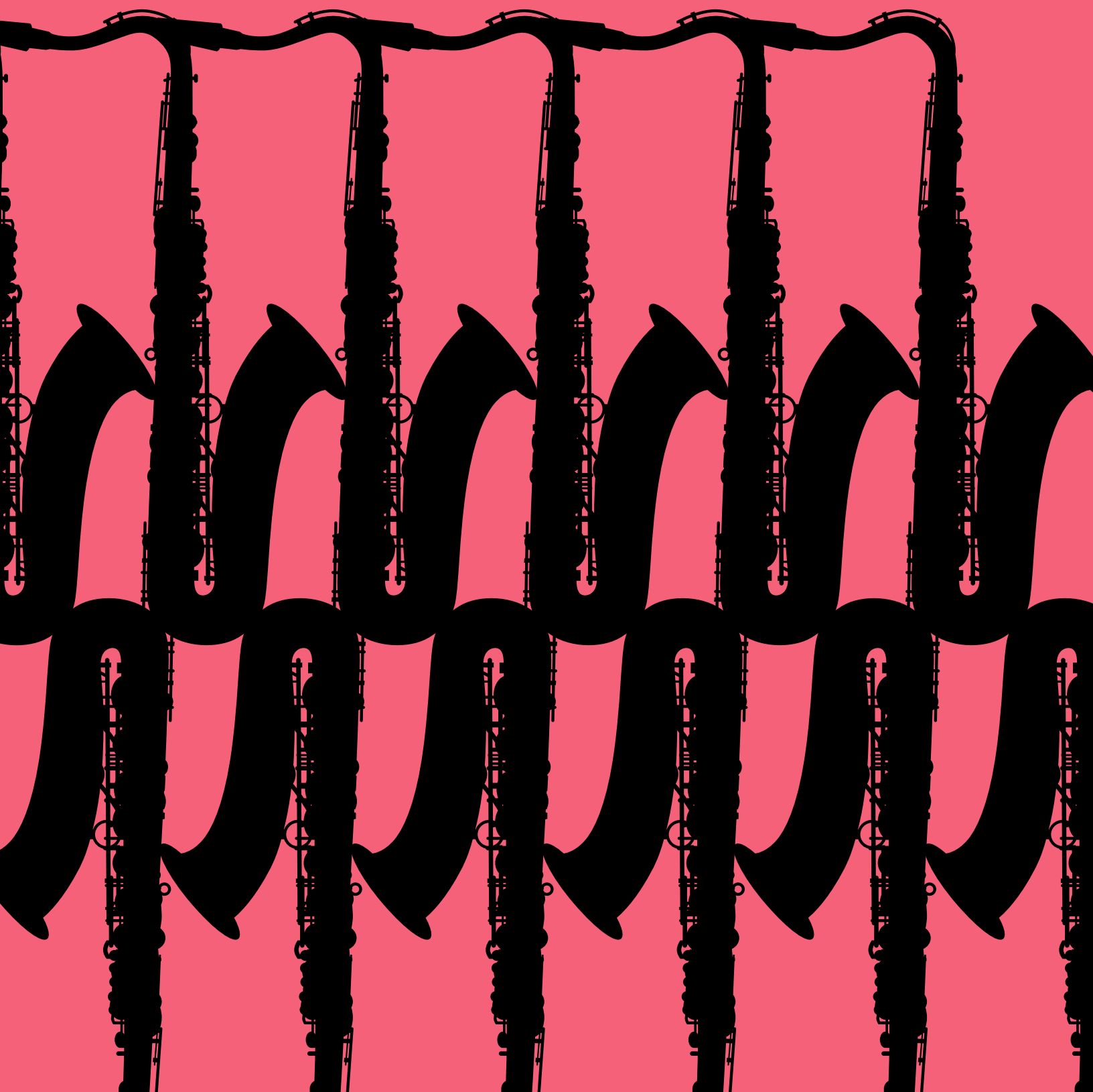


Saxophone

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



SYLLABUS / 2013 EDITION



Message from the President

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

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

Our students and teachers benefit from a curriculum based on more than 125 years of commitment to the highest pedagogical objectives. The strength of the curriculum is reinforced by the distinguished College of Examiners—a group of fine musicians and teachers who have been carefully selected from across Canada, the United States, and abroad for their demonstrated skill and professionalism. A rigorous examiner apprenticeship program, combined with regular evaluation procedures, ensures consistency and an examination experience of the highest quality for candidates.

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



Dr. Peter C. Simon
President

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Getting Started

What's New?

- The *Saxophone Syllabus, 2014 Edition* has been expanded to include Preparatory, Grade 3, Grade 5, and Grade 7.
- Elements of jazz such as scales used in jazz improvisation, upbeat counting, and articulations used in jazz phrasing have been included in the technical exercises, beginning with Grade 4.
- Repertoire with elements of jazz phrasing, harmony, and limited improvisation is introduced beginning in Grade 2.
- Contemporary and extended techniques have been included in repertoire beginning in Grade 6, allowing students exposure to an aspect of performance practice unique to the saxophone.
- Orchestral excerpts have been expanded to include both wind band and jazz ensemble music.

Visit www.examinations.rcmusic.ca to register for an examination or for further information concerning official Royal Conservatory programs.

Contact Us

- Phone: 416-408-5019 or toll-free 1-800-461-6058
- Fax: 416-408-3151

273 Bloor Street West
Toronto, ON Canada M5S 1W2

Examinations Offered

Practical Examinations

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

Theory Examinations

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

About Us

The Royal Conservatory

The Royal Conservatory is one of the largest and most respected music education institutions in the world. Providing the definitive standard of excellence through its extensive curricula, assessment programs, public performances, master classes, and teacher education programs, The Royal Conservatory makes a significant impact on the lives of millions of people globally.

Notable alumni include:

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

The Royal Conservatory Examinations

The Royal Conservatory provides a recognized standard of musical success through an effectively sequenced course of study and individual student assessments, from preparatory to advanced grades. Over 100,000 examinations are conducted annually in over 300 communities across North America.

The College of Examiners

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

The Frederick Harris Music Co., Limited

As The Royal Conservatory's publishing division, The Frederick Harris Music Co., Limited produces The Royal Conservatory's renowned syllabi and related teaching and examining materials for individual instruments, voice, and theoretical subjects.

Additional Programs

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

- **The Glenn Gould School** provides professional training in music for gifted young artists at the undergraduate and graduate levels.
- **The Phil and Eli Taylor Performance Academy for Young Artists** provides supportive, comprehensive training for promising young musicians aged nine to eighteen.
- **The Royal Conservatory School** provides acclaimed early childhood music education programs, music classes, and private lessons for people of all ages and stages of musical literacy.
- **Learning Through the Arts®** supports excellence in public education programs by utilizing the arts to enhance learning.
- **The Performing Arts Division** programs superb performances and events in The Royal Conservatory's three venues: Koerner Hall, Mazzoleni Concert Hall in historic Ilnatowycz Hall, and the Conservatory Theatre.
- **The Royal Conservatory Music Development Program** promotes and expands musical activity in the United States and makes the study of music a central part of the lives of all Americans.

Visit www.rcmusic.ca to learn more about the history of The Royal Conservatory.

Read about the College of Examiners, including examiner biographies, at www.examinations.rcmusic.ca.

Examination Requirements

Certificate Program Overview

A progressive assessment program for every candidate

Internationally recognized certificates are awarded for successful completion of each practical grade and the required co-requisite theory examination(s). Internationally recognized diplomas are awarded for successful completion of the ARCT practical examination and the required co-requisite examinations in theory and piano. Candidates may enter the Certificate Program at any practical grade from Preparatory to Grade 10. The following table summarizes the examinations required for each certificate.

Certificates	Examinations Required
Preparatory Saxophone	Preparatory Saxophone
Grade 1 Saxophone	Grade 1 Saxophone
Grade 2 Saxophone	Grade 2 Saxophone
Grade 3 Saxophone	Grade 3 Saxophone
Grade 4 Saxophone	Grade 4 Saxophone
Grade 5 Saxophone	Grade 5 Saxophone; Basic Rudiments
Grade 6 Saxophone	Grade 6 Saxophone; Intermediate Rudiments
Grade 7 Saxophone	Grade 7 Saxophone; Advanced Rudiments
Grade 8 Saxophone	Grade 8 Saxophone; Advanced Rudiments
Grade 9 Saxophone	Grade 9 Saxophone; Advanced Rudiments; Basic Harmony/Basic Keyboard Harmony; History 1: An Overview
Grade 10 Saxophone	Grade 10 Saxophone; Advanced Rudiments; Intermediate Harmony/Intermediate Keyboard Harmony; History 1: An Overview; History 2: Middle Ages to Classical
Diploma	Examinations Required
ARCT in Saxophone Performance	ARCT in Saxophone Performance; History 3: 19th Century to Present; any <i>two</i> of: Advanced Harmony/Advanced Keyboard Harmony, <i>or</i> Analysis, <i>or</i> Counterpoint; Grade 6 Piano
Teacher's ARCT	Teacher's ARCT (Parts 1, 2, and 3); History 3: 19th Century to Present; any <i>two</i> of: Advanced Harmony/Advanced Keyboard Harmony, <i>or</i> Analysis, <i>or</i> Counterpoint; Grade 8 Piano <i>For current information concerning the Teacher's ARCT requirements, please visit www.rcmusic.ca.</i>

Theory Examinations

Essential Tools for Musical Development

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

See the current edition of the *Theory Syllabus* for detailed theory examination requirements.

