joy
- Sleepy Eyes
- The Team’s Lament
- Wishing on a Star

Harris, Paul

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

- Flute Salad
- Head-Joint Blues
- I Sat on my Flute
- I Wish I Practised More!
- My First CD

Masson, Thierry

Mes premiers pas LEM

- Méditation
- La petite fille

Norton, Christopher

The Microjazz Flute Collection, 1 B&H

- Seesaw

Piltch, Susan

- Labyrinth NOU

Rossiter, Philip


Taki, Rentarō

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

Technical Requirements

Please see “Technical Requirements” on p. 10 for important information regarding this section of the examination.

Studies

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

Bullets used to denote selections for examination purposes:

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

Group 1

Aitken, Dianne

- Learning to Skate

Gariboldi, Giuseppe

Méthode complète de flûte, op. 128

- Study in C Major (no. 2 in 125 Easy Classical Studies UNI)

Thompson, Jamie

- The Yeti Waltz

Winn, Robert

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

Hammond, Heather

For the Younger Flutist ZIM

- The First Step
- Loud and Soft
- Many and Few
- High and Low
- Short and Long

Offermans, Wil

For the Younger Flutist ZIM

- The First Step
- Loud and Soft
- Many and Few
- High and Low
- Short and Long

Preparatory
**Technical Tests**

Please see “Technical Tests” on p. 10 for important information regarding this section of the examination. Candidates must play scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

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

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

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

<table>
<thead>
<tr>
<th>Ear Tests</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Clapback</strong></td>
<td>Candidates will choose to either clap, tap, or sing the rhythm of a short melody after the examiner has played it twice on the piano. The second measure will consist of only one note.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

Example only

| Playback       | Candidates will be asked to play back a melody based on the first three notes of a major scale, either on their own instrument or on the piano. The melody will move in only one direction (up or down) and will contain a repeated note and stepwise motion. The examiner will name the key, play the tonic triad once, and play the melody twice (on the piano). |

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

Example only

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

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

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

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

Example only

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Grade 1

**Grade 1 Requirements**

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>one selection from List A</td>
<td>50</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>25</td>
</tr>
<tr>
<td>Technical Requirements</td>
<td>30</td>
</tr>
<tr>
<td>Studies: two studies from the Syllabus list</td>
<td></td>
</tr>
<tr>
<td>one selection from Group 1 and</td>
<td></td>
</tr>
<tr>
<td>one selection from Group 2</td>
<td></td>
</tr>
<tr>
<td>Ear Tests</td>
<td>10</td>
</tr>
<tr>
<td>Sight Reading</td>
<td>10</td>
</tr>
<tr>
<td>Ear Tests</td>
<td>10</td>
</tr>
<tr>
<td>Sight Reading</td>
<td>7</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
</tbody>
</table>

**Repetoire**

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

Please see “Examination Repertoire” on p. 74 for important information regarding this section of the examination.

Bullets used to denote selections for examination purposes:
- one selection
- selection is found in Overtones™: A Comprehensive Flute Series, Repertoire 1 FHM

**List A**

**Rhythmic Repertoire**

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

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

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

- Bozza, Eugène
  - Air de vielle LED
  - Allegro section to double bar (*Più lento*)

- Chamberlain, Louise
  - Step It Up! *FAB*
  - Rollerblading!

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

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

- Harris, Paul
  - Clowns NOV
  - Scapino
  - Scaramouche

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

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

- Lennon, John, and Paul McCartney
  - Penny Lane (arr. in *The Best of the Beatles for Flute* HAL)

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

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

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

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

- Perez, Marine, and Thierry Masson
  - Cocktails LEM
  - Flic-Flac

- Petzold, Christian

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

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

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

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

Lyrical Repertoire

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

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

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

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

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

Bullard, Alan
- Party Time ABR
- See-Saw

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

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

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

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

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

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

Harris, Paul
- Clowns NOV
- Pierrot

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

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

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

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

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

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

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

O’Carolan (Carolan), Turlough
- Tulips and Daisies KEN
- 1. Tulips

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

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

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

Schubert, Franz
- Ancient French Song (ed. Simon Hunt, in Harlequin, 1 CRA)
- Waltz (arr. Theobald Böhm, from Fantasy on a Theme from Schubert, op. 21)

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

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

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

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

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

Technical Requirements
Please see “Technical Requirements” on p. 10 for important information regarding this section of the examination.

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

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

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

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

Group 2
Goodwin, Liz, and Matthew Bright
● one of nos. 3, 4, 6, 11, 12, 15, 16 in Flute Studies Volume One SUN

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

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

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

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

Technical Tests
Please see “Technical Tests” on p. 10 for important information regarding this section of the examination. Candidates must play scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

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

Arpeggios

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

Grade 1

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**Ear Tests**

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

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

Example only

1

Example only

2

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

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

Example only

1

Example only

2

**Sight Reading**

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

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Approximate Length</th>
<th>Note Values</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\frac{4}{4}$</td>
<td>four measures</td>
<td>$\text{d', d, d', d'}$</td>
<td>C, G, F major</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Approximate Length</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\frac{4}{4}$</td>
<td>two measures</td>
<td>$\text{d', d, d', d'}$</td>
</tr>
</tbody>
</table>

Example only
## Grade 2

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

### Repertoire

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

Please see “Examination Repertoire” on p. 74 for important information regarding this section of the examination.

Bullets used to denote selections for examination purposes:

- one selection
- selection is found in Overtones™: A Comprehensive Flute Series, Repertoire 2 FHM

### List A

#### Traditional, Baroque, and Classical Repertoire

**Traditional**

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

**Barrett, John**

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

**Beethoven, Ludwig van**

- Theme in B flat Major (from 4th movement of Sonata in B flat Major for Piano and Flute, WoO Anth. 4)

**Blavet, Michel**

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

**Boismortier, Joseph Bodin de**

- Bourée (ed. Trevor Wye, in A Very Easy Flute Treasury NOV)

**Bonzoncini, Giovanni**

- Aria da camera, op. 7, no. 1 (ed. István Máriaassy, in The Italian Baroque EMB)
  - 1. Menuet and II. Allegro

**Devienne, François**

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

**d'Hervelois, Louis de Caix**

- La Troupe (ed. Trevor Wye, in A Very Easy Flute Treasury NOV)

**Gluck, Christoph Willibald**

- Menuet, from Orphée et Eurydice

**Gossec, François Joseph**

- Gavotte et tambourin (arr. Pierre Paubon BIL)
- Gavotte

**Handel, George Frideric**

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

**Hook, James**

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

**Locatelli, Pietro Antonio**

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

**Loeillet (de Gant), Jean-Baptiste**

- Sonata in B flat Major, op. 1, no. 5
  - 3rd movement: Gavotte (arr. Kathleen Wood)

**Mozart, Wolfgang Amadeus**

- Allegro, from Flute Quartet in C Major, K 285b
  (arr. Louis Moyse, in Forty Little Pieces SCH)
- I am the Bird Catcher, from Die Zauberflöte
  (arr. Stephen Chatman)

**Philidor, François**

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

**Telemann, Georg Philipp**

- L’Armament, TWV 50:35 (arr. Ernst Patzold)

**Vivaldi, Antonio**

- Concorso in D Major (“Il Gardello”), RV 428
  - 2nd movement: Sicilienne (arr. Kathleen Wood)
Andriessen, Hendrik
   Little Suite
   ► 3rd movement

Archer, Violet
   Four Miniatures for Flute ALK
   ► Canoeing

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

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

Chefson, Sabine
   Complicité LEM
   ● Jade
   ● P’tit Latino

Dick, Robert
   ► Sun Shower NOV

Faubert, Jacques
   Du fleuve à l’arctique LED
   ● Jardin de givre

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

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

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

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

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

Harris, Paul
   Chocolate Box NOV
   ► Hazelnut Crunch
   ► Strawberry Sarabande

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

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

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

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

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

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

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

Masson, Thierry
   Cocktails LEM
   ● Cocktail
   ● Dundalk
   ● Papillon
   ● Surprise partie
   ◇ Complicité LEM
   ● Le petit prince
   ► Rumballade

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

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

Meunier, Gerard
   ● Berceuse pour Vincent LEM

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

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

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

Raum, Elizabeth
   ► Flowers ALR

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

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

Riou, Jacques
   12 Petites pièces pour voyager LEM
   ● Al-Jumhuryah Al-Lubnaniya … sur les traces des anciens Phéniciens
   ● Fête du Dragon à Lao Cai, sur le fleuve Rouge, Nord-Vietnam

Grade 2

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Rodgers, Richard, and Oscar Hammerstein II
*The Sound of Music: Flute* HAL
- My Favorite Things

Saint-Saëns, Camille
- Theme from ballet *Ascanio*

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

Schulz, Thomas
Chanson and Minuet TSC
- Minuet

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

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

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

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

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

Veilhan, François
*Les chemins de la flûte* LEM
- Faisceaux

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

### Technical Requirements
Please see “Technical Requirements” on p. 10 for important information regarding this section of the examination.

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

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

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

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

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

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

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

Moyse, Marcel
*24 Petites études mélodiques avec variations* LED
- no. 1, with variation
- no. 2, with variation

Nicholson, Charles
- Study in C Major (p. 19 in *I Love Scales AVG*)

30 Études progressives pour la flûte de Gariboldi et Köhler LEM
- no. 1 by Giuseppe Gariboldi (no. 16 in *76 Graded Studies*, 1 FAB)
- no. 2 by Giuseppe Gariboldi (no. 15 in *76 Graded Studies*, 1 FAB)
- no. 4 by Hans Köhler

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

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

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

#### Group 2
Ledbury, Oliver
*Flute Salad, Unaccompanied Pieces for Flute* BWP
- Flute Salad

Offermans, Wil
*For the Younger Flutist* ZIM
- Have Fun!

Rae, James
*40 Modern Studies for Solo Flute* UNI
- Cloud Nine
- The Mystic

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Sparke, Philip
Skilful Studies ANG
● Penny Parade
► Romany Song

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

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

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

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

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

Sullivan, Arthur
HMS Pinafore
► act 2, no. 2, “I’m Called Little Buttercup”: mm. 65–76

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

Technical Tests
Please see “Technical Tests” on p. 10 for important information regarding this section of the examination. Candidates must play scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

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

| Arpeggios | | | | |
|-----------|------|-------|-------|-------------|---------------|
| Major     |      |       |       |             |               |
|           | B♭   | 1 octave | q = 60 |             |               |
|           | C, G, D, F | 2 octaves |       |             |               |
| Minor    |      |       |       |             |               |
|          | A, B | 1 octave | q = 60 |             |               |
|          | E, D, G | 2 octaves |       |             |               |
Ear Tests

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

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

Example only

1

\[ \begin{align*}
\text{C, G, F major} & \\
\end{align*} \]

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

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

Above a Given Note
major 3rd
perfect 5th

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

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

Example only

1

\[ \begin{align*}
\text{C, G, F major} & \\
\end{align*} \]

Sight Reading

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

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

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

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

Example only

\[ \begin{align*}
\text{C, G, F major} & \\
\end{align*} \]
Grade 3

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

Repetoire

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

Please see “Examination Repertoire” on p. 74 for important information regarding this section of the examination.

Bullets used to denote selections for examination purposes:
- one selection
  - selection is found in Overtones™: A Comprehensive Flute Series, Repertoire 3 FHM

List A

Baroque and Classical Repertoire

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

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

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

Diabelli, Anton
Sonatina, op. 163, no. 1 (arr. Kathleen Wood)
- 2nd movement
Sonatina, op. 163, no. 4 (arr. Kathleen Wood)
- 2nd movement

Donizetti, Gaetano
- Sonata in F Major (ed. Trevor Wye, in A Very Easy Flute Treasury NOV)

Mozart, Wolfgang Amadeus
- Air, from La clémence de Titus (transc. François Nerini, in Trois pièces LEM)
Sonata in F Major, K 13
- Menuettos I and II

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

Nicolai, Johann Gottlieb
Sonata in G Major, op. 6, no. 1
- Anglois con variationi 1, 2 (excerpt from 3rd movement)

Telemann, Georg Philipp
Suite in A Minor, TWV 55:a2 INT; PET
- Passepieds I and II

List B

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

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

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

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

Baker, Michael Conway
- Collage EVO

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

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

Dick, Robert
- Dorset Street (ed. Trevor Wye, in A Very Easy Flute Treasury NOV)
Le Vironzon COM
- Il. Branle de Poitou

Du fleuve à l'arctique LED
- Complainte d'automne
- La guignolée

Almost Waltz AVO

Easy Gershwin for Flute (arr. Paul Harris OUP)
- Fascinating Rhythm

Windsurfer's Waltz BWP

Pippa's Lullaby (in New Pieces for Flute, 1 ABR)

Caramel Carousel

Summer Evening, Almost Home (arr. Sally Adams, in Fingerprints FAB)

Let's Dance PAN; LEM
- Busy Bossa Nova
- Simple Samba

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

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

Two Easy Pieces for Flute and Piano FAB
- Sea Chant

Dance Suite OTT
- 6th movement (Paso doble)

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

6th movement (Paso doble)

Machmad Levavi (My Sweetheart) DOM

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

Please see “Technical Requirements” on p. 10 for important information regarding this section of the examination.

