

# Horn



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SYLLABUS / 2025 EDITION





## Message from the President & CEO

On behalf of the millions of alumni who have studied our curriculum during the past 130 plus years—and the tens of thousands of teachers who have taught it—I would like to welcome you to The Royal Conservatory of Music family!

Our mission as an international institution is to develop human potential through leadership in music and the arts. Advancing the transformative power of music through a rich educational tradition, with its proven social and cognitive benefits, lies at the heart of everything we do.

The Royal Conservatory of Music was founded in 1886 and is considered to be the gold standard in music education. Our students have gone on to become some of the world's most recognized and respected performers and teachers in diverse musical genres, as well as leaders in nearly every field imaginable, from Canadian Supreme Court justices and world-renowned scientists to groundbreaking entrepreneurs and community visionaries. RCM alumni carry with them a lifelong appreciation of the power of music to change lives.

All of this stems from a structured and progressive system of music study that encompasses a world-class curriculum, a network of teachers (private as well as through our partner schools), and assessments by highly trained and objective professionals.

The strength of the assessment component of our Certificate Program is underpinned by the distinguished RCM College of Examiners. Members of this group of exceptional musicians and teachers from across North America are chosen for their experience, skill, and professionalism. As a result, the certificates or diplomas issued upon successful completion of exam requirements are tangible representations of the learning that has been accomplished through the efforts of both students and their teachers.

Thank you again for joining the RCM community. Music is a wonderful gift—I hope that it will continue to be a part of your life and that you will always be an advocate for the arts wherever you may call home!

**Alexander Brose**

Michael and Sonja Koerner President & CEO  
The Royal Conservatory

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# Introduction

For an introduction to The RCM Certificate Program, including such information as registration for examinations, prerequisites and corequisites, examination regulations, and procedures, please see the *Practical Examinations Syllabus* at [rcmusic.com/syllabi](http://rcmusic.com/syllabi).

## What's New?

- The *Horn Syllabus, 2025 Edition* has been expanded to include Preparatory, Level 3, Level 5, and Level 7.
- The levels of The RCM Certificate Program have been organized into four progressive stages of musical development: Elementary, Intermediate, Advanced, and Diploma.
- Repertoire lists have been updated and expanded to include new works written in the last twenty years.
- Substitution policies have been clarified, allowing students and teachers more flexibility in choosing repertoire not included in the *Syllabus*.
- Musicianship requirements (aural skills and reading skills) have been revised, reflecting a smoother progression of skill development.

## Horn 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.

- ★ Please see *Abbreviations* at [rcmusic.com/syllabi](http://rcmusic.com/syllabi) for a list of publishers with their abbreviations.

### Repertoire Lists

The repertoire for Preparatory to Level 10 and the Associate Diploma (ARCT) in Horn, Performer is divided into lists, according to style, genre, or stylistic period.

#### Preparatory to Level 4

- List A: Rhythmic Repertoire
- List B: Lyrical Repertoire

#### Level 5

- List A: Baroque and Classical Repertoire
- List B: Romantic, 20th-, and 21st-century Repertoire

#### Levels 6 to 9

- List A: Baroque and Classical Repertoire
- List B: Romantic Repertoire
- List C: 20th- and 21st-century Repertoire

#### Level 10

- List A: Baroque and Classical Repertoire
- List B: Romantic, 20th-, and 21st-century Repertoire
- List C: Unaccompanied Repertoire

#### Associate Diploma (ARCT) in Horn, Performer

- List A: Concertos
- List B: Sonatas and Suites
- List C: Concert Pieces
- List D: Unaccompanied Repertoire

- ★ For further details on examination requirements for repertoire, please consult the listings for each level.

### Da Capo Signs and Repeats

- When performing repertoire in an examination, students should observe *da capo* and *dal segno* signs, unless stated otherwise in the *Syllabus*.
- Repeat signs should ordinarily be ignored. However, repeat signs should be observed if indicated in the *Syllabus*.
- At the Associate Diploma (ARCT) level, repeats may be observed at the candidate's discretion, within the allotted time.

### Memorization

Repertoire need not be memorized and no extra marks will be awarded for memory.

- Although memorization of repertoire is not required, students are encouraged to memorize repertoire selections to support secure and confident performances.

# Introduction

## Collaborative Pianists

All repertoire must be performed with piano accompaniment where required, unless otherwise specified.

- For Preparatory to Level 4, students may use a recorded accompaniment (and must provide the device on which it is to be played). Students must provide their own collaborative pianist or recording.
- For Levels 5 and up, recorded accompaniment is not permitted. Students must provide their own collaborative pianist.

## Substitutions

Students have the option of substituting pieces at each examination with selections of their own choice. Official approval of most substitute-piece 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 Preparatory to Level 10 may substitute *one* repertoire selection and/or *one* etude from the corresponding list of the level immediately above their examination level. For example, a Level 7, List A selection may be performed in place of a Level 6, List A selection.

- Official approval is not required prior to the examination.
- Students must ensure that the substitute piece complies with the genre or stylistic period intended for the list in the level to be examined (see "Repertoire Lists" on p. 4).
- Syllabus substitutions must be performed according to the syllabus 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 and/or *one* etude with a work not listed in the *Syllabus* that is of comparable length, difficulty, style category, 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 selection or etude 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 to ensure that the chosen repertoire complies with the syllabus requirements.

- ✦ For any substitute selections falling outside these categories, and any substitutions for the Associate Diploma (ARCT), students must complete an Examination Substitute Piece Request Form (available online) in advance of the examination registration deadline. Students are advised to prepare an alternate work in case the request is denied.

## Orchestral Excerpts

Students may use standard published orchestral parts for the specified excerpts; 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. See "Horn Resources" on p. 54.

- Orchestral excerpts do not need to be memorized, and no extra marks will be awarded for memorization.
- Substitutions are not permitted for orchestral excerpts.
- In excerpts where a series of shorter fragments are combined, students should allow for a short break between each section to adjust the character and tempo as needed.

- ✦ For further details on examination requirements for orchestral excerpts, please consult the listings for each level.

## Technical Requirements

### Etudes

- Etudes do not need to be memorized. Although stronger performances often result from playing by memory, no extra marks will be awarded for memorizing etudes.
- See "Substitutions" on p. 5 for permitted etude substitutions.

- ✦ 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 from the technical tests list at each level.
- Technical tests (scales and arpeggios) 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.

# Introduction

## Musicianship

### Aural Skills

Testing of aural skills includes melody clapback, melody playback, and identification of intervals, chords, and chord progressions. For practice purposes, additional ear-training exercises are available in *RCM Online Ear Training*.

- ★ For further details on examination requirements for aural skills, please consult the requirements for each level.

### Reading Skills

Testing of reading skills consists of rhythm reading and sight playing of short passages.

- Students are required to tap one measure of the beat before performing the rhythm to establish a sense of pulse and to set the tempo for their performance.
- Students may choose to tap the beat with one hand or foot, or to clap the beat with both hands if they are speaking the rhythm.
- Students should continue tapping while they perform the rhythm.

- To perform the sight-rhythm excerpt, students may speak the rhythm using the syllable of their choice (“la,” “ta,” Kodály syllables, etc.), clap the rhythm, or tap the rhythm with one hand.
- For remote examinations, the sight-reading excerpts will be provided 22 hours in advance of the examination for student preparation. Prepared reading excerpts may be slightly longer than examples provided for in-person examinations but will conform to all other requirements listed for each level.
- Students are encouraged to review prepared reading excerpts to prepare for their remote examination but are not permitted to add markings (such as note names or numbers for counting) to the score.

- ★ For further details on examination requirements for reading skills, please consult the requirements for each level.

## Theory Examinations

### *For Levels 5 and up*

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

# Level-by-Level Requirements

## Preparatory

Preparatory Requirements	Marks
<b>Repertoire:</b> two selections	<b>56</b>
One List A selection	28
One List B selection	28
<b>Technical Requirements</b>	<b>24</b>
Etudes: one etude	12
Technical Tests	12
<b>Musicianship</b>	
<b>Aural Skills</b>	<b>10</b>
– Clapback	4
– Chords	2
– Playback	4
<b>Reading Skills</b>	<b>10</b>
– Rhythm	5
– Playing	5
<b>Total possible marks (pass = 60)</b>	<b>100</b>

## Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *two* contrasting selections: *one* from List A and *one* from List B. *Repertoire selections must be performed with piano accompaniment where required, unless otherwise specified.*

Each bulleted item (●) represents one selection for examination purposes.

## Repertoire

### List A

#### Rhythmic Repertoire

##### Beethoven, Ludwig van

- Hymn to Joy (arr. Charles Forsberg, in *Solo Sounds for French Horn*, Solos Levels 1–3 ALF)

##### Benedict, Julius

- Carnival of Venice (in *Canadian Brass Book of Beginning Horn Solos* HAL)

##### Boyd, Bill

- Canadian Brass Blues (in *Canadian Brass Book of Beginning Horn Solos* HAL)

##### Campbell, Arthur

- Prelude (in *Horn Solos*, 1 FAB)

##### Haydn, Franz Joseph

- German Dance, Hob. IX:22, no. 7 (in *Time Pieces for Horn*, 1 ABR)

##### Rosseter, Philip

- When Laura Smiles (in *Time Pieces for Horn*, 1 ABR)

##### Smith, Leonard B.

- The Huntsman (arr. Philip Farkas, in *F Horn Solos*, 1 ALF)

### List B

#### Lyrical Repertoire

##### Traditional

- The Cruel War Is Raging (in *Canadian Brass Book of Beginning Horn Solos* HAL)
- The Riddle Song (in *Canadian Brass Book of Beginning Horn Solos* HAL)
- Streets of Laredo (in *Canadian Brass Book of Beginning Horn Solos* HAL)

##### Campbell, Arthur

- Chorale (in *Horn Solos*, 1 FAB)
- Minuet (in *Horn Solos*, 1 FAB)

##### Forsberg, Charles

- Green Meadow Waltz (ed. Miles Johnson in *Solo Sounds for French Horn*, Solos Levels 1–3 ALF)

##### Sibelius, Jean

- Finlandia (in *Canadian Brass Book of Beginning Horn Solos* HAL)

##### Waldteufel, Émile

- The Skaters (in *Canadian Brass Book of Beginning Horn Solos* HAL)

## Preparatory

# Technical Requirements

Please see “Technical Requirements” on p. 5 for important information regarding this section of the examination.

### Etudes

Students must prepare *one* etude from the following list.

**Getchell, Robert W.**

*First Book of Practical Studies for French Horn* ALF

- no. 1 or no. 2

**Pottag, Max P., and Nilo W. Hovey**

*Pottag-Hovey Method for French Horn* ALF

- one of nos. 7, 8, 9 (Quarter Notes)

### Technical Tests

Students must play scales and arpeggios from memory, ascending and descending, in the required articulations. See “Technical Tests Examples” on p. 44.

	Keys	Range	Tempo	Note Values	Articulations
<b>Scales</b>					
<b>Five-note Scales</b>	C, B $\flat$ major A minor	$\hat{1}$ - $\hat{5}$ - $\hat{1}$	$\text{♩} = 60$	$\text{♩}$	all tongued
<b>Arpeggios</b>					
<b>Tonic</b>	C, B $\flat$ major A minor	$\hat{1}$ - $\hat{3}$ - $\hat{5}$ - $\hat{3}$ - $\hat{1}$	$\text{♩} = 60$	$\text{♩}$	all tongued

# Musicianship

Please see “Musicianship” on p. 6 and “Musicianship Examples” on p. 47 for important information regarding this section of the examination.

### Aural Skills

**Clapback**

Students will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice*. The examiner will identify the time signature and count one measure before beginning.

Time Signatures	Note Values	Approximate Length
$\frac{3}{4}$	$\text{♩} \text{ ♩} \text{ ♩} \text{ ♩}$	two measures

**Chords**

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played the first five notes of a major or minor scale followed by the tonic triad in solid/blocked form *once*.