Overview of Theoretical Subjects

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

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

Preparing for a Theory Examination

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

Co-requisites and Prerequisites

The following table summarizes all the co-requisite and prerequisite examinations required to obtain certificates for Grades 5 to 10 and diplomas for the ARCT in Saxophone Performance or the Teacher's ARCT. There are no prerequisite or co-requisite theory examinations for Preparatory to Grade 4. However, it is recommended that students complete Preparatory Rudiments prior to Basic Rudiments. Similarly, it is recommended that students complete Introductory Harmony prior to Basic Harmony.

Candidates must complete prerequisite examinations at least one session prior to attempting the ARCT in Saxophone Performance. Candidates for the ARCT in Saxophone Performance or the Teacher's ARCT will be required to complete the following theory co-requisite examinations: History 3: 19th Century to Present, and *two* of the following three examinations: Advanced Harmony/Advanced Keyboard Harmony, *or* Counterpoint, *or* Analysis. The selection of these examinations and the order in which they are taken is at the discretion of the candidate.

Candidates for the ARCT in Saxophone Performance must complete co-requisite theory examinations and the Grade 6 Piano examination before or within five years after the original practical examination to be eligible for the Diploma.

For up-to-date information on the Teacher's ARCT, please consult www.rcmusic.ca.

Grade	5	6	7	8	9	10	ARCT in Performance	Teacher's ARCT
Required Examinations (C = Co-requisite; P = Prerequisite)								
Basic Rudiments	C							
Intermediate Rudiments		C						
Advanced Rudiments			C	C	C	C	P	P
Basic Harmony					C			
Intermediate Harmony						C	P	P
Any <i>two</i> of: Advanced Harmony, <i>or</i> Counterpoint, <i>or</i> Analysis							C	C
History 1: An Overview					C	C	P	P
History 2: Middle Ages to Classical						C	P	P
History 3: 19th Century to Present							C	C
Grade 10 Practical							P	P
Grade 6 Piano							C	
Grade 8 Piano								C
Alternative Examinations								
Basic Keyboard Harmony (can be substituted for Basic Harmony)					C			
Intermediate Keyboard Harmony (can be substituted for Intermediate Harmony)						C	P	P
Advanced Keyboard Harmony (can be substituted for Advanced Harmony)							C	C

Examination Repertoire

The *Saxophone Syllabus, 2014 Edition* lists the repertoire for saxophone examinations. Information given for each item includes:

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

Names of publishers are indicated by an assigned abbreviation. Please see p. 78 for a list of publishers with their abbreviations.

Syllabus Repertoire Lists

At each grade, candidates are encouraged to choose a balanced and varied examination program that includes a variety of musical styles and keys. The repertoire for each grade is divided into lists, according to musical style or stylistic period. In Grades 2–10, List A is comprised mainly of transcriptions of works from the Baroque, Classical, and Romantic eras. List B consists mainly of original compositions for saxophone from the 20th and 21st centuries. Jazz compositions are included in List B starting in Grade 2.

Candidates should choose from either the repertoire listed for alto saxophone or the repertoire listed for tenor saxophone. Unaccompanied repertoire in List C (Grades 5–ARCT) may be played on either alto or tenor saxophone. Where musically appropriate, candidates may perform tenor saxophone repertoire on a soprano saxophone. In select repertoire, baritone saxophone may be substituted for alto saxophone; however, candidates should carefully consider the musicality of the final result, particularly in Baroque and Classical transcriptions.

Preparatory–Grade 1

List A: Rhythmic Repertoire

List B: Lyrical Repertoire

Grades 2–4

List A: Mainly Transcriptions

List B: Mainly Original Repertoire for Saxophone

Grades 5–9

List A: Mainly Transcriptions

List B: Mainly Original Repertoire for Saxophone

List C: Unaccompanied Repertoire

Grade 10 and ARCT in Saxophone Performance

List A: Sonatas and Concertos

List B: Concert Pieces

List C: Unaccompanied Repertoire

Da Capo Signs and Repeats

- When performing repertoire in an examination, candidates should observe *da capo* and *dal segno* signs, unless stated otherwise in the *Saxophone Syllabus, 2014 Edition*.
- Repeat signs should be observed *only* if indicated in the *Saxophone Syllabus, 2014 Edition* or in *Saxophone Series, 2014 Edition*.

Memory

- Repertoire, studies, and orchestral excerpts need not be memorized, and no extra marks will be awarded for memory.
- Technical tests (scales and arpeggios) *must* be played from memory.

Candidates must provide their own collaborative pianist in order for the examination to proceed.

Accompaniment

All selections requiring accompaniment must be performed with piano accompaniment only. No other instruments are permitted. Recorded accompaniment is not permitted. Candidates must provide their own collaborative pianists. Collaborative pianists are permitted in the examination room only while they are playing accompaniments for the candidate.

Repertoire Substitutions

Saxophone candidates at Grades 1 through ARCT have the option of substituting *one* repertoire selection at each examination with a selection of their own choice. Repertoire substitutions for saxophone fall under the following categories.

Syllabus Substitutions

Candidates in Grades 1 through 10 may substitute *one* repertoire selection from the grade immediately above without prior approval. The repertoire substitution must normally be chosen from the corresponding List of the grade immediately above the candidate's official grade. For example, a Grade 4 List A selection may be performed in place of a Grade 3 List A selection. However, candidates should ensure that the substitution piece complies with the genre or stylistic period intended for the List in the grade to be examined (see *Syllabus* Repertoire Lists on p. 9). Please note that the performance of repertoire substitutions chosen from a higher grade will be evaluated at the standard of the higher grade.

Non-Syllabus Substitutions Requiring Approval

Saxophone candidates may apply to substitute one repertoire selection not listed in the *Saxophone Syllabus, 2014 Edition* with a work that is comparable in style and difficulty. The substitute repertoire selection must be of comparable length and musical quality to selections in the specified List. Approval of such selections is based on the suitability of the style and the level of difficulty of the substitute composition.

Candidates wishing to include a substitute selection on their examination programs must complete an Examination Substitute Piece Request Form (available at www.examinations.rcmusic.ca) by the examination registration deadline. Candidates are advised to prepare an alternate work in case the request is denied.

- Send the completed form together with the appropriate fee and a copy of the substitute piece to The Royal Conservatory. (Photocopies used for this purpose should be marked "For Approval Only"; these copies will be destroyed once a decision has been made.) Any published music submitted will be returned to the candidate along with the approval form.
- Bring the approved Examination Substitute Piece Request Form to your examination and give it to the examiner.
- Please note that marks will be deducted from the final examination mark for any unapproved Non-Syllabus substitution or for any *Syllabus* substitution that does not follow the guidelines provided above.

Orchestral Excerpts

Orchestral excerpts listed in the *Saxophone Syllabus, 2014 Edition* are included in either *Saxophone Series, 2014 Edition: Orchestral Excerpts* FHM, or *Orchestral Saxophonist* NMP. Alternatively, candidates may select the specified passages from standard saxophone orchestral parts.

Orchestral excerpts need not be memorized, and no extra marks will be awarded for memorization. For further details on examination requirements for orchestral excerpts, please consult the listings for each grade.

For examination purposes, rests of more than one measure need not be counted.

Technical Requirements

Etudes

A selection of etudes for Preparatory through Grade 8 is published in *Saxophone Series, 2014 Edition: Saxophone Etudes* (Preparatory–4 and 5–8). Etudes may be played on either alto or tenor saxophone. Etudes need not be memorized, and no extra marks will be awarded for memorization. For further details on examination requirements for etudes, please consult the listings for each grade.

Technical Tests

Complete technical tests for Preparatory through Grade 10 are published in *Saxophone Series, 2014 Edition: Saxophone Technique*. Technical tests (scales and arpeggios) must be played from memory. For further details on examination requirements for technical tests, please consult the listings for each grade.

General Instructions

- The examiner will choose a representative sampling of items on the technical requirements list.
- Metronome speeds are intended as a guideline.
- Beginning at Grade 5, some technical tests are indicated to be played “full range,” also called “full compass.” The highest pitch included in the full-range exercises of Levels 5–10 in *Saxophone Series, 2014 Edition: Saxophone Technique* is written F6 (three Fs above middle C). Students who have an alto or tenor saxophone with the high F# key are encouraged to adapt these full-range exercises (where appropriate) to include F#6 (Gb6) when the technical tests chart requires full range.