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

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

125 Easy Classical Studies UNI

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

Two Easy Pieces for Flute and Piano FAB
- Sea Chant

Dance Suite OTT
- 6th movement (Paso doble)

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

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

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

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

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

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

Group 2

Ledbury, Oliver
*Flute Salad, Unaccompanied Pieces for Flute* BWP
- Cocoa Beat
- Going Solo
- Waltzer

Louke, Phyllis Avidan
*Extended Techniques – Solos for Fun* ALR
- Catch the Train

Naulais, Jerome
*22 Études Récréatives* IMD
- one of nos. 2, 3, 7

Offermans, Wil
*For the Younger Flutist* ZIM
- One-Line Story

Rae, James
*40 Modern Studies for Solo Flute* UNI
- Androids
- Groove It!
- Short Cut

Sparke, Philip
*Skillful Studies* ANG
- Hungarian Dance

Veilhan, François
*Les chemins de la flûte* LEM
- 88bis mélodie

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

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

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

Smetana, Bedřich
*Ma Vlast*
- 2nd movement, Vltava: mm. 55–69, 72–80

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

Tchaikovsky, Pyotr Il’yich
*Nutcracker Suite*
- Overture: mm. 90–97, 122–129

Technical Tests

Please see “Technical Tests” on p. 10 for important information regarding this section of the examination. Candidates must play scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

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

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

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

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

Example only

1

2

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

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

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

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

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

Example only

1

2

Sight Reading

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

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

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

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

Example only
Grade 4

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

Repetoire

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

Please see “Examination Repertoire” on p. 74 for important information regarding this section of the examination.

Bullets used to denote selections for examination purposes:
- one selection
- selection is found in Overtones™: A Comprehensive Flute Series, Repertoire 4 FHM

List A
Baroque and Classical Repertoire

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Andersen, Karl Joachim
- Solovortrag fur junge Flötenspieler: Thema mit Variationen, op. 47
- Deux Morceaux, op. 28
- Berceuse (no. 1)
- Quatre morceaux de salon, op. 51
- Consolations (no. 3)
Andersen, Karl Joachim (continued)
Six morceaux de salon en deux suites, op. 24 (in The Andersen Collection EAM)
  ● Réverie (no. 2)
  Vier Salonstücke, op. 52, book 2 ZIM
  ▶ Tanzlied (no. 2)

Archer, Violet
Four Miniatures for Flute CMC; ALK
  ● Skipping Along

Babadjanyan, Arno (transc. Marianne Gedigian and Rick Rowley)
  ▶ Humoresque AZA

Baker, Michael Conway
  ● Generations CMC

Barlow, Fred
  ● Pavane LEM

Bartók, Béla
  ● Rhapsody (nos. 36–37 from For Children, 4, arr. in Works by Bartók and Kodály for Flute and Piano, 1 EMB)

Bizet, Georges
  ▶ Habanera, from Carmen (arr. Stephen Chatman)

Bonis, Mel
  ● Une flûte soupire KOS

Bridge, Frank (transc. Marianne Gedigian and Rick Rowley)
  ▶ Spring Song AZA

Delibes, Léo
  ● Morceau de concours (arr. Ian Denley, in Flute Time Pieces, 1 OUP)

Demersseman, Jules
Six fantaisies faciles, op. 28 BIL.
  ● Simplicité

Diot, Jean-Claude, and Gérard Meunier
Le Vironzon COM
  ● I. Valse

Dodgson, Stephen
  ● Polka (in UpFront Album for Flute BWP)

Faubert, Jacques
Du fleuve à l’arctique LED
  ● Lours blanc
  ● Poudrerie

Fauré, Gabriel
  ● Berceuse, op. 16 LED (transc. Robert Winn, in High Performance Flute AVG)

Gaubert, Philippe
  ● Berceuse LPP

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

Gregson, Edward
  ● Siciliana (in UpFront Album for Flute BWP)

Halton, John
  ● Ankara (arr. Sally Adams, in Fingerprints FAB)

Harris, Paul
Chocolate Box NOV
  ● Maple Nut Rag

Hindemith, Paul
  ● Echo OTT

Honegger, Arthur
  ● Romance INT

Horn, Paul
  ▶ Agra, from Inside: Flute Solos as Recorded by Paul Horn Inside the Taj Mahal, India [may be played on either C flute or alto flute]

Kershaw, Richard
Let’s Dance PAN; LEM
  ● Rumbustious Rumba

Koechlin, Charles Louis Eugène
14 Pièces pour flûte et piano, op. 157b SAL
  ● two of nos. 6, 8, 11, 12

Kohler, Ernesto
  ● Future Dream, op. 79 (ed. Ian Denley, in Flute Time Pieces, 1 OUP)

Korb, Ron
  ● Dark Eyes (KOR)

Kuhlau, Friedrich
  ● Grand Solo in F Major, op. 57, no. 1
  ▶ 2nd movement (excerpt)

Liebermann, Lowell
Five Pieces, op. 79 (from Album for the Young, op. 43) PRE
  ● Hommage à Fauré

Louke, Phyllis Avidan
Blessings & Celebration ALR
  ● Celebration

Mancini, Henry
  ● The Pink Panther (arr. Arthur Frackenpohl KEN)

Nielsen, Carl
  ● The Children Are Playing HSN

Peterson-Berger, Wilhelm
Frosøblomster (Flowers from Frösö), op. 16 JFE
  ● Congratulations

Reger, Max
  ● Romance BRE

Riou, Jacques
12 Petites pièces pour voyager LEM
  ● Reflets de lune dans les yeux de Yu, fille de Shangai
  ● Sur les hauts plateaux andins, la piste des Incas

Rorem, Ned
  ● Mountain Song PER

Rossini, Giacomo
  ● Figaro’s Aria, from The Barber of Seville (ed. Simon Hunt, in Harlequin, 2 CRA)
Seiber, Mátyás
Dance Suite OTT
● 1st movement: Novelty Foxtrot (ed. Ian Denley, in Flute Time Pieces, 1 OUP; arr. Stefan de Haan, in Selected Flute Exam Pieces, Grade 4 ABR)
● 3rd movement: Walzer

Uyeda, Leslie
► Classical Escapade AVO

**Technical Requirements**

Please see “Technical Requirements” on p. 10 for important information regarding this section of the examination.

**Studies**

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

Bullets used to denote selections for examination purposes:

● one selection
► selection is found in Overtones™: A Comprehensive Flute Series, Studies Preparatory–4 FHM

**Group 1**

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

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

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

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

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

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

**Group 2**

Ledbury, Oliver
Flute Salad, Unaccompanied Pieces for Flute BWP
● On the Dot
● Rag ’n’ Flute

Naulais, Jerome
22 Études Récréatives IMD
● one of nos. 8, 9, 11, 12

Offermans, Wil
For the Younger Flutist ZIM
● The Labyrinth

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

Sparke, Philip
Skillful Studies ANG
► Party Piece

Taggart, Hilary
In the Sun HNT
● Blue Skies
● The Monastery Garden

Vizzutti, Allen
Dynamic Dances DHM
► Interlude

**Group 3: Orchestral Studies**

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

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

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

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

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

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

Please see “Technical Tests” on p. 10 for important information regarding this section of the examination. Candidates must play scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>A, E, E♭, A♭</td>
<td>2 octaves</td>
<td>q = 72</td>
<td></td>
<td>See p. 10 for required articulations.</td>
</tr>
<tr>
<td>Minor (candidate’s choice of harmonic or melodic)</td>
<td>F♯, C♯, C, F</td>
<td></td>
<td></td>
<td></td>
<td>Additional articulation for this grade:</td>
</tr>
<tr>
<td>Chromatic</td>
<td>Beginning on D</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pentatonic (Major)</td>
<td>Beginning on D</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Arpeggios**

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>A, E, E♭, A♭</td>
<td>2 octaves</td>
<td>q = 52</td>
<td></td>
<td>See p. 10 for required articulations.</td>
</tr>
<tr>
<td>Minor</td>
<td>F♯, C♯, C, F</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td>Additional articulation for this grade:</td>
</tr>
<tr>
<td>Dominant 7th of Major Keys</td>
<td>G</td>
<td>2 octaves</td>
<td>q = 72</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Ear Tests

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\frac{3}{8}$</td>
<td>two to three measures</td>
</tr>
</tbody>
</table>

Example only
1

\[ \begin{array}{c}
\text{C} \\
\text{A} \\
\text{F} \\
\text{G} \\
\text{E} \\
\text{D} \\
\text{C} \\
\end{array} \]

2

\[ \begin{array}{c}
\text{G} \\
\text{D} \\
\text{F} \\
\text{C} \\
\text{E} \\
\text{D} \\
\text{G} \\
\text{D} \\
\end{array} \]

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

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

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

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

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

Example only

\[ \begin{array}{c}
\text{C} \\
\text{G} \\
\text{D} \\
\text{F} \\
\text{C} \\
\end{array} \]

Sight Reading

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

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

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

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

Example only

\[ \begin{array}{c}
\text{C} \\
\text{G} \\
\text{D} \\
\text{F} \\
\text{C} \\
\end{array} \]
Grade 5

<table>
<thead>
<tr>
<th>Grade 5 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td></td>
</tr>
<tr>
<td>one selection from List A</td>
<td>50</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>17</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>17</td>
</tr>
<tr>
<td>Technical Requirements</td>
<td></td>
</tr>
<tr>
<td>Studies: three studies from the Syllabus list</td>
<td>30</td>
</tr>
<tr>
<td>– two selections from Group 1 and</td>
<td></td>
</tr>
<tr>
<td>– one selection from either Group 2 or Group 3</td>
<td>20</td>
</tr>
<tr>
<td>Technical Tests</td>
<td></td>
</tr>
<tr>
<td>– scales</td>
<td>10</td>
</tr>
<tr>
<td>– arpeggios</td>
<td></td>
</tr>
<tr>
<td>Ear Tests</td>
<td></td>
</tr>
<tr>
<td>Clapback</td>
<td>10</td>
</tr>
<tr>
<td>Intervals</td>
<td>3</td>
</tr>
<tr>
<td>Playback</td>
<td>3</td>
</tr>
<tr>
<td>Sight Reading</td>
<td></td>
</tr>
<tr>
<td>Playing</td>
<td>10</td>
</tr>
<tr>
<td>Clapping</td>
<td>7</td>
</tr>
<tr>
<td>Clapping</td>
<td>3</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
<tr>
<td>Theory Co-requisites</td>
<td></td>
</tr>
<tr>
<td>Basic Rudiments</td>
<td></td>
</tr>
</tbody>
</table>

Repetoire

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

Please see “Examination Repertoire” on p. 74 for important information regarding this section of the examination.

Bulletts used to denote selections for examination purposes:

- one selection
- selection is found in Overtones™: A Comprehensive Flute Series, Repertoire 5 FHM

List B

Baroque and Classical Repertoire

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

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

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

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

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

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

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

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

Nicolai, Johann Gottlieb
Sonata in G Major, Op. 6, no. 1 (in Flotenmusik, 2 HEN)
  ● 2nd movement

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

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

List A

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

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

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

- Bennett, Richard Rodney
  Summer Music NOV
  ● Siesta

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

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

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

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

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

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

**Fauré, Gabriel**
- *Morceau de concours* BOU
  - *Sicilienne*, op. 78

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

**Ibert, Jacques**
- *Aria* LED

**Kelly, Brian**
- *Prelude français* (in *New Pieces for Flute*, 2 ABR)

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

**Moszkowski, Moritz**
- *Spanish Dances* BEL
  - no. 2

**Pessard, Émile**
- *Andalouse* LED; RUB

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

**Proust, Pascal**
- *Petite sérénade* COM

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

**Succari, Dia**
- *Sicilienne* LED

**Szervánszky, Endre**
- *Sonatine* EMB
  - 1st and 2nd movements

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

**Zuckert, Leon**
- *Little Spanish Dance* CMC

---

**Bergh, Sverre**
- *Pan* NMF [omit repeats]

**Cernauskas, Kathryn**
- *Sliding* (in *The Magical Flute*, 2 AVO)

**Glick, Srul Irving**
- *Petite Suite* AVO
  - 1st and 2nd movements

**Koechlin, Charles Louis Eugène**
- *12 Monodies for Wind Instruments*, op. 213 BIL
  - Two monodies
  - no. 1

**Pinchard, Max**
- *Quatre Improvisations* IMD
  - 2. *Comme une Sarabande*

**Poulenc, Francis**
- *Un joueur de flûte bercé les ruines* CHS

**Stamitz, Johann Anton**
- *Capriccio-Sonata in A Major* (also titled *Caprice V* from *Acht Capricen* PET)
  - 2nd movement

**Telemann, Georg Philipp**
- *Twelve Fantasias for solo flute* (Hamburg 1732–33) BAR; MRA
  - *Fantasia No. 5* in C Major, TWV 40:6
    - section 1: *Presto*, C to *Largo*, \( \text{mm. } 1–24 \) and
    - section 3: *Allegro*, \( \text{mm. } 1–24 \)

---

**Technical Requirements**

Please see “Technical Requirements” on p. 10 for important information regarding this section of the examination.