Chords	Position
major and minor triads	root position

**Playback**

Students will be asked to play back on their instrument a melody based on the first three notes of a major scale. The examiner will identify the key, play the tonic triad *once*, and play the melody *twice*.

Beginning Note	Keys	Approximate Length
tonic, mediant	C, B $\flat$ major A minor	four notes

## Preparatory


## Reading Skills

**Rhythm**

For a given rhythm, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm.

A steady pulse and metric accentuation are expected.

Time Signature	Note Values	Approximate Length
$\frac{4}{4}$		two measures

**Playing**

Students will be asked to play a four-measure unaccompanied melody based on the first five notes of a scale. The melody will move by step and may contain repeated notes.

Keys	Time Signature	Note Values
B $\flat$ major	$\frac{4}{4}$	

# Level 1

Level 1 Requirements	Marks
<b>Repertoire:</b> two selections	<b>56</b>
One List A selection	28
One List B selection	28
<b>Technical Requirements</b>	<b>24</b>
Etudes: one etude	12
Technical Tests	12
<b>Musicianship</b>	
<b>Aural Skills</b>	<b>10</b>
– Clapback	2
– Intervals	2
– Chords	2
– Playback	4
<b>Reading Skills</b>	<b>10</b>
– Rhythm	3
– Playing	7
<b>Total possible marks (pass = 60)</b>	<b>100</b>

## Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *two* contrasting selections: *one* from List A and *one* from List B. *Repertoire selections must be performed with piano accompaniment where required, unless otherwise specified.*

Each bulleted item (●) represents one selection for examination purposes.

### List A

#### Rhythmic Repertoire

##### Traditional

- **Song of the Volga Boatman** (in *Canadian Brass Book of Beginning Horn Solos* HAL)
- **Yankee Doodle** (in *Canadian Brass Book of Beginning Horn Solos* HAL)

##### Bach, Johann Sebastian

- **Minuet** (arr. Leslie Pearson, in *The Really Easy Horn Book* FAB)

##### Dowland, John

- **The Frog Galliard** (in *Time Pieces for Horn*, 1 ABR)

##### Gunning, Christopher

- **Echoes** (in *The Really Easy Horn Book* FAB)

##### Matosinhos, Ricardo

- **Slow Boogie**, from Little Suite No. 1 for Horn and Piano AVA

##### Offenbach, Jacques

- **Marine’s Hymn** (in *Canadian Brass Book of Beginning Horn Solos* HAL)

##### Pearson, Leslie

- **Stepwise** (in *The Really Easy Horn Book* FAB)

### List B

#### Lyrical Repertoire

##### Anonymous

- **Fortune, lesse moy** (in *Time Pieces for Horn*, 1 ABR)

##### Traditional

- **Russian Lullaby** (arr. Paul Reade, in *Horn Solos*, 1 FAB)
- **The Water Is Wide** (arr. Bill Boyd, in *Canadian Brass Book of Easy Horn Solos* HAL)

##### Arbeau, Thoinot

- **Pavane**, from *Orchésographie* (in *Horn Solos*, 1 FAB)

##### Bartók, Béla

- **No. 3**, from *For Children*, 1 (in *Time Pieces for Horn*, 1 ABR)

##### Carey, Henry

- **America** (in *Canadian Brass Book of Beginning Horn Solos* HAL)

##### Fauré, Gabriel

- **Agnus Dei**, from *Messe basse* (in *Time Pieces for Horn*, 1 ABR)

##### Gunning, Christopher

- **Sad Café** (in *The Really Easy Horn Book* FAB)

## Technical Requirements

Please see “Technical Requirements” on p. 5 for important information regarding this section of the examination.

### Etudes

Students must prepare *one* etude from the following list.

##### Getchell, Robert W.

*First Book of Practical Studies for French Horn* ALF

- *one* of nos. 3, 4, 5, 6, 13, 14, 15

# Level 1

## Technical Tests

Students must play scales and arpeggios from memory, ascending and descending, in the required articulations. See “Technical Tests Examples” on p. 44.

	Keys	Range	Tempo	Note Values	Articulations
<b>Scales</b>					
<b>Diatonic</b>	C, D, B $\flat$ major A, B minor (natural)	1 octave	$\text{♩} = 60$	$\text{♩}$	all tongued all slurred
<b>Arpeggios</b>					
<b>Tonic</b>	C, D, B $\flat$ major A, B minor	1 octave	$\text{♩} = 60$	$\text{♩}$	all tongued all slurred

## Musicianship

Please see “Musicianship” on p. 6 and “Musicianship Examples” on p. 47 for important information regarding this section of the examination.

### Aural Skills

#### Clapback

Students will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice*. The examiner will identify the time signature and count one measure before beginning.

Time Signatures	Note Values	Approximate Length
$\frac{3}{4}$	$\text{♩} \text{ ♪ } \text{♩} \text{ ♪ } \text{♩} \text{ ♪ } \text{♩}$	two to three measures

#### Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending and descending) *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending and descending). The examiner will play the first note *once*.

Intervals (ascending and descending)
minor 3rd
major 3rd

#### Chords

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played it in broken and then solid/ blocked form *once*.

Chords	Position
major and minor triads	root position

#### Playback

Students will be asked to play back on their instrument a melody based on the first five notes of a major or minor scale. The examiner will identify the key, play the tonic triad *once*, and play the melody *twice*.

Beginning Note	Keys	Approximate Length
tonic, dominant	C, B $\flat$ major A minor	five notes

### Reading Skills

#### Rhythm

For a given rhythm, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm.

A steady pulse and metric accentuation are expected.

Time Signature	Note Values	Approximate Length
$\frac{4}{4}$	$\text{♩} \text{ ♪ } \text{♩} \text{ ♪}$	two measures

#### Playing

Students will be asked to play a four-measure, unaccompanied melody that moves by step.

Keys	Time Signature	Note Values
C, B $\flat$ major A minor	$\frac{4}{4}$	$\text{♩} \text{ ♪ } \text{♩} \text{ ♪}$

# Level 2

Level 2 Requirements	Marks
<b>Repertoire:</b> <i>two</i> selections	<b>56</b>
One List A selection	28
One List B selection	28
<b>Technical Requirements</b>	<b>24</b>
Etudes: <i>one</i> etude	12
Technical Tests	12
<b>Musicianship</b>	
<b>Aural Skills</b>	<b>10</b>
– Clapback	2
– Intervals	2
– Chords	2
– Playback	4
<b>Reading Skills</b>	<b>10</b>
– Rhythm	3
– Playing	7
<b>Total possible marks (pass = 60)</b>	<b>100</b>

## Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *two* contrasting selections: *one* from List A and *one* from List B. *Repertoire selections must be performed with piano accompaniment where required, unless otherwise specified.*

Each bulleted item (●) represents one selection for examination purposes.

### List A

#### Rhythmic Repertoire

##### Beethoven, Ludwig van

- *Écossaise*, WoO 86 (in *Horn Music for Beginners* EMB)

##### Brahms, Johannes

- *St. Anthony Chorale* (in *Time Pieces for Horn*, 1 ABR)

##### Campbell, Arthur

*Horn Solos*, 1 FAB

- *Hunting Song*
- *March*

##### Cohan, George M.

- *Give My Regards to Broadway* (in *Canadian Brass Book of Beginning Horn Solos* HAL)

##### Handel, George Frederic

- *See, the Conquering Hero Comes* (in *Time Pieces for Horn*, 1 ABR)

##### Matosinhos, Ricardo

*Little Suite No. 1 for Horn and Piano* AVA

- *Hello Siegfried*
- *Shanghai*

##### Schumann, Robert

- *Soldier’s March*, from *Album for the Young* (in *Time Pieces for Horn*, 1 ABR)

##### Tchaikovsky, Pyotr Il’yich

- *Russian Folksong* (in *Horn Music for Beginners* EMB)

### List B

#### Lyrical Repertoire

##### Beethoven, Ludwig van

- *German Dance*, WoO 13, no. 9 (in *Horn Music for Beginners* EMB)

##### Brahms, Johannes

- *German Folksong* (in *Horn Music for Beginners* EMB)

##### Krieger, Johann

- *Minuet* (in *Horn Music for Beginners* EMB)

##### Lavallée, Calixa

- *O Canada!* (arr. Bill Boyd, in *Canadian Brass Book of Easy Horn Solos* HAL)

##### Mendelssohn, Felix

- *A Favorite Place*, from *Six Songs*, op. 99 (in *The G. Schirmer Instrumental Library: Horn Collection, Easy to Intermediate Level* SCH)

##### Pachelbel, Johann

- *Sarabande* (in *Horn Music for Beginners* EMB)

##### Purcell, Henry

- *Minuet* (in *Horn Music for Beginners* EMB)

##### Weber, Carl Maria von

- *Theme*, from *Der Freischütz Overture* (in *Time Pieces for Horn*, 1 ABR)

##### Wedgwood, Pam

- *Dragonfly* (in *Really Easy Jazzin’ About* FAB)

## Level 2

# Technical Requirements

Please see “Technical Requirements” on p. 5 for important information regarding this section of the examination.

### Etudes

Students must prepare *one* etude from the following list.

#### Getchell, Robert W.

*First Book of Practical Studies for French Horn* ALF

- *one* of nos. 22, 23, 24, 27, 30, 31

### Technical Tests

Students must play scales and arpeggios from memory, ascending and descending, in the required articulations. See “Technical Tests Examples” on p. 44.

	Keys	Range	Tempo	Note Values	Articulations
<b>Scales</b>					
<b>Diatonic</b>	C, D, B $\flat$ major A, B, G minor (natural and harmonic)	1 octave	$\text{♩} = 88$	$\text{♩}$	all tongued all slurred
<b>Arpeggios</b>					
<b>Tonic</b>	C, D, B $\flat$ major A, B, G minor	1 octave	$\text{♩} = 88$	$\text{♩}$	all tongued all slurred

# Musicianship

Please see “Musicianship” on p. 6 and “Musicianship Examples” on p. 47 for important information regarding this section of the examination.

### Aural Skills

#### Clapback

Students will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice*. The examiner will identify the time signature and count one measure before beginning.

Time Signatures	Note Values	Approximate Length
$\frac{3}{4}$	$\text{♩} \text{ ♩} \text{ ♩} \text{ ♩} \text{ ♩}$	two to three measures

#### Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending and descending) *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending and descending). The examiner will play the first note *once*.

Intervals (ascending and descending)
minor 3rd
major 3rd
perfect 5th

## Level 2

### Chords

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played it in solid/blocked form *once*.

Chords	Position
major and minor triads	root position

### Playback

Students will be asked to play back on their instrument a melody based on the first five notes of a major or minor scale. The examiner will identify the key, play the tonic triad *once*, and play the melody *twice*.

Beginning Note	Keys	Approximate Length
tonic, dominant	B $\flat$ , D major G minor	five notes

## Reading Skills

### Rhythm

For a given rhythm, students will be asked to:


- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm.

A steady pulse and metric accentuation are expected.

Time Signatures	Note and Rest Values	Approximate Length
$\frac{3}{4}$		two to four measures

### Playing

Students will be asked to play a four-measure, unaccompanied melody that moves by step or skip.

Keys	Time Signature	Note Values
C, B $\flat$ major A, B minor	$\frac{4}{4}$	

# Level 3

Level 3 Requirements	Marks
<b>Repertoire:</b> two selections	<b>56</b>
One List A selection	28
One List B selection	28
<b>Technical Requirements</b>	<b>24</b>
<b>Etudes:</b> two etudes	<b>12</b>
– Etude 1	6
– Etude 2	6
<b>Technical Tests</b>	<b>12</b>
<b>Musicianship</b>	
<b>Aural Skills</b>	<b>10</b>
– Clapback	2
– Intervals	2
– Chords	2
– Playback	4
<b>Reading Skills</b>	<b>10</b>
– Rhythm	3
– Playing	7
<b>Total possible marks (pass = 60)</b>	<b>100</b>

## Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *two* contrasting selections: *one* from List A and *one* from List B. *Repertoire selections must be performed with piano accompaniment where required, unless otherwise specified.*

Each bulleted item (●) represents one selection for examination purposes.

