

# Tuba

SYLLABUS / 2003 EDITION



**The Royal  
Conservatory®**  
The finest instrument is the mind.





## 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](http://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](http://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](http://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](http://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](mailto: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](mailto:USaccountservices@rcmusic.ca)
- Phone: toll-free 1-866-716-2223

60 Industrial Parkway, Suite 882  
Cheektowaga NY 14227-2713

[rcmusic.com](http://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"> <li>• Level 8 Theory</li> <li>• Level 9 Harmony (or Keyboard Harmony)</li> <li>• Level 9 History</li> </ul>
Level 10	Level 10	<ul style="list-style-type: none"> <li>• Level 8 Theory</li> <li>• Level 9 Harmony (or Keyboard Harmony)</li> <li>• Level 9 History</li> <li>• Level 10 Harmony &amp; Counterpoint (or Keyboard Harmony)</li> <li>• Level 10 History</li> </ul>

## 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
<b>Comprehensive Certificates</b>		
Level 10	P	P
<b>Piano Examinations</b>		
Level 6	C	
Level 8		C
<b>Theory Examinations</b>		
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](http://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](http://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](http://cb-cda.gc.ca) and the US Copyright Office at [copyright.gov](http://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](http://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](http://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: Tuba Examinations

TABLE OF MARKS

	Level 1	Levels 2–4	Level 6	Levels 8–9	Level 10	ARCT Teacher	ARCT Performer
<b>Repertoire</b>	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
<b>Orchestral Excerpts</b>	–	–	–	8	8 (5.5)	10	30
<b>Technical Requirements</b>	30	30	30	22	22 (15.5)	10	–
Etudes	18	18	18	12	12	10	–
Technical Tests	12	12	12	10	10	–	–
<b>Ear Tests</b>	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	–
<b>Sight Reading</b>	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	–
<b>Viva Voce</b>						40	
(a) Pedagogical Principles	–	–	–	–	–	10 (7)	–
(b) Applied Pedagogy	–	–	–	–	–	30 (21)	–
<b>Totals</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>

## 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* selections from the following list. Each bulleted item (●) represents one selection for examination purposes. At least one selection must be accompanied. *Please note that all selections requiring accompaniment must be played with accompaniment.*

Bell, William J.

- **The Spartan** (in *Tuba Solos*, 2 BEL)

Bigelow, Albert

- **Winter Carousel**

*The Canadian Brass Book of Easy Tuba Solos* HAL

- any *one* selection

Eccles, John

- **Minuet** (arr. R. Christian Dishinger, in *Classic Festival Solos*, [1] WAR)

Fote, Richard

- **Tubadour** KEN

Mendelssohn, Felix

- **On Wings of Song** (arr. Acton Ostling and Weber, in *Classic Festival Solos*, 2 WAR)

Ostling, Acton

- **Aurora** (in *Classic Festival Solos* WAR)
- **Gallant Captain** (in *Tuba Solos*, 2 BEL)

Peter, C.

- **The Jolly Coppersmith** (arr. William Bell, in *Solo Sounds for Tuba*, 1: levels 1–3 WAR)

*Tuba Solos*, 1 BEL

- any *one* selection

Walters, Harold L., arr.

- **Down in the Valley** RUB

Weber, Fred

- **The Elephant Dance** (in *Solo Sounds for Tuba*, 1: levels 1–3 WAR)

## TECHNICAL REQUIREMENTS

---

### Etudes

---

Each bulleted item (●) represents one selection for examination purposes. Students should be prepared to play *one* bulleted selection from the following list of etudes.

Endresen, R.M.

*Supplementary Studies for E flat or BB flat Bass* RUB

- **nos. 1 and 4**

Getchell, Robert

*First Book of Practical Studies for Tuba* BEL

- *two of* **nos. 10–17**

Uber, David

*First Studies for BB flat Tuba* KEN

- **nos. 4, 5, and 8**

## TECHNICAL REQUIREMENTS continued

---

### Technical Tests

---

Please see “Technical Tests” on pp. 36–37 for required articulations and other important information regarding this section of the examination. Students should be prepared to play the following scales, ascending and descending, in the required articulations.

<b>Scales</b>				
Major	E $\flat$ , B $\flat$	1 octave	 = 60	quarter notes
Harmonic minor	C	1 octave	 = 60	quarter notes
<b>Arpeggios</b>				
Major	E $\flat$ , B $\flat$	1 octave	 = 60	quarter notes
Minor	C	1 octave	 = 60	quarter notes

## MUSICIANSHIP

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For details on requirements for Ear Tests and Sight Reading, please see pp. 38–46.

## 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* selections: one from List A and one from List B.

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

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

## LIST A

---

Arne, Thomas

- **Air**, from *Comus* (in *Solo Sounds for Tuba 1*: levels 1–3 WAR)

Brahms, Johannes

- **Sonntag**, op. 47 [Sunday] (arr. Donald C. Little, in *Classic Festival Solos*, 2 WAR)

Gounod, Charles

- **Valentine Song** (arr. William J. Bell, in *Tuba Solos*, 2 WAR)

Handel, George Frideric

- **Sarabande** (arr. Robert Barr) LUD
- **Wher'er You Walk** (arr. Ken Swanson, in *Classic Festival Solos* WAR)

Purcell, Henry

- **Song**, from *Timon of Athens* (arr. Donald C. Little, in *Classic Festival Solos*, 2 WAR)

## LIST B

---

Barnes, James

- **Work Song** (in *Classic Festival Solos*, [1] WAR; *Tuba Solos*, 2 WAR)

Gounod, Charles

- **March of a Marionette** (arr. Harold L. Walters) BEL

Grieg, Edvard

- **In the Hall of the Mountain King** (arr. Fred Weber, in *Solo Sounds for Tuba*, 1: levels 3–5 WAR)

Handel, George Frideric

- **Bourrée** (arr. Ken Swanson, in *Tuba Solos*, 2 BEL)

Knight, Joseph

- **Rocked in the Cradle of the Deep** (arr. Acton Ostling and Fred Weber, in *Classic Festival Solos*, 2 WAR)

Warren, David

- **Mantis Dance** LUD

## TECHNICAL REQUIREMENTS

---

### Etudes

---

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

Endresen, R.M.

*Supplementary Studies for E flat or BB flat Bass* RUB

- three of nos. 6, 10, 13, 14, 15

Uber, David

*First Studies for BB flat Tuba* KEN

- three of nos. 16, 20, 24, 25, 26

Getchell, Robert

*First Book of Practical Studies for Tuba* BEL

- three of nos. 29–33

### Technical Tests

---

Please see “Technical Tests” on pp. 36–37 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.

