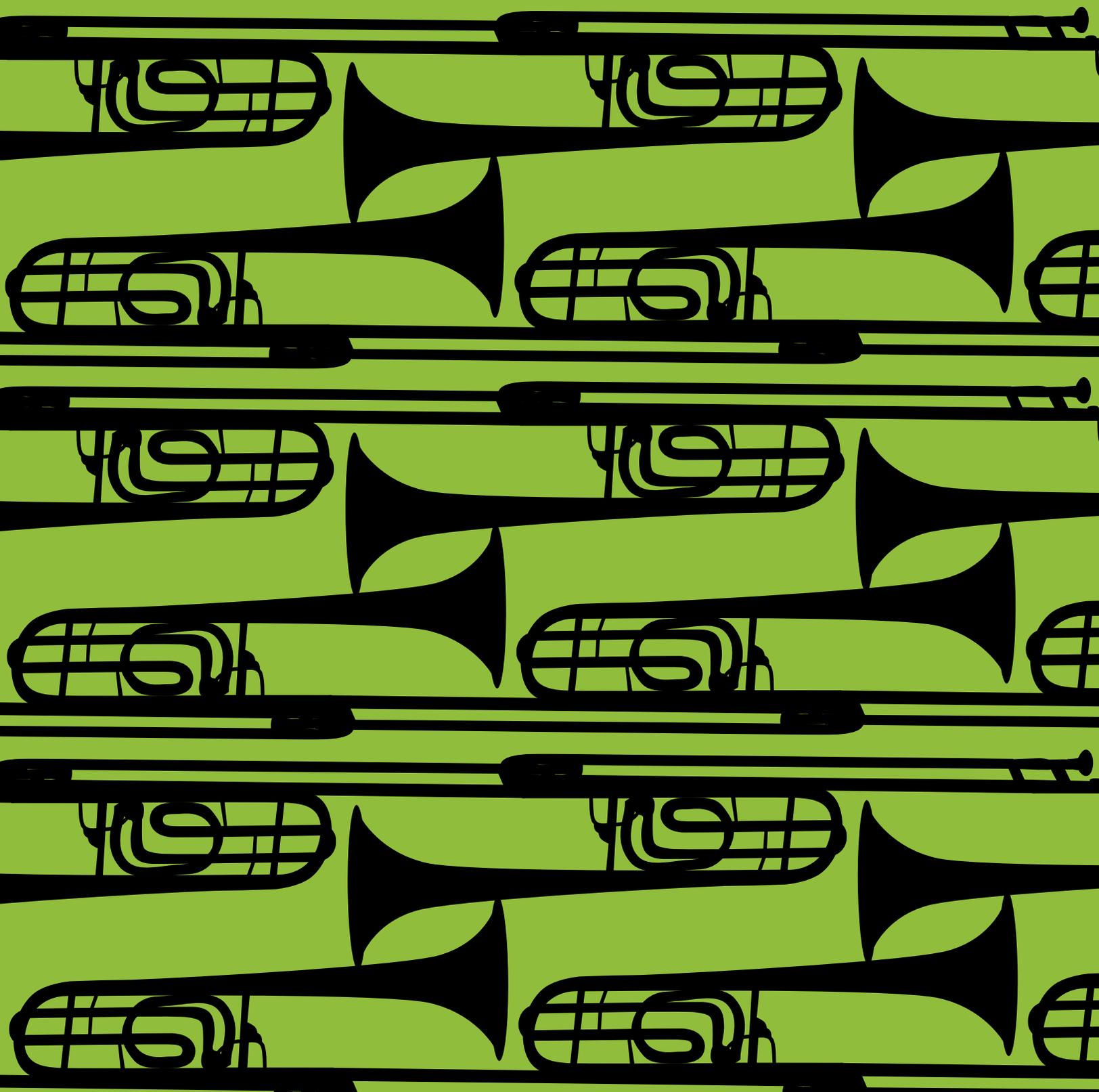


Trombone



The Royal
Conservatory®
The finest instrument is the mind.

SYLLABUS / 2003 EDITION





Message from the President

The mission of The Royal Conservatory—to develop human potential through leadership in music and the arts—is based on the conviction that music and the arts are humanity’s greatest means to achieve personal growth and social cohesion. Since 1886 The Royal Conservatory has realized this mission by developing a structured system consisting of curriculum and assessment that fosters participation in music making and creative expression by millions of people. We believe that the curriculum at the core of our system is the finest in the world today.

In order to ensure the quality, relevance, and effectiveness of our curriculum, we engage in an ongoing process of revitalization, which elicits the input of hundreds of leading teachers. The award-winning publications that support the use of the curriculum offer the widest selection of carefully selected and graded materials at all levels. Certificates and Diplomas from The Royal Conservatory of Music attained through examinations represent the gold standard in music education.

The strength of the curriculum and assessment structure is reinforced by the distinguished College of Examiners—a group of outstanding musicians and teachers from Canada, the United States, and abroad who have been chosen for their experience, skill, and professionalism. An acclaimed adjudicator certification program, combined with regular evaluation procedures, ensures consistency and an examination experience of the highest quality for candidates.

As you pursue your studies or teach others, you become an important partner with The Royal Conservatory in helping all people to open critical windows for reflection, to unleash their creativity, and to make deeper connections with others.

Dr. Peter C. Simon

Michael and Sonja Koerner President & CEO
The Royal Conservatory

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1: Introduction

About Us

The Royal Conservatory

The Royal Conservatory is one of the largest and most respected music education institutions in the world. Providing the definitive standard of excellence in curriculum design, assessment, performance training, teacher certification, and arts-based education and social programs, The Royal Conservatory makes a significant impact on the lives of millions of people globally.

Notable alumni include:

- Randy Bachman
- Isabel Bayrakdarian
- Russell Braun
- Martin Beaver
- Measha Brueggergosman
- Adrienne Clarkson
- Bruce Cockburn
- David Foster
- Glenn Gould
- Angela Hewitt
- Norman Jewison
- Diana Krall
- Gordon Lightfoot
- Jan Lisiecki
- Lois Marshall
- Sarah McLachlan
- Oscar Peterson
- Adrienne Pieczonka
- Gordon Pinsent
- Paul Shaffer
- St. Lawrence String Quartet
- Teresa Stratas
- Shania Twain
- Jon Vickers

★ Visit rcmusic.com to learn more about the history of The Royal Conservatory.

The RCM Certificate Program

The RCM Certificate Program is a globally recognized system of music study and assessment designed by over 100 leading teachers throughout North America. Available for more than twenty instruments and voice, and sequenced from elementary to advanced levels, the curriculum of the Certificate Program encompasses a wide range of inspiring repertoire, as well as technique, ear tests, sight reading, and theory to develop well-rounded musicians.

★ Visit rcmusic.com/certificate-program for more information.

The RCM College of Examiners

Examiners are highly trained professional musicians and pedagogues from across North America. All examiners complete an Adjudicator Certification Program before being admitted to the College of Examiners. Professional development and performance evaluation continues throughout each examiner's career to ensure consistent examination standards across North America.

★ Read about the College of Examiners, including examiner biographies, at rcmusic.com.

RCM Publishing

RCM Publishing produces The Royal Conservatory's renowned syllabi and related teaching and examining materials for individual instruments, voice, and theoretical subjects.

★ Visit rcmpublishing.com to view a complete list of available titles.

Digital Learning

The Digital Learning Program serves to broaden the reach of music education by offering students and teachers online courses and resources, ensuring ease of access, and maximizing engagement and interactivity. Using the power of technology, and leveraging some of the best musical minds available, digital resources ensure that learning with The Royal Conservatory is now available to all.

Additional Programs

Additional programs of The Royal Conservatory are delivered through the following divisions:

- The **Glenn Gould School** provides professional music training for gifted young artists at the undergraduate and graduate levels.
- The **Phil and Eli Taylor Performance Academy for Young Artists** provides supportive, comprehensive training for promising young musicians aged nine to eighteen.
- The **Marilyn Thomson Early Childhood Education Centre** develops innovative early childhood education programs, teacher certification, and digital early childhood education products for use by parents and their children.
- The **Royal Conservatory School** provides music classes and private lessons for people of all ages and stages of musical literacy.
- **Learning Through the Arts**[®] supports excellence in public education programs by utilizing the arts to enhance learning.
- The **Performing Arts Division** programs superb performances and events in The Royal Conservatory's three venues in Toronto: Koerner Hall, Mazzoleni Concert Hall in historic Ihnatowycz Hall, and Temerty Theatre.

Getting Started

Why Choose the RCM Certificate Program?

The RCM Certificate Program provides a comprehensive path for musical development, with progressively sequenced requirements encompassing four main areas:

Repertoire

- Each level includes a broad selection of repertoire representing a variety of styles and periods.
- Regular reviews of the repertoire ensure a balance between the familiar canon of teaching repertoire and new and innovative selections.
- Teachers and students can add favorite pieces through the Teacher's Choice selections.

Technical Requirements

- Technical requirements are designed to support the demands of the repertoire for each level.
- Technical tests include patterns based on scales, chords, and arpeggios.
- Etudes develop technical skills within a musical context.

Musicianship Skills

- A thoughtful and consistent approach to the development of ear training and sight reading provides students with a solid foundation for independent creative musical explorations.
- Musicianship skills are developed to support the goals and requirements of both performance of repertoire and theoretical concepts.

Music Literacy

- The theory concepts recommended for concurrent study at Elementary levels, and corequisite examinations at Intermediate and Advanced levels support students in acquiring the theoretical and historical knowledge necessary in support of music literacy.
- Theory examinations are tied to the Intermediate and Advanced practical levels, reinforcing concepts encountered in repertoire, technical requirements, and musicianship skills.

Examinations Offered

Practical Examinations

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

Theory Examinations

Theory; Harmony & Counterpoint; History; Analysis; ARCT, Teacher; ARCT in Piano Pedagogy; ARCT in Composition and Theory

Contact Us

Canada

- Email: candidateservices@rcmusic.ca
- Phone: 416-408-5019 or toll-free 1-800-461-6058

273 Bloor Street West
Toronto ON M5S 1W2

United States

- Email: USaccountservices@rcmusic.ca
- Phone: toll-free 1-866-716-2223

60 Industrial Parkway, Suite 882
Cheektowaga NY 14227-2713

rcmusic.com

Register for an Examination

All examination registrations should be submitted using the online registration system.

Examination Sessions and Registration Deadlines

Practical and written examination sessions take place several times a year at examination centers across North America.