**Studies**

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

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

**Group 1**

**Andersen, Karl Joachim**
- *26 kleine Capricen*, op. 37 BIL; INT
  - *Caprice in D Major* (no. 5)
  - one of nos. 1–2, 4–7, 21

**Gariboldi, Giuseppe**
- *20 Études chantantes*, op. 88 BIL
  - *Study in C Major* (no. 3)
  - one of nos. 1–10

**Moyse, Marcel**
- *24 Petites études mélodiques avec variations* LED
  - no. 22, with two variations

---

**List C**

**Unaccompanied Repertoire**

**Badian, Maya**
- *Echoes for Solo Flute* LBD
  - 2nd movement: Espressivo
Platonov, Nicholas  
*Thirty Studies for Solo Flute* LPP  
- one of nos. 1, 3, 4, 9

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

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

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

**Group 2**

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

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

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

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

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

**Technical Tests**

Please see “Technical Tests” on p. 10 for important information regarding this section of the examination. Candidates must play scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>B</td>
<td>1 octave</td>
<td></td>
<td></td>
<td>See p. 10 for required articulations.</td>
</tr>
<tr>
<td></td>
<td>E, B♭, A♭, D♭</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td>Additional articulation for this grade:</td>
</tr>
<tr>
<td>Minor (candidate’s choice of harmonic or melodic)</td>
<td>A, C♯, G♯, F, B♭</td>
<td>2 octaves</td>
<td>♬  = 80</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>Beginning on C</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pentatonic (Major)</td>
<td>Beginning on C</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>B</td>
<td>1 octave</td>
<td></td>
<td></td>
<td>See p. 10 for required articulations.</td>
</tr>
<tr>
<td></td>
<td>E, B♭, A♭, D♭</td>
<td>2 octaves</td>
<td>♬ = 60</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dominant 7th of Major Keys</td>
<td>C, G</td>
<td>2 octaves</td>
<td>♬ = 80</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

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

Vizzutti, Allen  
*Dynamic Dances* DHM  
- Bulgarian Bounce

**Group 3: Orchestral Studies**

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

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

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

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

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

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

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

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

Example only 1

\[ \text{\begin{tabular}{c|c}
  \hline
  \text{\ } & \text{\ } \\
  \hline
  \text{\ } & \text{\ } \\
  \hline
  \text{\ } & \text{\ } \\
  \hline
  \text{\ } & \text{\ } \\
  \hline
  \text{\ } & \text{\ } \\
  \hline
  \text{\ } & \text{\ } \\
  \hline
\end{tabular}} \]

Example only 2

\[ \text{\begin{tabular}{c|c}
  \hline
  \text{\ } & \text{\ } \\
  \hline
  \text{\ } & \text{\ } \\
  \hline
  \text{\ } & \text{\ } \\
  \hline
  \text{\ } & \text{\ } \\
  \hline
  \text{\ } & \text{\ } \\
  \hline
  \text{\ } & \text{\ } \\
  \hline
\end{tabular}} \]

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

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

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

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

Example only

\[ \text{\begin{tabular}{c|c}
  \hline
  \text{\ } & \text{\ } \\
  \hline
  \text{\ } & \text{\ } \\
  \hline
  \text{\ } & \text{\ } \\
  \hline
  \text{\ } & \text{\ } \\
  \hline
  \text{\ } & \text{\ } \\
  \hline
  \text{\ } & \text{\ } \\
  \hline
\end{tabular}} \]

Sight Reading

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

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

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

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

Example only

\[ \text{\begin{tabular}{c|c}
  \hline
  \text{\ } & \text{\ } \\
  \hline
  \text{\ } & \text{\ } \\
  \hline
  \text{\ } & \text{\ } \\
  \hline
  \text{\ } & \text{\ } \\
  \hline
  \text{\ } & \text{\ } \\
  \hline
  \text{\ } & \text{\ } \\
  \hline
\end{tabular}} \]
## Repertoire

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

Please see “Examination Repertoire” on p. 74 for important information regarding this section of the examination.

Bullets used to denote selections for examination purposes:
- one selection
- selection is found in *Overtones™: A Comprehensive Flute Series, Repertoire 6 FHM*

### List A

**Baroque and Classical Repertoire**

<table>
<thead>
<tr>
<th>Composers</th>
<th>Works</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blavet, Michel</td>
<td>Sonata in D Minor (“La Vibray”), op. 2, no. 2 B&amp;H; (in <em>Suzuki Flute School</em>, 4 SUM)</td>
</tr>
<tr>
<td></td>
<td>Sonata in G Major (“L’Henriette”), op. 2, no. 1 B&amp;H</td>
</tr>
<tr>
<td>Boismortier, Joseph Bodin de</td>
<td>Sonata in G Major, op. 9, no. 2 KUZ</td>
</tr>
<tr>
<td></td>
<td>Sonata in C Minor, op. 9, no. 6 KUZ</td>
</tr>
<tr>
<td>Handel, George Frideric</td>
<td>Sonata in B Minor (Hallenser no. 3), HWV 375 BAR; PET</td>
</tr>
<tr>
<td></td>
<td>Sonata in G Minor, op. 1, no. 2, HWV 360 BAR; PET</td>
</tr>
</tbody>
</table>

### List B

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

<table>
<thead>
<tr>
<th>Composers</th>
<th>Works</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abreu, Zequinha</td>
<td>Tico Tico (arr. Alan Gout) FAB</td>
</tr>
<tr>
<td>Altès, Henry</td>
<td>Romanza, op. 33, no. 1 (in <em>Flute Solos from the Paris Conservatory FHP</em>)</td>
</tr>
<tr>
<td>Andersen, Karl Joachim</td>
<td>Au bord de la mer (Morceau de salon), op. 9</td>
</tr>
<tr>
<td></td>
<td><em>Quatre morceaux de salon</em>, op. 51</td>
</tr>
<tr>
<td></td>
<td>Intermezzo (no. 2)</td>
</tr>
<tr>
<td>Baker, Michael Conway</td>
<td>Some Summertime CMC</td>
</tr>
<tr>
<td>Bozza, Eugene</td>
<td>Aria LED</td>
</tr>
<tr>
<td>Eckhardt-Gramatté, Sophie-Carmen</td>
<td>Berceuse (in <em>The Magical Flute</em>, 2 AVO)</td>
</tr>
<tr>
<td>Foote, Arthur</td>
<td><em>Trois pièces pour flûte et piano</em>, op. 31 OTT</td>
</tr>
<tr>
<td></td>
<td>two of: Aubade villageoise, Mélodie, Pastorale</td>
</tr>
<tr>
<td>Freedman, Harry</td>
<td>Soliloquy</td>
</tr>
</tbody>
</table>

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Gaubert, Philippe
● Madrigal BEL; LPP
● Sicilienne LPP

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

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

Guiraud, Georges
● Rêverie tendre (in Flute Solos from the Paris Conservatory FHP)

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

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

Nichols, Kenneth
● Karen’s Waltz CMC

Nielsen, Carl
● The Fog Is Lifting HSN

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

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

Schocker, Gary
▶ Red Bossa PRE

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

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

Weinzierl, John
● Birthday Notes CMC

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

List C
Unaccompanied Repertoire

Applebaum, Louis
▶ Essay for Solo Flute AVO

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

Behrens, Jack
▶ Musefully listening, nursing a thought AVO

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

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

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

Stamitz, Anton Johann
Acht Capricen PET
● Caprice III

Ware, Peter
● Elegy for flute or alto flute ACO

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

Technical Requirements
Please see “Technical Requirements” on p. 10 for important information regarding this section of the examination.

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

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

Group 1
Andersen, Karl Joachim
26 kleine Capricen, op. 37 BIL; INT
▶ Caprice in G Major (no. 3)
● one of nos. 3, 8–17, 22, 26

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

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

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

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

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

Grade 6
76 Graded Studies for Flute, 2 (ed. Paul Harris and Sally Adams FAB)
● no. 61 by Louis Drouet (no. 6 in 25 Études célèbres)

125 Easy Classical Studies (ed. Franz Vester UNI)
● no. 105 by Antoine Hugot
● no. 108 by Antoine Hugot

Group 2

Gasser, Ulrich
Papierblüten, RIC
● one of nos. 6, 7, 9

Genzmer, Harald
Neuzeitliche Etüden für Flöte, 1 OTT
► Study in F Major (no. 3)
● one of nos. 3–4

Ledbury, Oliver
Flute Salad, Unaccompanied Pieces for Flute BWP
► Imaginings

Mower, Mike
20 Commandments ITF
● Acrobatics
● Bluesangle

Rae, James
40 Modern Studies for Solo Flute UNI
● Dick’s Licks
● Mad Dance
● Water Sprites

Szervánszky, Endre
Seven Studies for Flute EMB
● no. 7

Taggart, Hilary
In the Sun HNT
● Blossom
► Ocean Tide

Vizzutti, Allen
Dynamic Dances DHM
► Tarantella

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

Beethoven, Ludwig van
Symphony No. 5, op. 67
► 4th movement: mm. 1–22

Bizet, Georges
Carmen
► act 1, Prelude: mm. 1–35

Gounod, Charles
Faust
► Ballet Music from act 5, no. 3, Danse antique: mm. 15–50, 78–82

Haydn, Franz Joseph
Symphony No. 102 in B flat Major
► 4th movement, Finale: pickup to mm. 128–146, 158–168

Rimsky-Korsakov, Nicolai
Scheherazade, op. 35
► 4th movement (solo): mm. 38–53, 70–85

Technical Tests
Please see “Technical Tests” on p. 10 for important information regarding this section of the examination. Candidates must prepare scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>B, F♯, D♭</td>
<td></td>
<td></td>
<td></td>
<td>See p. 10 for required articulations.</td>
</tr>
<tr>
<td>Minor (candidate’s choice of harmonic or melodic)</td>
<td>G♯, D♯, B♭</td>
<td>2 octaves*</td>
<td>♩ = 80</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major in 3rds</td>
<td>C, G, F</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>Beginning on G</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pentatonic (Major)</td>
<td>Beginning on G</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>B, F♯, D♭</td>
<td>2 octaves*</td>
<td>♩ = 60</td>
<td></td>
<td>See p. 10 for required articulations.</td>
</tr>
<tr>
<td>Minor</td>
<td>G♯, D♯, B♭</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dominant 7th of Major Keys</td>
<td>F, B♭</td>
<td>2 octaves</td>
<td>♩ = 80</td>
<td></td>
<td>See p. 10 for required articulations.</td>
</tr>
</tbody>
</table>

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

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Grade 6
**Ear Tests**

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\frac{2}{4}$</td>
<td>two to four measures</td>
</tr>
</tbody>
</table>

Example only

1. [Music noted]

2. [Music noted]

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

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

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

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

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

---

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

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

Example only

[Music noted]

**Sight Reading**

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

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

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\frac{2}{4}$</td>
<td>four measures</td>
</tr>
</tbody>
</table>

[Music noted]
Grade 7

Grade 7 Requirements

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

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

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

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

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

Total possible marks (pass = 60) 100

Theory Co-requisites

Advanced Rudiments

Repetoire

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

Please see “Examination Repertoire” on p. 74 for important information regarding this section of the examination.

Bullet used to denote selections for examination purposes:

- one selection
- selection is found in Overtones™: A Comprehensive Flute Series, Repertoire 7 FHM

List A

Baroque and Classical Repertoire

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

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

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

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

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

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

Mozart, Franz Xaver
- Rondo in E Minor HSV

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

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

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

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

List B

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

Amirov, Fikret
- Six Pieces for Flute and Piano SCH

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

Barber, Samuel
- Canzone SCH

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

Brun, Georges
- Romance, op. 41 RUB

Corigliano, John
- Voyage SCH

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

Duverney, Alphonse
- Deux morceaux, op. 41
  - II: Intermezzo
Guiraud, Georges
- Légende et danse slaves (ed. Martha Rearick, in Flute Solos from the Paris Conservatory FHP)

Leroux, Xavier
- Première romance (ed. Martha Rearick, in Flute Solos from the Paris Conservatory FHP)
- Deuxième romance (ed. Martha Rearick, in Flute Solos from the Paris Conservatory FHP)

Pessard, Émile
- Bolero, op. 28, no. 2 SMP

Poulenc, Francis
- Sonata CHS
  - 2nd movement: Cantilena

Ravel, Maurice
- Pièce en forme de habañera LED

Reger, Max
- Allegro grazioso OJG

Rutter, John
- Suite antique OUP
  - 2nd movement: Ostinato and 3rd movement: Aria

Schafer, R. Murray
- Sonatina for Flute and Harpsichord or Piano BER
  - 1st and 3rd movements

Schulhoff, Ervin
- Sonata CHS
  - 3rd movement: Aria

Schumann, Robert
- Three Romances INT
  - no. 1 AND no. 2 or no. 3

Steenhuisen, Paul
- Cette obscure clarté qui tombe des étoiles (for solo flute and CD) CMC; (in The Magical Flute, 2 AVO)

Taktakishvili, Otar
- Sonata AMP
  - 2nd movement

List C
Unaccompanied Repertoire

Bach, Johann Sebastian
- Partita in A Minor for Solo Flute, BWV 1013
  - 3rd movement: Sarabande

Boismortier, Joseph Bodin de
- Six Suites for Flute Alone, op. 35 OTT
  - Suite No. 1 in E Minor

Evans, Robert
  - Thoronet

Ferroud, Pierre Octave
- Trois pièces
  - II: Jade

Harrison, Lou
- Air in G Minor (Air for Flute) HBP

Hotteterre, Jacques Martin ("le Romain")
- Premier livre de pièces, op. 2 OTT; SES
  - Suite No. 3 in G Major

Koechlin, Charles Louis Eugène
- 12 Monodies for Wind Instruments, op. 213 BIL
  - Two Monodies
    - no. 2

Stamitz, Anton Johann
- Rondo capriccioso in G Major BRE
  - Caprice II

Telemann, Georg Philipp
- Twelve Fantasies for solo flute (Hamburg 1732–33) BAR; MRA
  - Fantasia No. 5 in C Major, TWV 40:6
  - Fantasia No. 6 in D Minor, TWV 40:7

Weinzwieg, John
- Riffs AVO; CMC; (in The Magical Flute, 3 AVO)
  - no. 1 and two other movements

Weiss, Franz
- Fünf Capricci und Variationen, op. 3 AMA
  - Capriccio I

Orchestral Excerpts

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

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

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

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

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

Ravel, Maurice
- Bolero
  - mm. 5–21

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

Grade 7

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Technical Requirements

Please see “Technical Requirements” on p. 10 for important information regarding this section of the examination.