### List A

#### Rhythmic Repertoire

##### Arbeau, Thoinot

- *Branle*, from *Orchésographie* (in *Horn Solos*, 1 FAB)

##### Bartók, Béla

- *Dance of the Slovaks* (in *Solo Sounds for French Horn, Solos Levels 3–5 ALF*)

##### Beethoven, Ludwig van

- *Marmotte* (in *First Solos for the Horn Player SCH*)

##### Harris, Paul

- *Hunt the Horn* (in *Time Pieces for Horn*, 1 ABR)

##### Mozart, Wolfgang Amadeus

- *Bei Männern, welche Liebe fühlen* (in *Going Solo: Horn FAB*)

##### Schubert, Franz

- *Air*, from *Rosamunde* (in *First Solos for the Horn Player SCH*)

##### Szervánszky, Endre

- *Little Suite* (in *Horn Music for Beginners EMB*)

##### Tchaikovsky, Pyotr Il'yich

- *Wine Cellar* (in *Time Pieces for Horn*, 1 ABR)

### List B

#### Lyrical Repertoire

##### Brahms, Johannes

- *German Love Song* (arr. Charles Forsberg, in *Solo Sounds for French Horn, Solos Levels 1–3 ALF*)

##### Delius, Frederick

- *Lullaby*, from *Five Piano Pieces* (in *Time Pieces for Horn*, 1 ABR)

##### Humperdinck, Engelbert

- *Evening Prayer*, from *Hänsel und Gretel* (in *Time Pieces for Horn*, 2 ABR)

##### Mozart, Wolfgang Amadeus

- *No More, I Have Heard Everything* (in *First Solos for the Horn Player SCH*)

##### Puccini, Giacomo

- *Let Her Believe*, from *La fanciulla del West* (in *The G. Schirmer Instrumental Library: Horn Collection, Easy to Intermediate Level SCH*)

##### Tchaikovsky, Pyotr Il'yich

- *Old French Song* (in *Horn Music for Beginners EMB*)
- *Sweet Reverie* (in *First Solos for the Horn Player SCH*)

## Technical Requirements

Please see “Technical Requirements” on p. 5 for important information regarding this section of the examination.

### Etudes

Students must prepare *two* contrasting etudes from the following list.

##### Getchell, Robert W.

*First Book of Practical Studies for French Horn ALF*

- choose *two* of nos. 29, 34, 41, 44, 45, 50, 51, 60

# Level 3

## Technical Tests

Students must play scales and arpeggios from memory, ascending and descending, in the required articulations. See “Technical Tests Examples” on p. 44.

	Keys	Range	Tempo	Note Values	Articulations
<b>Scales</b>					
<b>Diatonic</b>	D, A, E♭ major B, C minor (harmonic and melodic)	1 octave	♩ = 52		all tongued all slurred 2 slurred, 2 tongued
<b>Chromatic</b>	Starting on B♭				
<b>Arpeggios</b>					
<b>Tonic</b>	D, A, E♭ major B, C minor	1 octave	♩ = 52		all tongued all slurred 2 slurred, 1 tongued

## Musicianship

Please see “Musicianship” on p. 6 and “Musicianship Examples” on p. 47 for important information regarding this section of the examination.

### Aural Skills

#### Clapback

Students will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice*. The examiner will identify the time signature and count one measure before beginning.

Time Signatures	Note Values	Approximate Length
$\frac{3}{4}$		three to four measures

#### Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending and descending) *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending and descending). The examiner will play the first note *once*.

Intervals (ascending and descending)
minor 3rd
major 3rd
perfect 4th
perfect 5th

#### Chords

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played it in solid/blocked form *once*.

AND

Students will be asked to identify a single note as the root, third, or fifth of a major or minor triad after the examiner has played the triad in broken form *once*.

Chords	Position
major and minor triads	root position

#### Playback

Students will be asked to play back on their instrument a melody based on the first five notes of a major or minor scale. The examiner will identify the key, play the tonic triad *once*, and play the melody *twice*.

Beginning Note	Keys	Approximate Length
tonic, mediant, dominant	D, E♭ major B, G minor	five to six notes

## Level 3

## Reading Skills

**Rhythm**

For a given rhythm, students will be asked to:


- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm.

A steady pulse and metric accentuation are expected.

Time Signatures	Note and Rest Values	Approximate Length
$\frac{3}{4}$		four measures

**Playing**

Students will be asked to play a short unaccompanied passage.

Keys	Time Signatures	Note Values
C, D, B $\flat$ major A, B minor	$\frac{3}{4}$	

# Level 4

Level 4 Requirements	Marks
<b>Repertoire:</b> two selections	<b>56</b>
One List A selection	28
One List B selection	28
<b>Technical Requirements</b>	<b>24</b>
<b>Etudes:</b> two etudes	<b>12</b>
– Etude 1	6
– Etude 2	6
<b>Technical Tests</b>	<b>12</b>
<b>Musicianship</b>	
<b>Aural Skills</b>	<b>10</b>
– Clapback	2
– Intervals	2
– Chords	2
– Playback	4
<b>Reading Skills</b>	<b>10</b>
– Rhythm	3
– Playing	7
<b>Total possible marks (pass = 60)</b>	<b>100</b>

## Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *two* contrasting selections: *one* from List A and *one* from List B. *Repertoire selections must be performed with piano accompaniment where required, unless otherwise specified.*

Each bulleted item (●) represents one selection for examination purposes.

### List A

#### Rhythmic Repertoire

##### Bizet, Georges

- Theme, from *L'Arlésienne* (in *Going Solo for Horn* FAB)

##### Bologne, Joseph, Chevalier de Saint-Georges

- Menuetto in C, from Sonata for Harp with Obligato Flute (in *LIFT: Solos for Horn by Black Composers* CIM)

##### Copland, Aaron

- The Little Horses, from *Old American Songs, Set 2* (in *Boosey and Hawkes Horn Anthology* B&H)

##### Matosinhos, Ricardo

*Low Horn Suite for Horn and Piano* AVA

- Let's Play!
- Rag

##### Mező, Imre

- Dance (in *Horn Music for Beginners* EMB)

##### Mozart, Wolfgang Amadeus

- Contredanse en Rondeau, from Divertimento in F Major, K 213 (in *Time Pieces for Horn, 2* ABR)

##### Purcell, Henry

- Nymphs and Shepherds (in *The G. Schirmer Instrumental Library: Horn Collection, Easy to Intermediate Level* SCH)

##### Tchaikovsky, Pyotr Il'yich

- Humoresque (in *Going Solo for Horn* FAB)

##### Verdi, Giuseppe

- Inaffia l'ugola!, from *Otello* (in *Horn Solos, 2* FAB)

##### Weber, Carl Maria von

- Huntsmen's Chorus, from *Der Freischütz* (in *Horn Solos, 1* FAB)

### List B

#### Lyrical Repertoire

##### Traditional

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

##### Beethoven, Ludwig van

- Ich liebe dich (in *First Solos for the Horn Player* SCH)

##### Bernstein, Leonard

- Psalm 23, from *Chichester Psalms* (arr. David J. Elliot, in *Boosey and Hawkes Horn Anthology* B&H)

##### Concone, Giuseppe

- Andante sostenuto (in *Time Pieces for Horn, 2* ABR)

##### Dett, Nathaniel

- Adagio cantabile, from *Cinnamon Grove Suite* (in *LIFT: Solos for Horn by Black Composers* CIM)

##### Gounod, Charles

- Ô merveille (in *Horn Solos, 2* FAB)

## Level 4

### MacDowell, Edward

- To a Wild Rose (in *Horn Solos*, 2 FAB)

### Reichardt, Johann-Friedrich

- The Picture of a Rose (in *The G. Schirmer Instrumental Library: Horn Collection, Easy to Intermediate Level* SCH)

### Strauss, Richard

- Allerseelen, op. 10 (All Souls' Day) (in *The G. Schirmer Instrumental Library: Horn Collection, Easy to Intermediate Level* SCH)

## Technical Requirements

Please see “Technical Requirements” on p. 5 for important information regarding this section of the examination.

### Etudes

Students must prepare *two* contrasting etudes from the following list.

Each bulleted item (●) represents one selection for examination purposes.

#### Alphonse, Maxime

*200 Études Nouvelles*, 1 LED

- no. 1 or no. 3

#### Getchell, Robert W.

*First Book of Practical Studies for French Horn* ALF

- no. 64 or no. 67

*Second Book of Practical Studies for French Horn* ALF

- one of nos. 72, 73, 74, 76

## Technical Tests

Students must play scales and arpeggios from memory, ascending and descending, in the required articulations. See “Technical Tests Examples” on p. 44.

	Keys	Range	Tempo	Note Values	Articulations
<b>Scales</b>					
<b>Diatonic</b>	G, F, E $\flat$ , A $\flat$ major E, D, C, F minor (harmonic and melodic)	1 octave	♩ = 60		all tongued all slurred 2 slurred, 2 tongued 2 tongued, 2 slurred
<b>Chromatic</b>	Starting on D				
<b>Arpeggios</b>					
<b>Tonic</b>	G, F, E $\flat$ , A $\flat$ , major E, D, C, F minor	1 octave	♩ = 52		all tongued all slurred 2 slurred, 1 tongued

# Level 4

## Musicianship

Please see “Musicianship” on p. 6 and “Musicianship Examples” on p. 47 for important information regarding this section of the examination.

### Aural Skills

#### Clapback

Students will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice*. The examiner will identify the time signature and count one measure before beginning.

Time Signatures	Note Values	Approximate Length
$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$		two to four measures

#### Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending and descending) *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending and descending). The examiner will play the first note *once*.

Intervals (ascending and descending)
minor 3rd
major 3rd
perfect 4th
perfect 5th
perfect octave

#### Chords

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played it in solid/blocked form *once*.

AND

Students will be asked to identify a single note as the root, third, or fifth of a major or minor triad after the examiner has played the triad in broken form *once*.

Chords	Position
major and minor triads	root position

#### Playback

Students will be asked to play back a melody based on the first five notes of a major or minor scale. The examiner will identify the key, play the tonic triad *once*, and play the melody *twice*.

Beginning Note	Keys	Approximate Length
tonic, mediant, dominant	D, A major G, C minor	six to eight notes

### Reading Skills

#### Rhythm

For a given melody, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the rhythm of the given melody.

A steady pulse and metric accentuation are expected.

Time Signatures	Note and Rest Values	Approximate Length
$\frac{3}{4}$ $\frac{4}{4}$		four measures

#### Playing

Students will be asked to play a short unaccompanied passage.

Keys	Time Signatures	Note Values
C, D, B $\flat$ , E $\flat$ major A, B, C minor	$\frac{3}{4}$ $\frac{4}{4}$	

# Level 5

Level 5 Requirements	Marks
<b>Repertoire:</b> <i>two</i> selections	<b>56</b>
One List A selection	28
One List B selection	28
<b>Technical Requirements</b>	<b>24</b>
<b>Etudes:</b> <i>two</i> etudes	<b>12</b>
– Etude 1	6
– Etude 2	6
<b>Technical Tests</b>	<b>12</b>
<b>Musicianship</b>	
<b>Aural Skills</b>	<b>10</b>
– Intervals	2
– Chords	2
– Chord Progressions	2
– Playback	4
<b>Reading Skills</b>	<b>10</b>
– Rhythm	3
– Playing	7
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Theory Examination Corequisite</b> Level 5 Theory	

## Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *two* contrasting selections: *one* from List A and *one* from List B. *Repertoire selections must be performed with piano accompaniment where required, unless otherwise specified.*

Each bulleted item (●) represents one selection for examination purposes.