Exact dates and deadlines can be found online. Register early to avoid disappointment. Late registrations are subject to an additional fee and may not always be accommodated.

Examination Fees

Examination fees must be paid at registration using a valid credit card. Current examination fees may be found online.

Examination Centers

Examinations are conducted in more than 300 communities across North America. Each examination center has a local Center Representative who ensures that students and teachers have a successful examination experience.

Examination Scheduling

All students must verify their examination schedules online two weeks prior to the beginning of the examination session. Examination schedules will not be mailed. Teachers may verify their students' examination schedules online through their teacher account.

Students are asked to print the "Examination Program Form" from their account. The program form must be filled out by the student and/or teacher, and brought to the examination center for presentation to the examiner.

Students who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule. The Center Representative may be able to provide an alternate appointment time.

Program Overview

Internationally recognized certificates are awarded for successful completion of each practical and theory examination from Level 1 to Level 10.

Comprehensive certificates are awarded to students in Levels 6 through 10 for successful completion of both the practical and corequisite theory examinations. Diplomas are awarded to Associate Diploma (ARCT) candidates for successful completion of both the practical and corequisite theory examinations.

★ See the current *Theory Syllabus* (available online) for further information regarding prerequisites and corequisites.

Theory Examinations

★ See the current *Theory Syllabus* (available online) for detailed theory examination requirements.

Practical studies are supported by theory examinations that promote the development of musical literacy and encourage an enriched understanding of style and structure. Theory examinations test knowledge of music theory and history, either through an in-person written examination or online.

Official Examination Papers, available from the RCM bookstore and at music retailers, are published annually by RCM Publishing to aid with examination preparation.

Practical Certificates

Elementary Certificates

While completion of theory examinations is not required to obtain practical certificates for Levels 1, 2 and 4, it is highly recommended that theory study be concurrent with practical study at all levels. This table illustrates the correlation of practical levels with theory levels.

| Certificate | Practical Examination Requirement | Corresponding Theory Level (no examination required) |
|-------------|-----------------------------------|--|
| Level 1 | Level 1 | Level 1 Theory |
| Level 2 | Level 2 | Level 2 Theory |
| Level 4 | Level 4 | Level 4 Theory |

Intermediate Certificates

A comprehensive certificate may be earned by successful completion of each practical examination and its corequisite examination for Levels 6 and 8.

| Comprehensive Certificate | Practical Examination Requirement | Theory Examination Corequisite |
|---------------------------|-----------------------------------|--------------------------------|
| Level 6 | Level 6 | Level 6 Theory |
| Level 8 | Level 8 | Level 8 Theory |

Advanced Certificates

A comprehensive certificate may be earned by successful completion of each practical examination and its corequisite examinations for Levels 9 and 10.

| Comprehensive Certificate | Practical Examination Requirement | Theory Examination Corequisites |
|---------------------------|-----------------------------------|---|
| Level 9 | Level 9 | <ul style="list-style-type: none"> • Level 8 Theory • Level 9 Harmony (or Keyboard Harmony) • Level 9 History |
| Level 10 | Level 10 | <ul style="list-style-type: none"> • Level 8 Theory • Level 9 Harmony (or Keyboard Harmony) • Level 9 History • Level 10 Harmony & Counterpoint (or Keyboard Harmony) • Level 10 History |

Diplomas

Candidates applying for the Associate Diploma (ARCT), Performer *or* the Associate Diploma (ARCT), Teacher must have completed a Level 10 practical examination with either a total mark of at least 75 *or* a minimum of 70 percent in each section of the examination. Candidates must also have completed all Level 10 theory corequisites with a total mark of at least 60 percent on each theory examination.

Associate Diploma (ARCT), Teacher Examinations

Candidates applying for the Associate Diploma (ARCT), Teacher are strongly advised to have at least one year of practical teaching experience.

The Associate Diploma (ARCT), Teacher will be awarded only to students 18 years of age or older.

The Associate Diploma (ARCT), Teacher examination consists of three parts:

Part 1: Performance of Repertoire, Orchestral Excerpts, Technical Requirements, and Musicianship

Part 2: *Viva Voce* examination

Part 3: Written examination

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

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

Second Associate Diplomas

The Associate Diploma (ARCT), Performer and the Associate Diploma (ARCT), Teacher examinations may not be attempted at the same session.

- Candidates who have passed the ARCT, Teacher examination may obtain an Associate Diploma (ARCT), Performer by taking the entire ARCT, Performer examination.
- Candidates for the Associate Diploma (ARCT), Teacher who have passed the ARCT, Performer examination will be exempt from the Repertoire and Orchestral Excerpts sections of the ARCT, Teacher examination. The remaining sections of the ARCT, Teacher examination (the Etudes and Musicianship sections of Part 1 and all of Part 2) must be taken in a single session, within five years of the date of the ARCT, Performer examination.

Prerequisites and Corequisites

The following table summarizes all prerequisite and corequisite examinations required to obtain the Associate Diploma (ARCT), Performer and the Associate Diploma (ARCT), Teacher. Prerequisites are indicated with P and corequisites are indicated with C.

Candidates must complete prerequisite examinations at least one session prior to registration.

| | ARCT Performer | ARCT Teacher |
|---|----------------|--------------|
| Comprehensive Certificates | | |
| Level 10 | P | P |
| Piano Examinations | | |
| Level 6 | C | |
| Level 8 | | C |
| Theory Examinations | | |
| Level 8 Theory | P | P |
| Level 9 Harmony (or Keyboard Harmony) | P* | P* |
| Level 9 History | P | P |
| Level 10 Harmony & Counterpoint (or Keyboard Harmony) | P | P |
| Level 10 History | P | P |
| ARCT Harmony & Counterpoint (or Keyboard Harmony) | C | C |
| ARCT Analysis | C | C |
| ARCT History | C | C |

* For more information, please see celebratetheory.com.

Practical Examination Requirements

Repertoire

At each level, students are encouraged to choose a balanced examination program that includes a variety of musical styles, genres, and tonalities.

Repertoire Lists

The repertoire for most levels is divided into several lists, according to musical characteristics, form, or historical style period.

Information for each repertoire selection includes:

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

Names of publishers are indicated by an assigned abbreviation.

★ Please see rcmusic.com/syllabi for a list of publishers with their abbreviations.

Da Capo Signs and Repeats

- When performing repertoire and etudes at an examination, students should observe *Da Capo* signs.
- Repeat signs should ordinarily be ignored.

Memorization

- Memorization of repertoire is encouraged.
- Repertoire, etudes, 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.

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. Where no publisher is indicated, students are encouraged to use the best edition available—the edition that most accurately reflects the composer’s intentions.

Editorial markings vary from edition to edition. Examination marks will not be deducted for altering these editorial suggestions as long as the resulting change is musically acceptable.

The Royal Conservatory strongly encourages the use of modern editions. These editions benefit from current scholarship and provide a reliable basis for study and performance. If a student has purchased an online edition or downloaded a free edition that is in the public domain, they must provide either proof of payment, in the case of purchased editions, or proof of legal, free download, in the case of online editions in the public domain.

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 cb-cda.gc.ca and the US Copyright Office at copyright.gov.

Students should bring all music to be performed to the examination. Students who wish to photocopy one page of a selection to facilitate a page turn may do so only with permission from the publisher.

★ With this notice, The Frederick Harris Music Co., Limited grants permission to festival, recital, and examination participants to photocopy one to two pages from their copyrighted works to facilitate a page turn.

Substitutions

Students have the option of expanding upon the given lists for their level with substitute selections. Official approval of most substitute selections is not required. Substitute selections fall into two categories: Syllabus substitutions and Teacher’s Choice substitutions. Students must comply with the following regulations regarding repertoire substitutions. A substantial mark deduction may be applied for substitute selections that do not comply with the following regulations.

Syllabus Substitutions

Students in Levels 1 to 10 may substitute *one* repertoire selection and/or *one* etude from the level immediately above their examination level.

- Official approval is not required prior to the examination.
- The substitute piece must align with the genre or stylistic period intended for the list in the level to be examined.
- Syllabus substitutions must be performed according to the examination requirements of the higher level and will be evaluated at the standard of the higher level.

Teacher's Choice Substitutions

Students in Levels 1 to 10 may substitute *one* repertoire selection or *one* etude with a work not listed in the *Syllabus* that is of comparable length, difficulty, and musical quality to selections in the specified list.

- Teacher's Choice substitutions for repertoire must be of comparable stylistic idiom to the corresponding list for which they are performed.
 - Teacher's Choice substitutions for etudes may be freely chosen from any stylistic period.
 - The mark for the performance of a Teacher's Choice substitute selection will include an assessment of the appropriateness of the choice.
 - Students performing a Teacher's Choice selection that exceeds the expected length of a repertoire or etude selection for the student's level may be stopped by the examiner once an assessment has been reached.
 - It is the responsibility of the teacher to provide guidance regarding Teacher's Choice substitutions.
- ★ For any substitute selections falling outside these categories, and any substitutions at the Associate Diploma (ARCT) level, students may complete an Examination Substitute Piece Request Form (available online) by the examination registration deadline. Students are advised to prepare an alternate work in case the request is denied.

Orchestral Excerpts

Students may select the specified passages from parts for orchestral works; measure numbers and/or rehearsal letters and numbers for all excerpts are included in the listings. Alternatively, students may use parts printed in anthologies of orchestral excerpts. Details of selected anthologies are given for each level.

Technical Requirements

Etudes

- Etudes need not be memorized, and no extra marks are awarded for memorization.
- For further details on examination requirements for etudes, please consult the listings for each level.

Technical Tests

- The examiner will choose a representative sampling of items on the technical tests list.
- Technical tests (scales and arpeggio patterns) must be played from memory.
- Metronome speeds are intended as a guideline for the minimum tempo of each requirement.
- For further details on examination requirements for technical tests, please consult the listings for each level.

Musicianship

Ear Tests

- Ear tests include melody clapback, melody playback, and identification of intervals, chords, and cadences.
- For further details on examination requirements for ear tests, please consult the requirements for each level.

Sight Reading

- Sight-reading tests consist of tapping the rhythm of short excerpts and sight playing of short passages.
- For further details on examination requirements for sight-reading tests, please consult the requirements for each level.