Studies

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

Bullets used to denote selections for examination purposes:

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

Group 1

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

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

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

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

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

Group 2

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

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

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

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

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

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

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

Please see “Technical Tests” on p. 10 for important information regarding this section of the examination. Candidates must play scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>2 octaves*</td>
<td>♩ = 60</td>
<td></td>
<td>See p. 10 for required articulations.</td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>all keys</td>
<td></td>
<td></td>
<td></td>
<td>Additional articulations for this grade:</td>
</tr>
<tr>
<td>Major in 3rds</td>
<td>D, A, E♭</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>Beginning on any note</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Whole-Tone</td>
<td>Beginning on C, F</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Arpeggios                    |                               |              |       |             |                                        |
| Major                         | all keys                      |              | ♩ = 80|             | See p. 10 for required articulations.  |
| Minor                         | all keys                      | 2 octaves*   | ♩ = 60|             | Additional articulations for this grade: |

| Dominant 7th of Major Keys   | D, A, F♯                      |              |       |             |                                        |
| Diminished 7th of Minor Keys | D                            |              | ♩ = 60|             | Additional articulations for this grade: |

| Overlapping Arpeggios (Three-note Pattern) | | |
|-------------------------------------------|-------------------------------|--------------|-------|-------------|----------------------------------------|
| Major                                     | C, G, F                       |              | ♩ = 80|             | See p. 10 for required articulations.  |
| Minor                                     | A, E, D                       | 2 octaves    | ♩ = 80|             |                                        |

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

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\frac{2}{4}$</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only
1

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

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

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

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

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

Example only

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

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 5 repertoire</td>
<td>$\frac{2}{4}$  $\frac{2}{4}$  $\frac{2}{4}$  $\frac{2}{4}$</td>
<td>twelve measures</td>
<td>major and minor keys up to four sharps or four flats</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\frac{2}{4}$  $\frac{2}{4}$  $\frac{2}{4}$  $\frac{2}{4}$</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only
Grade 8

Grade 8 Requirements | Marks
--- | ---
Reertoire | 40
one selection from List A | 14
one selection from List B | 13
one selection from List C | 13
Orchestral Excerpts | 10
all selections from the Syllabus list

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

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

Sight Reading | 10
Playing | 7
Clapping | 3

Total possible marks (pass = 60) | 100

Theory Co-requisites
Advanced Rudiments
Introductory Harmony (recommended)

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

Please see “Examination Repertoire” on p. 74 for important information regarding this section of the examination.

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

List A
Baroque and Classical Repertoire

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

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

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

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

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

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

Grétry, André
• Concerto in C Major INT

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

Hofman (Hoffmann), Leopold
• Concerto in D Major [formerly attr. to Haydn, Hob. VIf:E1]

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

Mozart, Wolfgang Amadeus
• Flute Quartet in D Major, K 285 UNI
• Rondo in D Major, K Anh. 184 UNI

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

Stamitz, Johann Wenzel
• Sonata in G Major OTT

Vivaldi, Antonio
• Concerto in A Minor, F VI, no. 7 INT
• Concerto in G Minor ("La notte"), F VI, no. 13 EMB

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

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

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

Boyd, Anne
• Bali Moods, no. 1 FAB

Büsser, Henri Paul
• Les cygnes and Les écureuils LED

Caplet, André
• Rêverie et petite valse
Clarke, Ian
  ► Sunstreams

Dannström, Isidore
  *Swedische Polska-Lieder* (transc. Joachim Andersen, op. 50)
  ◆ no. 3 in E Minor

Di Vito-Delvaux, Berthe
  ◆ Barcarolle et scherzo, op. 97 CBD

Doppler, Franz
  ◆ Berceuse, op. 15 LPP; SMP

Gaubert, Philippe
  ◆ Romance LED
  ◆ Sur l'eau LPP

Gaubert, Benjamin
  ◆ Suite en trois morceaux CHS; SMP
  ◆ Allegretto and Idylle

Heiden, Bernhard
  ◆ Sonatina AMP

Henze, Hans Werner
  ◆ Sonatine OTT

Karg-Elert, Sigfrid
  *Exotic Impressions*, op. 134 (ed. Douglas Worthen FHP)
  ◆ Idylle champêtre and Lotus

Lelouch, Émile
  ◆ Élégie COM

Mathias, William
  ◆ Sonatina OUP
  ◆ 2nd and 3rd movements

Gaubert, Benjamin
  ◆ Suite en trois morceaux CHS; SMP
  ◆ Allegretto and Idylle

Heiden, Bernhard
  ◆ Sonatina AMP

Henze, Hans Werner
  ◆ Sonatine OTT

Karg-Elert, Sigfrid
  *Exotic Impressions*, op. 134 (ed. Douglas Worthen FHP)
  ◆ Idylle champêtre and Lotus

Lelouch, Émile
  ◆ Élégie COM

Mathias, William
  ◆ Sonatina OUP
  ◆ 2nd and 3rd movements

Norton, Christopher
  ◆ Sonatina B&H

Pessard, Émile
  *Flute Solos from the Paris Conservatory* FHP
  ◆ Troisième pièce, op. 28
  ◆ Quatrième pièce, op. 75

Saint-Saëns, Camille
  ◆ Romance DUR

Schoenfield, Paul
  ◆ Achat Sha’alti (in Valentines FIS)

Schubert, Franz
  *Schwanengesang*, D 957 (arr. Theobald Bohm in *Sechs Lieder für Flöte und Klavier*)
  ◆ Das Fischermädchen (no. 10) and Standchen (no. 4)

Weber, Carl Maria von
  ◆ Romanza siciliana, J 47 (1805) INT

---

### List C

**Unaccompanied Repertoire**

**Aitken, Robert**
  ► Icicle for Solo Flute EMT

**Bodinus, Sebastian**
  ► Caprice en gigue

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**Boismortier, Joseph Bodin de**
  *Six Suites for Flute Alone*, op. 35 OTT
  ◆ Suite no. 2 in G Major
  ◆ Suite no. 3 in G Minor

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

**Fukushima, Kazuo**
  ◆ Requiem ZRB

**Grenfell, Maria**
  Four Pooh Stories SNZ
  ◆ 1st movement and one other movement

**Jolivet, André**
  ◆ Incantation “pour que l’image devienne symbole” BIL [may be played on either C flute or alto flute]

**Marais, Marin**
  *Les folies d’Espagne*
  ◆ I: Theme, II, V, IX, VIII, and XXV

**Muczynski, Robert**
  Three Preludes for Unaccompanied Flute, op. 18 SCH
  ◆ 1st movement

**Noda, Teruyuki**
  *Three Lyric Pieces for Flute Solo* OGT
  ◆ 3. Adagietto

**Papineau-Couture, Jean**
  ◆ J’aime les tièrces mineurs EMT

**Pentland, Barbara**
  Sonatina for Solo Flute AVO; CMC
  ◆ 1st movement and one other movement

**Skilling, Raymond**
  ◆ Cycloïdes DOM

**Somers, Harry**
  *The Picasso Suite* RIC; CMS
  ◆ Etching – The Vollard Suite (in *The Magical Flute*, 3 AVO)

**Stamitz, Anton Johann**
  ◆ Capriccio-Sonata in A Major BRE

**Telemann, Georg Philipp**
  *Twelve Fantasias for solo flute* (Hamburg 1732–33) BAR; MRA
  ◆ Fantasia No. 1 in A Major, TWV 40:2
  ◆ Fantasia No. 2 in A Minor, TWV 40:3
  ◆ Fantasia No. 8 in E Minor, TWV 40:9

---

**Orchestral Excerpts**

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

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

---

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Bach, Johann Sebastian
Brandenburg Concerto No. 4 in G Major, BWV 1049
- 1st movement: mm. 1–83

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

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

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

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

Technical Requirements

Please see “Technical Requirements” on p. 10 for important information regarding this section of the examination.

Studies

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

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

Group 1

Andersen, Karl Joachim
24 Exercises, op. 33 FIS
- Exercise in C Minor (no. 20)
- one of nos. 8–10, 12, 14–17, 19, 20
24 Studien, op. 21 OTT
- one of nos. 1–7, 9, 18, 23 [several of these studies are also in Les plus belles études LEM]

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

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

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

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

Group 2

Gasser, Ulrich
Papierblüten, RIC
- no. 16

Genzmer, Harald
Neuezeitliche Etuden für Flöte, Band 1 OTT
- no. 11
- no. 12

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

Mower, Mike
20 Commandments ITF
- Boiling Point
- Struttit

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

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

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

Taggart, Hilary
Pictures HNT
- Entrada
- Sidewalk

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

Please see “Technical Tests” on p. 10 for important information regarding this section of the examination. Candidates must play scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>all keys</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major in 3rds</td>
<td>E, A♭, D♭</td>
<td>2 octaves*</td>
<td>( \dot{\text{q}} = 60 )</td>
<td></td>
<td>See p. 10 for required articulations.</td>
</tr>
<tr>
<td>Chromatic</td>
<td>Beginning on any note</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Whole-Tone</td>
<td>Beginning on C♯, F♯</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>2 octaves*</td>
<td>( \dot{\text{q}} = 80 )</td>
<td></td>
<td>See p. 10 for required articulations.</td>
</tr>
<tr>
<td>Minor</td>
<td>all keys</td>
<td>2 octaves*</td>
<td>( \dot{\text{q}} = 60 )</td>
<td></td>
<td>See p. 10 for required articulations.</td>
</tr>
<tr>
<td>Dominant 7th of Major Keys</td>
<td>B, E♭, A♭</td>
<td>2 octaves*</td>
<td>( \dot{\text{q}} = 60 )</td>
<td></td>
<td>See p. 10 for required articulations.</td>
</tr>
<tr>
<td>Diminished 7th of Minor Keys</td>
<td>D, G</td>
<td>2 octaves*</td>
<td>( \dot{\text{q}} = 60 )</td>
<td></td>
<td>See p. 10 for required articulations.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Overlapping Arpeggios (Three-note Pattern)</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>2 octaves*</td>
<td>( \dot{\text{q}} = 80 )</td>
<td></td>
<td>See p. 10 for required articulations.</td>
</tr>
<tr>
<td>Minor</td>
<td>all keys</td>
<td>2 octaves*</td>
<td>( \dot{\text{q}} = 80 )</td>
<td></td>
<td>See p. 10 for required articulations.</td>
</tr>
</tbody>
</table>

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

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

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

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

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

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

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

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

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

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

Example only

Sight Reading

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

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

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

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

Example only

Grade 8

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Grade 9

Grade 9 Requirements | Marks
---|---
**Repetoire** | 40
one selection from List A | 14
one selection from List B | 13
one selection from List C | 13

Orchestral Excerpts | 10
all selections from the Syllabus list

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

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

Sight Reading | 10
Playing | 7
Clapping | 3

Total possible marks (pass = 60) | 100

Theory Co-requisites
Advanced Rudiments
Basic Harmony or Basic Keyboard Harmony
History 1: An Overview

Repetoire

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

Please see “Examination Repertoire” on p. 74 for important information regarding this section of the examination.

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

List A

Baroque and Classical Repertoire

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

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

Benda, Franz
- Concerto in E Minor OTT

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

Couperin, François
- Concert Royal No. 4 INT

Devienne, François
- Sonata in D Major INT

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

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

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

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

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

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

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

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

List B

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

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

Beecroft, Norma
- Tre pezzi brevi UNI; CMC

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

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

Briccialdi, Giulio
- Carnival of Venice FIS

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

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

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

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

Hüe, Georges-Adolphe
- Nocturne LPP; JNI

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

Ibert, Jacques
- Jeux (Sonatine) LED

Kennan, Kent
- Night Soliloquy FIS

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

Laurin, Rachel
- Sonate DOM

Martinů, Bohuslav
- Scherzo PNT

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

Pentland, Barbara
- Trance AVO

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

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

Reinecke, Carl
- Ballade ZIM

Rheinberger, Josef
- Rhapsodie in B Major CAV

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

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

Schmidt, Heather
- Chiaroscuro for flute and piano CMC

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

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

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

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List C

Unaccompanied Repertoire

Baliff, Claude
- Chant de l’innocent EMT

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

Bourdin, Roger
- Pan blessé pour flûte seule BIL.

Debussy, Claude
- Syrinx NOV; HEN; JOB

Douglas, Paul M.
- Yong CMC; NVM

Fukushima, Kazuo
- Mei ZRB

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

Honegger, Arthur
- Danse de la chèvre SAL

Hoover, Katherine
- Kokopeli PAP

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

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

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

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

---

Orchestral Excerpts

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

- All orchestral excerpts are found in Overtones™: A Comprehensive Flute Series, Orchestral Excerpts FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.
Beethoven, Ludwig van  
*Leonore Overture No. 3*, op. 72a  
- Adagio: mm. 1–5, 17–36; Allegro: mm. 279–294, 301–315, 328–360

Brahms, Johannes  
Symphony No. 4 in E Minor, op. 98  
- 4th movement: mm. 89–105

Debussy, Claude  
*La mer*  
- 1st movement: mm. 47–52, 64–67  
- 2nd movement: mm. 4–6, 16–17, 122–124, 143–146, 163–166  
- 3rd movement: mm. 159–179

Dvořák, Antonín  
Symphony No. 8 in G Major, op. 88  
- 4th movement: mm. 66–89

Mendelssohn, Felix  
Symphony No. 4 ("Italian"), op. 90  
- 4th movement, Saltarello: mm. 1–34

Prokofiev, Sergei  
Symphony No. 1 ("Classical"), op. 25  
- 2nd movement: mm. 13–20

**Technical Requirements**

Please see “Technical Requirements” on p. 10 for important information regarding this section of the examination.

**Studies**

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

---

**Group 1**

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

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

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

**Group 2**

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

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

Taggart, Hilary  
Pictures HNT  
- Sprite
### Technical Tests

Please see “Technical Tests” on p. 10 for important information regarding this section of the examination. Candidates must play scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>2 octaves*</td>
<td></td>
<td></td>
<td>See p. 10 for required articulations.</td>
</tr>
<tr>
<td></td>
<td>C</td>
<td>3 octaves</td>
<td></td>
<td></td>
<td>Additional articulation for this grade:</td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>all keys</td>
<td>2 octaves*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>C</td>
<td>3 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major in 3rds</td>
<td>all keys</td>
<td>2 octaves*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>Beginning on C</td>
<td>3 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Whole-Tone</td>
<td>Beginning on C</td>
<td>3 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Arpeggios

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>2 octaves*</td>
<td></td>
<td></td>
<td>See p. 10 for required articulations.</td>
</tr>
<tr>
<td></td>
<td>C</td>
<td>3 octaves</td>
<td></td>
<td></td>
<td>Additional articulation for this grade:</td>
</tr>
<tr>
<td>Minor</td>
<td>all keys</td>
<td>2 octaves*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>C</td>
<td>3 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dominant 7th of Major Keys</td>
<td>all keys</td>
<td>2 octaves*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>F</td>
<td>3 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Diminished 7th of Minor Keys</td>
<td>all keys</td>
<td>2 octaves*</td>
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<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>C#</td>
<td>3 octaves</td>
<td></td>
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</tbody>
</table>

### Overlapping Arpeggios (Four-note Pattern)

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td></td>
<td></td>
<td></td>
<td>See p. 10 for required articulations.</td>
</tr>
<tr>
<td>Minor</td>
<td>all keys</td>
<td></td>
<td></td>
<td></td>
<td>Additional articulation for this grade:</td>
</tr>
<tr>
<td>Dominant 7th of Major keys</td>
<td>C, G, F</td>
<td></td>
<td>$\frac{1}{4}$</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Diminished 7th of Minor keys</td>
<td>A, D, G</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

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

*or*

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

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

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

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

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

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

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

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

Example only

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

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

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>five measures</td>
</tr>
</tbody>
</table>

Example only

Grade 9
Grade 10

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

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

Repertoire

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

Please see “Examination Repertoire” on p. 74 for important information regarding this section of the examination.