Examples

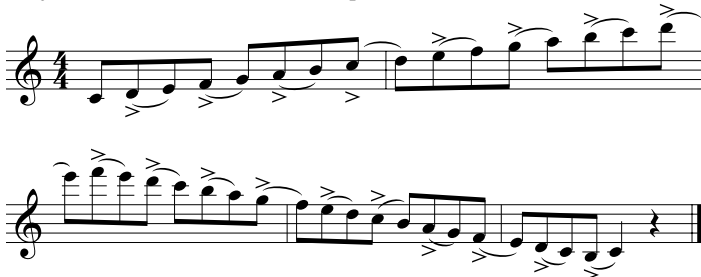
Blues Scale



Pentatonic Scale



Major Scale with Offbeat Emphasis



Whole-Tone Scale



Overlapping Arpeggios (Three-note Pattern)



Octatonic Scale



Articulation Patterns

Articulations		Levels						
		Prep- Level 2	Level 3	Level 4	Levels 5-6	Level 7	Level 8	Levels 9-10
all slurred		x	x	x	x	x	x	x
all tongued		x	x	x	x	x	x	x
2 slurred, 2 tongued			x	x	x	x	x	x
2 slurred, 1 tongued			x	x			x	
2 tongued, 2 slurred				x	x	x	x	x
1 tongued, 2 slurred (straight or swing rhythm)				x			x	
2 slurred, 2 slurred					x	x	x	x
3 slurred, 1 tongued						x	x	x
1 tongued, 3 slurred						x	x	x
1 tongued, 2 slurred, 1 tongued								x

Grade-by-Grade Requirements

Preparatory

Candidates at the Preparatory level are expected to exhibit developing tone quality and basic articulation. Tone should be clear and even through the register. There should be evidence of a steady rhythmic pulse. Correct embouchure, posture, and holding position are important factors.

Preparatory Requirements	Marks
Repertoire one selection from List A one selection from List B	50 25 25
Technical Requirements Etudes: two etudes from the <i>Syllabus</i> list Technical Tests – scales – arpeggios	30 20 10
Ear Tests Clapback Playback	10 5 5
Sight Reading Playing Clapping	10 7 3
Total possible marks (pass = 60)	100
Theory Co-Requisite None	

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare two contrasting selections: one from List A and one from List B. All selections requiring piano accompaniment must be played with piano.

Candidates should choose from either the repertoire listed for alto saxophone or the repertoire listed for tenor saxophone. Where musically appropriate, candidates may perform tenor saxophone repertoire on a soprano saxophone.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Saxophone Series, 2014 Edition: Preparatory Saxophone Repertoire* FHM

ALTO SAXOPHONE

List A

Rhythmic Repertoire

Traditional

- ▶ The Birch Tree (arr. Akiko and Forrest Kinney FHM)
- Crusader’s Hymn (arr. Andrew Balent, in *Solos Sound Spectacular* FIS)
- ▶ The Cuckoo (arr. FHM)
- Greensleeves (arr. Nicholas and Sien Vallis-Davies, in *The Academy Collection* MSG)
- Marian Calypso Song (arr. Denes Agay, in *The Joy of Saxophone* YOR)
- My Bonnie Lies Over the Ocean (arr. Andrew Balent, in *Solos Sound Spectacular* FIS)
- ▶ Polly Wolly Doodle (arr. Akiko and Forrest Kinney FHM)
- Red River Valley (arr. Denes Agay, in *The Joy of Saxophone* YOR)
- Shaker Melody (arr. Robert Hinchliffe, in *First Book of Saxophone Solos* FAB)
- Skye Boat Song (arr. Nicholas and Sien Vallis-Davies, in *The Academy Collection* MSG)
- Steal Away (arr. Paul Harris, in *The Really Easy Sax Book* FAB)

Byrd, William

- ▶ The Carman’s Whistle, from *My Lady Nevells Booke* (arr. Christine Donkin FHM)

Harris, Paul

The Really Easy Sax Book FAB

- ▶ Dance Time

McKay, George Frederick

Concert Solo Suite for Young Players (in *Festival Performance Solos*, 1 FIS)

- Holiday Prelude (no. 1)

Philidor, François

- ▶ Menuet (Rondeau) (arr. Kathleen Wood FHM)

Rosseter, Philip

- ▶ What Is a Day? (arr. Akiko and Forrest Kinney FHM)

Rousseau, Eugene

- Advance of the Alto (in *Classic Festival Solos: Alto*, 2 BEL)
- ▶ Alto Affirmation BEL

List B

Lyrical Repertoire

Traditional

- Amazing Grace (arr. Andrew Balent, in *Solos Sound Spectacular* FIS)
- American Folk Tune (arr. Sigurd Rascher, in *Alto Saxophone Solos*, 2 BEL)
- ▶ At the Clear Fountain (À la claire fontaine) (arr. Akiko and Forrest Kinney FHM)
- Black is the Color (arr. Denes Agay, in *The Joy of Saxophone* YOR)
- Blow the Man Down (arr. Denes Agay, in *The Joy of Saxophone* YOR)
- Down in the Valley (arr. Denes Agay, in *The Joy of Saxophone* YOR)
- ▶ Huron Carol (arr. Akiko and Forrest Kinney FHM)
- Land of the Silver Birch (arr. Paul Harris, in *The Really Easy Sax Book* FAB)
- On Top of Old Smoky (arr. Andrew Balent, in *Solos Sound Spectacular* FIS)
- ▶ Syrian Love Song (Al Ya Zane) (arr. Judith Pearce and Christopher Gunning, in *The Really Easy Flute Book* FAB)

Brahms, Johannes

- ▶ Lullaby (Wiegenlied), op. 49, no. 4 (arr. Forrest Kinney FHM)

Delmore, Alton, and Arthur Smith

- ▶ Beautiful Brown Eyes (arr. Andrew Balent, in *Solos Sound Spectacular* FIS)

Goldman, Edwin Franko

- ▶ Evening Song FIS

Harris, Paul

The Really Easy Sax Book FAB

- Blue Mood

Martini, Jean-Paul-Egide

- Plaisir d'amour (arr. Denes Agay, in *The Joy of Saxophone* YOR)

McKay, George Frederick

Concert Solo Suite for Young Players (in *Festival Performance Solos*, 1 FIS)

- Dream Song (no. 2)

Poulton, George R.

- Aura Lee (arr. Denes Agay, in *The Joy of Saxophone* YOR)

Praetorius, Michael

- From Heaven High (arr. Sigurd Rascher, in *Classic Festival Solos: Alto*, 1 BEL)

Taki, Rentarō

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

Tchaikovsky, Pyotr Il'yich

- Flowers Lullaby (arr. L.B. Smith, in *Alto Saxophone Solos*, 2 BEL)

Venter, Christiaan

Saxophilia! CMC

- ▶ Trembling Aspen

TENOR SAXOPHONE

List A

Rhythmic Repertoire

Traditional

- ▶ The Birch Tree (arr. Akiko and Forrest Kinney FHM)
- Crusader's Hymn (arr. Andrew Balent, in *Solos Sound Spectacular* FIS)
- Greensleeves (arr. Nicholas and Sien Vallis-Davies, in *The Academy Collection* MSG)
- My Bonnie Lies Over the Ocean (arr. Andrew Balent, in *Solos Sound Spectacular* FIS)
- Skye Boat Song (arr. Nicholas and Sien Vallis-Davies, in *The Academy Collection* MSG)

Byrd, William

- ▶ The Carman's Whistle, from *My Lady Nevells Booke* (arr. Christine Donkin FHM)

Haydn, Franz Joseph

- ▶ Allemande, from *Zwölf Deutsche Tänze* (arr. Jason Noble FHM)

Philidor, François

- ▶ Menuet (Rondeau) (arr. Kathleen Wood FHM)

Rousseau, Eugene

- Tribute to the Tenor (in *Classic Festival Solos: Tenor*, 2 BEL)

Siennicki, Edmund J.

- Happy Song (in *Competition Solos*, 1 MAS)
- The Rooster (in *Competition Solos*, 1 MAS)

List B

Lyrical Repertoire

Traditional

- All Through the Night (arr. Sigurd Rascher, in *Classic Festival Solos: Tenor*, 1 BEL)
- ▶ Amazing Grace (arr. Forrest Kinney FHM)
- Down in the Valley (arr. Denes Agay, in *The Joy of Saxophone* YOR)
- ▶ Huron Carol (arr. Akiko and Forrest Kinney FHM)
- On Top of Old Smoky (arr. Andrew Balent, in *Solos Sound Spectacular* FIS)
- ▶ Syrian Love Song (Al Ya Zane) (arr. Judith Pearce and Christopher Gunning, in *The Really Easy Flute Book* FAB)

Delmore, Alton, and Arthur Smith

- ▶ Beautiful Brown Eyes (arr. Andrew Balent, in *Solos Sound Spectacular* FIS)

Grétry, André-Ernest-Modeste

- Panurge: Ariette (arr. Jean-Marie Londeix LED)

Johnston, Richard

Three Pieces for Trumpet and Piano ALK

- ▶ Calm Breezes (no. 1)

MacDowell, Edward

- ▶ To a Wild Rose (arr. Jason Gray FHM)

Siennicki, Edmund J.