### List A

#### Baroque and Classical Repertoire

##### Bach, Johann Sebastian

- Air (in *Frøydís’ Favorite Prunes*, 3 CIM)

##### Beethoven, Ludwig van

- Scherzo and Trio, from Septet, op. 20 (in *Time Pieces for Horn*, 2 ABR)

##### Corelli, Arcangelo

- Sarabande and Gavotte (in *The G. Schirmer Instrumental Library: Horn Collection, Easy to Intermediate Level* SCH)

##### Gluck, Christoph Willibald

- Aria (in *Frøydís’ Favorite Prunes*, 3 CIM)

##### Mozart, Wolfgang Amadeus

Concerto No. 1 in D Major, K 386 BAR

- 2nd movement

Concerto No. 3 in E flat Major, K 447 BAR

- 2nd movement

##### Purcell, Henry

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

### List B

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

##### Bissill, Richard

- Fourthright Fanfare (in *Going Solo for Horn* FAB)

##### Carpenter, Gary

- Arioso for Albert, from *Bermuda Suite and Dolphin* (in *Time Pieces for Horn*, 2 ABR)

##### Debussy, Claude

- En bateau (in *Horn Solos*, 2 FAB)

##### Fauré, Gabriel

- Sicilienne, from *Pelléas et Mélisande* (in *Horn Solos*, 2 FAB)

##### MacDowell, Edward

- Song, op. 55, no. 5 (in *First Solos for the Horn Player* SCH)

##### Matosinhos, Ricardo

- Heroic Rondo, from Little Suite No. 3 for Horn and Piano AVA

##### Mendelssohn, Felix

- Nocturne, from *A Midsummer Night’s Dream* (in *Horn Solos*, 1 FAB)

##### Mussorgsky, Modest

- The Song of Khivria, from *Sorochintsy Fair* (in *The G. Schirmer Instrumental Library: Horn Collection, Intermediate Level* SCH)

##### Schumann, Robert

- Reverie, op. 15, no. 7 (in *The G. Schirmer Instrumental Library: Horn Collection, Intermediate Level* SCH)
- Widmung (in *Frøydís’ Favorite Prunes*, 3 CIM)

##### Scriabin, Alexander

- Romance for Horn and Piano (in *The G. Schirmer Instrumental Library: Horn Collection, Intermediate Level* SCH)

##### Tchaikovsky, Pyotr Il’yich

- Theme, from Symphony No. 5 (in *Horn Solos*, 1 FAB)

## Level 5

# Technical Requirements

Please see “Technical Requirements” on p. 5 for important information regarding this section of the examination.

### Etudes

Students must prepare *two* contrasting etudes from the following list.

Each bulleted item (●) represents one selection for examination purposes.

**Alphonse, Maxime**

*200 Études Nouvelles*, 1 LED

- one of nos. 4, 5, 6, 11, 22, 44




**Getchell, Robert W.**

*Second Book of Practical Studies for French Horn* ALF

- no. 89 or no. 94

### Technical Tests

Students must play scales and arpeggios from memory, ascending and descending, in the required articulations. See “Technical Tests Examples” on p. 44.

	Keys	Range	Tempo	Note Values	Articulations
<b>Scales</b>					
<b>Diatonic</b>	E, F, E♭ major F# minor (harmonic and melodic)	2 octaves	♩ = 60		all tongued all slurred 2 slurred, 2 tongued 2 tongued, 2 slurred 2 slurred, 2 slurred
	A major C#, D, C minor (harmonic and melodic)	1 octave			
<b>Chromatic</b>	Starting on F, G	2 octaves			
<b>Arpeggios</b>					
<b>Tonic</b>	E, F, E♭ major F# minor	2 octaves	♩ = 60		all tongued all slurred 2 slurred, 1 tongued 1 tongued, 2 slurred
	A major C#, D, C minor (harmonic and melodic)	1 octave			
<b>Dominant 7th Arpeggios</b>	F, E♭ major	2 octaves	♩ = 60		all tongued all slurred 2 slurred, 2 tongued 2 tongued, 2 slurred 2 slurred, 2 slurred

# Level 5

## Musicianship

Please see “Musicianship” on p. 6 and “Musicianship Examples” on p. 47 for important information regarding this section of the examination.

### Aural Skills

#### Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending or descending) followed by harmonic form *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note *once*.

Intervals (ascending or descending)
minor 3rd, major 3rd
perfect 4th
perfect 5th
minor 6th, major 6th
perfect octave

#### Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position *once*.

Chords	Position
major and minor triads	root position
dominant 7th (major–minor 7th)	root position

#### Chord Progressions

Students will be asked to identify chord progressions in major keys as I–IV–I or I–V–I after the examiner has played the progression *twice*. The progression will be played in keyboard style and the bass line will ascend from the tonic.

Chord Progressions
I–IV–I
I–V–I

#### Playback

Students will be asked to play back a melody based on the first five notes and upper tonic of a major or minor scale. The examiner will identify the key and time signature, play the tonic chord *once*, and play the melody *three* times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm or sing the melody.
- After the third playing, the student will play the melody.

Beginning Note	Keys	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	A, E major A, E minor	$\frac{3}{4}$	up to eight notes

### Reading Skills

#### Rhythm

For a given melody, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the rhythm of the given melody.

A steady pulse and metric accentuation are expected.

Time Signatures	Approximate Length
$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

#### Playing

Students will be asked to play a passage of music comparable to Level 2 repertoire.

Keys	Time Signatures	Approximate Length
major and minor keys, up to two sharps or flats	$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	six to eight measures

# Level 6

Level 6 Requirements	Marks
<b>Repertoire:</b> <i>three</i> selections	<b>60</b>
One List A selection	20
One List B selection	20
One List C selection	20
<b>Technical Requirements</b>	<b>20</b>
<b>Etudes:</b> <i>two</i> etudes	<b>12</b>
– Etude 1	6
– Etude 2	6
<b>Technical Tests</b>	<b>8</b>
<b>Musicianship</b>	
<b>Aural Skills</b>	<b>10</b>
– Intervals	2
– Chords	2
– Chord Progressions	2
– Playback	4
<b>Reading Skills</b>	<b>10</b>
– Rhythm	3
– Playing: Horn in F	4
– Playing: Transposition	3
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Theory Examination Corequisite</b> Level 6 Theory	

## Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *one* from List A, *one* from List B, and *one* from List C. *Repertoire selections must be performed with piano accompaniment where required, unless otherwise specified.*

Each bulleted item (●) represents one selection for examination purposes.

### List A

#### Baroque and Classical Repertoire

##### Bach, Johann Sebastian

- **Minuet 1 and 2**, from Suite No. 1 for Violoncello (transc. Wendell Hoss, in *Six Suites for Unaccompanied Violoncello* SMP)
- **Sarabande**, from Suite No. 5 for Violoncello (transc. Wendell Hoss, in *Six Suites for Unaccompanied Violoncello* SMP)

##### Eccles, Henry

Sonata in G Minor (arr. Joseph Eger) INT

- **1st movement** (Largo)

##### Handel, George Frederic

- **I See a Huntsman** (in *Solos for the Horn Player* SCH)
- **La réjouissance and La paix**, from *Music for the Royal Fireworks* (in *Time Pieces for Horn, 2* ABR)

##### Mozart, Wolfgang Amadeus

Concerto No. 1 in D Major, K 386 BAR

- **1st movement**

##### Stradella, Alessandro

- **Aria (Kirchen Arie)** (in *Solos for the Horn Player* SCH)

##### Telemann, Georg Philipp

- **1st movement (Triste)**, from Bassoon Sonata in F Minor (in *Time Pieces for Horn, 2* ABR)

### List B

#### Romantic Repertoire

##### Bellini, Vincenzo

- **Juliet’s Song**, from *Romeo and Juliet* (in *First Solos for the Horn Player* SCH)

##### Brahms, Johannes

- **Scherzo**, from Serenade No. 1 in D Major, op. 11 (in *The G. Schirmer Instrumental Library: Horn Collection, Intermediate Level* SCH)

##### Debussy, Claude

- **Ballet**, from *Petite suite* (in *Time Pieces for Horn, 2* ABR)

##### Mendelssohn, Felix

- **Andante**, from Symphony No. 5, op. 107 (in *Solos for the Horn Player* SCH)

##### Saint-Saëns, Camille

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

##### Strauss, Franz

Concerto in C Minor, op. 8 FIS; SCH

- **2nd movement**

##### Strauss, Richard

- **Dedication** (in *Canadian Brass Book of Intermediate Horn Solos* HAL)

# Level 6

## List C

### 20th- and 21st-century Repertoire

#### Bernstein, Leonard

- Psalm 23, from *Chichester Psalms* (in *Time Pieces for Horn*, 2 ABR)
- A Simple Song, from *Mass* (in *Boosey & Hawkes Horn Anthology* B&H)

#### Bozza, Eugène

- En Irlande LED

#### Copland, Aaron

- Billy and His Sweetheart, from *Billy the Kid* (in *Boosey & Hawkes Horn Anthology* B&H)

#### Pirio, Alonso Malik

- Evolving Landscapes (in *Winds of Change: 12 Progressive Solos for Horn and Piano* DTS )

#### Rachmaninoff, Sergei

- Vocalise (in *Froydis' Favorite Prunes*, 3 CIM)

## Technical Requirements

Please see “Technical Requirements” on p. 5 for important information regarding this section of the examination.

### Etudes

Students must prepare *two* contrasting etudes from the following list.

Each bulleted item (●) represents one selection for examination purposes.

#### Alphonse, Maxime

*200 Études Nouvelles*, 1 LED

- one of nos. 10, 33, 37, 52

#### Kopprasch, Georg

*60 Selected Studies for Horn*, 1 FIS; INT

- one of nos. 2, 3, 4, 7

## Technical Tests

Students must play scales and arpeggios from memory, ascending and descending, in the required articulations. See “Technical Tests Examples” on p. 44.

	Keys	Range	Tempo	Note Values	Articulations
<b>Scales</b>					
<b>Diatonic</b>	G♭, G, A♭, A major E♭, E, F, F♯ minor (harmonic and melodic)	2 octaves	♩ = 72		all tongued all slurred 2 slurred, 2 tongued 2 tongued, 2 slurred 3 slurred, 1 tongued
<b>In Thirds</b>	C, B♭ major	1 octave			
<b>Chromatic</b>	Starting on E♭, E	2 octaves			
<b>Arpeggios</b>					
<b>Tonic</b>	G♭, G, A♭, A major E♭, E, F, F♯ minor	2 octaves	♩ = 72		all tongued all slurred 2 slurred, 1 tongued 1 tongued, 2 slurred 3 slurred, 3 slurred
<b>Dominant 7th Arpeggios</b>	C, B♭ major	1 octave	♩ = 72		all tongued all slurred 2 slurred, 2 tongued 2 tongued, 2 slurred 3 slurred, 1 tongued

# Level 6

## Musicianship

Please see “Musicianship” on p. 6 and “Musicianship Examples” on p. 47 for important information regarding this section of the examination.

### Aural Skills

#### Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending or descending) followed by harmonic form *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note *once*.

Intervals (ascending or descending)
minor 2nd, major 2nd
minor 3rd, major 3rd
perfect 4th
perfect 5th
minor 6th, major 6th
perfect octave

#### Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position *once*.

Chords	Position
major and minor triads	root position
dominant 7th (major–minor 7th)	root position
diminished 7th	root position

#### Chord Progressions

Students will be asked to identify chord progressions in major or minor keys as listed below, after the examiner has played the progression *twice*. The progression will be played in keyboard style and the bass line will ascend from the tonic.

Major	Minor
I–IV–I	i–iv–i
I–V–I	i–V–i

#### Playback

Students will be asked to play back a melody based on the complete scale (from tonic to tonic or dominant to dominant). The examiner will identify the key and time signature, play the tonic chord *once*, and play the melody *three* times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm or sing the melody.
- After the third playing, the student will play the melody.

Beginning Note	Keys	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	G, E major G, E minor	$\frac{3}{4}$	up to nine notes

### Reading Skills

#### Rhythm

For a given melody, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the rhythm of the given melody.

A steady pulse and metric accentuation are expected.

Time Signatures	Approximate Length
$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

#### Playing

Students will be asked to play passages as written for Horn in F *and* to be transposed at sight (E-flat transposition).