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

List A

Baroque and Classical Repertoire

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

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

Blavet, Michel
● Concerto in A Minor INT

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

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

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

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

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

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

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

Vivaldi, Antonio
● Concerto in F Major (“La tempesta di mare”) EMB

List B

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

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

Badings, Henk
● Capriccio DON

Baker, Michael Conway
● Concerto for Flute and Strings CMC

Barnett, John Francis
● Grand Sonata, op. 41 BşzH

Bédard, Denis
● Sonate DOM
Borne, François
- Carmen fantaisie, on themes from Bizet's Carmen
  INT, SMP, SCH

Burton, Eldin
- Sonatina FIS

Camus, Pierre
- Chanson et badinerie LED

Charke, Derek
- WARNING! Gustnadoes Ahead (for solo flute and CD) CMC

Clarke, Ian
- The Mad Hatter JFE

Demersseman, Jules
- Solo de concert No. 6 in F Major (“Italian Concerto”),
  op. 82 LED, SMP

Doppler, Franz
- Fantaisie pastorale hongroise OTT, SCH

Enescu, George
- Cantabile et presto INT; (in Flute Music by French
  Composers SCH)

Gaubert, Philippe
- Nocturne and allegro scherzando (in Flute Music by
  French Composers SCH)

Griffes, Charles Tomlinson
- Poem SCH

Hétu, Jacques
- Aria, op. 27 DOM
- Concerto, op. 51 DOM

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

Hüe, Georges-Adolphe
- Fantaisie BIL

Lam, Bun-Ching
- Loin d’ici LAM

Martinů, Bohuslav
- First Sonata AMP

MCCAuley, William
- Five Miniatures CMC

McIntyre, David L.
- Sonata for Flute and Piano CMC

Molique, Bernard
- Introduktion, Andante und Polonaise, op. 43 ZIM

Mower, Mike
- Sonata Latino ITF

Poulenc, Francis
- Sonata CHS

Reichert, Mathieu-André
- Fantaisie mélancolique, op. 1 (in Reichert: Works for
  Flute and Piano, 1 OTT)

Reinecke, Carl
- Sonata (Undine) OTT, INT

Saint-Saëns, Camille
- Odelette DUR

Schocker, Gary
- Musique française PRE

Stenhammar, Wilhelm
- Romance, op. 28, no. 1 (in Three Swedish Pieces JFE)
- Romance, op. 28, no. 2 (in Three Swedish Pieces JFE)

Taffanel, Paul
- Fantaisie sur Les indes galantes (opéra ballet de J.-P.
  Rameau) BIL
- Grande fantaisie on themes from Mignon (transc.
  William Bennett SMP)

Taktakishvili, Otar
- Sonata AMP

Vivier, Claude
- Pièce pour flûte et piano B&H

Weinzweig, John
- Divertimento No. 1 B&H, CMC

List C
Unaccompanied Repertoire

Bach, Carl Philipp Emanuel
- Sonata in A Minor, H 562/Wq 132 BAR, UNI

Bozza, Eugène
- Image for Solo Flute LED

Brown, Elizabeth
- Image for Solo Flute QZM

Dick, Robert
- Lookout MBM

Ferroud, Pierre Octave
- Trois pièces SAL

Granados, Marco
- Two Venezuelan Etudes (La Bella y … El Terco) GRA

Ibert, Jacques
- Pièce LED

Ichiiyanagi, Toshi
- Wind Stream OTT

Karg-Elert, Sigfrid
- Sonata in F sharp Minor (Appassionata), op. 140 LPP,
  ZIM

Kuhlau, Friedrich
- Divertissement, op. 68, no. 5 BIL
- Divertissement, op. 68, no. 6 BIL

Offermans, Wil
- Honami ZIM

Pagh-Paan, Younghi
- Dreisam-Nore RIC

Pépin, Clermont
- Quatre monodies pour flûte seule

Rivier, Jean
- Oiseaux tendres pour flûte solo SAL

Rodrigue, Nicole
- Le moqueur polyglotte CMC
Schafer, R. Murray
● Aubade from *The Wolf Project* ARC

Sigurbjörnsson, Thorkell
● Kalais UNI

Taïra, Yoshihisa
● Cadenza I EMT

Takemitsu, Toru
● Air OTT
● Itinerant OTT

Uebayashi, Yuko
● Le vent à travers les ruines LEM

Varèse, Edgard
● Density 21.5 RIC; CLF

Vasks, Peteris
● Landscape with Birds SCH; (in Flute Works by Soviet Composers SCH)

Yun, Isang
● Salomo B&B

**Orchestral Excerpts**

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

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

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

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

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

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

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

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

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

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**Technical Requirements**

Please see “Technical Requirements” on p. 10 for important information regarding this section of the examination.

**Studies**

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

**Group 1**

Andersen, Karl Joachim
- 24 Études, op. 15 FIS, SCH
  ● one étude [several of these études are also in *Les plus belles études* LEM]

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

Paganini, Niccolò
- 24 Caprices INT
  ● nos. 4, 5, 21, 24
*Les plus belles études: 24 Études progressives pour la flûte traversière*, ed. Georges Lambert LEM
  ● no. 17 by Ernesto Köhler
  ● no. 19 by Ernesto Köhler

**Group 2**

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

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

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

Taggart, Hilary
- *Pictures* HNT
  ● Tambourin
## Technical Tests

Please see “Technical Tests” on p. 10 for important information regarding this section of the examination. Candidates must play scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Major</strong></td>
<td>all keys</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td>See p. 10 for required articulations.</td>
</tr>
<tr>
<td></td>
<td>B, C, C#, D</td>
<td>3 octaves*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Minor</strong></td>
<td>all keys</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(harmonic and</td>
<td>B, C, C#, D</td>
<td>3 octaves*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>melodic)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Major in 3rds</strong></td>
<td>all keys</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Chromatic</strong></td>
<td>Beginning on C, C#, D</td>
<td>3 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Whole-Tone</strong></td>
<td>Beginning on C, C#, D</td>
<td>3 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Arpeggios

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Major</strong></td>
<td>all keys</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td>See p. 10 for required articulations.</td>
</tr>
<tr>
<td></td>
<td>B, C, C#, D</td>
<td>3 octaves*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Minor</strong></td>
<td>all keys</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>B, C, C#, D</td>
<td>3 octaves*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Dominant 7th of</strong></td>
<td>all keys</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major Keys</td>
<td>F</td>
<td>3 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Diminished 7th of</strong></td>
<td>all keys</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor Keys</td>
<td>C</td>
<td>3 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Overlapping Arpeggios (Four-note Pattern)

<table>
<thead>
<tr>
<th>Overlapping Arpeggios</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Major</strong></td>
<td>all keys</td>
<td></td>
<td></td>
<td></td>
<td>See p. 10 for required articulations.</td>
</tr>
<tr>
<td><strong>Minor</strong></td>
<td>all keys</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Dominant 7th of</strong></td>
<td>all keys</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major Keys</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Diminished 7th of</strong></td>
<td>all keys</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor Keys</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

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

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

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

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

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

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

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

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

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

**Sight Reading**

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

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

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>6/8</td>
<td>six measures</td>
</tr>
</tbody>
</table>

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

The ARCT Examination

Please see “Co-requisites and Prerequisites” on p. 9, “Classification of Marks” on p. 70, and “Supplemental Examinations” on p. 72 for important details regarding the ARCT in Performance examination. Two years of preparation following Grade 10 is recommended for the ARCT in Performance examination.

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

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

<table>
<thead>
<tr>
<th>ARCT in Flute Performance Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Repertoire</strong></td>
<td></td>
</tr>
<tr>
<td>one selection from List A</td>
<td>70</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>20</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>20</td>
</tr>
<tr>
<td>one selection from List D</td>
<td>15</td>
</tr>
<tr>
<td>Orchestral Excerpts</td>
<td></td>
</tr>
<tr>
<td>all selections from the Syllabus list</td>
<td>30</td>
</tr>
<tr>
<td><strong>Total possible marks (pass = 70)</strong></td>
<td>100</td>
</tr>
<tr>
<td><strong>Theory Prerequisites</strong></td>
<td></td>
</tr>
<tr>
<td>Advanced Rudiments</td>
<td></td>
</tr>
<tr>
<td>Intermediate Harmony or</td>
<td></td>
</tr>
<tr>
<td>Intermediate Keyboard Harmony</td>
<td></td>
</tr>
<tr>
<td>History 1: An Overview</td>
<td></td>
</tr>
<tr>
<td>History 2: Middle Ages to Classical</td>
<td></td>
</tr>
<tr>
<td><strong>Theory Co-requisites</strong></td>
<td></td>
</tr>
<tr>
<td>Counterpoint</td>
<td></td>
</tr>
<tr>
<td>Advanced Harmony or</td>
<td></td>
</tr>
<tr>
<td>Advanced Keyboard Harmony</td>
<td></td>
</tr>
<tr>
<td>Analysis</td>
<td></td>
</tr>
<tr>
<td>History 3: 19th Century to Present</td>
<td></td>
</tr>
<tr>
<td><strong>Piano Co-requisites</strong></td>
<td></td>
</tr>
<tr>
<td>Grade 6 Piano</td>
<td></td>
</tr>
</tbody>
</table>

Criteria for Pass and Failure

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

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

Marking Criteria

First Class Honors with Distinction: 90–100

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

First Class Honors: 85–89

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

First Class Honors: 80–84

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

Honors: 70–79

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

Repertoire

Candidates must prepare four contrasting selections: one from each of List A, List B, List C, and List D. Candidates may substitute one piccolo work for one flute work, providing they follow the procedure for non-Syllabus substitutions (please see “Substitutions” on p. 75).

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

Please see “Examination Repertoire” on p. 74 for important information regarding this section of the examination.
### List A

**Concertos**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bach, Carl Philipp Emanuel</td>
<td>Concerto in G Major, H 445/Wq 169 INT</td>
</tr>
<tr>
<td>Bolcom, William</td>
<td>Lyric Concerto for Flute and Orchestra EDW</td>
</tr>
<tr>
<td>Devienne, François</td>
<td>Concerto No. 7 in E Minor INT</td>
</tr>
<tr>
<td>Gordeli, Otar</td>
<td>Concerto PRO</td>
</tr>
<tr>
<td>Ibert, Jacques</td>
<td>Concerto LED</td>
</tr>
<tr>
<td>Jolivet, André</td>
<td>Concerto HEU</td>
</tr>
<tr>
<td>Liebermann, Lowell</td>
<td>Concerto, op. 39 PRE</td>
</tr>
<tr>
<td>McGrath, Jim</td>
<td>Suite Brilliante: Concerto for Flute CMS</td>
</tr>
<tr>
<td>Mercadante, Saverio</td>
<td>Concerto in E Minor, op. 57 LPP; ZRB</td>
</tr>
<tr>
<td>Mozart, Wolfgang Amadeus</td>
<td>Concerto in D Major, K 314 BAR; BRE</td>
</tr>
<tr>
<td>Nielsen, Carl</td>
<td>Concerto DAN</td>
</tr>
<tr>
<td>Reinecke, Carl</td>
<td>Concerto in D Major, op. 283 BRE</td>
</tr>
<tr>
<td>Rivier, Jean</td>
<td>Concerto BIL</td>
</tr>
<tr>
<td>Rodrigo, Joaquin</td>
<td>Concierto pastoral OTT</td>
</tr>
<tr>
<td>Vivaldi, Antonio</td>
<td>Concerto in C Minor, RV 441 EMB</td>
</tr>
</tbody>
</table>

### List B

**Suites, Partitas, and Sonatas**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bach, Johann Sebastian</td>
<td>Partita in A Minor for Solo Flute, BWV 1013 BAR; HEN</td>
</tr>
<tr>
<td>Denisov, Edison</td>
<td>Sonata PET</td>
</tr>
<tr>
<td>Franck, César</td>
<td>Sonata in A Major INT; ZRB</td>
</tr>
<tr>
<td>Glick, Srul Irving</td>
<td>Sonata CMC</td>
</tr>
<tr>
<td>Jolivet, André</td>
<td>Chant de Linos LED</td>
</tr>
<tr>
<td>Kenins, Talivaldis</td>
<td>Concertante B&amp;R; CMC</td>
</tr>
</tbody>
</table>