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

## MUSICIANSHIP

---

For details on requirements for Ear Tests and Sight Reading, please see pp. 38–46.

## 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* selections: one from List A and one from List B.

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

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

## LIST A

---

Traditional

- **Londonderry Air** (arr. Forrest L. Butchel) KJO

Benson, Warren

- **Arioso** PIE

Bordogni, Marco

- **Bordogni Medley** (arr. Richard W. Bowles, in *Classic Festival Solos* WAR; *Solo Sounds for Tuba*, 1: levels 1–3 WAR)

Bowles, Richard W.

- **Changing Scene** (in *Solo Sounds for Tuba*, 1: levels 1–3 WAR)

Handel, George Frideric

- **Two Short Pieces** (arr. Himie Voxman, in *Concert and Contest Collection* RUB)

Mozart, Wolfgang Amadeus

- **Aria**, from *La Clemenza di Tito* (arr. Donald C. Little, in *Classic Festival Solos*, 2 WAR)
- **O Isis and Osiris**, from *The Magic Flute* (arr. Herbert Wekselblatt, in *Solos for the Tuba Player* SCH)

Scarlatti, Alessandro

- **Aria** (arr. Clifford Barnes) JSP

Schumann, Robert

- **Sailor’s Song** (arr. Donald C. Little, in *Solo Sounds for Tuba*, 1: levels 1–3 WAR)

## LIST B

---

Bach, Johann Sebastian

- **Gavotte** (arr. Ken Swanson, in *Tuba Solos*, 2 BEL)

Corelli, Arcangelo

- **Sarabanda and Gavotta** (arr. Himie Voxman, in *Concert and Contest Collection* RUB)

Handel, George Frideric

- **Honor and Arms** (arr. William J. Bell, in *Solo Sounds for Tuba*, 1: levels 3–5 WAR)
- **Sound an Alarm** (arr. Clifford Barnes) JSP
- **Thrice Happy the Monarch** (arr. R. Winston Morris) DOB

Maniet, René

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

Mozart, Wolfgang Amadeus

- **Menuetto** (arr. Ken Swanson, in *Solo Sounds for Tuba* WAR)

Schubert, Franz

- **Moment musicale** (arr. Ken Swanson, in *Tuba Solos*, 2 BEL)

## TECHNICAL REQUIREMENTS

---

### Etudes

---

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

Endresen, R.M.

*Supplementary Studies for E flat or BB flat Bass* RUB

- four of nos. 20, 26, 29, 30, 31, 36

Getchell, Robert

*First Book of Practical Studies for Tuba* BEL

- three of nos. 41–47

*Second Book of Practical Studies for Tuba* BEL

- three of nos. 78–83

Uber, David

*First Studies for BB flat Tuba* KEN

- four of nos. 29, 38, 44, 48, 49

VanderCook, H.A.

*VanderCook Etudes for E flat or BB flat Tuba* RUB

- four of nos. 19, 26, 29, 31, 42, 45

### Technical Tests

---

Please see “Technical Tests” on pp. 36–37 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 $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G, D	1 octave	 = 60		eighth notes
Harmonic minor	C, F, B $\flat$ , G, D, A, E, B	1 octave	 = 60		eighth notes
Chromatic	<i>on</i> C, F, B $\flat$ , G, D	1 octave	 = 60		eighth notes
Arpeggios					
Major	C, F, B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G, D	1 octave	 = 40		triplet eighth notes
Minor	C, F, B $\flat$ , G, D, A, E, B	1 octave	 = 40		triplet eighth notes

## MUSICIANSHIP

---

For details on requirements for Ear Tests and Sight Reading, please see pp. 38–46.

## 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 selections: one from List A and one from List B.

- List A includes selections that are transcribed from works for other instruments.
- List B includes selections that are original works for tuba.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, 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.*

## LIST A

---

Bach, Johann Sebastian

- **Two Bourrées**, from *Suite for Solo Cello no. 3* (arr. Herbert Wekselblatt, in *Solos for the Tuba Player* SCH)

Berlioz, Hector

- **Air Gai** (arr. Himie Voxman, in *Concert and Contest Collection* RUB)

Handel, George Frideric

- **Aria**, from *Judas Maccabeus* (arr. C. Hall) BDT
- **Larghetto and Allegro** (arr. Donald C. Little, in *Classic Festival Solos* WAR)

Marcello, Benedetto

- **Largo and Presto** (arr. Donald C. Little, in *Solo Sounds for Tuba, 1: levels 3–5* WAR)

Purcell, Henry

- **Arise Ye Subterranean Winds** (arr. Allen Ostrander) EMU

Telemann, Georg Philipp

- **Prelude and Allegretto** (arr. L.W. Chidester) SOU

Vivaldi, Antonio

- **Allegro**, from *Sonata No. 3* (arr. Ken Swanson, in *Solo Sounds for Tuba, 1: levels 3–5* WAR)

## LIST B

---

Belden, George R.

- **Neutron Stars** (in *Classic Festival Solos, 2* WAR)

Bilik, Jerry

- **Introduction and Dance** RBC

Cohen, Sol B.

- **Romance and Scherzo** (in *Classic Festival Solos, 2* WAR)

Jacob, Gordon

- **Bagatelles for Tuba** EME

Johnston, Richard

- **Three Pieces for Tuba and Piano** CMC

Masso, George

- **Suite for Louise** KEN

Nelhybel, Vaclav

- **Suite for Tuba and Piano** GMP

## TECHNICAL REQUIREMENTS

---

### Etudes

---

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

#### Group 1

Blazhevich, Vladislav

*Seventy Studies for BB flat Tuba*, 1 LED/KIN

- nos. 1, 2, 3, 6, 7, 8

Bordogni, Marco

*Forty-Three Bel Canto Studies for Tuba* LED/KIN

- nos. 1, 2, 3, 4

#### Group 2

Getchell, Robert

*Second Book of Practical Studies for Tuba* BEL

- nos. 88, 89, 90

Kopprasch, Georg

*Sixty Selected Studies for Tuba* LED/KIN

- nos. 3, 5, 7, 11

Tyrrell, H.W.