Approximate Level of Difficulty	Keys	Time Signatures	Approximate Length
Level 3	major and minor keys, up to three sharps or flats	$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	six to eight measures

# Level 7

Level 7 Requirements	Marks
<b>Repertoire:</b> <i>three</i> selections	<b>60</b>
One List A selection	20
One List B selection	20
One List C selection	20
<b>Technical Requirements</b>	<b>20</b>
<b>Etudes:</b> <i>two</i> etudes	<b>12</b>
– Etude 1	6
– Etude 2	6
<b>Technical Tests</b>	<b>8</b>
<b>Musicianship</b>	
<b>Aural Skills</b>	<b>10</b>
– Intervals	2
– Chords	2
– Chord Progressions	2
– Playback	4
<b>Reading Skills</b>	<b>10</b>
– Rhythm	3
– Playing: Horn in F	4
– Playing: Transposition	3
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Theory Examination Corequisite</b> Level 7 Theory	

## Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *one* from List A, *one* from List B, and *one* from List C. *Repertoire selections must be performed with piano accompaniment where required, unless otherwise specified.*

Each bulleted item (●) represents one selection for examination purposes.

### List A

#### Baroque and Classical Repertoire

##### Bach, Johann Sebastian

- **Gigue**, from Suite No. 1 for Violoncello (transc. Wendell Hoss, in *Six Suites for Unaccompanied Violoncello* SMP)
- **Siciliano** (in *Frøydís’ Favorite Prunes*, 3 CIM)

##### Cherubini, Luigi

- **Sonata No. 1 for Horn**, from *Two Sonatas (Concert Etudes) for French Horn* (ed. Barry Tuckwell SCH)

##### Haydn, Franz Joseph

Concerto No. 2 in D Major, Hob. VIIId:4 INT

- **2nd movement**

##### Mozart, Wolfgang Amadeus

Concerto No. 3 in E flat Major, K 447 BAR

- **1st movement**
- **3rd movement**

##### Purcell, Henry

- **Allemande** (in *Frøydís’ Favorite Prunes*, 3 CIM)

##### Telemann, Georg Philipp

Sonata in B flat Minor INT

- **4th movement**

### List B

#### Romantic Repertoire

##### Chabrier, Emmanuel

- **Larghetto for Horn and Orchestra** SAL

##### Lefebvre, Charles

- **Romance for Horn and Piano**, op. 30, no. 1 (in *Solos for the Horn Player* SCH)

##### Saint-Saëns, Camille

*Morceau de concert*, op. 94 DUR

- **1st movement**

##### Strauss, Richard

Concerto No. 1 in E flat Major, op. 11 HEN

- **2nd movement**

### List C

#### 20th- and 21st-century Repertoire

##### Basler, Paul

*Reflections for Horn and Piano* WFM

- **Canción**
- **Danza**

##### Bozza, Eugène

- **Chant lointain** LED

##### Glière, Reinhold

*11 Pieces*, op. 35 INT

- **Romance** (no. 6)

# Level 7

## Hamilton, Iain

- Aria, op. 14, no. 1 (in *Time Pieces for Horn*, 2 ABR)

## Nelhýbel, Václav

- Scherzo Concertante CIM

## Sinigaglia, Leone

- Lied, from *Two Pieces for Horn and Piano*, op. 28 (in *Froydis' Favorite Prunes*, 1 CIM)

# Technical Requirements

Please see “Technical Requirements” on p. 5 for important information regarding this section of the examination.

## Etudes

Students must prepare *two* contrasting etudes from the following list.

Each bulleted item (●) represents one selection for examination purposes.

### Alphonse, Maxime

*200 Études Nouvelles*, 2 LED

- no. 13 or no. 29

### Kopprasch, Georg

*60 Selected Studies for Horn*, 1 FIS; INT

- one of nos. 12, 15, 21, 22

### Shoemaker, John R.

*Legato Etudes for French Horn* ALF

- no. 11 or no. 24

## Technical Tests

Students must play scales and arpeggios from memory, ascending and descending, in the required articulations. See “Technical Tests Examples” on p. 44.

	Keys	Range	Tempo	Note Values	Articulations
<b>Scales</b>					
<b>Diatonic</b>	G♭, G, A♭ major G♭, G, A♭ minor (harmonic and melodic)	2 octaves	♩ = 100		all tongued all slurred 2 slurred, 2 tongued 2 tongued, 2 slurred 1 tongued, 3 slurred
	B♭, B major B♭, B minor (harmonic and melodic)	1 octave			
<b>In Thirds</b>	F, G major	1 octave			
<b>Chromatic</b>	Starting on F, G	2 octaves			
<b>Arpeggios</b>					
<b>Tonic</b>	G♭, G, A♭ major G♭, G, A♭ minor	2 octaves	♩ = 80		all tongued all slurred 2 slurred, 1 tongued 1 tongued, 2 slurred 3 slurred, 3 slurred
	B♭, B major B♭, B minor	1 octave			
<b>Dominant 7th</b>	G♭, G, A♭, B♭, B major	1 octave	♩ = 100		all tongued all slurred 2 slurred, 2 tongued 2 tongued, 2 slurred 1 tongued, 3 slurred
<b>Leading-tone Diminished 7th</b>	G♭, G, A♭, B♭, B minor				

# Level 7

## Musicianship

Please see “Musicianship” on p. 6 and “Musicianship Examples” on p. 47 for important information regarding this section of the examination.

### Aural Skills

#### Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending or descending) followed by harmonic form *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note *once*.

Intervals (ascending or descending)
minor 2nd, major 2nd
minor 3rd, major 3rd
perfect 4th
perfect 5th
minor 6th, major 6th
minor 7th, major 7th
perfect octave

#### Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position *once*.

Chords	Position
major, minor, and augmented triads	root position
dominant 7th (major–minor 7th)	root position
diminished 7th	root position

#### Chord Progressions

Students will be asked to identify chord progressions in major or minor keys as listed below, after the examiner has played the progression *twice*. The progression will be played in keyboard style and the bass line will ascend from the tonic.

Major	Minor
I–IV–I	i–iv–i
I–V–I	i–V–i
I–IV–V	i–iv–V

#### Playback

Students will be asked to play back a melody based on the complete scale (from tonic to tonic or dominant to dominant). The examiner will identify the key and time signature, play the tonic chord *once*, and play the melody *three* times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm or sing the melody.
- After the third playing, the student will play the melody.

Beginning Note	Keys	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	D, F major D, F minor	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	up to ten notes

### Reading Skills

#### Rhythm

For a given melody, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the rhythm of the given melody.

A steady pulse and metric accentuation are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

#### Playing

Students will be asked to play passages as written for Horn in F *and* to be transposed at sight (E-flat and E transposition).

Approximate Level of Difficulty	Keys	Time Signatures	Approximate Length
Level 4	major and minor keys, up to three sharps or flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ (may include an upbeat)	eight to ten measures

# Level 8

Level 8 Requirements	Marks
<b>Repertoire:</b> <i>three</i> selections	<b>50</b>
One List A selection	17
One List B selection	17
One List C selection	16
<b>Orchestral Excerpts</b>	<b>10</b>
One excerpt	
<b>Technical Requirements</b>	<b>20</b>
<b>Etudes:</b> <i>two</i> etudes	<b>12</b>
– Etude 1	6
– Etude 2	6
<b>Technical Tests</b>	<b>8</b>
<b>Musicianship</b>	
<b>Aural Skills</b>	<b>10</b>
– Intervals	2
– Chords	2
– Chord Progressions	2
– Playback	4
<b>Reading Skills</b>	<b>10</b>
– Rhythm	3
– Playing: Horn in F	4
– Playing: Transposition	3
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Theory Examination Corequisite</b>	
Level 8 Theory	

## Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *one* from List A, *one* from List B, and *one* from List C. *Repertoire selections must be performed with piano accompaniment where required, unless otherwise specified.*

Each bulleted item (●) represents one selection for examination purposes.

### List A

#### Baroque and Classical Repertoire

##### Bach, Johann Sebastian

- **Gigue**, from Suite No. 5 for Violoncello (transc. Wendell Hoss, in *Six Suites for Unaccompanied Violoncello* SMP)
- **Minuetto I and II**, from Suite No. 2 for Violoncello (transc. Wendell Hoss, in *Six Suites for Unaccompanied Violoncello* SMP)

##### Haydn, Franz Joseph

Concerto No. 2 in D Major, Hob. VIIId:4 INT

- 1st movement
- 3rd movement

##### Mozart, Wolfgang Amadeus

Concerto No. 4 in E flat Major, K 495 BAR

- 2nd movement

##### Telemann, Georg Philipp

Sonata in B flat Minor INT

- 2nd movement

### List B

#### Romantic Repertoire

##### Glazunov, Alexander

- **Rêverie**, op. 24 (in *Solos for the Horn Player* INT)

##### Schumann, Robert

*Fantasiestücke*, op. 73 INT

- 2nd movement (Lebhaft, leicht)

##### Strauss, Franz

- **Nocturno**, op. 7 UNI

Concerto in C Minor, op. 8 FIS; SCH

- 1st movement

##### Strauss, Richard

Concerto No. 1 in E flat Major, op. 11 FIS

- 2nd movement

### List C

#### 20th- and 21st-century Repertoire

##### Glière, Reinhold

*11 Pieces*, op. 35 INT

- **Nocturne** (no. 10)

##### Krol, Bernhard

- **Laudatio** SIM

# Level 8

## Poulenc, Francis

- Elegie for Horn and Piano CHS

## Raum, Elizabeth

- Romance for French Horn and Piano CCM

## Shaw, Lowell

*Just Desserts, Frippery Style* THN

- No. 1

## Still, William Grant

- Songs for the Lonely (arr. Alexa Still, in *Three Songs for Horn in F and Piano* INO)

## Orchestral Excerpts

Please see “Orchestral Excerpts” on p. 5 and “Horn Resources” on p. 54 for important information regarding this section of the examination.

Students should be prepared to play the first Horn part (unless otherwise indicated) of *one of* the following orchestral excerpts. Students are encouraged to listen to and become familiar with the works from which these excerpts are taken. The student’s ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion.

Each bulleted item (●) represents one selection for examination purposes.

### Beethoven, Ludwig van

Symphony No. 8, op. 93 BAR

- 3rd movement: Trio mm. 45–78 [Horn 1 or 2]

### Brahms, Johannes

Symphony No. 3, op. 90

- 3rd movement: mm. 98–110

## Mussorgsky, Modest

*Pictures at an Exhibition*

- Promenade solo: pick-up to 7 mm. after rehearsal no. 18—rehearsal no. 19

## Technical Requirements

Please see “Technical Requirements” on p. 5 for important information regarding this section of the examination.

### Etudes

Students must prepare *two* contrasting etudes from the following list.

Each bulleted item (●) represents one selection for examination purposes.

### Alphonse, Maxime

*200 Études Nouvelles*, 2 LED

- one of nos. 7, 28, 29, 32

### Kopprasch, Georg

*60 Selected Studies for Horn*, 1 FIS; INT

- no. 17 or no. 21



### Shoemaker, John R.

*Legato Etudes for French Horn* ALF

- no. 2 or no. 4

## Technical Tests

Students must play scales and arpeggios from memory, ascending and descending, in the required articulations. See “Technical Tests Examples” on p. 44.

	Keys	Range	Tempo	Note Values	Articulations
<b>Scales</b>					
<b>Diatonic</b>	C, D $\flat$ , D, E $\flat$ , E, F major C, C $\sharp$ , D, E $\flat$ , E, F minor (harmonic and melodic)	2 octaves	♩ = 52		all tongued all slurred 2 slurred, 2 tongued 2 tongued, 2 slurred 3 slurred, 1 tongued 1 tongued, 3 slurred
<b>In Thirds</b>	E $\flat$ , E major				
<b>Chromatic</b>	Starting on G, A				
<b>Arpeggios</b>					
<b>Tonic</b>	C, D $\flat$ , D, E $\flat$ , E, F major C, C $\sharp$ , D, E $\flat$ , E, F minor	2 octaves	♩ = 52		all tongued all slurred 2 slurred, 2 tongued 2 tongued, 2 slurred 3 slurred, 1 tongued 1 tongued, 3 slurred
<b>Dominant 7th</b>	C, D $\flat$ , D, E $\flat$ , E, F major				
<b>Leading-tone Diminished 7th</b>	C, C $\sharp$ , D, E $\flat$ , E, F minor				

# Level 8

## Musicianship

Please see “Musicianship” on p. 6 and “Musicianship Examples” on p. 47 for important information regarding this section of the examination.