Examination Regulations

Examination Procedures

Students must be ready to perform at least fifteen minutes before their scheduled time. Please contact the Center Representative if you are unable to attend the examination at the assigned time. *Note that examination times cannot be exchanged among students.*

- Students are required to list all repertoire and etudes to be performed on the Examination Program Form and bring it to the examination for presentation to the examiner.
- Students will begin the examination (with their collaborative pianist) by playing their repertoire selections. The pianist will then leave the room and the student will continue with the Technical Tests.
- Warm-up rooms and music stands are not guaranteed for students.
- Photo ID may be requested before students are admitted to the examination room.
- Students must provide the examiner with a published edition of each piece of music to be performed at the examination.
- Collaborative pianists must perform from a published edition.
- Photocopied music is not permitted in the examination room unless the student has a letter of permission from the publisher or website. (Please see “Copyright and Photocopying” on p. 8.)
- Recording devices, cell phones, and other electronic devices are strictly prohibited in the examination room. All electronic devices, books, notes, bags, and coats must be left in the area designated by the Center Representative.
- Page turners and other assistants are not permitted in the examination room. Waiting areas are provided for parents, teachers, and assistants. Standing or listening outside the examination room door is prohibited.
- The student’s performance may be interrupted at the examiner’s discretion once an assessment has been made.
- At each level, the examiner will choose a representative sampling of technical tests.

Collaborative Pianists

- Students must provide their own collaborative pianist.
- Recorded accompaniments are not permitted. *Students who do not provide a collaborative pianist may not be examined.*

Credits and Refunds for Missed Examinations

Students who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule immediately.

Examination credits and fee refunds are granted only to students who are unable to attend an examination because of:

- medical reasons *or*
- scheduling conflicts with a school examination.

Only in these two specific situations are students eligible to request *either* an examination credit for the full amount of the examination fee *or* a 50 percent refund of the examination fee.

Requests for examination credits and refunds must be made to the RCM Certificate Program *in writing* and be accompanied by the necessary documentation. Additional information is available online.

- ★ All requests must be submitted by email or mail within two weeks following the examination. Requests received after this time will be denied.

Examination Credit

An examination credit 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 student registers for his or her next examination. The credit will be automatically applied during the online registration process. *Please note that credits are not transferable and may not be extended beyond one year.*

Fee Refund

Students who know at the time they are applying for an examination credit that they will not be able to make use of it within the one-year time period may instead apply for a refund of 50 percent of the examination fee.

Students with Special Needs

Students with special needs should submit a Special Needs Request Form by email or mail to the RCM Certificate Program. All Special Needs Requests must be submitted before the registration deadline. Students may be required to submit current medical documentation and/or an Individual Education Plan in order to evaluate the accommodation request. Each case will be assessed individually.

Students with special needs may receive help in and out of the examination room if required. Please note that helpers must normally remain in the waiting area during the actual examination.

- ★ The Special Needs Request Form is available **online**.

Certificates

Certificates are awarded to students who successfully complete the requirements for each practical and theory examination. Please see “Program Overview” on p. 6.

Beginning in Level 5, comprehensive certificates are awarded *after* both the practical and corequisite theory examinations for that level have been successfully completed. Corequisite theory examinations must be completed before or within five years after the original practical examination in order to receive the comprehensive certificate.

- ★ For further information regarding the recognition of achievement in the Certificate Program, please visit **rcmusic.com/recognition**.

Examination Results

Students and teachers can access examination marks online following the examination period. Access to complete examination results, with comments and marks, will follow.

Please note that results will neither be mailed nor provided by telephone.

- ★ Teachers may access their students' examination results by logging into their online account at rcmusic.com.

Official transcripts are available upon written request to the RCM Certificate Program and payment of the requisite fee. (The Official Transcript Request Form is available online.)

Interpreting Examination Results

All students may access their complete, official results (including examiner's comments) online after the examination has taken place. The examiner's report explains in general terms how the official mark was calculated, and it provides information to support students in their future musical development. The official mark reflects the examiner's evaluation of the student's performance during the examination. As the student's performance cannot be reconstructed, requests to review marks will be considered only in the event of a serious procedural irregularity.

Classification of Marks

| | |
|-------------------------------------|--------|
| First Class Honors with Distinction | 90–100 |
| First Class Honors | 80–89 |
| Honors | 70–79 |
| Pass (Levels 1–10) | 60–69 |
| Insufficient to Pass | 50–59 |

Please note: in cases where the total mark would be under 50, no mark is assigned. The student receives the examiner's comments only: further preparation is deemed necessary for assessment.

Marking Criteria for Performance of Repertoire

First Class Honors with Distinction: 90–100

This standing is awarded for exceptional performances that are confident and communicative, while demonstrating technical command, insightful awareness of style, and convincing musical interpretation.

First Class Honors: 80–89

This standing is awarded for performances that are musically engaging, show thoughtful preparation, and demonstrate technical security, stylistic understanding, and musical awareness. There is quick recovery from any minor slips or brief lapses.

Honors: 70–79

This standing is awarded for performances that are generally secure and fluent, indicate careful preparation, and reflect some awareness of style and musical understanding. There may be occasional slips or lapses, with room for further development of technical control and attention to musical details.

Pass: 60–69

This standing is awarded for performances that exhibit a basic level of preparation. There may be slips or lapses, loss of continuity, unresolved technical issues, and a lack of attention to musical details. The examiner's report will identify areas that require further study and exploration.

Insufficient to Pass: 50–59

The performance is a work in progress. There are many errors, slips, and stumbles disturbing the continuity. Although some aspects of the performance may show basic preparation, a satisfactory performance requires more consistent fluency and attention to both musical elements and markings in the score.

Split Level 10 Practical Examinations

Students may choose to take the Level 10 practical examination in two separate segments: one consisting entirely of repertoire; the other consisting of orchestral excerpts, technical requirements, ear tests, and sight reading.

- The division of material in the split Level 10 examination cannot be altered.
- The two segments may be completed in any order within the same session or in different sessions.
- Both segments of the split Level 10 examination must be completed before registering for any supplemental examinations.
- Both segments of the split Level 10 examination and any supplemental examinations must be completed within two years of the initial examination segment.

Students must complete the corequisite theory examinations within five years of the *initial practical examination segment*.

Students who have taken a complete Level 10 examination and have achieved 70 percent in the repertoire section are permitted to register for a split Level 10 examination in order to improve their mark in the technical requirements, ear tests, and sight-reading sections. The repertoire mark from the complete Level 10 examination will count towards the student's official mark.

Only students who take the complete Level 10 examination (without the split) will be eligible to receive awards.

Supplemental Examinations

Students seeking to improve their official mark for Level 10 may take up to *three* supplemental examinations.

- Supplemental examinations must be taken within two years of the original examination.
- Supplemental examinations are given during regular examination sessions.
- Students in Level 10 may repeat any three sections of a practical examination: repertoire, orchestral excerpts, technical requirements, or musicianship (ear tests and sight reading).
- To be eligible for a supplemental examination in Level 10, students must have achieved a minimum mark of 65 overall.

Students must complete the corequisite theory examinations within five years of the *original practical examination*.

2: Trombone Examinations

TABLE OF MARKS

| | Level 1 | Levels 2–4 | Level 6 | Levels 8–9 | Level 10 | ARCT Teacher | ARCT Performer |
|-------------------------------|------------|------------|------------|------------|------------|----------------------------|----------------|
| Repertoire | 50 | 50 | 50 | 50 | 50 (35) | 20 (14) | 70 |
| List A (selection #1) | 25 | 25 | 25 | 25 | 25 | <i>(no mark breakdown)</i> | 25 |
| List B (selection #2) | 25 | 25 | 25 | 25 | 25 | | 25 |
| List C | – | – | – | – | – | | 20 |
| Orchestral Excerpts | – | – | – | 8 | 8 (5.5) | 10 | 30 |
| Technical Requirements | 30 | 30 | 30 | 22 | 22 (15.5) | 10 | – |
| Etudes | 18 | 18 | 18 | 12 | 12 | 10 | – |
| Technical Tests | 12 | 12 | 12 | 10 | 10 | – | – |
| Ear Tests | 10 | 10 | 10 | 10 | 10 (7) | 10 (7) | – |
| Meter | – | – | – | – | – | 2 | – |
| Rhythm | 5 | 3 | 2 | – | – | – | – |
| Intervals | – | 3 | 3 | 3 | 2 | 2 | – |
| Chords | – | – | 2 | 2 | 2 | 3 | – |
| Cadences | – | – | – | 2 | 3 | – | – |
| Playback | 5 | 4 | 3 | 3 | 3 | 3 | – |
| Sight Reading | 10 | 10 | 10 | 10 | 10 (7) | 10 (7) | – |
| Sight Reading Piece | 7 | 7 | 7 | 7 | 7 | 4+4 | – |
| Sight Clapping | 3 | 3 | 3 | 3 | 3 | 2 | – |
| Viva Voce | | | | | | 40 | |
| (a) Pedagogical Principles | – | – | – | – | – | 10 (7) | – |
| (b) Applied Pedagogy | – | – | – | – | – | 30 (21) | – |
| Totals | 100 | 100 | 100 | 100 | 100 | 100 | 100 |

Notes

- In all levels, the mark for Technical Tests covers the performance of scales and arpeggios.
- To qualify for the Associate Diploma (ARCT) examination., Level 10 students 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.)
- Associate Diploma (ARCT), Performer candidates must achieve an overall mark of 70 in order to pass.
- Associate Diploma (ARCT), Teacher 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 Associate Diploma (ARCT), Teacher examination.

Level 1

REPERTOIRE

Please see “Repertoire” on p. 8 for important information regarding this section of the examination. Students should be prepared to play *two* contrasting selections of their own choice from the anthologies listed below. Piano accompaniment for the solos is optional. Students may choose their music either from the anthologies listed below or from other sources. (For full bibliographic details of these anthologies, please see “Trombone Repertoire Anthologies” on p. 56.)

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

TECHNICAL REQUIREMENTS

Etudes

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

Group 1

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

Group 2

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

Technical Tests

Please see “Technical Tests” on pp. 41–42 for required articulations and other important information regarding this section of the examination. Students should be prepared to play major scales and arpeggios, ascending and descending, in *two* of the following keys (student’s choice), in all required articulations.

| | | | | |
|------------------|---|----------|--|---------------|
| Scales | | | | |
| Major | <i>two of C, F, B\flat</i> | 1 octave |  = 60 | quarter notes |
| Arpeggios | | | | |
| Major | <i>two of C, F, B\flat</i> | 1 octave |  = 60 | quarter notes |

MUSICIANSHIP

For details on requirements for Ear Tests and Sight Reading, please see pp. 43–51.