- Harvest Waltz (*Competition Solos*, 1 MAS)
- The Swan (*Competition Solos*, 1 MAS)

Taki, Rentarō

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

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *two* technically contrasting etudes from the following list. Etudes may be played on either alto or tenor saxophone.

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

Scales	Keys	Range	Tempo	Note Values	Articulations
Major	C, G, F	↑ ¹ –5–↑ ¹	♩ = 60	♩	all slurred all tongued
Minor	A, E, D				
Arpeggios					
Major	C, G, F	↑ ¹ 3 ³ 5 ⁵ 3 ³ ↑ ¹	♩ = 60	♩	all slurred all tongued
Minor	A, E, D				

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Saxophone Series, 2014 Edition: Saxophone Etudes Preparatory–4* FHM

Demnitz, Friedrich

Elementary School for Clarinet

- ▶ Etude in F Major

Endresen, Raymond Milford

Supplementary Studies for Saxophone RUB

- Etude in C Major (no. 1)

Garnier, François-Joseph

Rational Method for the Oboe

- ▶ Etude in C Major (no. 12)

Harris, Paul

Eighty Graded Studies for Saxophone, 1 FAB

- ▶ Etude in C Major (no. 7)
- ▶ Etude in E Minor (no. 4)

Hovey, Nilo W.

First Book of Practical Studies for Saxophone BEL

- ▶ Etude in C Major (no. 1)

Pon, Nova

Saxitude! CMC

- ▶ Singsong

Popp, Wilhelm

Flute Method for Beginners, op. 387

- ▶ Etude in C Major (no. 2)

Ear Tests

Clapback

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

Time Signatures	Approximate Length
$\frac{3}{4}$	two to four measures

Example only



Playback

Candidates will be asked to play back a melody on the saxophone, based on the first three notes of a major scale. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic or mediant	C, G, F major	four notes

Example only



Sight Reading

Playing

Candidates will be asked to play a short melody based on the first five notes of a scale. The melody will move by step and may contain a repeated note.

Time Signature	Keys	Approximate Length
$\frac{4}{4}$	C major	four measures

Clapping

Candidates will be asked to clap or tap a rhythm. A steady pulse and rhythmic precision are expected.

Time Signature	Approximate Length
$\frac{2}{4}$	two measures

Example only



Grade 1

Candidates in Grade 1 should be able to slur and single tongue while maintaining an even tone quality throughout the required range. There should be evidence of a steady rhythmic pulse. Some variety in dynamics, without sacrificing tone or intonation should be present. There is a continuing emphasis on good posture, embouchure, and holding position.

Grade 1 Requirements	Marks
Repertoire	50
one selection from List A	25
one selection from List B	25
Technical Requirements	30
Etudes: two etudes from the Syllabus list	20
Technical Tests	10
– scales	
– arpeggios	
Ear Test	10
Clapback	5
Playback	5
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-Requisite	
None	

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare two contrasting selections: one from List A and one from List B. All selections requiring piano accompaniment must be played with piano.

Candidates should choose from either the repertoire listed for alto saxophone or the repertoire listed for tenor saxophone. Where musically appropriate, candidates may perform tenor saxophone repertoire on a soprano saxophone.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Saxophone Series, 2014 Edition: Saxophone Repertoire 1* FHM

ALTO SAXOPHONE

List A

Rhythmic Repertoire

Traditional

- Go Down, Moses (arr. Robert Hinchliffe, in *Second Book of Saxophone Solos* FAB)

Bach, Johann Sebastian

- Two Minuets, from *Notebook for Anna Magdalena* Bach (arr. Jonathon Robbins SAN)

Bartók, Béla

- Lament and Maypole Dance (arr. Denes Agay, in *The Joy of Saxophone* YOR)

Beethoven, Ludwig van

- German Dance (arr. Denes Agay, in *The Joy of Saxophone* YOR)

Buchtel, Forrest L.

- Cynthia KJO
- Happy Bugler KJO
- Pied Piper KJO

Burke, Robert

- Peasant Dance KJO

Calland, Beverley

- ▶ Horseshoe Shuffle (in *First Repertoire for Alto Saxophone* FAB)

Clarke, Sean

- ▶ Galloping Across the Prairies SCL

Dubois, Pierre Max

Dix figures à danser LED

- Bransle (no. 4)

Foster, Robert E.

- Winter Rhapsody (in *Classic Festival Solos: Alto, 1* BEL)

Glazunov, Aleksandr

- ▶ Theme and Variations, from op. 72 (arr. Mark Mrozinski FHM)

Greaves, Thomas

- ▶ What Is Beauty but a Breath? (arr. Kathleen Wood FHM)

Gruber, Edmund L.

- The Caissons Go Rolling Along (The Marines' Hymn) (arr. Forrest L. Buchtel KJO)

Handel, George Frideric

- Bourrée (arr. Christian Dishinger, in *Classic Festival Solos: Alto, 1* BEL)

Hill, William

- Indian Harvest Song KJO

Hinchliffe, Robert

- Nocturne (in *Second Book of Saxophone Solos* FAB)
- Simple Waltz and March (in *First Book of Saxophone Solos* FAB)

Kabalevsky, Dmitri

- Chit-Chat (arr. Denes Agay, in *The Joy of Saxophone* YOR)
- The Comedian's Galop (arr. Denes Agay, in *The Joy of Saxophone* YOR)

Krieger, Johann

- Bourrée (arr. Denes Agay, in *The Joy of Saxophone* YOR)

Layton, Turner

- After You've Gone (arr. Andrew Balent, in *Solo Standards* MAS)

Lully, Jean-Baptiste

- Menuet, from *Le bourgeois gentilhomme* (arr. Marcel Mule, in *Pièces célèbres*, 1 LED)

Mendoza y Cortés, Quirino

- ▶ Cielito Lindo (arr. Forrest L. Buchtel KJO)

Niehaus, Lennie

- ▶ Great Scott (in *Kendor Recital Solos: Alto*, 1–2 KEN)

Pon, Nova*Saxophilia!* CMC

- ▶ Here Comes the Parade!

Porter, Cole

- Brush Up Your Shakespeare, from *Kiss Me, Kate* (arr. Robert Hinchliffe, in *First book of Saxophone Solos* FAB)

Schubert, Franz

- The Trout, from Piano Quintet in A Major, D 667 (arr. Denes Agay, in *The Joy of Saxophone* YOR)

List B**Lyrical Repertoire****Bach, Johann Sebastian**

- Minuet (arr. Sigurd Rascher, in *Classic Festival Solos: Alto*, 1 BEL)

Bohm, Carl

- ▶ Calm as the Night (Still wie die Nacht), op. 326, no. 27 (arr. Christine Donkin FHM)

Burkhardt, Joel G.

- Chanson SMP

Burney, Charles

- Pastorale (arr. Lennie Niehaus KEN)

Hill, William

- Hymn Tune Variants KJO

Londeix, Jean-Marie

Tableaux aquitains LED

- complete

Grade 1

Mozart, Wolfgang Amadeus

- ▶ Ave Verum Corpus, K 618 (arr. Jason Gray FHM)

Satie, Erik

- ▶ Gymnopedie No. 2 (arr. Jason Noble FHM)

Schudel, Thomas

- An Evening Stroll SMP

Schumann, Robert

- Melody (arr. Denes Agay, in *The Joy of Saxophone* YOR)

Strauss, Johann Jr.

- The Blue Danube Waltz, op. 314 (arr. Andrew Balent, in *Solos Sound Spectacular* FIS)

Wedgwood, Pam*Jazzin' About* B&H

- ▶ Moonglow

TENOR SAXOPHONE**List A****Rhythmic Repertoire****Traditional**

- Cripple Creek (arr. Edmund J. Siennicki, in *Competition Solos*, 1 MAS)
- ▶ Sweet Betsy from Pike (arr. Christine Donkin FHM)

Bach, Johann Sebastian, attr.

- ▶ Minuet in D Minor, BWV Anh. 132 (arr. Jason Noble FHM)

Buchtel, Forrest L.

- Novelette KJO

Foster, Robert E.

- March of the Saxmen (in *Classic Festival Solos: Tenor*, 1 BEL)

Handel, George Frideric

- Bourrée (arr. John Harle, in *Classical Album* UNI)

Harris, Floyd Olin

- Gavotte (in *Competition Solos*, 1 MAS)

Haydn, Franz Joseph

- Allemande (arr. John Harle, in *Classical Album* UNI)
- Minuet (arr. John Harle, in *Classical Album* UNI)

Lawlor, Charles B.