*Forty Advanced Studies for BB flat Bass B&H*

- nos. 1, 2, 3, 4, 5

### Technical Tests

---

Please see “Technical Tests” on pp. 36–37 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	all keys	1 octave	 = 80	eighth notes
Harmonic minor	all keys	1 octave	 = 80	eighth notes
Chromatic	on any note	1 octave	 = 80	eighth notes
Arpeggios				
Major	all keys	1 octave	 = 60	triplet eighth notes
Minor	all keys	1 octave	 = 60	triplet eighth notes

## MUSICIANSHIP

---

For details on requirements for Ear Tests and Sight Reading, please see pp. 38–46.

## 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 selection may be chosen from each list, or alternatively, both selections may be chosen from List B.

- List A includes selections that are transcribed from works for other instruments.
- List B includes selections that are original works for tuba.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, 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.*

---

## LIST A

---

Alary, G.

- **Morceau de concours**, op. 57 (arr. Himie Voxman, in *Concert and Contest Collection* RUB)

Bach, Johann Sebastian

- **Air and Bourrée** (arr. William J. Bell) FIS; SCH

Beethoven, Ludwig van (arr. William J. Bell)

- **Variations on the theme of Judas Maccabeus by G.F. Handel** FIS

Galliard, John Ernest

- **Sonata no. 6** (arr. Wesley Jacobs) ENC

Goltermann, Georg Edvard

- **Concerto no. 4**, op. 65 (arr. William J. Bell) FIS

Handel, George Frideric

- **Adagio and Allegro** (arr. Himie Voxman, in *Concert and Contest Collection* RUB)

Marcello, Benedetto

- **Sonata in F major**, op. 1, no. 1 (transc. Donald C. Little and Richard B. Nelson) SOU

Mozart, Wolfgang Amadeus

- **Suite No. 2** (arr. Arthur Frackenpohl) HAL

Stamitz, Karl

- **Rondo alla scherzo**, from *Clarinet Concerto in E flat major* (arr. Herbert Wekselblatt, in *Solos for the Tuba Player* SCH)

---

## LIST B

---

Bernstein, Leonard

- **Waltz for Mippi III** (in *Solos for the Tuba Player* SCH)

Dowling, Robert

- **His Majesty the Tuba** (in *Solo Sounds for Tuba*, 1: levels 3–5 WAR)

Frackenpohl, Arthur

- **Variations for Tuba and Piano (The Cobbler’s Bench)** SHA

Hartley, Walter Sinclair

- **Sonatina** FEM

Holmes, G.E.

- **Emmett’s Lullaby** RUB

Jacob, Gordon

- **Six Little Tuba Pieces** EME

Raum, Elizabeth

- **T for Tuba** VIR

Troje-Miller, N.

- **Sonata Classica** BEL

Vaughan, Rodger

- **Concertpiece no. 1** FEM

## ORCHESTRAL EXCERPTS

---

Students should be prepared to play *all* of 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 of the specific works. Alternatively, students may use parts printed in the following anthologies.

Sear and Waldeck, eds. *Excerpts for Tuba*. 5 vols. Massapequa, New York: Cor, 1966.  
*Students who use this series should prepare all excerpts printed for the work.*

Abe Torchinsky, comp. *The Tuba Player's Orchestral Repertoire*. 13 vols. Vols. 1–4, Troy, Michigan: Encore Music Publishers; Vols. 5–13, Hackensack, New Jersey: Jerona Music Corporation, 1985.  
*Students who use this series should prepare only the measures specified below.*

Brahms, Johannes

- **Symphony No. 2**  
in: Sear and Waldeck, vol. 1  
in: Torchinsky, vol. 3  
→ 2nd movement, mm. 55–65  
→ 3rd movement, mm. 203–205, 238–240, 353–405

Mahler, Gustav

- **Symphony No. 1**  
in: Sear and Waldeck, vol. 2  
in: Torchinsky, vol. 11  
→ 3rd movement: rehearsal numbers 5 to 8

Prokofiev, Sergei

- **Lieutenant Kijé Suite**, op. 60  
in: Sear and Waldeck, vol. 2  
in: Torchinsky, vol. 9  
→ rehearsal numbers 5 to 8, 26 to 27, 39 to 41, and 59 to 60

Strauss, Richard

- **Don Quixote**, op. 35  
in: Sear and Waldeck, vol. 2  
in: Torchinsky, vol. 4:  
→ rehearsal numbers 3 to 4, 8 to 10, and 61 to 63

Wagner, Richard

- **Eine Faust-Ouverture**  
in: Sear and Waldeck, vol. 3  
in: Torchinsky, vol. 2:  
→ rehearsal letters: opening to letter A, letters N to P, and letters S to U

## TECHNICAL REQUIREMENTS

---

### Etudes

---

Students should be prepared to play six etudes: *two* from each of the following three groups.

#### Group 1

Bordogni, Marco  
*Forty-Three Bel Canto Studies for Tuba* LED/KIN  
• nos. 5, 6, 7, 8, 10, 11

#### Group 2

Kopprasch, Georg  
*Sixty Selected Studies for BB flat Tuba* LED/KIN  
• nos. 12, 14, 18, 22, 26, 31

#### Group 3

Blazhevich, Vladislav  
*Seventy Studies for BB flat Tuba*, 1 LED/KIN  
• nos. 9, 10, 11, 14, 19, 20  
  
Tyrrell, H.W.  
*Forty Advanced Studies for BB flat Bass* B&H  
• nos. 6, 7, 8, 14, 17

## TECHNICAL REQUIREMENTS continued

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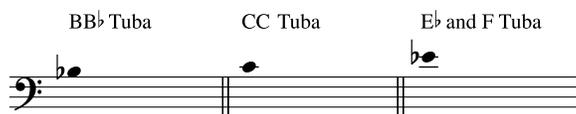
### Technical Tests

---

Please see “Technical Tests” on pp. 36–37 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	all keys	1-2 octaves*	♩ = 100	eighth notes
Harmonic minor	all keys	1-2 octaves*	♩ = 100	eighth notes
Melodic minor	all keys	1-2 octaves*	♩ = 100	eighth notes
Chromatic	on any note	1-2 octaves*	♩ = 100	eighth notes
Arpeggios				
Major	all keys	1-2 octaves*	♩ = 72	triplet eighth notes
Minor	all keys	1-2 octaves*	♩ = 72	triplet eighth notes
Dominant 7ths	all keys	1-2 octaves*	♩ = 100	eighth notes

\* Students should play two-octave scales whenever the range of their instrument allows, according to the following minimum ranges.



## MUSICIANSHIP

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For details on requirements for Ear Tests and Sight Reading, please see pp. 38–46.