THEORY COREQUISITES

None

Level 2

REPERTOIRE

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

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

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

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

LIST A

Gagnebin, Henri

- **Sarabande** LED

Giordani, Giuseppe

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

Handel, George Frideric

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

Mendelssohn, Felix

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

Ravel, Maurice

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

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

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

LIST B

Bach, Johann Sebastian

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

Byrd, William

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

Verdi, Giuseppe

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

Warren, David

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

TECHNICAL REQUIREMENTS

Etudes

Students should prepare *one* of the following two groups of etudes.

Group 1

Endresen, R.M.
Supplementary Studies RUB

- nos. 4, 5, and 22

Group 2

Hering, Sigmund
Fifty Recreational Studies FIS

- nos. 10, 16, and 24

Technical Tests

Please see “Technical Tests” on pp. 41–42 for required articulations and other important information regarding this section of the examination. Students should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations.

| Scales | | | | |
|----------------|---------------------|----------|--|---------------|
| Major | C, F, B \flat , D | 1 octave |  = 120 | quarter notes |
| Harmonic minor | C, D, G | 1 octave |  = 120 | quarter notes |
| Chromatic | <i>on C</i> | 1 octave |  = 120 | quarter notes |
| Arpeggios | | | | |
| Major | C, F, B \flat , D | 1 octave |  = 120 | quarter notes |
| Minor | C, D, G | 1 octave |  = 120 | quarter notes |

MUSICIANSHIP

For details on requirements for Ear Tests and Sight Reading, please see pp. 43–51.

THEORY COREQUISITES

None

Level 4

REPERTOIRE

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

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

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

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

LIST A

Bach, Johann Sebastian

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

Bakaleinikoff, Vladimir

- **Meditation** BEL

Handel, George Frideric

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

Hasse, Johann Adolf

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

Wagner, Richard

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

Galliard, Johann Ernst

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

LIST B

Eichman, Arlen D.

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

Fleming, Robert

- **A Musician in the Family** CMC

Goedicke [Gedicke], Aleksandr

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

Hasse, Johann Adolf

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

Mendelssohn, Felix

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

Pergolesi, Giovanni Battista

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

Schubert, Franz

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

TECHNICAL REQUIREMENTS

Etudes

Students should prepare *four* etudes: two from Group 1 and two from Group 2.

Group 1

Endresen, R.M.

Supplementary Studies RUB

- nos. 11 and 30

Group 2

Fink, Reginald (ed.)

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

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

Technical Tests

Please see “Technical Tests” on pp. 41–42 for required articulations and other important information regarding this section of the examination. Students should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations. Students who are unable to reach seventh position in an adequate and proper manner may split scales by leaping down a 7th ascending the scale and leaping up a 7th descending.

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

MUSICIANSHIP

For details on requirements for Ear Tests and Sight Reading, please see pp. 43–51.

THEORY COREQUISITES

None

Level 6

REPERTOIRE

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

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

Tenor Trombone

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

Bass Trombone

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

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

TENOR TROMBONE

LIST A

Bach, Johann Sebastian

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

Cowell, Henry

- **Tom Blinkley’s Tune** MEC

Handel, George Frideric

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

Rachmaninoff, Sergei

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

Schudel, Thomas

- **Cavatina for Trombone and Piano** CMC

Schumann, Robert

- **Träumerei and Romance** CUB

LIST B

Bach, Johann Sebastian

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

Bizet, Georges

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

Handel, George Frideric

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

Hasse, Johann Adolf

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

Wagenseil, Georg Christoph

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

BASS TROMBONE

LIST A

Bach, Johann Sebastian

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

Frescobaldi, Girolamo

Canzoni per basso solo, vol. 1 DOB

- **Canzona 2**

Handel, George Frideric

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

LIST B

Haddad, Don

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

Jacob, Gordon

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

Miller, Michael R.

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

Wilder, Alec

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

TECHNICAL REQUIREMENTS

Etudes

Tenor Trombone

Students should prepare *four* etudes: two from Group 1 and two from Group 2.

Group 1

Fink, Reginald (ed.)

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

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

Group 2

Gaetke, Ernst

Sixty Studies for Trombone (ed. Allen Ostrander) INT

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

Bass Trombone

Students should be prepared to play *four* etudes: two from Group 1 and two from Group 2.

Group 1

Blume, O.

36 Studies for Trombone with F Attachment (arr. and ed. Reginald Fink) FIS

- two of nos. 3, 5, 6

Group 2

Bordogni, Marco

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

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

TECHNICAL REQUIREMENTS continued

Technical Tests

Please see “Technical Tests” on pp. 41–42 for required articulations and other important information regarding this section of the examination. Students should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations. Students who are unable to reach seventh position in an adequate and proper manner may split scales by leaping down a 7th ascending the scale and leaping up a 7th descending.

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

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

MUSICIANSHIP

For details on requirements for Ear Tests and Sight Reading, please see pp. 43–51.

THEORY COREQUISITE

Level 6 Theory

Level 8

REPERTOIRE

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

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

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

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

TENOR TROMBONE

LIST A

Bach, Johann Sebastian

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

Galliard, Johann Ernst

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

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

Handel, George Frideric

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

Marcello, Benedetto

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

Vivaldi, Antonio

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

LIST B

McKay, George Frederick

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

Nestico, Sammy

- **Reflective Mood** KEN

Ostrander, Allen

- **Concert Piece in Fugal Style** EMU

Ropartz, Joseph Guy Marie

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

Still, William Grant

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

BASS TROMBONE

LIST A

Bach, Johann Sebastian

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

Galliard, Johann Ernst

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

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

Handel, George Frideric

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

Marcello, Benedetto

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

LIST B

Jacob, Gordon

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

Lieb, Richard

- **Concertino Basso** FIS

McCarty, Patrick

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

McKay, George Frederick

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

Ostrander, Allen

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

Tcherepnin, Alexander

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

ORCHESTRAL EXCERPTS

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

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

Tenor Trombone

Play Trombone 1 unless otherwise indicated.

Rossini, Gioacchino

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

Saint-Saëns, Camille

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

Sibelius, Jean

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

Bass Trombone

Beethoven, Ludwig van

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

Brahms, Johannes

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

Rossini, Gioacchino

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

TECHNICAL REQUIREMENTS

Etudes

Tenor Trombone

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

Group 1

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

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

Group 2

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

LaFosse, André
School of Sight Reading and Style, bk A BRN
• **nos. 7 and 11**

Bass Trombone

Students should be prepared to play *four* etudes: two from Group 1 and two from Group 2.

Group 1

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

Group 2

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

Technical Tests

Please see “Technical Tests” on pp. 41–42 for required articulations and other important information regarding this section of the examination. Students should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations.

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

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

TECHNICAL REQUIREMENTS continued

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

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

MUSICIANSHIP

For details on requirements for Ear Tests and Sight Reading, please see pp. 43–51.

THEORY COREQUISITE

Level 8 Theory

Level 9

REPERTOIRE

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

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

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

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

TENOR TROMBONE

LIST A

Cassadó, Gaspar

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

Galliard, Johann Ernst

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

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

LaFosse, André

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

Marcello, Benedetto

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

LIST B

Blazhevich, B.M.

- **Concert Piece no. 5** BEL

Cowell, Henry

- **Hymn and Fuguing Tune** AMP

Fauré, Gabriel

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

Guilmant, Alexandre

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

Pryor, Arthur

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

Raum, Elizabeth

- **Fantasy for Trombone** CMC

Shostakovich, Dmitri

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

BASS TROMBONE

LIST A

Bach, Johann Sebastian

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

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

Galliard, Johann Ernst

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

- **Sonata no. 3**

Telemann, Georg Philipp

Twelve Fantasies (transc. Alan Raph) FIS

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

LIST B

Henry, Otto

- **Passacaglia and Fugue** KIN

Mahler, Gustav

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

Wilder, Alec

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

ORCHESTRAL EXCERPTS

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

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

Tenor Trombone

Play Trombone 1 unless otherwise indicated.

Berlioz, Hector

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

Borodin, Alexander

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

Brahms, Johannes

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

Bass Trombone

Berlioz, Hector

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

Haydn, Franz Joseph

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

Schumann, Robert

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

TECHNICAL REQUIREMENTS

Etudes

Tenor Trombone

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

Group 1

Blume, O.

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

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

Voxman, Himie

Selected Studies RUB

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

Group 2

Bordogni, Marco

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

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

LaFosse, André

School of Sight Reading and Style, bk B BRN

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

Bass Trombone

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

Group 1

Bordogni, Marco

Melodius Études for Bass Trombone (arr. Allen

Ostrander) FIS

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

Pederson, Tommy

Unaccompanied Solos for Bass Trombone: vol. 1,

Melodious Exercises KEN

- any two etudes

Group 2

Grigoriev, Boris

Twenty-Four Studies for Bass Trombone or Trombone

with F Attachment (ed. Allen Ostrander) INT

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

Technical Tests

Please see “Technical Tests” on pp. 41–42 for required articulations and other important information regarding this section of the examination. Students should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations.

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

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

TECHNICAL REQUIREMENTS continued

| Scales | | | | |
|----------------|----------------------|-------------|--|-----------------|
| Major | all keys | 1-2 octaves |  = 72 | sixteenth notes |
| Major in 3rds | all keys | 1-2 octaves |  = 60 | sixteenth notes |
| Harmonic minor | all keys | 1-2 octaves |  = 72 | sixteenth notes |
| Melodic minor | all keys | 1-2 octaves |  = 72 | sixteenth notes |
| Chromatic | starting on any note | 1-2 octaves |  = 72 | sixteenth notes |

| Arpeggios | | | | |
|------------------|----------|-------------|--|-------------------------|
| Major | all keys | 1-2 octaves |  = 48 | triplet sixteenth notes |
| Minor | all keys | 1-2 octaves |  = 48 | triplet sixteenth notes |
| Dominant 7ths | all keys | 1-2 octaves |  = 72 | sixteenth notes |
| Diminished 7ths | all keys | 1-2 octaves |  = 72 | sixteenth notes |

MUSICIANSHIP

For details on requirements for Ear Tests and Sight Reading, please see pp. 43–51.

THEORY COREQUISITES

Level 8 Theory

Level 9 Harmony (or Keyboard Harmony)

Level 9 History

Level 10

Please see “Classification of Marks” on p. 11 and “Supplemental Examinations” on p. 11 for important details regarding Level 10 standing for an Associate Diploma (ARCT) examination application.

For information on taking the Level 10 examination in two separate segments, see “Split Level 10 Practical Examinations” on p. 11.