- ▶ The Sidewalks of New York (arr. Forrest Kinney FHM)

Mozart, Wolfgang Amadeus

- Contradance (arr. Himie Voxman, in *Concert and Contest Collection: Tenor* RUB)

Silvers, Louis

- April Showers (arr. Andrew Balent, in *Solo Standards* MAS)

Tilzer, Albert von

- Take Me Out to the Ball Game (arr. Andrew Balent, in *Solo Standards* MAS)

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List B

Lyrical Repertoire

Traditional

- Careless Love (arr. Andrew Balent, in *Solos Sound Spectacular* FIS)
- ▶ Good News! (Nouvelle agréable!) (arr. Akiko and Forrest Kinney FHM)
- Let's Sing a Song of Praise (arr. Sigurd Rascher, in *Classic Festival Solos: Tenor*, 1 BEL)
- ▶ Londonderry Air (arr. Forrest Kinney FHM)
- The Red Piper's Melody (in *Saxophone Solos: Tenor*, 1 CHS)
- Vesper Hymn (arr. Andrew Balent, in *Solos Sound Spectacular* FIS)

Brahms, Johannes

- Sunday (Sonntag), op. 47, no. 3 (arr. John Harle, in *Classical Album* UNI)

Hill, William

- Night Song KJO

Rascher, Sigurd

- ▶ A Joyous Tune (in *Classic Festival Solos: Tenor*, 1 BEL)

Saint-Saëns, Camille

- The Swan, from *Le carnaval des animaux* (ed. Paul Harvey, in *Saxophone Solos: Tenor*, 1 CHS)

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *two* technically contrasting etudes from the following list. Etudes may be played on either alto or tenor saxophone.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Saxophone Series, 2014 Edition: Saxophone Etudes Preparatory–4* FHM

Bordogni, Marco

Twenty-four Easy Vocalises in Progressive Order

- ▶ Vocalise in F Major (no. 1)

Endresen, Raymond Milford

Supplementary Studies for Saxophone RUB

- ▶ Etude in C Major (no. 2)
- no. 3 or no. 4

Garnier, François-Joseph

Rational Method for the Oboe

- ▶ Etude in D Major (no. 29)

Hovey, Nilo W.

First Book of Practical Studies for Saxophone BEL

- ▶ Etude in D Minor (no. 20)

Pon, Nova

Saxitude! CMC

- Alegrias

Venter, Christiaan

Saxitude! CMC

- A Little Song

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

Scales	Keys	Range	Tempo	Note Values	Articulations
Major	C, G, F	1 octave	♩ = 60	♩	all slurred all tongued
Natural, Harmonic, and Melodic Minor	A, E, D				
Arpeggios					
Major	C, G, F	1 octave	♩ = 60	♩	all slurred all tongued
Minor	A, E, D				

Ear Tests

Clapback

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

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$	three to four measures

Example only

1



2



Playback

Candidates will be asked to play back a melody on the saxophone, based on the first three notes of a major scale. The melody may contain repeated notes and a leap of a 3rd. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, supertonic, or mediant	C, G, F major	four notes

Example only

1



2



Sight Reading

Playing

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

Time Signature	Keys	Approximate Length
$\frac{4}{4}$	C, G, F major	four measures

Clapping

Candidates will be asked to clap or tap a rhythm. A steady pulse and rhythmic precision are expected.

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

Example only



Grade 2

Candidates in Grade 2 will begin to expand their range to two octaves, maintaining an even tone quality throughout the range. Rhythmic and technical development continues, through transcriptions and repertoire composed for saxophone.

Grade 2 Requirements	Marks
Repertoire	50
one selection from List A	25
one selection from List B	25
Technical Requirements	30
Etudes: <i>three</i> etudes from the <i>Syllabus</i> list	20
Technical Tests	10
– scales	
– arpeggios	
Ear Tests	10
Clapback	3
Intervals	3
Playback	4
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisite	
None	

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *two* contrasting selections by two different composers, *one* from List A and *one* from List B. *All selections requiring piano accompaniment must be played with piano.*

Candidates should choose from either the repertoire listed for alto saxophone or the repertoire listed for tenor saxophone. Where musically appropriate, candidates may perform tenor saxophone repertoire on a soprano saxophone.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Saxophone Series, 2014 Edition: Saxophone Repertoire 2* FHM

ALTO SAXOPHONE

List A

Mainly Transcriptions

Bach, Johann Sebastian

- ▶ Gavotte en Rondeau, from Suite in G Minor, BWV 822 (arr. Larry Teal, in *Contest and Festival Performance Solos* PRE)
- Minuet in G Major (arr. Forrest L. Buchtel KJO)

Corelli, Arcangelo

Sonata in F Major, op. 5, no. 10

- ▶ 3rd movement: Sarabanda *and* 4th movement: Gavotta (arr. J. Michael Leonard, in *Baroque Music for Saxophone* MEL)

Gossec, François Joseph

- ▶ Gavotte, from *Rosine* (arr. Emil Kross)

Handel, George Frideric

- Sarabande, from Oboe Concerto in G Minor, HWV 287 (arr. Robert M. Barr MAS)

Herbert, Victor

- Gypsy Love Song, from *The Fortune Teller* (arr. Forrest L. Buchtel KJO)

Kuhlau, Friedrich

- Menuett in E flat Major (arr. Forrest L. Buchtel KJO)

Loeillet, Jean-Baptiste

- Allegro (in *Baroque Music for Saxophone* MEL)

Martini, Giovanni Battista

- Celebrated Gavotte (arr. Forrest L. Buchtel KJO)
- Gavotte (arr. Sigurd Rascher, in *The Rascher Collection* HAL)

Mozart, Wolfgang Amadeus

- ▶ Rondino, from Divertimento in B flat Major, K 270 (arr. Jason Noble FHM)
- Serenade (arr. Forrest L. Buchtel KJO)

Purcell, Henry

- Nymphs and Shepherds, from *The Libertine*, Z 600 (arr. Forrest L. Buchtel KJO)
- Warlike Consort, from *King Arthur*, Z 628 (arr. J. Michael Leonard, in *Solo Pieces for the Beginning Saxophonist* MEL)

Rubinstein, Anton

- Melody in F (arr. Forrest L. Buchtel KJO)

Tchaikovsky, Pyotr Il'yich

- Andante (ed. Lee Patrick, in *Repertoire Classics for Alto Saxophone* FIS)
- Chanson Triste (arr. J. Michael Leonard, in *Solo Pieces for the Beginning Saxophonist* MEL)

List B

Mainly Original Repertoire for Saxophone

Archer, Violet

Four Miniatures for Flute and Piano ALK

- ▶ A Drowsy Tune

Bozza, Eugène

- Chanson à Berce LED
- Parade des petits soldats LED

Buchtel, Forrest L.

- Harlequin KJO

Carles, Marc

- Cantilène LED

Dubois, Pierre Max

- Olga-Valse BIL

Handy, William Christopher (W.C.)

- St. Louis Blues (arr. Andrew Balent, in *Solo Standards: Alto*, 1–2 MAS)

Johnston, Richard

Three Pieces for Trumpet and Piano ALK

- Quiet Time (no. 2)

Mortari, Virgilio

- Melodia LED

Niehaus, Lennie

- ▶ Timepiece KEN

Raum, Elizabeth

- ▶ Flowers ALR

Schudel, Thomas

- Intrada SMP

Sichler, Jean

- Pêche-lune LED

Thiriet, Maurice

- Adagio LED

Vaughan Williams, Ralph

Six Studies in English Folk Song S&B

- ▶ Larghetto (no. 3)

Wedgwood, Pam

Jazzin' About FAB

- ▶ Hot on the Line
- Walk Tall

Woods, Phil

The Children's Suite ADV

- ▶ Furry Bear

TENOR SAXOPHONE

List A

Mainly Transcriptions

Bach, Johann Sebastian

- Minuet in D Minor (arr. Willis Coggins, in *Classic Festival Solos: Tenor*, 1 BEL)

Couperin, François

- ▶ The Reapers (Les moissonneurs) (arr. Kathleen Wood FHM)

Dvořák, Antonín

- ▶ Slavonic Dance, op. 72 (arr. Jason Gray FHM)

Franck, César

- ▶ Bread of Angels (Panis angelicus), from *Messe à trois voix* (arr. Mark Mrozinski FHM)

Handel, George Frideric

- Siciliana (arr. John Harle, in *Classical Album* UNI)

Kuhlau, Friedrich

- Menuett in E flat Major (arr. Forrest L. Buchtel KJO)

Mozart, Wolfgang Amadeus

- ▶ Contradanse No. 2, K 101 (250a) (arr. Jason Gray FHM)

Schubert, Franz

- My Sweet Repose (Du bist die Ruh), D 776 (arr. Forrest L. Buchtel KJO)

Tchaikovsky, Pyotr Il'yich

- Valse nouvelle, from *Album for the Young* (arr. Himie Voxman, in *Concert and Contest Collection: Tenor* RUB)

List B

Mainly Original Repertoire for Saxophone

Endresen, Raymond Milford

Indispensable Folio RUB

- ▶ Polish Dance

Joplin, Scott

- The Strenuous Life (arr. Forrest L. Buchtel KJO)

Pelz, William

- Portrait (in *Classic Festival Solos: Tenor*, 1 BEL)

Rae, James, arr.