## 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 selection may be chosen from each list, or alternatively, both selections may be chosen from List B.

- List A includes selections that are transcribed from works for other instruments.
- List B includes selections that are original works for tuba.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, 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.*

## LIST A

---

Blazhevich, Vladislav

- **Concert Sketch no. 5** (transc. Jason Atkinson) ENC

Gabrielli, Domenico

- **Ricercar** (arr. R. Winston Morris) SHA

Marcello, Benedetto

- **Sonata in C major**, op. 1, no. 5 (transc. Donald C. Little and Richard B. Nelson) SOU

Mozart, Wolfgang Amadeus

- **Romance and Rondo** (arr. Herbert Wekselblatt, in *Solos for the Tuba Player*) SCH)

Vaughan Williams, Ralph

- **Six Studies in English Folk Song** (arr. Michael Wagner) GAX

Vivaldi, Antonio

- **Concerto in A Minor** (arr. Allen Ostrander) EMU

## LIST B

---

Benscriscutto, Frank

- **Concertino for Tuba and Piano** SHA

Beversdorf, Thomas

- **Sonata for Bass Tuba and Piano** SOU

Haddad, Don

- **Suite for Tuba** SHA

Hartley, Walter Sinclair

- **Suite for Unaccompanied Tuba** EVO

Kulesha, Gary

- **Humoreske in F, Two Little Leprechauns, and Burlesque for Tuba and Piano** SON

Schmidt, William

- **Serenade for Tuba and Piano** WES; INT

Schoonenbeek, Kees

- **Suite Concertante** HSK

Tcherepnin, Alexander

- **Andante**, op. 64 BLF

Vaughan, Rodger

- **Suite for Tuba** BOO

## ORCHESTRAL EXCERPTS

---

Students should be prepared to play all of 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 of the specific works. Alternatively students may use parts printed in the following anthologies.

Sear and Waldeck, eds. *Excerpts for Tuba*. 5 vols. Massapequa, New York: Cor, 1966.

*Students who use this series should prepare all excerpts printed for the work.*

Abe Torchinsky, comp. *The Tuba Player's Orchestral Repertoire*. 13 vols. Vols. 1–4, Troy, Michigan, Encore Music Publishers; Vols. 5–13, Hackensack, New Jersey: Jerona Music Corporation, 1985.

*Students who use this series should prepare only the measures specified below.*

Berlioz, Hector

- ***The Damnation of Faust***

in: Sear and Waldeck, vol. 1

in: Torchinsky, vol. 1

→ rehearsal number **20** to end of movement

→ “Auerbach’s Cellar in Leipsic”

→ “Fugue on the theme of Brander’s Song”

Brahms, Johannes

- ***Academic Festival Overture***

in: Sear and Waldeck, vol. 1

in: Torchinsky, vol. 3

→ letters **C** to **E**, **K** to **L**, and *Maestoso* to end

Mahler, Gustav

- ***Symphony No. 2***

in: Sear and Waldeck, vol. 2

in: Torchinsky, vol. 11

→ 1st movement, rehearsal numbers **17** to **21**;

→ 3rd movement, rehearsal numbers **49** to **51**;

→ 5th movement, rehearsal numbers **10** to **11**,  
**14** to **15**, and **25** to **27**

Strauss, Richard

- ***Till Eulenspiegels lustige Streiche***

in: Sear and Waldeck, vol. 2

in: Torchinsky, vol. 4

→ rehearsal numbers: **13** to **14**, **18** to **20**, **23** to **26**,  
and **30** to **38**

Wagner, Richard

- ***Die Walküre***

→ “Ride of the Valkyries”

in: Sear and Waldeck, vol. 3 (act 3, opening to  
*Sturmisch*)

in: Torchinsky, vol. 2 (mm. 125–142)

## TECHNICAL REQUIREMENTS

---

### Etudes

---

Students must be prepared to play six etudes: *two* from each of the following three groups.

#### Group 1

Bordogni, Marco

*Forty-Three Bel Canto Studies for  
Tuba* LED/KIN

- nos. **12**, **14**, **15**, **17**, **19**

#### Group 2

Kopprasch, Georg

*Sixty Selected Studies for BB flat Tuba*  
LED/KIN

- nos. **32**, **36**, **37**, **38**, **39**

#### Group 3

Blazhevich, Vladislav

*Seventy Studies for BB flat Tuba*, 1  
LED/KIN

- nos. **17**, **21**, **22**, **27**, **32**

Vasiliev, S.

*Twenty-Four Melodious Études for  
Tuba* LED/KIN

- nos. **3**, **4**, **6**, **9**, **10**

## TECHNICAL REQUIREMENTS continued

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### Technical Tests

---

Please see “Technical Tests” on pp. 36–37 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.

<b>Scales</b>				
Major	all keys	2 octaves	 = 60	sixteenth notes
Major in 3rds	all keys	2 octaves	 = 48	sixteenth notes
Harmonic minor	all keys	2 octaves	 = 60	sixteenth notes
Melodic minor	all keys	2 octaves	 = 60	sixteenth notes
Chromatic	on any note	2 octaves	 = 60	sixteenth notes
<b>Arpeggios</b>				
Major	all keys	2 octaves	 = 90	triplet eighth notes
Minor	all keys	2 octaves	 = 90	triplet eighth notes
Dominant 7ths	all keys	2 octaves	 = 60	sixteenth notes
Diminished 7ths	all keys	2 octaves	 = 60	sixteenth notes

## MUSICIANSHIP

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For details on requirements for Ear Tests and Sight Reading, please see pp. 38–46.

## THEORY COREQUISITES

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Level 8 Theory

Level 9 Harmony (or Keyboard Harmony)

Level 9 History

# Level 10

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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 selection may be chosen from each list, or alternatively, both selections may be chosen from List B.