REPERTOIRE

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

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

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

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

TENOR TROMBONE

LIST A

Galliard, Johann Ernst

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

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

Marcello, Benedetto

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

Saint-Saëns, Camille

- **Cavatine**, op. 144 RAR

Vivaldi, Antonio

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

Weber, Carl Maria von

- **Romanza appassionata** FIS

LIST B

Arrieu, Claude (pseud. Louise Simon)

- **Mouvements pour trombone et piano** APH

Basset, Leslie

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

Bochard, Christel

- **Fanfare and Processional** CMC

McKay, George Frederick

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

Pryor, Arthur

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

Shostakovich, Dmitri

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

BASS TROMBONE

LIST A

Bach, Johann Sebastian

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

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

Fetter, David

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

Galliard, Johann Ernst

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

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

Telemann, Georg Philipp

Twelve Fantasies (transc. Alan Raph) FIS

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

LIST B

Bozza, Eugene

- **Prelude et Allegro** LED

Ewazen, Eric

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

Lebedev, Alexei

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

Presser, William

- **Three Folktales for Bass Trombone** TEN

ORCHESTRAL EXCERPTS

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

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

Wagner, Richard. *Wagner: Orchestral Excerpts from Operas and Concert Works for Trombone*, ed. Hausmann. New York: International, [n.d.].

Tenor Trombone

Play Trombone 1 part unless otherwise indicated.

Brahms, Johannes

- **Symphony no. 4**
→ 4th movement: mm. 1–12, 24–33, 113–128, 129–136, 146–177, 253–280
in: Brown: *Orchestral Excerpts*, vol. 4

Hindemith, Paul

- ***Symphonic Metamorphoses on Themes by Weber***
→ 1st movement: 9 measures after letter **C** to 3 measures before letter **E** (2nd ending); letter **G** to end
→ 2nd movement: first 17 measures after letter **H**; 5 to 37 measures after letter **L**
in: Brown: *Orchestral Excerpts*, vol. 4 (pp. 54–58, end of first line)

Shostakovich, Dmitri

- **Symphony no. 5**
→ 4th movement: mm. 1–11; first 8 measures after number **104** (including initial pickup); 2 to 14 measures after number **111**; first 9 measures after number **128**; first 24 measures after number **131**
in: Brown: *Orchestral Excerpts*, vol. 3 (pp. 23–25)

Wagner, Richard

- **Overture to *Tannhäuser***
→ 1 measure before letter **M** (*Assai stretto*) to end (omit last 4 measures)
in: Wagner, ed. Hausmann

Bass Trombone

Brahms, Johannes

- **Symphony No. 4**
→ 4th movement: mm. 1–2, 24–33, 113–128, 129–136, 146–177, 253–280
in: Brown: *Orchestral Excerpts*, vol. 4

Hindemith, Paul

- ***Symphonic Metamorphoses on Themes by Weber***
→ 1st movement: 9 measures after letter **C** to 3 measures before letter **E** (2nd ending); letter **G** to end
→ 2nd movement: first 17 measures after letter **H**; 5 to 37 measures after letter **L**
in: Brown: *Orchestral Excerpts*, vol. 4 (pp. 54–58, end of first line)

Shostakovich, Dmitri

- **Symphony No. 5**
→ 1st movement: 4 to 37 measures after number **29** (including initial pickup); 4 to 9 measures after number **38**
→ 4th movement: mm. 1–11; first 3 measures after number **100**; first 8 measures after number **104** (including initial pickup); 2 to 14 measures after number **111**; first 9 measures after number **128**; first 24 measures after number **131**
in: Brown: *Orchestral Excerpts*, vol. 3

Wagner, Richard

- **Overture to *Tannhäuser***
→ 1 measure before letter **M** (*Assai stretto*) to end (omit last 4 measures)
in: Wagner/Hausmann (p. 43)

TECHNICAL REQUIREMENTS

Etudes

Tenor Trombone

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

Group 1

Bordogni, Marco
Melodius Études, vol. 1 (arr. Joannes Rochut) FIS
• nos. 50 and 53

LaFosse, André
School of Sight Reading and Style, bk C BRN
• nos. 9, 22, and 25

Group 2

Blume, O.
Thirty-Six Studies for Trombone (ed. Reginald Fink) FIS
• two of nos. 7, 10, 14, 34

Voxman, Himie
Selected Studies RUB
• two of pp. 11, 16, 17, 20, 37

Bass Trombone

Students should be prepared to play *two* of the following three groups of studies.

Group 1

Blume, O.
Thirty-Six Studies for Trombone with F Attachment (arr. Reginald Fink) FIS
• two of nos. 7, 10, 14, 34

Group 2

Bordogni, Marco
Melodius Études for Bass Trombone (arr. Allen Ostrander) FIS
• two of nos. 20, 23, 24, 25, 26, 27

Group 3

Pederson, Tommy
Advanced Études for Bass Trombone BEL
• any two contrasting studies

Technical Tests

Please see “Technical Tests” on pp. 41–42 for required articulations and other important information regarding this section of the examination. Students should be prepared to play scales and arpeggios, ascending and descending, in all required articulations.

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

Bass Trombone: Scales and arpeggios between pedal B flat and high G are to be played two octaves; all other scales and arpeggios are to be played one octave.

TECHNICAL REQUIREMENTS continued

| Scales | | | | |
|----------------|----------------------|-------------|---|-----------------|
| Major | all keys | 1-2 octaves |  = 84 | sixteenth notes |
| Major in 3rds | all keys | 1-2 octaves |  = 66 | sixteenth notes |
| Harmonic minor | all keys | 1-2 octaves |  = 84 | sixteenth notes |
| Melodic minor | all keys | 1-2 octaves |  = 84 | sixteenth notes |
| Chromatic | starting on any note | 1-2 octaves |  = 84 | sixteenth notes |

| Arpeggios | | | | |
|------------------|----------|-------------|---|-------------------------|
| Major | all keys | 1-2 octaves |  = 56 | triplet sixteenth notes |
| Minor | all keys | 1-2 octaves |  = 56 | triplet sixteenth notes |
| Dominant 7ths | all keys | 1-2 octaves |  = 84 | sixteenth notes |
| Diminished 7ths | all keys | 1-2 octaves |  = 84 | sixteenth notes |

MUSICIANSHIP

For details on requirements for Ear Tests and Sight Reading, please see pp. 43–51.

THEORY COREQUISITES

Level 8 Theory
Level 9 Harmony (or Keyboard Harmony)
Level 9 History
Level 10 Harmony & Counterpoint (or Keyboard Harmony)
Level 10 History

Associate Diploma (ARCT) in Trombone, Performer

Please see “Program Overview” on p. 6, “Diplomas” on p. 7, “Classification of Marks” on p. 11, and “Supplemental Examinations” on p. 11 for important details regarding the application for an Associate Diploma examination. Candidates are strongly recommended to study for at least two years after passing the Level 10 examination.

The Associate Diploma (ARCT) in Trombone, Performer is the culmination of the RCM Certificate Program. The Associate Diploma (ARCT) in Trombone, Performer examination will be evaluated as a concert performance. Excellence in every aspect of performance is expected. Candidates must achieve an Honors standing (70 percent) in order to be awarded an Associate Diploma.

POLICY REGARDING PASS AND FAILURE

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

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

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

MARKING CRITERIA

First Class 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

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Candidates should be prepared to play a program of contrasting works: one from List A, one from List B, and one or two from List C.

Tenor Trombone

- List A consists of concertos.
- List B consists of sonatas.
- List C consists primarily of 20th-century selections.

Bass Trombone

- List A consists primarily of French selections.
- List B consists of unaccompanied selections.
- List C consists primarily of 20th-century selections.

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

TENOR TROMBONE

LIST A

David, Ferdinand

- **Concertino**, op. 4 INT

Handel, George Frideric

- **Concerto in F minor** [originally for oboe] (arr. Keith Brown) INT

Jacob, Gordon

- **Concerto** GAX

Larsson, Lars-Erik

- **Concertino for Trombone**, op. 45, no. 7 GEH

Rimsky-Korsakov, Nikolai

- **Concerto** (ed. William Gibson) INT

Wagenseil, Georg Christoph

- **Concerto in E flat** UNI

LIST B

Hindemith, Paul

- **Sonate für Posaune und Klavier** OTT

McKay, George Frederick

- **Sonata for Trombone and Piano** WAR

Seroki, Kazimierz

- **Sonatina** MOE

Sulak, Stejepan

- **Sonata Vox Gabrieli** BRP

Vivaldi, Antonio

- **Sonata no. 6 in B flat major** (arr. Allen Ostrander) INT

LIST C

Arnold, Malcolm

- **Fantasy for Trombone**, op. 101 FAB

Bozza, Eugene

- **Ballade** LED
- **Hommage à Bach** LED

Fodi, John

- **Pi**, op. 18 CMC

Goedicke [Gedicke], Aleksandr

- **Concert Étude for Trumpet and Piano**, op. 49 MAS

Martin, David

- **Suite for Euphonium** CMC

Pryor, Arthur

- **Blue Bells of Scotland** (arr. Alain Trudel) DOM; FIS

Rabe, Folk

- **Basta** REI

Ropartz, Joseph Guy Marie

- **Piece in E flat minor / Pièce en mi bémol mineur** INT; LED

Salzedo, Carlos

- **Pièce concertante**, op. 27 INT

Weinzweig, John

- **Riffs II** CMC

BASS TROMBONE

LIST A

Boutry, Roger

- **Tubarque for Tuba or Bass Trombone** LED

Bozza, Eugene

- **Allegro and Finale for Tuba or Bass Trombone** LED

Tomasi, Henri

- **Être ou ne pas être** LED

LIST B

Adler, Samuel

- **Canto II** OUP

Bach, Johann Sebastian

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

- one *complete* suite

Fodi, John

- **Pi**, op. 18 CMC

Hartley, Walter

- **Sonata Breve** PRE

LIST C

Fleming, Robert

- **Concerto for Tuba** CMC

George, Thom Ritter

- **Concerto for Bass Trombone** ACC

Spillman, Robert

- **Concerto** EMU

White, Donald H.

- **Tetra Ergon** BRP

ORCHESTRAL EXCERPTS

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

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

Wagner, Richard. *Wagner: Orchestral Excerpts from Operas and Concert Works for Trombone*, ed. Hausmann. New York: International, [n.d.].

Tenor Trombone

Play Trombone 1 part unless otherwise indicated.