Jazzy Saxophone, 2 UNI

- ▶ The Keel Row

Sichler, Jean

- Pêche-lune LED

Wedgwood, Pam

Jazzin' About FAB

- ▶ Hot on the Line

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *three* technically contrasting etudes from the following list. Etudes may be played on either alto or tenor saxophone.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Saxophone Series, 2014 Edition: Saxophone Etudes Preparatory–4 FHM*

Baermann, Carl

Complete Clarinet School, op. 63, 2: *Preparatory Studies*

- ▶ Etude in C Major (no. 9)

Endresen, Raymond Milford

Supplementary Studies for Saxophone RUB

- one of nos. 5, 12, 13

Hovey, Nilo W.

First Book of Practical Studies for Saxophone BEL

- ▶ Etude in B flat major (no. 32)
- ▶ Etude in D Major (no. 28)
- one of nos. 13, 22, 30

Soussmann, Heinrich

Complete Method for the Flute, op. 53

- ▶ Etude in F Major

Venter, Christiaan

Saxitude! CMC

- ▶ The Flowing Stream
- ▶ Mysterious Stranger



Weissenborn, Julius

Bassoon Studies, op. 8, 1

- ▶ Etude in C Major (no. 12)

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

Scales	Keys	Range	Tempo	Note Values	Articulations
Major	C, D	2 octaves	♩ = 60		all slurred all tongued
Natural, Harmonic, and Melodic Minor	D				
Major	B♭	1 octave			
Natural, Harmonic, and Melodic Minor	B, G				
Chromatic	on D	1 octave			
Arpeggios					
Major	C, D	2 octaves	♩ = 60		all slurred all tongued
Minor	D				
Major	B♭	1 octave			
Minor	B, G				

Ear Tests

Clapback

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

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$	three to four measures

Example only

1



2



Intervals

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

or

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

Above a Given Note
major 3rd
perfect 5th

Playback

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

Beginning Note	Keys	Approximate Length
tonic or dominant	C, G, F major	five notes

Example only

1



2



Sight Reading

Playing

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

Time Signature	Keys	Approximate Length
$\frac{4}{4}$	C, G, F major	eight measures

Clapping

Candidates will be asked to clap or tap a rhythm. A steady pulse and rhythmic precision are expected.

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

Example only



Grade 3

Candidates in Grade 3 are introduced to repertoire from an increasingly wide chronological period. Beauty and consistency of tone quality are important, and clarity of articulation is expected, especially in the etudes. Technical fluency continues to develop.

Grade 3 Requirements	Marks
Repertoire one selection from List A one selection from List B	50 25 25
Technical Requirements Etudes: four etudes from the <i>Syllabus</i> list Technical Tests – scales – arpeggios	30 20 10
Ear Tests Clapback Intervals Playback	10 3 3 4
Sight Reading Playing Clapping	10 7 3
Total possible marks (pass = 60)	100
Theory Co-requisite None	

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *two* contrasting selections by two different composers, *one* from List A and *one* from List B. *All selections requiring piano accompaniment must be played with piano.*

Candidates should choose from either the repertoire listed for alto saxophone or the repertoire listed for tenor saxophone. Where musically appropriate, candidates may perform tenor saxophone repertoire on a soprano saxophone.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Saxophone Series, 2014 Edition: Saxophone Repertoire 3* FHM

ALTO SAXOPHONE

List A

Mainly Transcriptions

Anonymous

- Spanish Love Song (arr. Paul Harris and Beverley Calland, in *Concert Repertoire for Alto Saxophone* FAB)

Bach, Johann Sebastian

- Arioso (Sinfonia), from *Ich steh' mit einem Fuss im Grabe*, BWV 156 (arr. Eugene Rousseau, in *Classic Festival Solos: Alto*, 2 BEL; “Prelude to Cantata No. 156,” arr. Sigurd Rascher, in *The Rascher Collection* CHA)
→ arr. H.R. Kent FIS is *not* acceptable
- Musette (arr. Peter Wastall, in *First Repertoire Pieces for Alto Saxophone* B&H)

Bach, Johann Sebastian, attr.

Sonata, BWV 1033

- ▶ Menuet I and Menuet II (arr. Stephen Chatman FHM)

Bizet, Georges

- L'Arlésienne (Prelude to Suite No. 1) (arr. Robert Hinchliffe, in *Second Book of Saxophone Solos* FAB)

Boccherini, Luigi

- Minuet (arr. J. Michael Leonard, in *Classical Period Music for Saxophone* MEL)

Chopin, Frédéric

- ▶ Mazurka, op. 67, no. 2 (arr. Christine Donkin FHM)

Fauré, Gabriel

- Après un rêve, op. 7, no. 1 (arr. Robert Hinchliffe, in *Second Book of Saxophone Solos* FAB)

Gluck, Christoph Willibald

- ▶ Tambourin, from *Iphigénie en Aulide* (arr. Christine Donkin FHM)

Grechaninov, Alexandr T.

Suite miniature, op. 145

- At the Hearth (arr. Himie Voxman, in *Concert and Contest Collection: Alto* RUB)
- Evening Waltz (arr. Himie Voxman, in *Concert and Contest Collection: Alto* RUB)

Grieg, Edvard

- Beside the Cradle, op. 68, no. 5 (arr. J. Michael Leonard, in *Solo Pieces for the Beginning Saxophonist* MEL)

Handel, George Frideric

- Cantilena (arr. Forrest L. Buchtel KJO)

Haydn, Franz Joseph, attr.

- The Oxen Minuet, Hob. IX:27 (arr. Sigurd Rascher, in *Classic Festival Solos: Alto*, 2 BEL)

Loeillet, Jean-Baptiste

Sonata, op. 4, no. 9 (arr. Lyle Merriman SMP)

- 1st movement

Mahler, Gustav

- A Rückert Song (Ich bin der Welt abhanden gekommen) (arr. Fred Hemke SMP)

Marcello, Benedetto

Sonata, op. 2, no. 1

- ▶ 3rd and 4th movements (arr. Jason Noble FHM)

Martini, Jean-Paul-Egide

- Romance célèbre (Plaisir d'amour) (arr. Marcel Mule, in *Pièces célèbres*, 1 LED)

Mozart, Wolfgang Amadeus

- Aria (ed. Lee Patrick, in *Repertoire Classics for Alto Saxophone* FIS)

Nicolai, Johann Gottlieb

- ▶ Anglois con Variationi, from Sonata in G Major, op. 6, no. 1 (arr. Stephen Chatman FHM)

Paradis, Maria Theresia von

- Sicilienne (arr. J. Michael Leonard, in *Classical Period Music for Saxophone* MEL)

Pergolesi, Giovanni Battista

- Siciliana (arr. J. Michael Leonard, in *Baroque Music for Saxophone* MEL)

Schumann, Robert

- The Reaper's Song, op. 68, no. 18 (arr. Lloyd Conley, in *Kendor Recital Solos: Alto*, 1–2 KEN)

List B**Mainly Original Repertoire for Saxophone****Bartók, Béla**

- Evening in the Country (arr. Floyd Olin Harris, in *Competition Solos*, 3 MAS)

Benson, Warren

- Cantilena B&H

Bozza, Eugène

- Gavotte des damoiselles LED

Brubeck, Dave

- ▶ It's a Raggy Waltz (arr. Paul Harris and Beverley Calland, in *Concert Repertoire for Alto Saxophone* FAB)

Coriolis, Emmanuel de

- Pavane LED

Dubois, Pierre Max*Dix figures à danser* LED

- Danse gracieuse (no. 2)
- Gaillarde (no. 1)

Gallon, Noël

- ▶ Flight (in *Contemporary French Recital Pieces*, 1 INT)

Halferty, Frank J.

- The Blue Fox (in *Kendor Recital Solos: Alto*, 1–2 KEN)

Hartley, Walter S.

- ▶ Song, from *Southern Tier Suite for Band* TTP

Jobim, Antônio Carlos

- Desafinado (arr. Paul Harris and Beverley Calland, in *First Repertoire for Alto Saxophone* FAB)

Kogan-Semenoff, Ivan

- Gin-Fizz (in *Contemporary French Recital Pieces*, 1 INT)

Mortari, Virgilio

- Melodia LED

Perrin, Marcel

- Berceuse LED

Rae, James*Jazzy Saxophone*, 2 UNI

- Grand Ole Duke

Singlée, Jean-Baptiste

- Allegro vivace, from *Premier quatuor*, op. 53 (arr. Paul Harris and Beverly Calland, in *Concert Repertoire for Alto Saxophone* FAB)

Tournier, Franz

- Variations sur un thème de Claude Lejeune LED

Vaughan Williams, Ralph*Six Studies in English Folk Song* S&B

- Andante sostenuto (no. 2)

Vehar, Persis*Four Pieces* TTP

- Song (no. 2)

Venter, Christiaan*Saxophilia!* CMC

- ▶ Dancing Under the Afghan Sky

Wedgwood, Pam*Jazzin' About* FAB

- Are You Ready?