### List C

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

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andersen, Karl Joachim</td>
<td>Ballade et danse des sylphes, op. 5 BIL.</td>
</tr>
<tr>
<td>Bartók, Béla</td>
<td>Suite paysanne hongroise UNI</td>
</tr>
<tr>
<td>Böhm, Theobald</td>
<td>Fantasie über ein Thema von Schubert, op. 21 UNI; BIL.</td>
</tr>
<tr>
<td>Boulez, Pierre</td>
<td>Sonatine AMN; UNI</td>
</tr>
<tr>
<td>Casella, Alfredo</td>
<td>Sicilienne and Burlesque LED</td>
</tr>
<tr>
<td>Donatoni, Franco</td>
<td>Fili for Flute and Piano RIC</td>
</tr>
<tr>
<td>Doppler, Franz</td>
<td>Airs valaques EMP</td>
</tr>
<tr>
<td>Dutilleux, Henri</td>
<td>Sonatine LED</td>
</tr>
<tr>
<td>Feld, Jindrich</td>
<td>Sonate LED</td>
</tr>
<tr>
<td>Hosokawa, Toshio</td>
<td>Lied OTT</td>
</tr>
<tr>
<td>Martin, Frank</td>
<td>Ballade UNI</td>
</tr>
</tbody>
</table>
Messiaen, Olivier
● Le merle noir LED

Paganini, Niccolò
● Caprice XXIV (arr. Lambros Demetrios Callimahos OTT)

Sancan, Pierre
● Sonatine DUR

Taffanel, Paul
● Fantaisie sur “Le Freischütz” BIL; SMP

List D
20th- and 21st-century
Unaccompanied Repertoire

Aitken, Robert
● Plainsong UNI

Berio, Luciano
● Sequenza I for Solo Flute UNI

Carter, Elliott
● Scrivo in vento B&H

Clarke, Ian
● The Great Train Race JFE
● Zoom Tube JFE

Colgrass, Michael
● Wild Riot of the Shaman’s Dreams FIS

Dick, Robert
● Afterlight MBM

Donatoni, Franco
● Nidi for Solo Piccolo RIC

Françaix, Jean
● Suite pour flûte seule OTT

Holliger, Heinz
● (T)’air(e) OTT

Hosokawa, Toshio
● Sen 1 OTT

Huber, Klaus
● Ein Hauch von Unzeit 1 BRE
● To ask the flutist BAR

Ichiyanagi, Toshi
● In a Living Memory OTT

Jolas, Betsy
● Episode Second: Ohne Worte HEU

Jolivet, André
● Cinq incantations B&H
● no. 5 and two other incantations

Klanac, Pierre-Kresimir
● Métal: Neurasthénie caractérisée par l’obsession de l’état pulvérulent BIL

Molteni, Marco
● Confiteor (alto flute) EME

Ran, Shulamit
● East Wind PRE

Takemitsu, Toru
● Voice SAL

Tremblay, Gilles
● Envol-Alleluia pour flûte seule SAL

Van Buren, John
● Incandescence ZIM

Yun, Isang
● Etudes B&B
● two of Moderato, Adagio, Allegro, Andante, Allegretto
● Sori B&B

Orchestral Excerpts
Candidates should be prepared to play all the excerpts in Group 1 (Flute). Candidates may substitute selections from Group 2 (piccolo excerpts) for selections from group 1 (flute excerpts) on a one-to-one basis. The Bartók piccolo excerpt (3rd movement) can only substitute the Bartók flute excerpt (3rd movement).

Candidates should prepare the first flute part unless otherwise indicated. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken.
- All orchestral excerpts are found in Overtones™: A Comprehensive Flute Series, Orchestral Excerpts FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Group 1: Flute

Bartók, Béla
Concerto for Orchestra
- 1st movement: mm. 30–34
- 2nd movement: mm. 60–86
- 3rd movement: mm. 10–13, 106–108
- 4th movement: mm. 139–144
- 5th movement: mm. 96–100, 106–111

Hindemith, Paul
Symphonic Metamorphosis after Themes by Carl Maria von Weber
- 2nd movement, Turandot (Scherzo): mm. 1–17
- 3rd movement: mm. 31–48

Mahler, Gustav
Das Lied von der Erde
- 6th movement, “Der Abschied”: mm. 15–26, 47–54, 71–82, 159–172

Prokofiev, Sergei
Peter and the Wolf, op. 67
- mm. 23–31, 94–101, 581–591
- Symphony No. 1 (“Classical”)
- 4th movement: mm. 7–44, 126–173

Ravel, Maurice
Daphnis and Chloé
- Troisième partie: mm. 121–145
Rossini, Giaochino  
*Guillaume Tell*  
► Overture: mm. 131–135, 191–226

Saint-Saëns, Camille  
*Le carnaval des animaux*  
► 10. Volière: mm. 3–31

Strauss, Richard  
*Till Eulenspiegel's Merry Pranks*, op. 28  
► mm. 51–110, 507–536

Stravinsky, Igor  
*Firebird Suite* (1919 version)  
► Variation de l'oiseau de feu: mm. 1–43

---

**Group 2: Piccolo**

Bartók, Béla  
*Concerto for Orchestra*  
► 3rd movement, Elegia: mm. 14–22, 29–33, 57–60, 107–128

Beethoven, Ludwig van  
*Symphony No. 9*, op. 125  
► 4th movement: mm. 343–431, 849–940

Rimsky-Korsakov, Nicolai  
*Schêhêrazâde*, op. 35  
► 4th movement: mm. 466–468, 485–496

Rossini, Giaochino  
*Semiramide*  
► Overture: mm. 132–145, 190–195, 329–337

Shostakovich, Dmitry  
*Symphony No. 5*, op. 47  
► 1st movement: mm. 235–242  
► 2nd movement: mm. 45–55, 201–211
Teacher’s ARCT

The Teacher’s ARCT is designed to strengthen the qualifications and teaching techniques of private studio teachers. Pedagogical ability and accomplishments are assessed through the Teacher’s ARCT Diploma.

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

The ARCT Examination

Please see “Co-requisites and Prerequisites” on p. 9, “Classification of Marks” on p. 70, and “Supplemental Examinations” on p. 72 for important details regarding the application for the Teacher’s ARCT examination. Candidates are strongly recommended to study for at least two years after passing the Grade 10 examination and to have at least one year of teaching experience.

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

• The candidate has completed the Grade 10 Flute examination with a total mark of 75 or a minimum of 70 percent in each section of the examination, at least one session prior.

• The candidate has completed the theory co-requisite examinations for Grade 10 with a total mark of at least 60 percent for each examination, as least one session prior.

<table>
<thead>
<tr>
<th>Teacher’s ARCT Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part 1: Practical Examination</td>
<td>60 (42)</td>
</tr>
<tr>
<td>Repertoire</td>
<td>20 (14)</td>
</tr>
<tr>
<td>Orchestral Excerpts</td>
<td>10 (7)</td>
</tr>
<tr>
<td>Technical Requirements</td>
<td></td>
</tr>
<tr>
<td>Studies</td>
<td>10 (7)</td>
</tr>
<tr>
<td>Ear Tests</td>
<td></td>
</tr>
<tr>
<td>Meter</td>
<td>10 (7)</td>
</tr>
<tr>
<td>Intervals</td>
<td>2</td>
</tr>
<tr>
<td>Chords</td>
<td>3</td>
</tr>
<tr>
<td>Playback</td>
<td>3</td>
</tr>
<tr>
<td>Sight Reading</td>
<td></td>
</tr>
<tr>
<td>Playing</td>
<td>10 (7)</td>
</tr>
<tr>
<td>Clapping</td>
<td>7</td>
</tr>
<tr>
<td>Part 2: Viva Voce Examination</td>
<td>40 (28)</td>
</tr>
<tr>
<td>A: Pedagogical Principles</td>
<td>20</td>
</tr>
<tr>
<td>B: Applied Pedagogy</td>
<td>20</td>
</tr>
<tr>
<td>Total possible marks (pass = 75 overall or 70 in each section) figures in parentheses indicate 70-percent mark</td>
<td>100 (70)</td>
</tr>
<tr>
<td>Part 3: Written Examination</td>
<td>100 (70)</td>
</tr>
</tbody>
</table>

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

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

Piano Co-requisites
Grade 8 Piano
Second ARCT Diplomas

The Teacher’s ARCT and the ARCT in Performance examinations may not be attempted at the same session.

- Candidates who have passed the Teacher’s ARCT examination and wish to obtain an ARCT in Performance diploma must take the entire ARCT in Performance examination.
- Candidates who have passed the ARCT in Performance examination and wish to obtain a Teacher’s ARCT diploma will be exempt from the Repertoire and Orchestral Excerpts sections of the Teacher’s ARCT Part 1: Practical Examination. The remaining sections of Part 1 (Studies, Ear Tests, and Sight Reading) and all of Part 2: Viva Voce Examination must be taken in a single session, within five years of the date of the ARCT in Performance practical examination.

PART 1: PRACTICAL EXAMINATION

Repertoire

Please see “Examination Repertoire” on p. 74 for important information regarding this section of the examination.

Candidates should be prepared to play two contrasting selections from the repertoire listed for the ARCT in Performance examination: selections must be chosen from different lists. Each bulleted item (●) represents one selection for examination purposes. The length of the performance must not exceed 30 minutes. The examiner may stop the performance if it exceeds the allotted time.

At least one selection must be accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.

Orchestral Excerpts

Candidates should be prepared to play all the orchestral excerpts listed for the ARCT in Performance examination.

Technical Requirements

Studies

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

There are no technical tests required for the Teacher’s ARCT examination.

Ear Tests

Meter

Candidates will be asked to identify the time signature of a four-measure passage. The examiner will play each passage once.

Time signatures: $\frac{2}{2}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$

Intervals

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

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>any interval within a major 9th</td>
<td>any interval within the octave</td>
</tr>
</tbody>
</table>

Chords

Candidates will be asked to identify the chords used in a four-measure phrase. The examiner will play the tonic chord once and the phrase twice at a slow to moderate tempo. During the second playing, the candidate will name each chord after it is played.

- The phrase will be in a major key and will begin with a tonic chord.
- The phrase may include chords built on the first, second, fourth, fifth, and sixth degrees of the scale.
- The final cadence may contain a cadential six-four chord and/or a dominant 7th chord.

Example only

<table>
<thead>
<tr>
<th>$I$</th>
<th>$IV$</th>
<th>$V$</th>
<th>$vi$</th>
<th>$ii$</th>
</tr>
</thead>
</table>

Playback

Candidates will be asked to play back both parts of a two-part phrase of approximately three measures in a major key, either on their own instrument or on the piano. The examiner will name the key and play the tonic chord once on the piano. If flute is used for playback, the examiner will play the phrase twice on the piano, after which the candidate will play back the upper part. The examiner will then play the phrase twice more, and the candidate will play back the lower part. If piano is used for playback, the examiner will play the phrase three times consecutively after which the candidate will play back both parts together.

[Diagram of musical notation]

Teacher’s ARCT
**Sight Reading**

**Playing**
Candidates will be asked to play three passages at sight:
- Two passages will be approximately equal in difficulty to Grade 9 repertoire.
- One passage will be a piece of simulated Grade 4 teaching repertoire. Candidates are expected to demonstrate musical features through articulate playing meant to inspire a Grade 4 student to learn this piece.

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

Example only

```
\[\text{Musical notation}\]
```

**PART 2: VIVA VOCE EXAMINATION**

**A: Pedagogical Principles**
This section of the examination will test the candidate’s knowledge of the principles of playing the flute, including:
- fingering (including alternate fingerings to facilitate pitch and technique, i.e., trills, harmonics)
- articulation
- breathing and tone production
- contemporary playing techniques
- dynamics and phrasing
- embouchure formation
- instrument acquisition and care
- intonation (including corrections for problematic tendencies)
- other instruments in the flute family
- performance practice (including ornamentation)
- pitch notation and staff
- posture and hand position
- prevention of injury
- range
- rhythm and meter
- vibrato

**B: Applied Pedagogy**

**Teaching Repertoire**
Candidates must prepare repertoire and studies (as listed in the *Flute Syllabus, 2010 Edition*) for Grades 1, 3, 5, and 8, as follows:
- Grades 1 and 3—one piece from List A, one piece from List B, and two studies
- Grades 5 and 8—one piece from List A, one piece from List B, one piece from List C, and two studies.

Candidates should be prepared to suggest drills and exercises to help a student meet challenges encountered in the requirements for these examinations and to discuss the suitability and purpose of the material in a student’s development. Candidates should also be able to discuss stylistic differences between repertoire of the Baroque, Classical, Romantic, and 20th- and 21st-century eras as applicable to the flute.

**Demonstration Lesson**
Candidates should be prepared to teach a fifteen-minute demonstration lesson. The examiner will select one work from the candidate’s list of teaching repertoire (Grade 3 or 5 only). Please note that candidates must provide a student for this portion of the examination. Those who fail to do so will not be examined.

**PART 3: WRITTEN EXAMINATION**

Examination length: 3 hours
Passing mark: 70 percent

Candidates should be prepared to discuss the following topics:
- accepted theories and techniques of musical pedagogy
- books, periodicals, and reference materials relating to the flute
- the development of orchestral, chamber, and solo flute repertoire
- the flute family
- the history and construction of the flute, and its evolution and uses throughout history
- notable flute performers, both past and present
- requirements for flute examinations as listed in the *Flute Syllabus, 2010 Edition*—teaching materials and general solo flute repertoire

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

For a reading list and reference material, please see “Resources” on p. 79.
Register for an Examination

Examination Sessions and Registration Deadlines

Exact dates and deadlines can be found online. Register early to avoid disappointment. Late registrations are subject to an additional fee and may be denied.

<table>
<thead>
<tr>
<th>Canada</th>
<th>USA</th>
</tr>
</thead>
</table>
| **Winter Session**—register by early November  
  • practical examinations take place in January  
  • theory examinations take place in December | **Winter Session**—register by mid October  
  • practical examinations take place in December  
  • theory examinations take place in December |
| **Spring Session**—register by early March  
  • practical examinations take place in June  
  • theory examinations take place in May | **Spring Session**—register by late February  
  • practical examinations take place in May and June  
  • theory examinations take place in May |
| **Summer Session**—register by early June  
  • practical examinations take place in August  
  • theory examinations take place in August | |

Online Registration

All registrations should be submitted using the online registration process.