Dvorák, Antonín

- **Symphony No. 5**

→ 1st movement: mm. 69 (number 1) to 75; mm. 181 (number 5) to 188 (including 1st ending); 5 measures after number 7 to 4 measures after number 8; 3 to 10 measures after number 13; last 13 measures of movement

→ 4th movement: m. 176 (number 7) to m. 183; m. 208 (19 measures after number 8) to m. 213 (number 9); m. 278 (5 measures after number 11) to m. 291 (7 measures before number 12); 35 to 39 measures after number 12

in: Brown: *Orchestral Excerpts*, vol. 1

Mozart, Wolfgang Amadeus

- **Requiem**

→ “Tuba miram spargens sonum”: trombone 2, complete

in: Brown: *Orchestral Excerpts*, vol. 1

Ravel, Maurice

- **Bolero**

→ first entrance (16 measures)

in: Brown: *Orchestral Excerpts*, vol. 9

Rimsky-Korsakov, Nikolai

- **Russian Easter Overture**

→ letter B to letter C; letter M to letter N (trombone 2 solo)

in: Brown: *Orchestral Excerpts*, vol. 1 (p. 28 only)

Rossini, Gioacchino

- **Overture to William Tell**

→ m. 92 (letter C) to m. 123 (letter D); m. 423 (letter P) to m. 431; mm. 471–475

in: Brown: *Orchestral Excerpts*, vol. 10

Strauss, Richard

- **Till Eulenspiegels lustige Streiche**

→ first 9 measures after number 31; 3 measures before number 37 to 16 measures after number 37

in: Brown: *Orchestral Excerpts*, vol. 2 (p. 48 only)

Wagner, Richard

- **Die Walküre**

→ “Ride of the Valkyries”: mm. 37 (with pickup) to 77

in: Wagner, ed. Hausmann (pp. 34–35 top line of III)

ORCHESTRAL EXCERPTS

Bass Trombone

Berlioz, Hector

- **Romeo and Juliet**

→ 1st movement: m. 44 (letter **D**) to m. 61 (2 measures after letter **F**); m. 78 (letter **H**) to m. 162 (4 measures after letter **O**)

in: Brown: *Orchestral Excerpts*, vol. 7

Hindemith, Paul

- **Mathis der Maler**

→ 1st movement: first 20 measures after number **1** (including initial pickup); 9 measures after number **15** to 9 measures after number **17**

→ 2nd movement: complete

→ 3rd movement: first 8 measures after number **1**; first 20 measures after number **4**; 10 to 52 measures after number **10**; 11 measures after number **16** to 8 measures after number **20**; 6 to 11 measures after number **23**; 7 to 38 measures after number **25**; 13 measures after number **34** (*Alleluia*) to end

in: Brown: *Orchestral Excerpts*, vol. 8

Rossini, Gioacchino

- **Overture to William Tell**

→ m. 92 (letter **C**) to m. 123 (letter **D**); m. 423 (letter **P**) to m. 431; mm. 471–475

in: Brown: *Orchestral Excerpts*, vol. 10

Strauss, Richard

- **Till Eulenspiegels lustige Streich**

→ 3 measures before number **37** to 16 measures after number **37**

in: Brown: *Orchestral Excerpts*, vol. 2 (p. 48 only)

Tchaikovsky, Pyotr Il'yich

- **Symphony No. 4**

→ 4th movement (Finale): letter **A** to **B**; letter **B** to **C**; letter **C** to **D**; letter **F** to **G**; letter **H** to 7 measures before end

in: Brown: *Orchestral Excerpts*, vol. 1 (pp. 59–61)

Wagner, Richard

- **Die Walküre**

→ “Ride of the Valkyries”: mm. 37–77 (with initial pickup)

in: Wagner, ed. Hausmann (pp. 34–35 bottom line of III)

THEORY PREREQUISITES

Level 8 Theory

Level 9 Harmony (or Keyboard Harmony)

Level 9 History

Level 10 Harmony & Counterpoint (or Keyboard Harmony)

Level 10 History

THEORY COREQUISITES

ARCT Harmony & Counterpoint (or Keyboard Harmony)

ARCT Analysis

ARCT History

PIANO COREQUISITE

Level 6 Piano

Associate Diploma (ARCT) in Trombone, Teacher

The Associate Diploma (ARCT) in Trombone, Teacher will be awarded only to students 18 years of age or older.

Please see “Program Overview” on p. 6, “Diplomas” on p. 7, “Classification of Marks” on p. 11, and “Supplemental Examinations” on p. 11 for important details regarding the application for an Associate Diploma examination. Candidates are strongly recommended to study for at least two years after passing the Level 10 examination and to have at least one year of teaching experience.

ASSOCIATE DIPLOMA (ARCT) IN TROMBONE, TEACHER PART 1: Performance of Repertoire, Orchestral Excerpts, Etudes, and Musicianship

REPERTOIRE

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Candidates should prepare *two* contrasting works selected from the repertoire listed for the Associate Diploma (ARCT) in Trombone, Performer: one from List A and one from List B.

ORCHESTRAL EXCERPTS

Candidates should be prepared to play *all* the orchestral excerpts listed for the Associate Diploma (ARCT) in Trombone, Performer examination.

ETUDES

Candidates should be prepared to play the etudes as listed for the Level 10 examination.

MUSICIANSHIP

For details on requirements for Ear Tests and Sight Reading, please see pp. 43–51.

ASSOCIATE DIPLOMA (ARCT) IN TROMBONE, TEACHER PART 2: *Viva Voce* Examination

A: Pedagogical Principles

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

- posture and hand position
- breathing and tone production
- embouchure formation and mouthpiece placement
- intonation: problematic tendencies and corrections
- articulation
- alternate positions
- rhythm and meter
- dynamics and phrasing
- range
- vibrato

ASSOCIATE DIPLOMA (ARCT) IN TROMBONE, TEACHER PART 2:

Viva Voce Examination continued

- transposition and clefs (alto and tenor clefs, B flat treble, C treble, E flat treble, F treble)
- use of F attachment on tenor trombone
- use of valves on bass trombone
- 20th-century playing techniques
- use of basic mutes
- instrument care and cleaning
- prevention of injury
- purchasing a trombone mouthpiece selection

B: Applied Pedagogy

Teaching Repertoire

Candidates should prepare the requirements for trombone examinations in Levels 2, 4, 6, and 8 as listed in the *Trombone Syllabus, 2003 Edition* (including repertoire and etudes). Candidates should also be prepared to suggest drills and exercises to help a student meet difficulties encountered in the requirements for each examination.

Demonstration Lesson

Candidates should be prepared to teach a fifteen-minute demonstration lesson on a piece selected by the examiner from the repertoire listed for Level 4. *Please note that candidates must provide one of their own students for this portion of the examination. Those who fail to do so will not be assessed.*

ASSOCIATE DIPLOMA (ARCT) IN TROMBONE, TEACHER PART 3:

Written Examination

Examination length: 3 hours

Passing mark: 70 percent

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

- history and development of the trombone
- trombone repertoire
- orchestral and ensemble repertoire for the trombone
- teaching materials for the trombone
- accepted theories about how students learn
- accepted techniques of musical pedagogy
- requirements for trombone examinations from the *Trombone Syllabus, 2003 Edition*
- reference resources (including books and periodicals) relating to the trombone
- notable performers (past and present)

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

For a reading list and reference material, please see the “Resources” on pp. 52–57.

THEORY PREREQUISITES

Level 8 Theory

Level 9 Harmony (or Keyboard Harmony)

Level 9 History

Level 10 Harmony & Counterpoint (or Keyboard Harmony)

Level 10 History

THEORY COREQUISITES

ARCT Harmony & Counterpoint (or Keyboard Harmony)

ARCT Analysis

ARCT History

PIANO COREQUISITE

Level 8 Piano

3: Reference

TECHNICAL TESTS

For all technical tests, breathing should be compatible with the articulation pattern.

Required Articulations

Levels 1 and 2

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

1. all slurred
2. all tongued

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

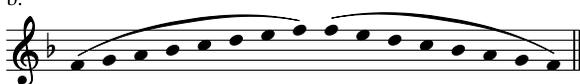
- (a) up to the tonic and back down
- (b) up to the tonic, repeat the tonic, and back down
- (c) up to the tonic, add the 9th above, and back down

1. One-octave scales: all slurred

a.



b.

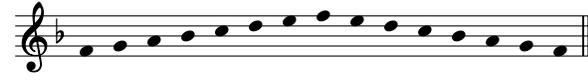


c.



2. One-octave scales: all tongued

a.



b.



c.



Arpeggios:

all slurred



all tongued



Levels 4 to 10

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

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

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

- (a) up to the tonic and back down
 - (b) up to the tonic, repeat the tonic and back down
 - (c) up to the tonic, add the 9th above and back down
- Where two-octave scales are possible, students should play up to the tonic and back down.

1. One-octave scales: all slurred

a.



b.



c.



2. One-octave scales: all tongued

a.



b.



c.



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

a.



b.



c.



TECHNICAL REQUIREMENTS continued

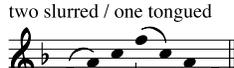
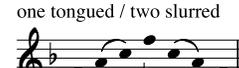
4. One-octave scales: two tongued / two slurred

a. 

b. 

c. 

One-octave arpeggios in triplet eighth notes:

| | |
|---|---|
| all slurred  | all tongued  |
| two slurred / one tongued  | one tongued / two slurred  |

Levels 8 to 10

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



C major V⁷



C major VII[°]

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

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

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

Musicianship

Level 1

EAR TESTS

Rhythm

Students will be asked to clap, or tap the rhythm of a short melody after it has been played *twice* by the examiner.

– time signatures: $\frac{2}{4}$ or $\frac{3}{4}$



Melody Playback

Students will be asked to play back a four-note melody, either on their own instrument or on the piano. The melody will be based on the first three notes of a major scale and may contain repeated notes and a leap of a 3rd. The examiner will name the key, play the tonic triad *once*, and play the melody *twice*.

– beginning note: tonic, supertonic, mediant

– trombone keys: C, B \flat



SIGHT READING

1. Students will be asked to play a simple eight-measure melody consisting of half notes, quarter notes, and eighth notes in the key of C, F, or B \flat .
2. Students will be asked to clap or tap a simple two-measure rhythm in $\frac{4}{4}$ time. The rhythm will consist of half notes, quarter notes, and eighth notes. A steady pace and rhythmic accentuation are expected.



Level 2

EAR TESTS

Rhythm

Students will be asked to sing, clap, or tap the rhythm of a short melody after it has been played *twice* by the examiner.