Wilder, Alec, and Loonis McGlohon

- Air for Saxophone (arr. David Demsey DOR)

TENOR SAXOPHONE**List A****Mainly Transcriptions****Bach, Johann Sebastian**

- Gavotte and Bourrée, from French Suite No. 5, BWV 816 (arr. Sigurd Rascher, in *Classic Festival Solos: Tenor*, 2 BEL)
- ▶ Sinfonia, from *Ich steh' mit einem Fuss im Grabe*, BWV 156 (arr. Mark Mrozinski FHM)

Hoffstetter, Roman, attr.

- ▶ Serenade (attr. Franz Joseph Haydn and arr. John Harle, in *Classical Album* UNI)

Mascagni, Pietro

- ▶ Intermezzo, from *Cavalleria Rusticana* (arr. Eugene Rousseau, in *Classic Festival Solos: Tenor*, 1 BEL)

Maybrick, Michael [Stephen Adams]

- The Holy City (arr. Forrest L. Buchtel KJO)

Morley, Thomas

- Alman (arr. Christian Dishinger, in *Classic Festival Solos: Tenor*, 1 BEL)

Mozart, Wolfgang Amadeus

Sonata in F Major, K 13

- ▶ Menuetto I and Menuetto II (arr. Stephen Chatman FHM)

Mussorgsky, Modest

- The Old Castle, from *Pictures at an Exhibition* (arr. Himie Voxman, in *Concert and Contest Collection: Tenor* RUB)

Rimsky-Korsakov, Nicolai

- Song of India, from *Sadko* (arr. Forrest L. Buchtel KJO)

List B

Mainly Original Repertoire for Saxophone

Bartók, Béla

- Evening in the Country (arr. Floyd Olin Harris, in *Competition Solos*, 3 MAS)

Buchtel, Forrest L.

- Jovial Mood KJO

Clérisse, Robert

- À l'ombre du clocher LED

Cowles, Colin E.

Three Sketches from Bala

- Bala Ballade (no. 2) (in *Saxophone Solos: Tenor*, 2 CHS)
- Bala Breeze (no. 1) (in *Saxophone Solos: Tenor*, 2 CHS)

Dedrick, Art

- Shadows (in *Kendor Recital Solos: Tenor*, 1–2 KEN)

Delbecq, Laurent

- Melodia MAR

Endresen, Raymond Milford

Indispensable Folio RUB

- Spinning Wheel

Gee, Harry

- Ballade (in *Classic Festival Solos: Tenor*, 1 BEL)

Halferty, Frank J.

- ▶ The Blue Fox (in *Kendor Recital Solos: Tenor*, 1–2 KEN)

Harvey, Dorothy

- Christopher's Caper (in *Saxophone Solos: Tenor*, 1 CHS)

Pierné, Gabriel

- Piece in G Minor, op. 5 (arr. Himie Voxman, in *Concert and Contest Collection: Tenor* RUB)

Rae, James

Jazzy Saxophone, 2 UNI

- ▶ Grand Ole Duke

Venter, Christiaan

Saxophilia! CMC

- ▶ Dancing Under the Afghan Sky

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *four* technically contrasting etudes from the following list. Etudes may be played on either alto or tenor saxophone.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Saxophone Series, 2014 Edition: Saxophone Etudes Preparatory–4* FHM

Devienne, François

Méthode pour la flûte

- ▶ Etude in F sharp Minor

Endresen, Raymond Milford

Supplementary Studies for Saxophone RUB

- ▶ Etude in F Major (no. 11)
- one of nos. 14, 16, 18

Fetzen, Gewinn

Studies

- ▶ Etude in D Minor

Hovey, Nilo W.

Second Book of Practical Studies for Saxophone BEL

- ▶ Etude in C Major (no. 52)
- no. 35 or no. 44

Klosé, Hyacinthe Eléonore

- ▶ Etude in A Major



Pon, Nova

Saxitude! CMC

- ▶ Tangos

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

Scales	Keys	Range	Tempo	Note Values	Articulations
Major	E♭	2 octaves	♩ = 60		all slurred all tongued 2 slurred, 2 tongued
Harmonic and Melodic Minor	C				
Major	A	1 octave			
Harmonic and Melodic Minor	F#				
Chromatic	on C	2 octaves			
Arpeggios					
Major	E♭	2 octaves	♩ = 52		all slurred all tongued 2 slurred, 1 tongued
Minor	C				
Major	A	1 octave			
Minor	F#				

Ear Tests

Clapback

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

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

Example only

1



2



Intervals

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

or

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

Above a Given Note	Below a Given Note
major 3rd	minor 3rd
perfect 5th	perfect 5th
perfect octave	

Playback

Candidates will be asked to play back a melody on the saxophone, based on the first five notes of a major scale. The melody may contain leaps of a 3rd and/or a 5th. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, or dominant	C, G, D, F major	five notes

Example only

1



2



Sight Reading

Playing

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

Difficulty	Time Signatures	Keys	Approximate Length
Grade 1 repertoire	$\frac{3}{4}$ $\frac{4}{4}$	C, G, D, F major	eight to twelve measures

Clapping

Candidates will be asked to clap or tap a rhythm. A steady pulse and rhythmic precision are expected.

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

Example only



Grade 4

Candidates in Grade 4 are exposed to more complex folk melodies, as well as widely known composers, including Bach, Corelli, Purcell, and Bizet. Pieces are longer and more technically challenging, and endurance becomes a larger factor in practice and performance. Elements of jazz are introduced for the first time in the technical requirements.

Grade 4 Requirements	Marks
Repertoire	50
one selection from List A	25
one selection from List B	25
Technical Requirements	30
Etudes: <i>four</i> etudes from the <i>Syllabus</i> list	20
Technical Tests	10
– scales	
– arpeggios	
Ear Tests	10
Clapback	3
Intervals	3
Playback	4
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisite	
None	

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *two* contrasting selections by two different composers, *one* from List A and *one* from List B. *All selections requiring piano accompaniment must be played with piano.*

Candidates should choose from either the repertoire listed for alto saxophone or the repertoire listed for tenor saxophone. Where musically appropriate, candidates may perform tenor saxophone repertoire on a soprano saxophone.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Saxophone Series, 2014 Edition: Saxophone Repertoire 4* FHM

ALTO SAXOPHONE

List A

Mainly Transcriptions

Bach, Johann Sebastian

- Suite d'orchestre en ut: Bourrée (arr. Marcel Mule LED)

Bach, Johann Sebastian, attr.

- ▶ Siciliana, from Sonata in E flat Major, BWV 1031 (arr. Stephen Chatman FHM)

Bizet, Georges

- ▶ Habanera, from *Carmen*, act 1 (arr. Stephen Chatman FHM)
- Minuet, from *L'Arlésienne* (arr. Forrest L. Buchtel KJO)

De Fesch, Willem

- Canzonetta (arr. D. Kaplan SPR)

Goeyens, Alphonse

- All 'antica (arr. Forrest L. Buchtel KJO)

Handel, George Frideric

- Adagio and Allegro (arr. Eugene Rousseau WJM)

Leclair, Jean-Marie

- Aria (arr. Marcel Mule, in *Pièces célèbres*, 1 LED)

Lemaire, Félix

- Deuxième ballade LED

Loeillet (de Gant), Jean-Baptiste

Sonata, op. 1, no. 1

- ▶ 1st movement (arr. Kathleen Wood FHM)
- ▶ 2nd movement (arr. Kathleen Wood FHM)

Mozart, Wolfgang Amadeus

- Minuet, from Serenade in D Major, K 250 (arr. Himie Voxman RUB)

Purcell, Henry

- ▶ Two Airs, from *Bonduca*, Z 574 and *The Double Dealer*, Z 592 (arr. FHM)
- Two Bourrées (arr. Sigurd Rascher BOU)

Rameau, Jean-Philippe

- Passepied, from *Castor et Pollux* (arr. Marcel Mule, in *Pièces célèbres*, 1 LED)
- Tambourin (arr. Marcel Mule, in *Pièces célèbres*, 1 LED)

Rossini, Gioacchino

- Village Dance, from *Guillaume Tell* (arr. Sigurd Rascher, in *Classic Festival Solos: Alto*, 1 BEL)

Scriabin, Alexander

- Prelude, op. 9, no. 1 (arr. John Diercks WIM)

VanderCook, Hale Ascher

- Columbine (arr. Forrest L. Buchtel KJO)
- Marigold (arr. Forrest L. Buchtel KJO)

List B**Mainly Original Repertoire for Saxophone****Bedford, David***Five Easy Pieces* UNI

- complete

Bitsch, Marcel

- Villageoise LED

Bozza, Eugène

- Petite gavotte LED

Brown, Jeremy

- Prairie Rhapsody DOR

Buchtel, Forrest L.

- Jupiter KJO

Burgstahler, Elton E.