- List A includes selections that are transcribed from works for other instruments.
- List B includes selections that are original works for tuba.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, 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.*

## LIST A

---

Bach, Johann Sebastian

- **Sonata no. 2 for Tuba and Piano** (arr. Wesley Jacobs) ENC

Galliard, John Ernest

- **Sonata no. 5 in D minor** (arr. Wesley Jacobs) ENC

Lebedev, Aleksei Konstantinovich

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

Mozart, Wolfgang Amadeus

- **Concerto no. 4 in E flat major** (for French horn) (arr. James Graham, in *Concert Music for Tuba* TEP)

Schumann, Robert

- **Drei Romanzen** (arr. Floyd Cooley) TCL

Shostakovich, Dmitri

- **Adagio**, from *The Limpid Stream*, op. 39 (arr. Roger Bobo) ENC

Strauss, Richard

- **Concerto**, op. 11 (for French horn) (arr. James Graham, in *Concert Music for Tuba* TEP)

Vivaldi, Antonio

- **Sonata no. 2** (arr. Floyd Cooley) TCL

## LIST B

---

Broughton, Bruce

- **Sonata (Concerto) for Tuba and Piano** MAS

Koetsier, Jan

- **Sonatina for Tuba and Piano**, op. 57 DON

Kulesha, Gary

- **Sonata** CMC

Muczynski, Robert

- **Impromptus for Solo Tuba**, op. 32 SCH

Newton, Rodney

- **Capriccio for Tuba and Piano** RSH

Rae, Allan

- **Serenade** CMC

Swann, Donald

- **Two Moods for Tuba** CML

Takács, Jenő

- **Sonata Capricciosa**, op. 81 DOB

Weinzweig, John

- **Divertimento no. 8 for Tuba and Orchestra** CMC

Wilder, Alec

- **Sonata** MEN

## ORCHESTRAL EXCERPTS

---

Students should be prepared to play all of 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 anthologies.

Sear and Waldeck, eds. *Excerpts for Tuba*. 5 vols. Massapequa, New York: Cor, 1966.  
*Students who use this series should prepare all excerpts printed for the work.*

Abe Torchinsky, comp. *The Tuba Player's Orchestral Repertoire*. 13 vols. Vols. 1–4, Troy, Michigan, Encore Music Publishers; Vols. 5–13, Hackensack, New Jersey: Jerona Music Corporation, 1985.  
*Students who use this series should prepare only the measures specified below.*

Berlioz, Hector

- **Overture to King Lear**  
in: Sear and Waldeck, vol. 1  
in: Torchinsky, vol. 1  
→ rehearsal numbers 19 to 24

Bruckner, Anton

- **Symphony No. 7 in E major**  
in: Sear and Waldeck, vol. 1  
in: Torchinsky, vol. 13,  
→ 1st movement, mm. 40–43, 127–130, 141–148,  
235–248, 373–386  
→ 2nd movement, mm. 33–37  
→ 3rd movement, mm. 77–89  
→ 4th movement, mm. 191–212, 251–274

Prokofiev, Sergei

- **Romeo and Juliet Suite No. 2**  
in: Sear and Waldeck, vol. 2  
in: Torchinsky, vol. 9  
→ rehearsal numbers 2 to 6, 24 to 31, 49 to 51,  
60 to 61

Strauss, Richard

- **Ein Heldenleben**  
in: Sear and Waldeck, vol. 2  
in: Torchinsky, vol. 4  
→ rehearsal numbers 8 to 9, 62 to 65, 74 to 75

Wagner, Richard

- **Introduction to Act 3 of Lohengrin**  
in: Sear and Waldeck, vol. 3  
in: Torchinsky, vol. 2  
→ complete part

## TECHNICAL REQUIREMENTS

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### Etudes

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Students must be prepared to play six etudes: two from each of the following three groups.

#### Group 1

Bordogni, Marco  
*Forty-Three Bel Canto Studies for Tuba* LED/KIN  
• nos. 29, 30, 31, 32, 33

#### Group 2

Kopprasch, Georg  
*Sixty Selected Studies for BB flat Tuba* LED/KIN  
• nos. 40, 45, 49, 50, 57

#### Group 3

Blazhevich, Vladislav  
*Seventy Studies for BB flat Tuba*, 1 LED/KIN  
• nos. 37, 38, 40, 41, 42

Vasiliev, S.  
*Twenty-Four Melodious Études for Tuba* LED/KIN  
• nos. 16, 17, 21, 22, 23

## TECHNICAL REQUIREMENTS continued

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### Technical Tests

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Please see “Technical Tests” on pp. 36–37 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.

<b>Scales</b>				
Major	all keys	2 octaves	 = 80	sixteenth notes
Major in 3rds	all keys	2 octaves	 = 66	sixteenth notes
Harmonic minor	all keys	2 octaves	 = 80	sixteenth notes
Melodic minor	all keys	2 octaves	 = 80	sixteenth notes
Chromatic	on any note	2 octaves	 = 80	sixteenth notes
<b>Arpeggios</b>				
Major	all keys	2 octaves	 = 100	triplet eighth notes
Minor	all keys	2 octaves	 = 100	triplet eighth notes
Dominant 7ths	all keys	2 octaves	 = 80	sixteenth notes
Diminished 7ths	all keys	2 octaves	 = 80	sixteenth notes

## MUSICIANSHIP

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For details on requirements for Ear Tests and Sight Reading, please see pp. 38–46.

## 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 Tuba, Performer

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

The Associate Diploma is the culmination of the RCM Certificate Program. The Associate Diploma (ARCT) in Tuba, 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

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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

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### *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.

- List A consists of concertos.
- List B consists of sonatas.
- List C consists of accompanied and unaccompanied concert pieces.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. The length of the performance must be between 40 and 50 minutes. If the works selected do not total 40 minutes, candidates may choose either an additional work from Lists A, B or C, or another suitable work. The examiner will stop the performance if it exceeds the allotted time. *The examination program must include at least one work that is accompanied. Please note that all selections requiring accompaniment must be played with accompaniment.*

### LIST A

---

Barnes, James

- **Tuba Concerto** SOU

Ewazen, Eric

- **Tuba Concerto** SOU

Fleming, Robert

- **Concerto for Tuba** CMC

Gregson, Edward

- **Tuba Concerto** NOV

Heiden, Bernard

- **Concerto for Tuba and Orchestra** SOU

Jager, Robert

- **Concerto for Bass Tuba and Symphony Orchestra** BEL

Koetsier, Jan

- **Concertino**, op. 77 BIM

Kulesha, Gary

- **Concerto for Tuba and Orchestra** [piano-four-hands accompaniment] CMC

Raum, Elizabeth

- **The Legend of Heimdall** CMC
- **Pershing Concerto** TEP

Vaughan Williams, Ralph

- **Concerto for Bass Tuba** OUP

Williams, John

- **Concerto for Tuba** R&H

### LIST B

---

Bardwell, William

- **Sonata for Tuba and Piano** LED/KIN

East, Harold

- **Sonatina for Tuba and Piano** RIC

Glass, Jennifer

- **Sonatina for Tuba and Piano** EME

Hindemith, Paul

- **Sonate für Basstuba und Klavier** EAM

Hummel, Bertold

- **Sonatine für Basstuba und Klavier** HOF

McIntyre, David L.