– time signatures: $\frac{2}{4}$ or $\frac{3}{4}$



Intervals

Students may choose to:

- sing or hum any of the following intervals after the examiner has played the first note *once*, OR
- identify any of the following intervals after the examiner has played the interval *once* in broken form.
 - above a given note: major 3rd, perfect 5th

Melody Playback

Students will be asked to play back a five-note melody, either on their own instrument or on the piano. The melody will be based on the first five notes of a major scale and may contain one or more leaps of a 3rd. The examiner will name the key, play the tonic triad *once*, and play the melody *twice*.

- beginning notes: tonic or dominant
- trombone keys: C, F, B \flat



SIGHT READING

- Students will be asked to play a simple eight-measure melody consisting of half notes, quarter notes, and eighth notes in the key of C, F, B \flat , or E \flat .
- Students will be asked to clap or tap a simple two-measure rhythm in $\frac{4}{4}$ time. The rhythm will consist of half notes, quarter notes, and eighth notes. A steady pace and rhythmic accentuation are expected.



Level 4

EAR TESTS

Rhythm

Students will be asked to sing, clap, or tap the rhythm of a short melody after it has been played *twice* by the examiner.

– time signatures: $\frac{2}{4}$ or $\frac{6}{8}$



Intervals

Students may choose to:

- sing or hum any of the following intervals after the examiner has played the first note *once*, OR
- identify any of the following intervals after the examiner has played the interval *once* in broken form.
 - above a given note: major and minor 3rd, perfect 4th, 5th, and octave
 - below a given note: minor 3rd, perfect 5th, and octave

Melody Playback

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

- beginning notes: tonic, mediant, or dominant
- trombone keys: C, F, E^b, G



SIGHT READING

- Students will be asked to play a simple short melody in the key of C, F, E^b, or G approximately equal in difficulty to the repertoire of Level 2.
- Students will be asked to clap or tap the rhythm of a melody in $\frac{3}{4}$ or $\frac{4}{4}$ time. A steady pace and rhythmic accentuation are expected.



Level 8

EAR TESTS

Intervals

Students may choose to:

- sing or hum any of the following intervals after the examiner has played the first note *once*, OR
- identify any of the following intervals after the examiner has played the interval *once* in broken form.
 - *above a given note*: major and minor 2nds, 3rds, and 6ths, minor 7th, perfect 4th, 5th, and octave
 - *below a given note*: major 2nd, major and minor 3rds, minor 6th, major 7th, perfect 4th, 5th, and octave

Chords

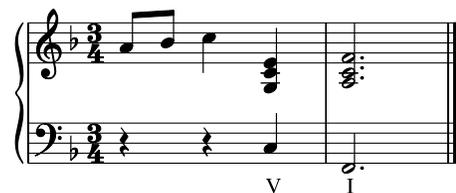
Students will be asked to name any of the following chords after the examiner has played the chord *once* in solid form, close position:

- major and minor triads in root position
- dominant 7th and diminished 7th chords in root position

Cadences

Students will be asked to identify, by name or symbols, any of the following cadences after the examiner has played the tonic chord *once*, and then has *twice* played a short phrase in a major or minor key ending with a cadence:

- perfect (authentic, V-I)
- plagal (IV-I)



Melody Playback

Students will be asked to play back a melody of approximately nine notes, either on their own instrument or on the piano. The melody will be about an octave in range and will contain rhythmic figures which are slightly more difficult than those used in the rhythmic test for Level 6. The examiner will name the key, play the tonic triad *once*, and play the melody *twice*.

- **trombone keys**: C, F, B^b, A^b, D, E



SIGHT READING

- Students will be asked to play a short composition in a major or minor key equal in difficulty to the repertoire of Level 6.
- Students will be asked to clap or tap the rhythm of a melody in $\frac{3}{4}$ or $\frac{6}{8}$ time. A steady pace and rhythmic accentuation are expected.



Level 9

EAR TESTS

Intervals

Students may choose to:

- Sing or hum any of the following intervals after the examiner has played the first note *once*, OR
- Identify any of the following intervals after the examiner has played the interval *once* in broken form.
 - *above a given note*: any interval within the octave
 - *below a given note*: any interval within the octave except a diminished 5th (augmented 4th)

Chords

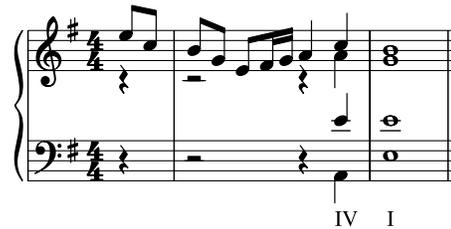
Students will be asked to name any of the following chords after the examiner has played the chord *once* in solid form, close position.

- major and minor triads in root position and first inversion. Students must identify the quality of the triad (major or minor) and name the inversion.
- dominant 7th and diminished 7th chords in root position

Cadences

Students will be asked to identify, by name or by symbols, any of the following cadences in a major or a minor key. The examiner will play the tonic chord *once* and then play a short phrase ending with a cadence *twice*.

- perfect (authentic, V-I)
- plagal (IV-I)
- imperfect (I-V)



Melody Playback

Students will be asked to play back the *upper* part of a two-part phrase in any major key, either on their own instrument or on the piano. The examiner will name the key, play the tonic triad *once*, and play the phrase *twice*.



SIGHT READING

- Students will be asked to play a composition in a major or minor key, approximately equal in difficulty to the repertoire of Level 7. Students should be prepared to read music written in the tenor clef.
- Students will be asked to clap or tap the rhythm of a melody in $\frac{3}{4}$ or $\frac{4}{4}$ time. A steady pace and rhythmic accentuation are expected.



Level 10

EAR TESTS

Intervals

Students may choose to:

- sing or hum the following intervals after the examiner has played the first note *once*, OR
- identify the following intervals after the examiner has played the interval *once* in broken form.
 - *above a given note*: any interval within the octave
 - *below a given note*: any interval within the octave

Chords

Students will be asked to name any of the following four-note chords after the examiner has played the chord *once* in solid form, close position. For four-note chords, students should identify the quality (major or minor) of the chord and name the inversion.

- major and minor four-note chords in root position, first inversion, and second inversion
- dominant 7th and diminished 7th chords in root position

Cadences

Students will be asked to identify, by name or by symbols, any of the following cadences when played in a simple phrase. The phrase may be in a major or minor key and contain up to three cadences. The examiner will play the tonic chord *once*, and then play the phrase *twice*.

- perfect (authentic, V-I)
- plagal (IV-I)
- imperfect (I-V)
- deceptive (V-VI)

Diagram illustrating a cadence exercise in 4/4 time, major key. The notation shows a sequence of chords: V⁷, VI, V⁷, and I. The first V⁷ is a dominant seventh chord (F#4, C5, G5, B4), VI is a submediant triad (B4, D5, F#5), the second V⁷ is a dominant seventh chord (C5, F#5, G5, B4), and I is the tonic triad (C5, E5, G5). Brackets under the notes indicate the chord symbols V⁷, VI, V⁷, and I.

Melody Playback

Students will be asked to play back the *lower* part of a two-part phrase in any major key, either on their own instrument or on the piano. The examiner will name the key, play the tonic triad *once*, and play the phrase *twice*.

Diagram illustrating a melody playback exercise in 8/8 time, major key. The notation shows a sequence of notes: F⁴, G⁴, A⁴, B⁴, C⁵, B⁴, A⁴, G⁴, F⁴. The first note is a half note, and the following notes are quarter notes. The notation is in a treble clef with a key signature of one sharp (F#⁴).

SIGHT READING

- Students will be asked to play a composition approximately equal in difficulty to the repertoire of Level 8.
 - **Tenor trombone** students should be prepared to read music written in the alto and tenor clefs.
 - **Bass trombone** students should be prepared to play music written in the tenor clef.
- Students will be asked to clap or tap the rhythm of a melody in $\frac{2}{4}$ or $\frac{3}{4}$ time. A steady pace and rhythmic accentuation are expected.

Diagram illustrating a sight reading exercise in $\frac{2}{4}$ time, major key. The notation shows a sequence of notes: F⁴, G⁴, A⁴, B⁴, C⁵, B⁴, A⁴, G⁴, F⁴. The first note is a quarter note, and the following notes are eighth notes. The notation is in a treble clef with a key signature of one sharp (F#⁴).

Associate Diploma (ARCT) in Trombone, Teacher

EAR TESTS

Meter

Candidates will be asked to identify the time signatures ($\frac{2}{4}$, $\frac{3}{4}$, $\frac{6}{8}$, or $\frac{3}{8}$) of four-measure passages after each has been played *once* by the examiner.

Intervals

Candidates may choose to:

- sing or hum the intervals listed below after the examiner has played the first note *once*, OR
- identify the intervals listed below after the examiner has played the interval *once* in broken form.
 - *above a given note*: any interval within a major 9th
 - *below a given note*: any interval within an octave

Chords

Candidates will be asked to identify by chord symbol or name (I, tonic, V, dominant, etc.) the chords used in a four-measure phrase in a major key, beginning on the tonic. The phrase will begin with a tonic chord and may include chords on the first, second, fourth, fifth, and sixth degrees of the scale. The final cadence may contain a six-four chord.

The examiner will play the tonic chord *once* and then play the phrase *twice* in a slow to moderate tempo. During the second playing, the candidate will name each chord after it has been played by the examiner.

I IV V⁷ VI II I₄⁶ V⁷ I

Melody Playback

Candidates will be asked to play back *both* parts of a two part phrase 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 trombone is used for playback, the examiner will play the phrase *twice* on the piano, after which the candidate will play back the upper part. The examiner will then play the phrase *twice more*, and the candidate will play back the lower part. If piano is used for playback, the examiner will play the phrase *three* times consecutively after which the candidate will play back both parts together.

SIGHT READING

1. Candidates will be asked to play at sight a given passage approximately equal in difficulty to the repertoire of Level 9.
 - **Tenor trombone** candidates should be prepared to read music written in the alto and tenor clefs.
 - **Bass trombone** candidates should be prepared to play music written in the tenor clef.
2. Candidates will be asked to play at sight a passage equal in difficulty to the repertoire of Level 5, demonstrating the musical features and characteristics of the piece. No questions will be asked about the music.
3. Candidates will be asked to clap or tap the rhythm of a melody. A steady pace and rhythmic accentuation are expected.



Resources

The following materials are useful for reference, teaching, and examination preparation. No single resource is necessarily complete for examination purposes, but these recommended reading and resource lists provide valuable information to support teaching at all levels.