### Aural Skills

#### Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending or descending) followed by harmonic form *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note *once*.

Intervals (ascending or descending)
minor 2nd, major 2nd
minor 3rd, major 3rd
perfect 4th
augmented 4th/diminished 5th
perfect 5th
minor 6th, major 6th
minor 7th, major 7th
perfect octave

#### Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position *once*.

Chords	Position
major, minor, and augmented triads	root position
dominant 7th (major–minor 7th)	root position
diminished 7th	root position

#### Chord Progressions

Students will be asked to identify each chord in a four-chord progression in a major or minor key as listed below, after the examiner has played the progression *twice*. In the second playing, the examiner will pause on each chord for the student to identify it. The progression will be played in keyboard style.

Major	Minor
I–IV–V–I	i–iv–V–i
I–IV–V–vi	i–iv–V–VI
I–vi–IV–V	i–VI–iv–V
I–vi–IV–I	i–VI–iv–i

#### Playback

Students will be asked to play back a melody based on the complete scale (from tonic to tonic or dominant to dominant). The examiner will identify the key and time signature, play the tonic chord *once*, and play the melody *three* times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm or sing the melody.
- After the third playing, the student will play the melody.

Beginning Note	Keys	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	B♭, E♭ major C, E minor	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ (may include an upbeat)	up to eleven notes

### Reading Skills

#### Rhythm

For a given melody, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the rhythm of the given melody.

A steady pulse and metric accentuation are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

#### Playing

Students will be asked to play passages as written for Horn in F *and* to be transposed at sight (D, E-flat, and E transposition).

Approximate Level of Difficulty	Keys	Time Signatures	Approximate Length
Level 5	major and minor keys, up to four sharps or flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ (may include an upbeat)	ten to twelve measures

# Level 9

Level 9 Requirements	Marks
<b>Repertoire:</b> <i>three</i> selections	<b>50</b>
One List A selection	17
One List B selection	17
One List C selection	16
<b>Orchestral Excerpts</b>	<b>10</b>
Two excerpts	
<b>Technical Requirements</b>	<b>20</b>
<b>Etudes:</b> <i>two</i> etudes	<b>12</b>
– Etude 1	6
– Etude 2	6
<b>Technical Tests</b>	<b>8</b>
<b>Musicianship</b>	
<b>Aural Skills</b>	<b>10</b>
– Intervals	2
– Chords	2
– Chord Progressions	2
– Playback	4
<b>Reading Skills</b>	<b>10</b>
– Rhythm	3
– Playing: Horn in F	4
– Playing: Transposition	3
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Theory Examination Corequisites</b>	
Level 8 Theory	
Level 9 Harmony (or Keyboard Harmony)	
Level 9 History	

## Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *one* from List A, *one* from List B, and *one* from List C. *Repertoire selections must be performed with piano accompaniment where required, unless otherwise specified.*

The program selected should not exceed 20 minutes in length.

Each bulleted item (●) represents one selection for examination purposes.

### List A

#### Baroque and Classical Repertoire

##### Bach, Johann Sebastian

- Minuet I *and* II, from Suite No. 1 for Violoncello (transc. Wendell Hoss, in *Six Suites for Unaccompanied Violoncello* SMP)

##### Beethoven, Ludwig van

Sonata for Horn and Piano, op. 17 BAR; HEN

- 2nd *and* 3rd movements

##### Cherubini, Luigi

- Sonata No. 2 for Horn, from *Two Sonatas (Concert Etudes) for French Horn* (ed. Barry Tuckwell SCH)

##### Eccles, Henry

Sonata in G Minor INT

- 2nd *and* 3rd movements

##### Mozart, Wolfgang Amadeus

Concerto No. 2 in E flat Major, K 417 BAR

- 3rd movement

Rondo in E flat Major, K 371 BAR

- 1st movement

### List B

#### Romantic Repertoire

##### Ravel, Maurice

- Pavane pour une infante défunte (in *Solos for the Horn Player* SCH)

##### Schumann, Robert

*Fantasiestücke*, op. 73 INT

- 1st movement (Zart und mit Ausdruck)

##### Strauss, Franz

Introduction, Theme, and Variations, op. 13 ZIM

- Introduction, Theme, Variations I *and* II
- Andante cantabile *and* Rondo

### List C

#### 20th- and 21st-century Repertoire

##### Glière, Reinhold

- Valse triste, op. 35, no. 7 INT

##### Hindemith, Paul

Sonata (1939) for Horn OTT

- 1st movement

##### Ketting, Otto

- Intrada for Trumpet or Horn DEU

## Level 9

### Koetsier, Jan

- Sonatine, op. 59, no. 1 EMR

### Nielsen, Carl

- Canto serioso HEN

### Stevens, Halsey

- Horn Sonata LED

## Orchestral Excerpts

Please see “Orchestral Excerpts” on p. 5 and “Horn Resources” on p. 54 for important information regarding this section of the examination.

Students should be prepared to play the first Horn part (unless otherwise indicated) of *two* contrasting excerpts by two different composers from the following list. Students are encouraged to listen to and become familiar with the works from which these excerpts are taken. The student’s ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion.

Each bulleted item (●) represents one selection for examination purposes.

### Beethoven, Ludwig van

Symphony No. 3, op. 55 BAR

- 3rd movement (Trio): mm. 169–205, no repeat [Horn 1 or 2]

### Brahms, Johannes

Symphony No. 1, op. 68

- 2nd movement: mm. 90–105

### Mahler, Gustav

Symphony No. 1

- 3rd movement: rehearsal nos. 13–15 [Horn 4]

### Strauss, Richard

*Don Juan*, op. 20

- pickup to 10 mm. before rehearsal X–rehearsal Z

## Technical Requirements

Please see “Technical Requirements” on p. 5 for important information regarding this section of the examination.

### Etudes

Students must prepare *two* contrasting etudes from the following list.

Each bulleted item (●) represents one selection for examination purposes.

### Alphonse, Maxime

*200 Études Nouvelles*, 3 LED

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

### Hackleman, Martin

*34 Characteristic Etudes for Low Horn Playing* BIM

- one of nos. 1, 2, 3, 4

### Shoemaker, John R.

*Legato Etudes for French Horn* ALF

- one of nos. 1, 5, 7, 18

## Technical Tests

Students must play scales and arpeggios from memory, ascending and descending, in the required articulations. See “Technical Tests Examples” on p. 44.

	Keys	Range	Tempo	Note Values	Articulations
<b>Scales</b>					
<b>Diatonic</b>	D $\flat$ , D, E $\flat$ , E, F, F $\sharp$ major C $\sharp$ , D, E $\flat$ , E, F, F $\sharp$ minor (harmonic, and melodic)	2 octaves	♩ = 60		all tongued all slurred 2 slurred, 2 tongued 2 tongued, 2 slurred 2 slurred, 2 slurred 1 tongued, 2 slurred, 1 tongued
<b>In Thirds</b>	F, G, A $\flat$ , A major				
<b>Chromatic</b>	Starting on F, G, A $\flat$ , A				
<b>Arpeggios</b>					
<b>Tonic</b>	D $\flat$ , D, E $\flat$ , E, F, F $\sharp$ major C $\sharp$ , D, E $\flat$ , E, F, F $\sharp$ minor	2 octaves	♩ = 60		all tongued all slurred 2 slurred, 2 tongued 2 tongued, 2 slurred 2 slurred, 2 slurred 1 tongued, 2 slurred, 1 tongued
<b>Overlapping</b>	E $\flat$ , F major D, E minor				
<b>Dominant 7th</b>	D $\flat$ , D, E $\flat$ , E, F, F $\sharp$ major				
<b>Leading-tone Diminished 7th</b>	C $\sharp$ , D, E $\flat$ , E, F, F $\sharp$ minor				

# Level 9

## Musicianship

Please see “Musicianship” on p. 6 and “Musicianship Examples” on p. 47 for important information regarding this section of the examination.

### Aural Skills

#### Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending or descending) followed by harmonic form *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note *once*.

Intervals (ascending or descending)
minor 2nd, major 2nd
minor 3rd, major 3rd
perfect 4th
augmented 4th/diminished 5th
perfect 5th
minor 6th, major 6th
minor 7th, major 7th
perfect octave

#### Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position *once*.

Chords	Positions
major and minor four-note chords	root position, 1st inversion
augmented triad	root position
dominant 7th (major–minor 7th)	root position
diminished 7th	root position

#### Chord Progressions

Students will be asked to identify each chord in a four-chord progression in a major or minor key after the examiner has played the progression *twice*. In the second playing, the examiner will pause on each chord for the student to identify it. The progression will be played in keyboard style, beginning on the tonic chord, and may include any of the following chords.

Major	Minor
I, IV, V, vi (root position only)	i, iv, V, VI (root position only)

#### Playback

Students will be asked to play back the upper part of a two-part phrase. The examiner will identify the key and time signature, play the tonic chord *once*, and play the phrase *three* times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm or sing the upper part of the phrase.
- After the third playing, the student will play the upper part of the phrase.

Beginning Note	Keys	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	any major or minor key, up to four sharps or flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	up to nine notes

### Reading Skills

#### Rhythm

For a given melody, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the rhythm of the given melody.

A steady pulse and metric accentuation are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four to six measures

#### Playing

Students will be asked to play passages as written for Horn in F *and* to be transposed at sight (D, E-flat, and E transposition).

Approximate Level of Difficulty	Keys	Time Signatures	Approximate Length
Level 6	major and minor keys, up to five sharps or flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ (may include an upbeat)	twelve to sixteen measures

# Level 10

Level 10 Requirements	Marks
<b>Repertoire:</b> <i>three</i> selections	<b>50 (35)</b>
One List A selection	17
One List B selection	17
One List C selection	16
<b>Orchestral Excerpts</b>	<b>10 (7)</b>
Two excerpts	
<b>Technical Requirements</b>	<b>20 (14)</b>
<b>Etudes:</b> <i>two</i> etudes	<b>12</b>
– Etude 1	6
– Etude 2	6
<b>Technical Tests</b>	<b>8</b>
<b>Musicianship</b>	
<b>Aural Skills</b>	<b>10 (7)</b>
– Intervals	2
– Chords	2
– Chord Progressions	2
– Playback	4
<b>Reading Skills</b>	<b>10 (7)</b>
– Rhythm	3
– Playing: Horn in F	4
– Playing: Transposition	3
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Theory Examination Corequisites</b>	
Level 8 Theory	
Level 9 Harmony (or Keyboard Harmony)	
Level 9 History	
Level 10 Harmony & Counterpoint (or Keyboard Harmony)	
Level 10 History	

Level 10 students who wish to pursue an Associate Diploma (ARCT) must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the Level 10 examination. Figures in bold parentheses indicate the minimum number of marks required to receive 70 percent.

Please see “Classification of Marks” on p. 43 and “Supplemental Examinations” on p. 43 for important details regarding Level 10 standing for an Associate Diploma (ARCT) examination application.

For information on taking the Level 10 Horn examination in two separate segments, see “Split Level 10 Practical Examinations” on p. 43.

## Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *one* from List A, *one* from List B, and *one* from List C. *Repertoire selections must be performed with piano accompaniment where required, unless otherwise specified.*

The program selected should not exceed 30 minutes in length.

Each bulleted item (●) represents one selection for examination purposes.