- **Sonata for Tuba and Piano** CMC

Morawetz, Oskar

- **Sonata for Tuba** AEN

Salzedo, Leonard

- **Sonata for Tuba and Piano**, op. 93 CHS

Stevens, Halsey

- **Sonatina for Tuba and Piano** SOU

## LIST C

---

Badian, Maya

- **Mosaïques sonores** CMC; BAD

Fodi, John

- **Four Bagatelles**, op. 58 CMC

Kraft, William

- **Encounters II** MCA; BIM

Penderecki, Krzysztof

- **Capriccio** EAM

Persichetti, Vincent

- **Parable XXII for Solo Tuba**, op. 147 EVO
- **Serenade no. 12 for Solo Tuba** EVO

Plog, Anthony

- **Three Miniatures** BIM

Schudel, Thomas

- **Line Drawings** CMC; CZC

Wilder, Alec

- **Suite no. 1 for Tuba and Piano** (“Effie Suite”) MRG

## ORCHESTRAL EXCERPTS

---

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

- Abe Torchinsky, comp. *The Tuba Player’s Orchestral Repertoire*, 13 vols. Vols. 1–4, Troy, Michigan, Encore Music Publishers; Vols. 5–13, Hackensack, New Jersey: Jerona Music Corporation, 1985.

Berlioz, Hector

- ***Symphonie fantastique***  
in: Torchinsky, vol. 1  
→ tuba I part

Mendelssohn, Felix

- ***A Midsummer Night’s Dream***  
in: Torchinsky, vol. 1  
→ tuba part

Prokofiev, Sergei

- ***Symphony No. 5***  
in: Torchinsky, vol. 8  
→ tuba part

Strauss, Richard

- ***Also sprach Zarathustra***  
in: Torchinsky, vol. 4  
→ tuba I *and* tuba II parts

Wagner, Richard

- ***Die Meistersinger von Nürnberg***  
• **Prelude**  
in: Torchinsky, vol. 2  
→ tuba part

## **THEORY PREREQUISITES**

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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**

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Level 6 Piano

# Associate Diploma (ARCT) in Tuba, Teacher

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

Please see “Program Overview” on p. 6, “Diplomas” on p. 7, “Supplemental Examinations” on p. 11, and “Classification of Marks” on p. 11 for important details regarding an application for an Associate Diploma examination. Candidates for the Associate Diploma (ARCT) in Tuba, Teacher are strongly advised 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 TUBA, TEACHER PART 1: Performance of Repertoire, Orchestral Excerpts, Etudes, and Musicianship**

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### **REPERTOIRE**

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

Candidates should be prepared to perform *two* works from the repertoire listed for the Associate Diploma (ARCT) in Tuba, Performer examination: 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 Tuba, Performer examination.

### **ETUDES**

---

Candidates should be prepared to play *one* etude from those listed for the Level 10 examination.

### **MUSICIANSHIP**

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For details on requirements for Ear Tests and Sight Reading, please see pp. 38–46.

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

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### **A: Pedagogical Principles**

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

- posture and hand position
- breathing and tone production
- embouchure formation and mouthpiece placement
- intonation: problematic tendencies and corrections
- articulation
- rhythm and meter
- dynamics and phrasing
- range
- alternate fingerings
- vibrato
- transposition
- 20th-century playing techniques
- use of basic mutes
- instrument care and cleaning
- prevention of injury
- purchasing a tuba, mouthpiece selection

**B: Applied Pedagogy**

---

**Teaching Repertoire**

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

**Demonstration Lesson**

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

**ASSOCIATE DIPLOMA (ARCT) IN TUBA, 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 tuba
- the tuba family and its construction
- tuba repertoire and teaching material
- orchestral and ensemble repertoire for the tuba
- purchasing of, care for, and repair of a tuba
- careers for tuba players
- preparation strategies for examinations and auditions
- requirements for tuba examinations from the *Tuba Syllabus, 2003 Edition*
- accepted theories about the learning process
- accepted techniques of musical pedagogy
- reference resources (including books and periodicals) relating to the tuba
- notable performers (past and present)

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

For a reading list and reference material, please see “Resources” on pp. 47–52.

**THEORY PREREQUISITES**

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Level 8 Theory

Level 9 Harmony (or Keyboard Harmony)

Level 9 History

Level 10 Harmony & Counterpoint (or Keyboard Harmony)

Level 10 History

**THEORY COREQUISITES**

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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.



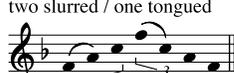
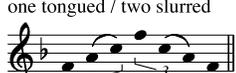
4. One-octave scales: two tongued / two slurred

a. 

b. 

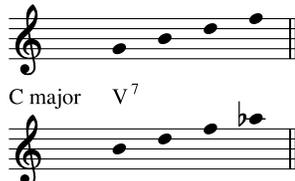
c. 

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.

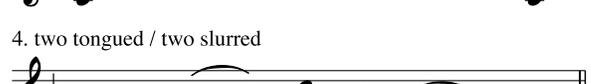


C major V<sup>7</sup>

C major VII<sup>°</sup>

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 



# Level 2

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## 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 in the keys of F, B $\flat$ , or E $\flat$ . 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



## SIGHT READING

---

- Students will be asked to play a simple eight-measure melody consisting of half notes, quarter notes, and eighth notes in the keys of 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 in the keys of F, B $\flat$ , or E $\flat$ . 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



### SIGHT READING

---

- Students will be asked to play a simple short melody in a major key approximately equal in difficulty to the repertoire of in the keys of F, B $\flat$ , E $\flat$ , or A $\flat$ .
- 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

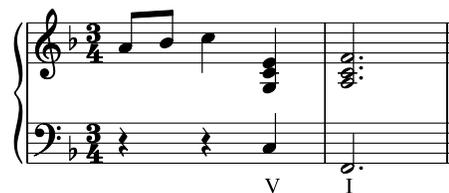
Students will be asked to name any of the following chords after the examiner has played the chord *once* in solid form, close position:

- 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 in the keys of C, F, B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , or G. 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*.