To register online, go to either www.rcmexaminations.org (Canada) or www.TheAchievementProgram.org (USA), click on “Register for an Examination,” and follow the instructions provided. Be prepared to enter:

- the candidate’s RCME Number/Candidate ID Number and birth date
- the teacher’s phone number or Teacher Number
- the examination center
- payment information—valid credit card

Teachers may register their students by logging into “Teacher Services” and using the “Studio Registration” feature.

*Need an RCME Number/Candidate ID Number?* New candidates will receive an RCME Number/Candidate ID Number when they register. The student’s full name must be entered as it should appear on certificates, along with their birth date, address, telephone numbers, and email address.

Examination Fees

Examination fees must be paid at registration using a valid credit card. Fees for the current academic year are listed online under “Examination Information.”

Examination Centers

Examinations are conducted in more than 300 communities across North America. Each examination center has a local Examination Center Representative who ensures that students and teachers have a successful examination experience.

Teachers may verify their students’ examination schedules by logging into “Teacher Services.”

Check the “Getting Started” section on p. 4.

Make sure the correct RCME Number/Candidate ID Number is entered upon registration. This number ensures that candidates receive all the certificates for which they are eligible.

Once a registration has been submitted, it cannot be withdrawn.

To find the nearest examination center, look online under “Examination Information.”
Examination Scheduling

Examination candidates may check for their examination schedules online three to four weeks after the registration deadline through “Online Services” using “Examination Scheduling.” Teachers may verify their students’ examination schedules by logging into “Teacher Services.” Candidates must print out the “Examination Program Form” using the “Examination Scheduling” feature. Candidates should fill out the form and bring it on the examination day. Candidates who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule immediately.
Examination Regulations

Examination Procedures
Candidates must be ready to perform at least fifteen minutes before their scheduled time. Please note that candidate examination times cannot be exchanged.

- Page turners and other assistants are not permitted in the examination room. Waiting areas are provided for parents, teachers, and assistants.
- Warm-up rooms are not guaranteed for flute candidates.
- Music stands are not guaranteed for flute candidates.
- Photo ID may be requested before candidates are admitted to the examination room.
- Candidates should list all repertoire and studies to be performed on the Examination Program Form and bring it to the examination.
- Candidates must bring two copies of all music (flute part only) to be performed to the examination, whether or not the selections are memorized. Please note that photocopied music is not permitted in the examination room unless the candidate has a letter of permission from the publisher. (Please see “Copyright and Photocopying” on p. 75.)
- Recording devices are strictly prohibited in the examination room.
- Candidates must provide their own accompanists. Taped accompaniments are not permitted. Candidates who do not provide an accompanist will not be examined.

The candidate's performance may be interrupted at the examiner's discretion when an assessment has been reached.

Credits and Refunds for Missed Examinations
Credits (formerly called “fee extensions”) and refunds are only granted under two specific conditions. Candidates who are unable to attend an examination for medical reasons or because of a time conflict with a school examination are eligible to request either an examination credit for the full amount of the examination fee or a fifty percent refund of the examination fee.

Requests for examination credits or refunds must be made to RCM Examinations in writing and accompanied by the following documentation:
- for medical reasons—a physician's letter and the candidate's examination schedule
- for direct time conflicts with school examinations—a letter from a school official on school letterhead and the candidate's Examination Schedule

Candidates who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule immediately.

Examination Credit
An examination credit (formerly called a “fee extension”) may be applied to the fee of a future examination. Examination credits are valid for one year from the date of the original scheduled examination.

Examination credits can be redeemed when the candidate registers for their next examination. The credit will be automatically applied during the online registration process.

Fee Refund
Candidates who cannot redeem an examination credit within a year may apply instead for a fifty percent refund of the examination fee.

Requests for examination refunds or credits must be made to RCM Examinations in writing and be accompanied by the necessary documentation (see above). All requests must be submitted by mail or by fax within two weeks following the examination.

All requests must be submitted by mail or fax within two weeks following the examination. Requests received after this time will be denied.
Candidates with Special Needs

Candidates with special needs should submit a Special Needs Request Form—by mail or by fax to the RCM Examinations or The Achievement Program Office—as soon as possible before the registration deadline. Each case will be assessed individually.

Candidates may receive help in and out of the examination room if required. Please note that helpers must remain in the waiting area during the actual examination.

Examination Results

Candidates and teachers can access examination marks online within four weeks of the examination date. Access to examination results with comments and marks will be available within six weeks of the examination date.

1) Go to www.rcmexaminations.org or www.TheAchievementProgram.org.
2) Click on “Examination Results.”
3) Click on the Examination Session you wish to view.
4) Enter the candidate’s RCME/Candidate ID Number and date of birth.
5) Click on the mark to download and view the examiner’s comments.
6) Click on the candidate’s name to view an unofficial transcript.

Teachers may access their student’s examination results by logging into “Teacher Services.”

Official transcripts are available upon written request to the RCM Examinations or The Achievement Program office and payment of the requisite fee. (Download the Official Transcript Request Form from the “Online Forms” section of the website.)

Interpreting Examination Results

All candidates may access their official results (including examiners’ comments) online four to six weeks after the examination. The examiner’s report explains in general terms how the final mark was calculated. It is intended to assist candidates in their future musical development. Please note that the mark reflects the examiner’s evaluation of the candidate’s performance during the examination. Examination results do not reflect a candidate’s previously demonstrated abilities or potential for future development. Appeals on practical examinations will not be considered.

Classification of Marks

First Class Honors with Distinction 90–100
First Class Honors 80–89
Honors 70–79
Pass (Grades 1–10) 60
Pass (ARCT in Flute Performance) 70
Pass (Teacher’s ARCT) 75 percent overall or
70 percent in each section

Marking Criteria

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

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

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

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

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Grades Prep–1</th>
<th>Grades 2–4</th>
<th>Grade 5</th>
<th>Grade 6</th>
<th>Grade 7</th>
<th>Grades 8–9</th>
<th>Grade 10</th>
<th>ARCT in Flute Perf.</th>
<th>Teacher's ARCT</th>
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</thead>
<tbody>
<tr>
<td>List A</td>
<td>25</td>
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<td>Orchestral Excerpts</td>
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<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
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<td>–</td>
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<td>10</td>
<td>10</td>
<td>10 (7)</td>
<td>10 (7)</td>
<td>10 (7)</td>
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<td>–</td>
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<td>3</td>
<td>2</td>
<td>2</td>
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<td>2</td>
<td>2</td>
<td>–</td>
<td>3</td>
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<td>–</td>
<td>–</td>
<td>2</td>
<td>3</td>
<td>–</td>
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</tr>
<tr>
<td>Playback</td>
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<td>4</td>
<td>3</td>
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<td>–</td>
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<tr>
<td>Sight Reading</td>
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<td>10</td>
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<td>10</td>
<td>10 (7)</td>
<td>10 (7)</td>
<td>–</td>
<td>10 (7)</td>
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<tr>
<td>Playing</td>
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<tr>
<td>Viva Voce</td>
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<td>–</td>
<td>–</td>
<td>–</td>
<td>40</td>
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</tr>
<tr>
<td>A: Pedagogical Principles</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>10 (7)</td>
</tr>
<tr>
<td>B: Applied Pedagogy</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>30 (21)</td>
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<td>TOTALS</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>100</td>
</tr>
</tbody>
</table>

- To qualify for the ARCT examination, Grade 10 candidates must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the examination. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- ARCT in Performance candidates must achieve an overall mark of 70 in order to pass.
- Teacher's ARCT candidates must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the examination in order to pass. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- There is no mark breakdown for the Repertoire section of the Teacher's ARCT examination.
Supplemental Examinations

Improve an examination mark
Candidates seeking to improve their overall mark at the Grade 10 or Teacher’s ARCT levels may take a Supplemental Examination.

- Supplemental Examinations must occur within two years of the original examination.
- Supplemental Examinations are given during regular examination sessions.
- Candidates in Grade 10 may repeat any two sections (Technical Requirements, Ear Tests, or Sight Reading) of a practical examination. Supplemental exams in Repertoire are not allowed.
- To be eligible for a Supplemental Examination in Grade 10, candidates must achieve a minimum mark of 65 overall and 70 percent in the Repertoire section.
- Candidates in the Teacher’s ARCT may repeat one section of Part 1, except Repertoire, and one section of Part 2.
- To be eligible for a Supplemental Examination in Part 1 of the Teacher’s ARCT, candidates must achieve at least 70 percent in the Repertoire section.
- To be eligible for a Supplemental Examination in Part 2 of the Teacher’s ARCT, candidates must achieve at least 70 percent in either Viva Voce A or Viva Voce B.

Musicianship Examinations

A musicianship examination may replace the Ear Tests section of a Grade 8, 9, 10, or Teacher’s ARCT examination. Please consult the current Musicianship Syllabus at www.rcmexaminations.org/syllabi for examination requirements. The musicianship examination must be taken at least one session before the practical examination.

<table>
<thead>
<tr>
<th>Musicianship Level</th>
<th>Practical Examination Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Junior Musicianship</td>
<td>Grade 8</td>
</tr>
<tr>
<td>Intermediate Musicianship</td>
<td>Grade 9</td>
</tr>
<tr>
<td>Senior Musicianship</td>
<td>Grade 10 and Teacher’s ARCT</td>
</tr>
</tbody>
</table>

Candidates who have completed a musicianship examination should submit the following documentation when registering for the corresponding practical examination:

- a photocopy of the musicianship examination results
- a letter requesting exemption from the Ear Tests section of the upcoming practical examination

Practical Examination Certificates

Certificates are awarded to candidates who successfully complete the requirements for their grade.

Beginning in Grade 5, certificates are awarded after the theory co-requisites for that grade have been successfully completed. Theory co-requisites must be completed within five years of the original practical examination.

School Credits

RCM Examinations results can sometimes be used as a credit toward high school graduation or toward university entrance. In Canada, the policies of provincial education ministries can be found online under “Academic Information, High School Accreditation.” Candidates are advised to discuss the eligibility of their examination results with their school principal or guidance counselor.

Medals

Each academic year (September to August) medals are awarded to the candidates who achieve exceptional examination results. No application is required.
Silver Medals (Canada only)
Silver medals are awarded by province or region to the woodwind candidates in Preparatory and Grades 1–10 who receive the highest marks for the respective practical examinations. To be eligible, a candidate must receive a minimum mark of 80 percent in the practical examination and have completed all the theory co-requisites for the respective grade.

Gold Medals (Canada and USA)
A gold medal is awarded to the graduating Woodwinds ARCT in Performance candidate who receives the highest mark for the practical examination. To be eligible, a candidate must receive:
- a minimum of 85 percent in the practical examination
- a minimum of 70 percent in each theory co-requisite examination

A gold medal is awarded to the graduating Woodwinds Teacher’s ARCT candidate who receives the highest average for Teacher’s ARCT, Parts 1, 2, and 3 (Practical, Viva Voce, and Written Examinations). To be eligible, a candidate must receive:
- a minimum overall average of 85 percent for the Teacher’s ARCT examination, Parts 1, 2, and 3
- a minimum of 70 percent in each theory co-requisite examination

A gold medal for excellence in theory is also awarded to the graduating ARCT candidate who completes the theory examinations listed below with the highest average mark. To be eligible, a candidate must receive a minimum overall average of 80 percent for the eight examinations.

  Basic Harmony or Basic Keyboard Harmony
  Intermediate Harmony or Intermediate Keyboard Harmony
  Advanced Harmony or Advanced Keyboard Harmony
  Counterpoint
  Analysis
  History 1: An Overview
  History 2: Middle Ages to Classical
  History 3: 19th Century to Present

Certificates of Excellence (USA only)
Each academic year (September to August) Certificates of Excellence are awarded to candidates who achieve exceptional examination results. No application is required.

Center Certificates of Excellence
Center Certificates of Excellence are awarded in each center to the Woodwinds candidates in Preparatory and Grades 1–10 who receive the highest marks for the respective practical examinations. To be eligible, a candidate must receive a minimum of 80 percent in the practical examination and have completed the theory co-requisite examinations for the respective grade.

State Certificates of Excellence
State Certificates of Excellence are awarded by state to the Woodwinds candidates in Preparatory and Grades 1–10 who receive the highest marks for the respective practical examinations. To be eligible, a candidate must receive a minimum of 80 percent in the practical examination and have completed the theory co-requisite examinations for the respective grade.

RESPs (Canada only)
Use Education Funds for Music Studies
Candidates who have a Registered Education Savings Plan (RESP) may be eligible to use these funds to support private studies in music at the Grade 9, Grade 10, ARCT in Flute Performance, and Teacher’s ARCT levels. Candidates should consult their RESP providers for more information.
Examination Repertoire

The Syllabus lists the repertoire eligible for examinations. Information given for each item includes:

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

Names of publishers are indicated by an assigned abbreviation. Please see p. 76 for a list of publishers and their respective abbreviations.

Da Capo Signs and Repeats

- When performing repertoire at an examination, da capo signs should be observed.
- Repeat signs should ordinarily be ignored. However, repeats in repertoire should be observed if indicated in a footnote below the music.

Memory

- Repertoire, studies, and orchestral excerpts need not be memorized and no extra marks will be awarded for memory.
- Technical Tests (scales and arpeggios) must be played from memory.

Syllabus Repertoire Lists

The Repertoire for each grade is divided into several lists, according to musical style or stylistic period.

<table>
<thead>
<tr>
<th>Grade</th>
<th>List A</th>
<th>List B</th>
<th>List C</th>
<th>List D</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preparatory Grade 1</td>
<td>Rhythmic Repertoire</td>
<td>Lyrical Repertoire</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grades 2–4</td>
<td>Baroque and Classical Repertoire</td>
<td>Romantic, 20th-, and 21st-century Repertoire</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grades 5–10</td>
<td>Baroque and Classical Repertoire</td>
<td>Romantic, 20th-, and 21st-century Repertoire</td>
<td>Unaccompanied Repertoire</td>
<td></td>
</tr>
</tbody>
</table>

Editions

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

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

Availability

RCM Examinations has made every effort to ensure that most of the materials listed in this Syllabus are in print and easily available at leading music retailers throughout North America. If you experience difficulty in obtaining flute music in your community, then you may visit www.frederickharrismusic.com to find a listing of additional music retailers near you.
Anthologies and Collections
If a repertoire selection is published in a collection of a composer’s music or in an anthology containing music by a number of composers, the title of the collection or anthology is usually included in the Syllabus listing. Individual selections may also be found in other sources. In order to save space, the words “volume” and “book” have usually been omitted; a number following a title indicates the number of the volume, book, or set number in which a selection can be found (for example, Time Music for Flute, 2).