### List A

#### Baroque and Classical Repertoire

##### Beethoven, Ludwig van

Sonata for Horn, op. 17 BAR; HEN

- 1st movement

##### Haydn, Franz Joseph

Concerto No. 1 in D Major, Hob. VIIId:3 INT

- 1st movement
- 3rd movement

##### Mozart, Wolfgang Amadeus

Concerto No. 4 in E flat Major, K 412 BAR

- 3rd movement

Horn Quintet, K 407 BAR (in *Solos for the Horn Player* SCH)

- Rondo

### List B

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

##### Bozza, Eugène

- En forêt LED

##### Françaix, Jean

Divertimento EMT

- 1st movement

##### Heiden, Bernhard

Sonata for Horn and Piano ASM

- 1st movement

##### Neuling, Hermann

- Bagatelle for Low Horn PML

## Level 10

**Saint-Saëns, Camille***Morceau de concert*, op. 94 DUR

- 2nd and 3rd movements

**Strauss, Richard**

Concerto No. 1 in E flat Major, op. 11 HEN

- 1st movement
- 3rd movement

**Vinter, Gilbert**

- Hunter's Moon B&H

## List C

## Unaccompanied Repertoire

**Arnold, Malcolm**

- Fantasy for Horn FAB

**Bach, Johann Sebastian**

- Courante, from Suite No. 1 for Violoncello (transc. Wendell Hoss, in *Six Suites for Unaccompanied Violoncello* SMP)

**Flores, Kristin**

- By the Lake CMC

**Hummel, Bertold**

Suite for Solo Horn in F Major, op. 64 ZIM

- Finale

**Naigus, James**

- Primary Ignition for Horn WFM

**Shaw, Lowell***Just Desserts, Frillery Style* THN

- No. 11

## Orchestral Excerpts

Please see “Orchestral Excerpts” on p. 5 and “Horn Resources” on p. 54 for important information regarding this section of the examination.

Students should be prepared to play the first Horn part (unless otherwise indicated) of *two* contrasting excerpts by two different composers from the following list. Students are encouraged to listen to and become familiar with the works from which these excerpts are taken. The student's ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion.

Each bulleted item (●) represents one selection for examination purposes.

**Beethoven, Ludwig van**

Symphony No. 6, op. 68 BAR

- 3rd movement: mm. 132–161
- 5th movement: mm. 5–9

Symphony No. 7, op. 92 BAR

- 1st movement: mm. 84–103 [Horn 1 or 2]

**Brahms, Johannes**

Symphony No. 2, op. 73

- 2nd movement: A–B

**Strauss, Richard***Till Eulenspiegel's lustige Streiche*, op. 28

- mm. 6–20

**Tchaikovsky, Pyotr Il'yich**

Symphony No. 5, op. 64

- 2nd movement: mm. 8–28

## Technical Requirements

Please see “Technical Requirements” on p. 5 for important information regarding this section of the examination.

## Etudes

Students must prepare *two* contrasting etudes from the following list.

Each bulleted item (●) represents one selection for examination purposes.

**Alphonse, Maxime***200 Études Nouvelles*, 3 LED

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

**Hackleman, Martin***34 Characteristic Etudes for Low Horn*

- one of nos. 6, 7, 8, 12

**Shoemaker, John R.***Legato Etudes for French Horn* ALF

- one of nos. 17, 19, 20

# Level 10

## Technical Tests

Students must play scales and arpeggios from memory, ascending and descending, in the required articulations. See “Technical Tests Examples” on p. 44.

	Keys	Range	Tempo	Note Values	Articulations
<b>Scales</b>					
<b>Diatonic</b>	G, A $\flat$ , A, B $\flat$ , B, C major G, G $\sharp$ , A, B $\flat$ , B, C minor (harmonic and melodic)	2 octaves	♩ = 72		all tongued all slurred 2 slurred, 2 tongued 2 tongued, 2 slurred 3 slurred, 1 tongued 1 tongued, 3 slurred
<b>In Thirds</b>	G, A $\flat$ , A, B $\flat$ , B major				
<b>Chromatic</b>	Starting on G, A $\flat$ , A, B $\flat$				
<b>Arpeggios</b>					
<b>Tonic</b>	G, A $\flat$ , A, B $\flat$ , B, C major G, G $\sharp$ , A, B $\flat$ , B, C minor	2 octaves	♩ = 72		all tongued all slurred 2 slurred, 2 tongued 2 tongued, 2 slurred 3 slurred, 1 tongued 1 tongued, 3 slurred
<b>Overlapping</b>	G, A $\flat$ major A, B minor				
<b>Dominant 7th</b>	G, A $\flat$ , A, B $\flat$ , B, C major				
<b>Leading-tone Diminished 7th</b>	G, G $\sharp$ , A, B $\flat$ , B, C minor				

## Musicianship

Please see “Musicianship” on p. 6 and “Musicianship Examples” on p. 47 for important information regarding this section of the examination.

### Aural Skills

#### Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in either melodic form (ascending or descending) or harmonic form *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note *once*.

Intervals (ascending or descending)
minor 2nd, major 2nd
minor 3rd, major 3rd
perfect 4th
augmented 4th/diminished 5th
perfect 5th
minor 6th, major 6th
minor 7th, major 7th
perfect octave
minor 9th, major 9th

#### Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position *once*.

Chords	Positions
major and minor four-note chords	root position, 1st inversion
augmented triad	root position
dominant 7th (major–minor 7th)	root position
diminished 7th	root position
major–major 7th	root position
minor–minor 7th	root position

#### Chord Progressions

Students will be asked to identify each chord in a five-chord progression in a major or minor key as I, IV, V, VI, or cadential  $\frac{6}{4}$  after the examiner has played the progression *twice*. In the second playing, the examiner will pause on each chord for the student to identify it. The progression will be played in keyboard style and will begin on the tonic chord.

Major	Minor
I, IV, V, vi (root position only)	i, iv, V, VI (root position only)

# Level 10

## Playback

Students will be asked to play back on their instrument the lower part of a two-part phrase. The examiner will identify the key and time signature, play the tonic chord *once*, and play the phrase *three* times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm or sing the lower part.
- After the third playing, the student will play the melody of the lower part.

Beginning Note	Keys	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	any major or minor key, up to four sharps or flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

## Reading Skills

### Rhythm

For a given melody, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the rhythm of the given melody.

A steady pulse and metric accentuation are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four to six measures

### Playing

Students will be asked to play passages as written for Horn in F *and* to be transposed at sight (C, D, E-flat, and E transposition).

Approximate Level of Difficulty	Keys	Time Signatures	Approximate Length
Level 7	major and minor keys, up to five sharps or flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ (may include an upbeat)	up to sixteen measures

# Associate Diploma (ARCT) in Horn, Performer

The Associate Diploma (ARCT) in Horn, Performer is the culmination of The RCM Certificate Program in Horn performance. The practical examination is evaluated as a concert performance. Candidates are expected to perform with confidence, communicating the essence of the music while demonstrating a command of the instrument. A deep understanding of the stylistic and structural elements of each repertoire selection is expected.

ARCT in Horn, Performer Requirements	Marks
<b>Repertoire:</b> <i>four</i> selections	<b>100</b>
One List A selection	30
One List B selection	30
One List C selection	20
One List D selection	20
<b>Total possible marks (pass = 70)</b>	<b>100</b>

## Prerequisite

Level 10 Horn comprehensive certificate

## Theory Examination Prerequisites

Level 8 Theory

Level 9 Harmony (or Keyboard Harmony)

Level 9 History

Level 10 Harmony & Counterpoint (or Keyboard Harmony)

Level 10 History

## Theory Examination Corequisites

ARCT Harmony & Counterpoint (or Keyboard Harmony)

ARCT Analysis

ARCT History

## Piano Corequisite

Level 6 Piano

Candidates are strongly recommended to study for at least two years after passing the Level 10 examination.

Candidates must achieve an Honors standing (70 percent) in order to be awarded an Associate Diploma (ARCT) in Horn, Performer. For descriptions of performance marks, please see “Classification of Marks” on p. 43.

## Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Candidates must prepare *four* contrasting selections: *one* from each of List A, List B, List C, and List D.

Each bulleted item (●) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work.

The examiner may stop the performance if it exceeds the allotted time of 60 minutes.

## List A

### Concertos

#### Glière, Reinhold

- Concerto in B flat Major, op. 91 INT

#### Hindemith, Paul

- Concerto for Horn and Orchestra OTT

#### Jacob, Gordon

- Concerto S&B

#### Lees, Benjamin

- Concerto for Horn and Orchestra B&H

#### Mozart, Wolfgang Amadeus

- Concerto No. 2 in E flat Major, K 417 BAR
- Concerto No. 4 in E flat Major, K 495 BAR

#### Strauss, Richard

- Concerto No. 2 in E flat Major B&H

#### Weber, Carl Maria von

- Concertino for Horn in E Minor, op. 45 INT

## List B

### Sonatas and Suites

#### Beethoven, Ludwig van

- Sonata for Horn and Piano, op. 17 BAR; HEN

#### Bozza, Eugène

- Sur les cimes LED

#### Büsser, Henri

- La chasse de St. Hubert LED

#### Brouwer, Margaret

- Sonata for Horn and Piano BRO

#### Dukas, Paul

- Villanelle HEN; INT

#### Françaix, Jean

- Divertimento EMT

#### Heiden, Bernhard

- Sonata for Horn and Piano ASM

#### Hindemith, Paul

- Sonata (1939) for Horn OTT

#### Schumann, Robert

- Adagio and Allegro, op. 70 HEN
- Fantasiestücke, op. 73 INT

## Associate Diploma (ARCT) in Horn, Performer

## List C

## Concert Pieces

**Bernstein, Leonard**

- Elegy for Mippy I B&H

**Basler, Paul**

- Serenade for Horn and Piano WFM

**Françaix, Jean**

- Canon in Octave INT

**Gates, Dorothy**

- Imaginings for Horn and Piano GAT

**Miller, Brett**

- Hunting Songs for Low Horn and Piano WFM

## List D

## Unaccompanied Repertoire

**Buyanovsky, Vitaly**

Pieces for Horn Solo CIM; MCY

- España

**Hill, Douglas**

- Jazz Set for Solo Horn MRN; SHA

**Hummel, Bertold**

- Suite for Solo Horn in F, op. 64 ZIM

**Persichetti, Vincent**

- Parable for Solo Horn PRE

# Reference

## Table of Marks

	Elementary			Intermediate			Advanced	Diploma
	Prep	Levels 1–2	Levels 3–4	Level 5	Levels 6–7	Levels 8–9	Level 10	ARCT Performer
<b>Repertoire</b>	<b>56</b>	<b>56</b>	<b>56</b>	<b>56</b>	<b>60</b>	<b>50</b>	<b>50 (35)</b>	<b>100</b>
List A	28	28	28	28	20	17	17	30
List B	28	28	28	28	20	17	17	30
List C	—	—	—	—	20	16	16	20
List D	—	—	—	—	—	—	—	20
<b>Orchestral Excerpts</b>	—	—	—	—	—	<b>10</b>	<b>10 (7)</b>	—
<b>Technical Requirements</b>	<b>24</b>	<b>24</b>	<b>24</b>	<b>24</b>	<b>20</b>	<b>20</b>	<b>20 (14)</b>	—
Etude 1	12	12	6	6	5	5	5	—
Etude 2	—	—	6	6	5	5	5	—
Technical Tests	12	12	12	12	10	10	10	—
<b>Aural Skills</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>10 (7)</b>	—
Clapback	4	2	2	—	—	—	—	—
Intervals	—	2	2	2	2	2	2	—
Chords	2	2	2	2	2	2	2	—
Chord Progressions	—	—	—	2	2	2	2	—
Playback	4	4	4	4	4	4	4	—
<b>Reading Skills</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>10 (7)</b>	—
Rhythm	5	3	3	3	3	3	3	—
Playing: Horn in F	5	7	7	7	4	4	4	—
Playing: Transposition	—	—	—	—	3	3	3	—
<b>TOTALS</b>	<b>100 (pass = 60)</b>							<b>100 (pass = 70)</b>

- 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 bold parentheses.)
- Candidates for the Associate Diploma (ARCT), Performer must achieve an overall mark of 70 in order to pass.

## 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

### 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.

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.