## 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

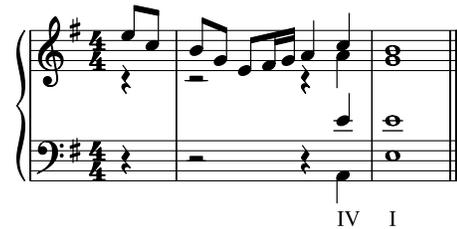
Students will be asked to name any of the following chords after the examiner has played the chord *once* in solid form, close position.

- 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 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 G major, 4/4 time. The notation shows a sequence of chords: V<sup>7</sup> (D7), VI (F#m), V<sup>7</sup> (D7), and I (G). The first two chords are bracketed together, and the last two are bracketed together. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

### 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 G major, 8/8 time. The notation shows a sequence of chords: G (tonic triad), A4, B4, C5, B4, A4, G4, F#4, E4, D4.

## SIGHT READING

- Students will be asked to play a composition approximately equal in difficulty to the repertoire of Level 8.
- 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 2/4 time. The notation shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. A triplet of eighth notes (A4, B4, C5) is marked with a '3' above it.

# Associate Diploma (ARCT) in Tuba, Teacher

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## EAR TESTS

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### Meter

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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

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Candidates may choose to:

- (a) sing or hum the intervals listed below after the examiner has played the first note *once*, OR
- (b) 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

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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 V<sup>7</sup> VI II I<sup>6</sup>/<sub>4</sub> V<sup>7</sup> I

### Melody Playback

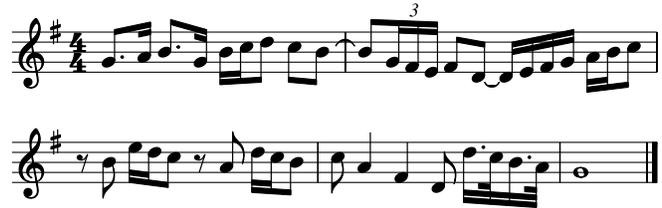
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Candidates will be asked to play back *both* parts of a two part phrase of approximately three measures in a major key, either on their own instrument or on the piano. The examiner will name the key and play the tonic chord *once* on the piano. If tuba is used for playback, the examiner will play the phrase *twice* on the piano, after which the student 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

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1. Candidates will be asked to play at sight a given passage approximately equal in difficulty to the repertoire of Level 9.
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](http://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](http://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](http://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](http://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](http://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](http://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

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- 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

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### Brass Reference Works

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- 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.
- Farkas, Philip. *The Art of Brass Playing: A Treatise on the Formation and Use of the Brass Player's Embouchure*. Bloomington, Indiana: Brass Publications; New York: Wind Music, 1962.
- . *The Art of Musicianship*. Bloomington, Indiana: Musical Publications, 1976.
- Fox, Fred. *Essentials of Brass Playing*. Pittsburgh: Volkwein, 1974; Los Angeles: Fox, 1974.
- Frederikson, Brian. *Arnold Jacobs: Song and Wind*. Edited by John Taylor. Gurnee, Illinois: Windsong Press, 1996.
- Griffiths, John R. *The Low Brass Guide*. Hackensack, New Jersey: Jerona Music, 1980.
- Herbert, Trevor, and John Wallace, eds. *The Cambridge Companion to Brass Instruments*. Cambridge: Cambridge University Press, 1997.
- 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

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*Brass Bulletin* (1971–2003)  
www.editions-bim.com

International Women's Brass Conference  
myiwbc.org

*The Instrumentalist*  
www.theinstrumentalist.com

*Music Educator's Journal*  
mej.sagepub.com

## SOURCES OF BRASS MUSIC AND BRASS RECORDINGS

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Harknett Music: [www.harknettmusic.com](http://www.harknettmusic.com)

Hysen Music Limited: [www.hysenmusic.com](http://www.hysenmusic.com)

Music Plus: [www.musicpluscorp.com](http://www.musicpluscorp.com)

Tapestry Music Limited: [www.tapestrymusic.com](http://www.tapestrymusic.com)

Long & McQuade: [www.long-mcquade.com](http://www.long-mcquade.com)

Carl Fischer Music: [www.carlfischer.com](http://www.carlfischer.com)

Hickey's Music Center: [www.hickeys.com](http://www.hickeys.com)

Alphonse Leduc - Robert King Inc.: [www.rkingmusic.com](http://www.rkingmusic.com)

Sheet Music Plus: [www.sheetmusicplus.com](http://www.sheetmusicplus.com)

Solid Brass: [www.solidbrass.com](http://www.solidbrass.com)

Southern Music Company: [www.southernmusic.com](http://www.southernmusic.com)

Summit Records: [www.summitrecords.com](http://www.summitrecords.com)

Tap Music Sales: [www.tapmusic.com](http://www.tapmusic.com)

Cimarron Music Press: [www.cimarronmusic.com](http://www.cimarronmusic.com)

Tuba-Euphonium Press: [www.iteaonline.org](http://www.iteaonline.org)

Éditions Marc Reift: [www.reift.ch](http://www.reift.ch)

## TUBA RESOURCES

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### Tuba Repertoire Anthologies

- Daellenbach, Charles, ed. *The Canadian Brass Book of Easy Tuba Solos*. Milwaukee, Wisconsin: Hal Leonard, 1992.
- Graham, James. *Concert Music for Tuba*. Annandale, Virginia: Tuba-Euphonium Press, 1967.
- Lamb, Jack, ed. *Classic Festival Solos*. Vol. 1. Miami: Belwin Mills, 1992.
- . *Classic Festival Solos*. Vol. 2. Miami: Belwin Mills, 1971, 1993.
- . *Solo Sounds for Tuba*. Bk 1, levels 1–3. New York: Warner Bros. Publications, 1987.
- Tuba Solos*. Bk 2. Miami, Florida: Belwin Mills, 1984.
- Voxman, Himie, ed. *Concert and Contest Collection*. Chicago: Rubank, 1972.
- Wexselblatt, Herbert, ed. *Solos for the Tuba Player*. New York: Schirmer, 1964.