Overtones™: A Comprehensive Flute Series
In order to ensure the ready availability of high-quality examination materials, The Frederick Harris Music Co., Limited has published Overtones™: A Comprehensive Flute Series. This series includes nine volumes of Flute Repertoire (Preparatory–Level 8) with compact discs; two volumes of Flute Studies (Preparatory–Level 4; Levels 5–8) with compact discs; one volume of Flute Technique (Preparatory–Level 10); and one volume of Orchestral Excerpts (Levels 2–ARCT).

Copyright and Photocopying
Federal and international copyright laws prohibit the use of photocopies without the permission of the publisher. The use of unauthorized photocopies for examination purposes constitutes copyright infringement as outlined in the Copyright Act of Canada, and in Title 17 of the United States Code. Additional information about federal copyright law is available online through the Copyright Board of Canada at www.cb-cda.gc.ca and U.S. Copyright Office at www.copyright.gov.

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

With this notice, The Frederick Harris Music Co., Limited grants permission to festival, recital, and examination participants to photocopy single pages from their publications to facilitate a page turn.

Substitutions
As outlined in the chart below, candidates may make substitute Repertoire selections for their examination. If approval is required, candidates must submit an Examination Substitute Piece Request (available from www.rcmexaminations.org) by the Examination Registration deadline. Candidates are advised to prepare an alternate work in case the request is denied.

<table>
<thead>
<tr>
<th>Kinds of Repertoire Substitutions</th>
<th>Permitted in</th>
<th>Description of Substitute Selection</th>
<th>Prior Approval Required</th>
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<tbody>
<tr>
<td>Syllabus Substitutions</td>
<td>Grades 1–10</td>
<td>Must be chosen from the corresponding List of the next higher grade in the Syllabus</td>
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<tr>
<td></td>
<td>Any List</td>
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<tr>
<td>Non-Syllabus Substitutions</td>
<td>Grades 1–10, ARCT</td>
<td>Must be of equal difficulty and musical quality to works listed in the Syllabus for that grade</td>
<td>Yes</td>
</tr>
<tr>
<td></td>
<td>Any List</td>
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</tr>
</tbody>
</table>
### Abbreviations

#### Names of Publishers

The following abbreviations identify publishers listed throughout the Syllabus. When no publisher or edition is indicated for a specific piece, the work is available in several standard editions. For more information, please see "Examination Repertoire" on p. 74.

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Name of Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABR</td>
<td>Associated Board of the Royal Schools of Music</td>
</tr>
<tr>
<td>ACO</td>
<td>Acoma</td>
</tr>
<tr>
<td>ALF</td>
<td>Alfred Publishing Co., Inc.</td>
</tr>
<tr>
<td>ALK</td>
<td>Alberta Keys Music Publishing</td>
</tr>
<tr>
<td>ALR</td>
<td>Alry Publications</td>
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<tr>
<td>AMA</td>
<td>Amadeus</td>
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<td>AMN</td>
<td>Amphion</td>
</tr>
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<td>AMP</td>
<td>Associated Music Publishers, Inc.</td>
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<td>ANG</td>
<td>Anglo Music</td>
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<td>AVG</td>
<td>AMA Verlag</td>
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<tr>
<td>AVO</td>
<td>Avondale Press</td>
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<td>AZA</td>
<td>Azadmusico</td>
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<td>B&amp;B</td>
<td>Bote &amp; Bock</td>
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<td>B&amp;BH</td>
<td>Boosey &amp; Hawkes (London, New York)</td>
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<tr>
<td>BAR</td>
<td>Bärenreiter</td>
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<tr>
<td>BEL</td>
<td>Belwin-Mills (Alfred Publishing Co., Inc.)</td>
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<td>Berandol Music</td>
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<td>BIL</td>
<td>G. BILLAUDOT</td>
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<td>Boston Music Company</td>
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<td>Broude</td>
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<td>BRE</td>
<td>Breitkopf &amp; Hartel</td>
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<tr>
<td>BWP</td>
<td>Brass Wind Publications</td>
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<tr>
<td>CAV</td>
<td>Carus Verlag</td>
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<td>CBD</td>
<td>Cebedem</td>
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<td>CBM</td>
<td>Con Brio Music Publishing</td>
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<tr>
<td>CHS</td>
<td>Chester Music</td>
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<tr>
<td>CMC</td>
<td>available from the Canadian Music Centre</td>
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<tr>
<td>CMS</td>
<td>Counterpoint Musical Services</td>
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<tr>
<td>COM</td>
<td>Editions Combre</td>
</tr>
<tr>
<td>CRA</td>
<td>Cramer Music</td>
</tr>
<tr>
<td>DAN</td>
<td>Society for Publication of Danish Music/Samfundet til Udgivelse af Dansk Musik</td>
</tr>
<tr>
<td>DHM</td>
<td>De Haske Music Publishing</td>
</tr>
<tr>
<td>DOM</td>
<td>Les Editions Doberman-Yppan</td>
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<tr>
<td>DON</td>
<td>Donemus</td>
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<tr>
<td>DUR</td>
<td>Durand et Cie (Paris)</td>
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**Thematic Catalogs**

**Opus Numbers and Catalog Numbers**

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

**Carl Philipp Emanuel Bach**

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

**Johann Sebastian Bach**

Works by J.S. Bach are identified by “BWV” numbers (for example, Allemande in G Minor, BWV 836). “BWV” is the abbreviation for *Bach-Werke-Verzeichnis*, the short title of the *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach* (Leipzig, 1950), a thematic catalog of Bach’s complete works originally compiled by the German music librarian Wolfgang Schmieder.

**George Frideric Handel**

Works by Handel are identified by “HWV” numbers (for example, Gavotte in G Major, HWV 491). “HWV” is an abbreviation for *Händel Werke Verzeichnis*. The full title for this thematic catalog, compiled by Margaret and Walter Eisen, is *Händel-Handbuch, gleichzeitig Suppl. zu Hallische Händel-Ausgabe* (Kassel: Bärenreiter, 1978–1986).

**Franz Joseph Haydn**

Works by Haydn are identified by Hoboken numbers (for example, Sonata in D Major, Hob. XVI:37). Anthony van Hoboken was a Dutch musicologist. His thematic catalog, *Joseph Haydn: Thematisch-bibliographisches Werkverzeichnis* (Mainz: B. Schott, 1957–1971) divides Haydn’s works into a number of categories that are indicated by Roman numerals.
Wolfgang Amadeus Mozart
Works by Mozart are identified by “K” numbers (for example, Sonata in C Major, K 545). “K” stands for Köchel Verzeichnis, first published in 1862. Ludwig Ritter von Köchel (1800–1877) was an Austrian professor of botany who devoted his retirement years to collecting all the known works by Mozart. He created a chronological catalog in which these works are listed and numbered.

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

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

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

WoO
Some catalog numbers include the prefix “WoO” (for example, WoO 63). “WoO” is an abbreviation for Werk ohne Opuszahl (work without opus number). These numbers are used to designate works for which the composer did not assign an opus number.
Resources

The following texts are useful for reference, teaching, and examination preparation. No single text is necessarily complete for examination purposes, but these recommended reading and resource lists are an indispensable source of:

- teaching techniques for all ages and abilities
- tips for interpretation of repertoire
- tools for better sight reading
- advice on fostering talent in young people

General Resources

**Overtones™: A Comprehensive Flute Series**


**Sight Reading and Ear Training**


**Official Examination Papers**


Basic Rudiments
Intermediate Rudiments
Advanced Rudiments
Introductory Harmony
Basic Harmony
Basic Keyboard Harmony
History 1: An Overview
Intermediate Harmony
Intermediate Keyboard Harmony
History 2: Middle Ages to Classical
Counterpoint
Advanced Harmony
Advanced Keyboard Harmony
History 3: 19th Century to Present
Analysis

Individual ARCT Teacher’s Written Examination papers are also available upon request.

General Reference Works

Flute Resources

Repertoire Anthologies and Collections


Wye, Trevor, ed. Flute Solos. London: Chester, 1976–.


Resources

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Studies, Method Books, and Exercises


Berbiguier, Antoine (Benoît) Tranquille. 18 Études. New York: Schirmer, 1925.


### Orchestral Excerpts


Recordings

Reference Books


Catalogs and Bibliographies


Maintenance and Repair


Associations and Periodicals

L’Association Française de la Flûte, Traversières Magazine: www.traversieres.eu

Atlantic Flute Society: http://users.eastlink.ca/~jenpublicover/AtlanticFluteSociety.html

British Flute Society, Pan Magazine: www.bfs.org.uk

Canadian Flute Association: www.canadaflute.com

Fa La Ut (magazine with CD): www.falaut.it

The Flute Network: www.flutenet.com

Flute Talk (magazine): www.theinstrumentalist.com/magazine-flutetalk

Flutewise (magazine): www.flutewise.org

Moyse Society: www.marcelmoysesociety.org


Ottawa Flute Association: www.ottawaflute.com

Syrinx Flute Festival: www.syrinxflute.org

Flute Music Retailers

All Flutes Plus: www.allflutesplus.co.uk

Flute World: www.fluteworld.com

Jonathan Myall Music: www.justflutes.com

La Flûte de Pan: www.laflutedepan.com

Top Wind: www.topwind.com
**Web Resources**

www.flutehistory.com
www.fluteinfo.com
www.flutekey.com
www.flutes.tk
www.larrykrantz.com
www.phys.unsw.edu.au/music (musical acoustics)
www.realfluteproject.com
www.theflutesource.com

Canadian Music Centre: www.musiccentre.ca
Dayton C. Miller Flute Collection: http://lcweb2.loc.gov/ammem/dcmhtml/dmhome.html
The Flow: Traditional Irish Flute Playing: www.theflow.org.uk
Practical Examinations

What is a practical examination?
A practical examination is the test of repertoire, studies, technique, ear training, and sight reading for instruments, voice, or speech arts and drama.

How can I obtain permission to photocopy an out-of-print selection that I find in a library or receive from a teacher?
Contact the publisher to request permission to make an authorized photocopy. Contact information for most publishers can be found online or obtained from a music retailer. Some music retailers can obtain authorized photocopies through a special online service.

Can I photocopy a page of music to facilitate a page turn?
You may photocopy a single page once you have obtained permission from the publisher. With this notice, The Frederick Harris Music Co., Limited grants permission to festival, recital, and examination participants to photocopy single pages from their publications to facilitate a page turn.

How do I choose the best edition for a piece?
The best editions have minimal editorial markings. These editions, often called Urtext, are available from most music retailers. If you are unsure about the best edition, ask your music retailer for suggestions.

Should candidates follow repeat signs? Da capo markings?
Candidates should observe da capo markings at an examination performance. Repeat signs should usually be ignored; however, repeat signs should be observed if indicated in a footnote below the music.

Why are teachers and parents not allowed in the room during practical examinations?
Practical examinations provide a unique opportunity for candidates to perform in a highly focused, one-on-one environment, without distraction.

Where can I find recordings of examination repertoire?
Overtones™: A Comprehensive Flute Series includes compact discs containing the repertoire and studies from Preparatory to Grade 8, performed by prominent North American performing artists. Compact discs for each level are included with the purchase of each Repertoire and Studies book.

What do I do if I have an emergency situation on the day of my examination and I need to cancel?
Contact your Examination Center Representative listed on your Examination Schedule by phone as soon as possible.
Theory Co-requisites

What is a theory co-requisite?
A theory co-requisite is an examination that must be completed before or within five years of the practical examination if the candidate wishes to receive a certificate for the practical examination. Candidates are encouraged to begin theory studies as early as possible.

Do I have to take theory examinations if I don’t need a flute examination certificate?
You may take a flute examination without fulfilling theory requirements. If you later decide that you would like to receive a certificate, you have five years from the date of the flute examination to fulfill the theory requirements.

Where can I find sample theory examination papers?
Official Examination Papers are published annually by The Frederick Harris Music Co., Limited to aid with examination preparation. Each book includes three examinations from the previous December, May, and August examination sessions plus an additional examination created for extra practice. Editions for three academic years are available at any given time and may be purchased from your local music retailer.
Practical Examination Day Checklist for Candidates

Before you Leave Home

____ Plan to arrive 15 minutes early.
____ Complete your Examination Program Form.
____ Bring original copies (flute part only) of all the music being performed in the examination.
____ Mark the pieces being performed with a paper clip or a “sticky note.”
____ Bring a music stand, as it is not guaranteed that one will be available.

Points to Remember

- Electronic devices, books, notes, bags, and coats must be left in the area designated by the presiding officer.
- Photo ID may be requested before candidates are admitted to the examination room.
- Parents, other family members, friends, and teachers must wait in the designated waiting area.
- Standing and listening outside the examination room door is prohibited.
- Recording devices are strictly prohibited in the examination room.
- Photocopied music is prohibited (unless authorized by the publisher).
- The performance of repertoire may be interrupted by the examiner. An interrupted performance does not indicate a poor performance.

What to Expect from a Flute Examination

- A friendly yet professional atmosphere.
- The undivided attention of an examiner.
- An objective assessment of your performance of repertoire, studies, orchestral excerpts, technique, ear training, and sight reading.
- The examiner’s written evaluation online within six weeks of the examination.

After the Examination

Access your examination marks and examiner comments through the “Examination Results” link on the RCM Examinations website (www.rcmexaminations.org) or the The Achievement Program website (www.TheAchievementProgram.org) approximately 6–8 weeks after the examination.