Resources by The Royal Conservatory

Syllabi

Accordion Syllabus, 2008 Edition
Bassoon Syllabus, 2003 Edition
Cello Syllabus, 2013 Edition
Clarinet Syllabus, 2014 Edition
Classical Guitar Syllabus, 2018 Edition
Double Bass Syllabus, 2004 Edition
Euphonium Syllabus, 2003 Edition
Flute Syllabus, 2010 Edition
Harp Syllabus, 2009 Edition
Harpichord Syllabus, 2008 Edition
Horn Syllabus, 2003 Edition
Oboe Syllabus, 2003 Edition
Organ Syllabus, 2010 Edition
Percussion Syllabus, 2005 Edition
Piano Syllabus, 2015 Edition
Recorder Syllabus, 2008 Edition
Saxophone Syllabus, 2014 Edition
Speech Arts & Drama Syllabus, 2011 Edition
Theory Syllabus, 2016 Edition
Trombone Syllabus, 2003 Edition
Trumpet Syllabus, 2013 Edition
Tuba Syllabus, 2003 Edition
Viola Syllabus, 2013 Edition
Violin Syllabus, 2013 Edition
Voice Syllabus, 2019 Edition

★ For more information, visit rcmusic.com/syllabi.

Instrumental Series

Celebration Series, 2015 Edition (Piano)
Cello Series, 2013 Edition
Clarinet Series, 2014 Edition
Classical Guitar Series, 2018 Edition
Flute Series, 2010 Edition
Saxophone Series, 2014 Edition
Trumpet Series, 2013 Edition
Viola Series, 2013 Edition
Violin Series, 2013 Edition
Voice Series, 2019 Edition

★ For more information, visit bookstore.rcmusic.com.

Celebrate Theory

Theory Syllabus (available online)

Celebrate Theory. 18 vols. Toronto, ON: The Frederick Harris Music Co., Limited, 2016–2017.

| | |
|--------------|---------------------------------|
| Elementary | Preparatory |
| | Level 1 |
| | Level 2 |
| | Level 3 |
| | Level 4 |
| | Answer Book: Preparatory–4 |
| Intermediate | Level 5 |
| | Level 6 |
| | Level 7 |
| | Level 8 |
| | Answer Book: Levels 5–8 |
| Advanced | Level 9 Harmony |
| | Level 10 Harmony & Counterpoint |
| | ARCT Harmony & Counterpoint |
| | Level 9 History |
| | Level 10 History |
| | ARCT History |

★ For more information, visit celebratetheory.com.

Digital Learning

RCM Online Ear Training. Preparatory A–Level 10.

RCM Music Theory Apps. Preparatory–Level 4.

RCM Online Theory Tool. Levels 5–8.

RCM Music History Online. Levels 9 and 10.

Official Examination Papers

The Royal Conservatory Official Examination Papers. 12–15 vols. Toronto, ON: The Frederick Harris Music Co., Limited, published annually.

| | |
|--------------|---|
| Intermediate | Level 5 Theory |
| | Level 6 Theory |
| | Level 7 Theory |
| | Level 8 Theory |
| Advanced | Level 9 Harmony |
| | Level 10 Harmony & Counterpoint |
| | ARCT Harmony & Counterpoint |
| | ARCT Analysis |
| | Level 9 Keyboard Harmony |
| | Level 10 Keyboard Harmony |
| | ARCT Keyboard Harmony |
| | Level 9 History |
| | Level 10 History |
| | ARCT History |
| | Piano Pedagogy Written—Elementary, Intermediate, Advanced |

★ Individual ARCT, Teacher Written Examination papers are also available upon request.

★ For a list of current titles, visit bookstore.rcmusic.com.

General Reference

- Burkholder, J. Peter, Donald J. Grout, and Claude V. Palisca. *A History of Western Music*. 10th ed. New York: Norton, 2019.
- Donington, Robert. *The Interpretation of Early Music*. New rev. ed. New York: Norton, 1992.
- Kallmann, Helmut, Gilles Potvin, and Kenneth Winters, eds. *Encyclopedia of Music in Canada*. 2nd ed. Toronto, ON: University of Toronto Press, 1992. (Available online at thecanadianencyclopedia.com.)
- Kamien, Roger. *Music: An Appreciation*. 12th ed. Boston: McGraw-Hill, 2017.
- Latham, Alison, ed. *The Oxford Companion to Music*. Rev. 1st ed. Oxford: Oxford University Press, 2011. (Available online at oxfordreference.com.)
- Machlis, Joseph, and Kristine Forney. *The Enjoyment of Music*. 13th ed. New York: Norton, 2018.
- Randel, Don Michael, ed. *The Harvard Biographical Dictionary of Music*. Cambridge, MA: Harvard University Press, 1996.
- . *The Harvard Dictionary of Music*. 4th ed. Cambridge, MA: Belknap Press of Harvard University Press, 2003.
- Sadie, Stanley, ed. *The New Grove Dictionary of Musical Instruments*. 3 vols. London: Macmillan, 1992.
- , and John Tyrell, eds. *The New Grove Dictionary of Music and Musicians*. 2nd ed. 29 vols. London: Macmillan, 2004. (Also available online.)
- Slonimsky, Nicolas, ed. emeritus. *Baker's Biographical Dictionary of Music and Musicians*. Centennial ed. 6 vols. New York: Schirmer, 2001.
- Stolba, K. Marie. *The Development of Western Music: A History*. 3rd ed. Boston, MA: McGraw-Hill, 1998.
- Taruskin, Richard. *Oxford History of Western Music*. 5 vols. Oxford: Oxford University Press, 2009.

GENERAL RESOURCES

- Bruser, Madeline. *The Art of Practicing: A Guide to Making Music from the Heart*. New York: Bell Tower, 1997.
- Green, Barry, and Timothy Gallwey. *The Inner Game of Music*. Garden City, New York: Anchor/Doubleday, 1986.
- Judy, Stephanie. *Making Music for the Joy of It: Enhancing Creativity, Skills, and Musical Confidence*. Los Angeles: J.P. Tarcher; New York: distributed by St. Martin's Press, 1990.
- Werner, Kenny. *Effortless Mastery*. New Albany, Indiana: Jamey Aebersold Jazz, 1996.

GENERAL BRASS RESOURCES

Brass Reference Works

- Baines, Anthony. *Brass Instruments: Their History and Development*. New York: Faber, 1976; Scribner, 1978.
- Brass Anthology: A Collection of Brass Articles Published in "The Instrumentalist" Magazine from 1946 to 1999*. 10th ed. Northfield, Illinois: Instrumentalist Publishing Company, 1999.
- Brass Players Guide*. North Easton, Massachusetts: Robert King Music, 1985. [lists music by instrument, then by composer]
- Fansman, Mark J. *Brass Resources: Sources on the History, Literature, Pedagogy, Performance, and Acoustics of Brass Instruments*. Bloomington: Indiana University Press, 1990.
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- Fox, Fred. *Essentials of Brass Playing*. Pittsburgh: Volkwein, 1974; Los Angeles: Fox, 1974.
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- Hunt, Norman J., and Daniel F. Bachelden. *Guide to Teaching Brass*. 5th ed. Madison, Wisconsin: Wm. C. Brown, 1994.
- Johnson, Keith. *Brass Performance and Pedagogy*. Upper Saddle River, New Jersey: Prentice Hall, 2002.
- Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*. 2nd ed. 29 vols. London: Macmillan, 2001. [see articles on: baritone, brass instruments, cornet, euphonium, flugel horn, horn, keyed bugle, sackbut, trombone, trumpet, tuba, valve]

Brass Associations and Periodicals

Brass Bulletin
rue de Moleson 14
CH-1630 Bulle
Switzerland

International Women's Brass Conference
177 Lafayette Circle
Cincinnati, Ohio 45220

The Instrumentalist
200 Northfield Road
Northfield, Illinois 60093

Music Educator's Journal
1806 Robert Fulton Drive
Reston, VA 20191

SOURCES OF BRASS MUSIC AND BRASS RECORDINGS

Harknett Music: www.harknettmusic.com

Hysen Music Limited: www.hysenmusic.com

Music Plus: www.musicpluscorp.com

Tapestry Music Limited: www.tapestrymusic.com

Long & McQuade: www.long-mcquade.com

Carl Fischer Music: www.carlfischer.com

Hickey's Music Center: www.hickeys.com

Alphonse Leduc - Robert King, Inc.: www.rkingmusic.com

Sheet Music Plus: www.sheetmusicplus.com

Solid Brass Music Company: www.sldbrass.com

Southern Music Company: www.southernmusic.com

Summit Records: www.summitrecords.com

Tap Music Sales: www.tapmusic.com

Cimarron Music Press: www.cimarronmusic.com

Tuba-Euphonium Press: www.iteaonline.org

Éditions Marc Reift: www.reift.ch

TROMBONE RESOURCES

Trombone Repertoire Anthologies

- Ballent, Andrew. *Solos Sound Spectacular*. New York: Carl Fischer, 1989.
- Gout, Alan. *The Really Easy Trombone Book*. London: Faber, 1987.
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- Herfurth, C. Paul. *A Tune a Day*. Boston: Boston Music Co., 1944.
- Iveson, John, ed. and arr. *Just Brass: Trombone Solos*, vol. 1. London: J. & W. Chester; Edition Wilhelm Hansen, 1982.
- Kinyon, John, and John O'Reilly. *Yamaha Trombone Student*. Van Nuys, California: Alfred Publishing, 1993.
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- Brown, Keith, ed. *Orchestral Excerpts from the Symphonic Repertoire for Trombone and Tuba*. Rev. ed., 10 vols. New York: International Music, 1964–1970.
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Oxford University Press, 1984.

Trombone Associations and Periodicals

International Trombone Association

www.ita-web.org

contact:

Vern Kagarice
Box 305338
Denton, Texas 76203

ITA Journal (Journal of the International Trombone
Association)

Online Trombone Journal

(a free Internet resource for and by trombonists)

www.trombone.org

Selected Trombone Artists

Classical Solo

Joe Alessi
Michael Bequet
Ian Bousfield
Christian Lindberg
Ralph Sauer
Branimir Slokar
Alain Trudel

Jazz

Ashley Alexander
Ray Anderson
Tommy Dorsey
Carl Fontana
Urbie Green
J.J. Johnson
Rob McConnell
Ian McDougal
Frank Rosolino
Jack Teagarden
Bill Watrous
Jiggs Wigham

Ensembles

Bob Florence Big Band
Canadian Brass
Empire Brass
German Brass
London Brass
Meridian Arts Ensemble
Millar Brass Ensemble
Paris Trombone Quartet
Philip Jones Brass Ensemble
Rob McConnell and the Boss Brass
Slokar Trombone Quartet
Summit Brass