### Tuba Etudes and Method Books

- Arban, Jean-Baptiste. *Complete Method for Tuba*. Transc. and ed. Jerry Young and Wesley Jacobs. Troy, Michigan: Encore Music Publishers, 1996.
- Blazhevich, Vladislav. *Seventy Studies for BB flat Tuba*, 2 vols. Paris: Alphonse Leduc: North Easton, Massachusetts: Robert King, 1991.
- Bobo, Roger. *Mastering the Tuba*. Bulle, Switzerland: Éditions Bim, 1993.
- Bordogni, Marco. *Forty-Three Bel Canto Studies for Tuba*. Paris: Alphonse Leduc; North Easton, Massachusetts: Robert King, 1972.
- The Complete Boosey and Hawkes Tuba Scale Book*. London: Boosey & Hawkes, [n.d.].
- Endresen, R.M. *Supplementary Studies for E flat or BB flat Bass*. Chicago: Rubank, 1936.
- Getchell, Robert W. *First Book of Practical Studies for Tuba*. Ed. Nilo W. Harvey. Miami: Belwin Mills, 1955, 1983.
- . *Second Book of Practical Studies for Tuba*. Ed. Nilo W. Harvey. Miami: Belwin Mills, 1955, 1983.
- Jacobs, Wesley. *Flexibility Studies for Tuba*. Troy, Michigan: Encore Music Publishers, 1989.
- . *Jacobs' Warm Up Studies and Daily Routine*. Troy, Michigan: Encore Music Publishers, 1990.
- Kopprasch, Georg. *Sixty Selected Studies for BB flat Tuba*. Paris: Leduc; North Easton, Massachusetts: Robert King, [n.d.].

- Little, Lowell. *Embouchure Builder for BB flat Bass*. Westbury, Long Island, New York: Pro Arte Publications, [n.d.].
- Pares, Gabriel. *Pares Scales for BB flat Tuba*. New York: Carl Fischer, 1946.
- Tyrrell, H.W. *Forty Advanced Studies for BB flat Bass*. London: Boosey & Hawkes, 1949.
- Uber, David. *First Studies for BB flat Tuba*. Delevan, New York: Almitra Music (distributed by Kendor Music), 1988.
- VanderCook, H.A. *VanderCook Etudes for E flat or BB flat Tuba*. Chicago: Rubank, 1941.
- Vasilev, S. *Twenty-Four Melodious Etudes for Tuba*. Paris: Leduc, [n.d.]; North Easton, Massachusetts: Robert King, [n.d.].

### Tuba Orchestral Excerpts

- Brown, Keith, ed. *Orchestral Excerpts from the Symphonic Repertoire, for Trombone and Tuba*. Rev. ed., 10 vols. New York: International Music, 1964–1970.
- Sear, Walter E., and Lewis Waldeck. *Excerpts for Tuba*. 5 vols. Massapequa, New York: Cor, 1966.
- Torchinsky, Abe. *The Tuba Player's Orchestral Repertoire*. Vols. 1–4. Troy, Michigan: Encore Music Publishers; Vols. 5–13. Hackensack, New Jersey: Jerona Music Corp., 1985.

### Tuba Reference Works

- Bell, William J., and R. Winston Morris. *Encyclopedia of Literature for the Tuba*. New York: Charles Colin, 1967.
- Bevan, Clifford. *The Tuba Family*. 2nd ed. Winchester, Hampshire, UK: Piccolo, 2000.
- Frederikson, Brian. *Arnold Jacobs: Song and Wind*. Ed. John Taylor. Gurnee, Illinois: Windsong Press, 1996.
- Griffiths, John R. *The Low Brass Guide*. Hackensack, New Jersey: Jerona Music, 1980.
- Mason, J. Kent. *The Tuba Handbook*. Toronto, Ontario: Sonante Publications, 1977.
- Morris, R. Winston, and Edward R. Goldstein. *The Tuba Source Book*. Bloomington: Indiana University Press, 1996.
- Phillips, Harvey, and William Winkle. *The Art of Tuba and Euphonium*. Secaucus, New Jersey: Summy-Birchard, 1992.
- Stewart, M. Dee, ed. *Arnold Jacobs: The Legacy of a Master*. Northfield, Illinois: Instrumentalist Publishing Company, 1987.

**Association and Periodical**

International Tuba Euphonium Association  
(formerly Tubists Universal Brotherhood Association)

*ITEA Journal*

(Journal of the International Tuba Euphonium  
Association)

www.iteaonline.org

**Tuba Recordings**

Bobo, Roger. *Bobissimol! The Best of Roger Bobo* (Crystal  
Records CD 125)

Hindemith, Paul: *Sonate*

Kraft, William: *Encounters II*

Wilder, Alec: *Suite no. 1 for Tuba and Piano* (Effie)

Cooley, Floyd. *The Romantic Tuba* (Crystal Records  
LP: S120)

Bach, Johann Sebastian: *Sonata in E flat major*

———. *A Schumann Fantasy* (Summit Records CD:  
DCD 156)

Schumann, Robert: *Drei Romanzen*

Dowling, Eugene: *The English Tuba* (Pro Arte CDD  
595)

Vaughan Williams, Ralph: *Concerto for Bass  
Tuba and Orchestra*

Vaughan Williams, Ralph: *Six Studies in English  
Folksongs*

Fletcher, John: *Le tuba enchantée* (Seven Seas Records  
LP: K28C-65)

Hindemith, Paul: *Sonate for Bass Tuba and Piano*

Glass, Jennifer: *Sonatine for Basstuba and Piano*

Funderburk, Jeff: *Passages* (Mark MCD-2199)

Koetsier, Jan: *Sonatina per Tuba e Pianoforte*

Broughton, Bruce: *Sonata for Tuba and Piano*

Mozart, Wolfgang Amadeus: *O Isis and Osiris*

Griffiths, John: *Canadian Chops* (CBC)

McIntyre, David L.: *Sonata for Tuba and Piano*

Raum, Elizabeth: *The Legend of Heimdall*

Raum, Elizabeth: *T for Tuba*

Lind, Michael: *Michael Lind Plays Tuba* (Four Leaf  
Records: FLC CD 102)

Wilder, Alec: *Suite No. 1 for Tuba and Piano*

Gregson, Edward: *Concerto for Tuba*

Pokorny, Eugene: *Orchestral Excerpts for Tuba*  
(Summit Records DCD 142)

Berlioz, Hector: *The Damnation of Faust*

———. *Symphonie fantastique*

Bruckner, Anton: *Symphony No. 7*

Mahler, Gustav: *Symphony No. 1*

———. *Symphony No. 5*

Prokofiev, Sergei: *Romeo and Juliet*

———. *Symphony No. 5*

Strauss, Richard: *Also Sprach Zarathustra*

———. *Ein Heldenleben*

———. *Till Eulenspiegels lustige Streiche*

Wagner, Richard: *Prelude to Act III of Lohengrin*

———. *Die Meistersinger von Nürnberg*

———. *Ride of the Valkeries*