## 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 (including etudes), aural skills, and reading skills.

- The division of material in the split Level 10 examination cannot be altered.
- The two segments may be completed in any order.
- 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 completed within two years of the original examination.
- Supplemental examinations are available during regular in-person examination sessions or remotely at any time.
- Students in Level 10 may repeat any *three* sections of a practical examination: repertoire, orchestral excerpts, technical requirements (including etudes), or musicianship (aural skills and reading skills).
- 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*.

Reference

# Technical Tests Examples

## Articulation Patterns

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

Four-note Patterns		Prep	Levels 1-2	Level 3	Level 4	Level 5	Level 6	Level 7	Level 8	Level 9	Level 10
all tongued		x	x	x	x	x	x	x	x	x	x
all slurred			x	x	x	x	x	x	x	x	x
2 slurred, 2 tongued				x	x	x	x	x	x	x	x
2 tongued, 2 slurred					x	x	x	x	x	x	x
2 slurred, 2 slurred						x				x	
3 slurred, 1 tongued							x		x		x
1 tongued, 3 slurred								x	x		x
1 tongued, 2 slurred, 1 tongued										x	

Three-note Patterns		Prep	Levels 1-2	Level 3	Level 4	Levels 5-7
all tongued		x	x	x	x	x
all slurred			x	x	x	x
2 slurred, 1 tongued				x	x	x
1 tongued, 2 slurred					x	x
3 slurred, 3 slurred						x

# Reference

## Scales

### Preparatory Five-note Scales

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



C Major

### One-octave Diatonic Scales (Levels 1–2)



C Major

### One-octave Diatonic scales (Levels 3–4)



C Major

### Two-octave Diatonic Scales (Levels 5–7)



C Major

### Two-octave Diatonic Scales (Levels 8–10)



C Major

### Chromatic Scales



Starting on C

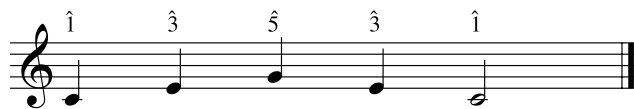
### Diatonic Scales in Thirds



# Reference

## Arpeggios

### Preparatory Tonic Arpeggios



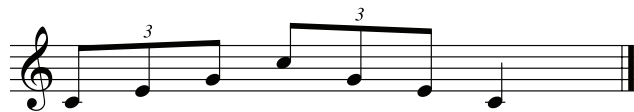
C Major

### One-Octave Tonic Arpeggios (Levels 1–2)



C Major

### One-Octave Tonic Arpeggios (Levels 3–5)



C Major

### Two-Octave Tonic Arpeggios (Level 5–7)



C Major

### Two-Octave Tonic Arpeggios (Levels 8–10)



C Major

### Dominant 7th Arpeggios

Dominant 7th arpeggios are built on the dominant of major keys.



F Major

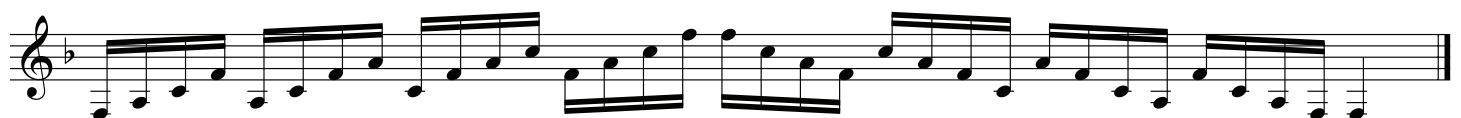
### Leading-tone Diminished 7th Arpeggios

Leading-tone diminished 7th arpeggios are built on the leading tone (raised seventh) of minor keys.



G Minor

### Overlapping Arpeggios



F Major

Reference

# Musicianship Examples

## Aural Skills: Clapback (examples only)

Preparatory



Level 1



Level 2



Level 3



Level 4



## Aural Skills: Intervals (examples only)

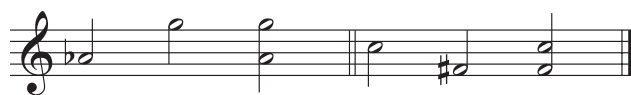
Levels 1–4

Intervals played ascending and descending. Refer to each level for specific intervals.



Levels 5–9

Intervals played in melodic form (ascending or descending) followed by harmonic form. Refer to each level for specific intervals.



# Reference

## Level 10

Intervals played melodic form (ascending or descending) or harmonic form.



## Aural Skills: Chords (example only)

Preparatory



## Aural Skills: Playback (examples only)

Preparatory



## Level 1



## Level 2



## Level 3



## Level 4



## Level 5



# Reference

## Level 6

Musical notation for Level 6, left staff: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4. The accompaniment is a constant block chord of F#4, C#5, G#5.

Musical notation for Level 6, right staff: Treble clef, key signature of two flats (Bb, Eb), 3/4 time signature. The melody consists of quarter notes: Bb3, A3, G3, F3, E3, D3, C3. The accompaniment is a constant block chord of Bb3, Eb4, Gb4.

## Level 7

Musical notation for Level 7, left staff: Treble clef, key signature of one flat (Bb), 6/8 time signature. The melody consists of quarter notes: Bb4, A4, G4, F4, E4, D4, C4. The accompaniment is a constant block chord of Bb4, Eb5, Gb5.

Musical notation for Level 7, right staff: Treble clef, key signature of two sharps (F#, C#), 3/4 time signature. The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4. The accompaniment is a constant block chord of F#4, C#5, G#5.

## Level 8

Musical notation for Level 8, left staff: Treble clef, key signature of three flats (Bbb, Ebb, Abb), 6/8 time signature. The melody consists of quarter notes: Bbb4, Abb4, Gbb4, Fbb4, Ebb4, Dbb4, Cbb4. The accompaniment is a constant block chord of Bbb4, Ebb5, Abb5.

Musical notation for Level 8, right staff: Treble clef, key signature of two flats (Bb, Eb), 3/4 time signature. The melody consists of quarter notes: Bb3, A3, G3, F3, E3, D3, C3. The accompaniment is a constant block chord of Bb3, Eb4, Gb4.

## Level 9

Musical notation for Level 9, left staff: Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4. The accompaniment consists of quarter notes: F#4, C#5, G#5, F#4, C#5, G#5, F#4, C#5, G#5.

Musical notation for Level 9, right staff: Treble clef, key signature of three flats (Bbb, Ebb, Abb), 6/8 time signature. The melody consists of quarter notes: Bbb4, Abb4, Gbb4, Fbb4, Ebb4, Dbb4, Cbb4. The accompaniment consists of quarter notes: Bbb4, Ebb5, Abb5, Bbb4, Ebb5, Abb5, Bbb4, Ebb5, Abb5.

## Level 10

Musical notation for Level 10, left staff: Treble clef, key signature of two flats (Bb, Eb), 3/4 time signature. The melody consists of quarter notes: Bb3, A3, G3, F3, E3, D3, C3. The accompaniment consists of quarter notes: Bb3, Eb4, Gb4, Bb3, Eb4, Gb4, Bb3, Eb4, Gb4.

## Aural Skills: Chord Progression (examples only)

### Level 5

Aural Skills: Chord Progression Level 5, left example: Treble clef, 4/4 time signature. Chord progression: I (C4-E4-G4), IV (F4-A4-C5), I (C4-E4-G4). Bass clef: C4, F4, C4.

Aural Skills: Chord Progression Level 5, right example: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chord progression: I (F#4-A4-C5), V (C#5-E5-G5), I (F#4-A4-C5). Bass clef: F#4, C#5, F#4.

### Level 6

Aural Skills: Chord Progression Level 6, left example: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Chord progression: i (Bb4-Db5-Fb6), iv (Eb4-Gb5-Bb6), i (Bb4-Db5-Fb6). Bass clef: Bb4, Eb5, Bb4.

Aural Skills: Chord Progression Level 6, right example: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Chord progression: I (F#4-A4-C5), V (C#5-E5-G5), I (F#4-A4-C5). Bass clef: F#4, C#5, F#4.

# Reference

## Level 7

I IV V

i V i

## Level 8

I IV V I

i iv V VI

I vi IV V

i VI iv i

## Level 9

i iv i V

## Level 10

I IV V<sup>4</sup>/<sub>3</sub> cad. <sup>6</sup>/<sub>4</sub> I

Reference

**Reading Skills: Rhythm** (examples only)

Preparatory

Level 1

Level 2

Level 3

Level 4

Level 5

**Reading Skills: Playing** (examples only)

Preparatory

Level 1

Level 2

Level 3

# Reference

## Level 4

Musical notation for Level 4, featuring a melody in 4/4 time. The piece starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic.

## Level 5

### Lyrical

Musical notation for Level 5, Lyrical, featuring a melody in 4/4 time. The piece starts with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*) marking.

Musical notation for Level 5, starting with a box containing the number 5, featuring a melody in 4/4 time. The piece starts with a forte (*f*) dynamic and includes a mezzo-forte (*mf*) dynamic.

## Level 6

### Allegro con brio

Musical notation for Level 6, Allegro con brio, featuring a melody in 2/4 time. The piece starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic.

Musical notation for Level 6, starting with a box containing the number 5, featuring a melody in 2/4 time. The piece starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic.

## Level 7

### Allegro risoluto

Musical notation for Level 7, Allegro risoluto, featuring a melody in 4/4 time. The piece starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic.

Musical notation for Level 7, starting with a box containing the number 6, featuring a melody in 4/4 time. The piece starts with a fortissimo (*ff*) dynamic and ends with a sforzando (*sfz*) dynamic.

Reference

Level 8

Grazioso

Musical notation for Level 8, *Grazioso*. It consists of two staves of music in 3/4 time with a key signature of three flats. The first staff starts with a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes. The second staff is marked with a box containing the number 7 and includes another triplet of eighth notes.

Level 9

Andante cantabile

Musical notation for Level 9, *Andante cantabile*. It consists of three staves of music in 3/4 time with a key signature of one sharp. The first staff starts with piano (*p*) and mezzo-forte (*mf*) dynamics. The second staff starts with piano (*p*) and mezzo-piano (*mp*) dynamics. The third staff includes a mezzo-forte (*mf*) dynamic and a poco ritardando (*poco rit.*) marking, ending with piano (*p*).

Level 10

Expressively

Musical notation for Level 10, *Expressively*. It consists of four staves of music in 4/4 time with a key signature of two flats. The first staff starts with mezzo-piano (*mp*) and mezzo-forte (*mf*) dynamics. The second staff starts with mezzo-piano (*mp*) and includes triplets. The third staff includes a forte (*f*) dynamic and a triplet. The fourth staff starts with piano (*p*) and includes triplets.

## Reference

## Horn Resources

For general resources, please see the *Practical Examinations Syllabus* at [rcmusic.com/syllabi](http://rcmusic.com/syllabi).

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## Horn Etudes

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- 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.
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- Fox, Fred. *Essentials of Brass Playing*. Pittsburgh: Volkwein, 1974; Los Angeles: Fox, 1974.
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- Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*. 2nd ed. 29 vols. London: Macmillan, 2001. [See articles on: baritone, brass instruments, cornet, euphonium, flugel horn, horn, keyed bugle, sackbut, trombone, trumpet, tuba, valve.]

## Sources of Brass Music

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- 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)
- The Horn Guys: [hornguys.com](http://hornguys.com)
- Houghton Horns: [houghtonhorns.com](http://houghtonhorns.com)
- Sheet Music Plus: [www.sheetmusicplus.com](http://www.sheetmusicplus.com)
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- Summit Records: [www.summitrecords.com](http://www.summitrecords.com)
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- Tuba-Euphonium Press: [www.iteaonline.org](http://www.iteaonline.org)

## Associations, Periodicals, and Online Resources

- Brass Bulletin* (1971–2003): [www.editions-bim.com](http://www.editions-bim.com)
- Horn Matters*: [www.hornmatters.com](http://www.hornmatters.com)
- International Horn Society. *The Horn Call: Education Journal of the International Horn Society*: [www.hornsociety.org](http://www.hornsociety.org)
- International Women's Brass Conference*: [myiwbc.org](http://myiwbc.org)
- The Instrumentalist*: [www.theinstrumentalist.com](http://www.theinstrumentalist.com)
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