- The Caballero (in *Classic Festival Solos: Alto*, 1 BEL)

Clérisse, Robert

- Rêverie LED

Dautremer, Marcel

- Rêverie interrompue LED

Debussy, Claude

- Le petit nègre LED

Delgiudice, Michel

- Badinage LED

Desloges, Jacques

- Souvenance LED

Dubois, Pierre Max*Dix figures à danser* LED

- two of:
 - Virelai (no. 3)
 - Pavane (no. 5)
 - Passepied (no. 6)
 - Complainte (no. 7)
 - Rigaudon (no. 8)

Pièces caractéristiques en forme de suite, op. 77 LED

- À la française (no. 3)

George, Thom Ritter

- Introduction and Dance SMP

Ghidoni, Armando

- Promenade en mi bémol LED

Grechaninov, Alexandr T.*Suite miniature*, op. 145

- Souvenir de l'ami lointain *and* Phantasme (in *Deux miniatures faciles*, op. 145 LED)

Hagen, Earle

- Harlem Nocturne (arr. Robert C. Haring HAL)

Koechlin, Charles*Études pour saxophone alto et piano* BIL

- Étude No. 14

Lane, Richard*Suite for Saxophone B&H*

- complete

Lantier, Pierre

- Sicilienne LED

Mériot, Michel

- Prélude et divertissement LED
- Sérénité LED

Mindlin, Adolfo

- Blues Song LED

Naulais, Jérôme

- Au hasard d'une note LED

Piazzolla, Astor

- Tango final, from *Famille d'artistes* (arr. Hywel Davis, in *El viaje* B&H)

Pon, Nova*Saxophilial!* CMC

- ▶ Idyl

Raum, Elizabeth

- ▶ Romance CCM

Reed, Alfred

- Siciliana notturno BEL

Rydin, Alexandre

- Hongroise LED

Sichler, Jean

- La mémoire de l'onde LED

Tanaka, Akira

- Et l'été LEM

Woods, Phil*The Children's Suite* ADV

- ▶ A Knight in Shining Armor

TENOR SAXOPHONE**List A****Mainly Transcriptions****Bach, Johann Sebastian, attr.**

- Siciliana, from Sonata in E flat Major, BWV 1031 (arr. Jeremy Brown JBR)

Bizet, Georges

- ▶ Habanera, from *Carmen*, act 1 (arr. Stephen Chatman FHM)

Corelli, Arcangelo

- ▶ Allegro in G Minor, from Concerto grosso, op. 6, no. 8 (arr. FHM)

Sonata in F Major (arr. Quinto Maganini EMU)

- Preludio *and* Gavotta

Goeyens, Alphonse

- All 'antica (arr. Forrest L. Buchtel KJO)

Goltermann, Georg

- Cantilena, from Cello Concerto in A Minor, op. 14 (arr. Larry Teal, in *Solos for the Tenor Saxophone Player* SCH)

Grieg, Edvard

- Violin Sonata No. 1, op. 8 [excerpt] (arr. Larry Teal, in *Solos for the Tenor Saxophone Player* SCH)

Handel, George Frideric

- Allegro, from Oboe Concerto in G Minor, HWV 287 (arr. Robert M. Barr MAS)
- Tempo di gavotte, from Sonata in C Major, HWV 365, op. 1, no. 7 (arr. Jeremy Brown JBR)

Loeillet (de Gant), Jean-Baptiste

- Sonata, op. 1, no. 1
- ▶ 1st movement (arr. Kathleen Wood FHM)
 - ▶ 2nd movement (arr. Kathleen Wood FHM)

Toselli, Enrico

- Toselli's Serenade (arr. Beldon Leonard, in *Classic Festival Solos: Tenor*, 1 BEL)

Wagner, Richard

- Walther's Prize Song, from *Die Meistersinger von Nürnberg* (arr. Forrest L. Buchtel KJO)

List B**Mainly Original Repertoire for Saxophone****Blyton, Carey**

- Mock Joplin, op. 69c (in *Tenor Saxophone Solos*, 1 CHS)

Buchtel, Forrest L.

- Bolero KJO
- Romantica KJO

Cowles, Colin E.

- Three Sketches from Bala*
- Bala Bounce (no. 3) (in *Saxophone Solos: Tenor*, 2 CHS)

Delgiudice, Michel

- Badinage LED

Desloges, Jacques

- Souvenance LED

Desportes, Emile

- Two Little Tales (arr. Himie Voxman, in *Concert and Contest Collection: Tenor* RUB)

Endresen, Raymond Milford

- Indispensable Folio* RUB
- Fox Hunt
 - Syncopator

Ghidoni, Armando

- Promenade en mi bémol LED

Grainger, Percy Aldridge

- ▶ Willow, Willow (arr. Carl Simpson MAS)

Harris, Floyd Olin

- ▶ Dancing Silhouettes MAS

Karel, Leon

- Cyprus Song B&H
- Hexaphon SMP

Mériot, Michel

- Sérénité LED

Monroe, Samuel F.

- Rhapsodie (in *Classic Festival Solos: Tenor*, 1 BEL)

Naulais, Jérôme

- Au hasard d'une note LED

Petit, Alexandre

- Première étude de concours (arr. Himie Voxman, in *Concert and Contest Collection: Tenor* RUB)

Raum, Elizabeth

- ▶ Romance CCM

Ropartz, Joseph Guy

- Andante and Allegro (arr. Forrest L. Buchtel KJO)

Ross, William James

- Aria and Dance SMP

Sichler, Jean

- La mémoire de l'onde LED

Zobel, Edgar

- Spruce Shadows KJO

Technical Requirements

Please see "Technical Requirements" on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *four* technically contrasting etudes from the following list. Etudes may be played on either alto or tenor saxophone.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Saxophone Series, 2014 Edition: Saxophone Etudes Preparatory-4* FHM

Bordogni, Marco

- Twenty-four Easy Vocalises in Progressive Order*
- ▶ Vocalise in G Major (no. 7)

Demnitz, Friedrich

- Elementary School for Clarinet*
- ▶ Etude in F Major

Endresen, Raymond Milford*Supplementary Studies for Saxophone* RUB

- ▶ Etude in G Major (no. 30)
- one of nos. 28, 29, 32

Gates, Everett*Odd Meter Etudes* ALF

- ▶ Odd Meter Etude No. 6

Kopprasch, Georg*Sixty Studies for Low Horn*, op. 6

- ▶ Etude in F sharp Minor (no. 28)

Mintzer, Bob*Jazz Solos for Alto Sax*, 1 KEN

- Jazz Solo No. 5

Rae, James*Twenty Modern Studies in Rhythm and Interpretation* UNI

- ▶ Turn About (no. 1)

Rode, Pierre*Dix-huit études pour hautbois ou saxophone* (transc. Antony Lamotte)




- ▶ Etude in G Minor (no. 9)

Venter, Christiaan*Saxitude!* CMC

- ▶ Sunshine

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

Scales	Keys	Range	Tempo	Note Values	Articulations	
Major	E	2 octaves	♩ = 72		See p. 12 for required articulations. Additional articulations required for this level: 2 tongued, 2 slurred	
	A \flat	1 octave				
	Harmonic and Melodic Minor	C \sharp , F				2 octaves
	Chromatic	on C				2 octaves
	Blues	C, F, G				2 octaves
Pentatonic	D	2 octaves				
Arpeggios						
Major	E	2 octaves	♩ = 60		See p. 12 for required articulations. Additional articulations required for this level: 1 tongued, 2 slurred (straight or swing rhythm)	
	A \flat	1 octave				
Minor	C \sharp , F	2 octaves				
Dominant 7ths of Major Keys	G, F, B \flat	2 octaves	♩ = 72		all slurred all tongued 2 slurred, 2 tongued 2 tongued, 2 slurred	
	C, D	1 octave				

Ear Tests**Clapback**

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

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{6}{8}$	two to three measures

Example only

1



2



Intervals

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

or

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

Above a Given Note	Below a Given Note
major and minor 3rds	minor 3rd
perfect 4th	
perfect 5th	perfect 5th
perfect octave	perfect octave

Playback

Candidates will be asked to play back a melody on the saxophone, based on the first five notes of a major scale. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, or dominant	C, G, D, F major	six notes

Example only



Sight Reading

Playing

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

Difficulty	Time Signatures	Keys	Approximate Length
Grade 2 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$	C, G, D, F major	eight to twelve measures

Clapping

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

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

Example only



Grade 5

Candidates in Grade 5 continue to develop stylistic awareness through increasingly sophisticated compositions by Baroque, Romantic, contemporary, and jazz composers. Scales and arpeggios now extend the full range of the instrument with increasingly varied articulation patterns.

Grade 5 Requirements	Marks
Repertoire	50
one selection from List A	17
one selection from List B	17
one selection from List C	16
Technical Requirements	30
Etudes: <i>four</i> etudes from the <i>Syllabus</i> list	20
Technical Tests	10
– scales	
– arpeggios	
Ear Tests	10
Clapback	3
Intervals	3
Playback	4
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisite	
Basic Rudiments	

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *three* contrasting selections by three different composers, *one* from List A, *one* from List B, and *one* from List C. *Please note that selections from Lists A and B must be played with piano accompaniment.*

Candidates should choose from either the repertoire listed for alto saxophone or the repertoire listed for tenor saxophone. Unaccompanied repertoire in List C may be played on either alto or tenor saxophone. Where musically appropriate, candidates may perform tenor saxophone repertoire on a soprano saxophone.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Saxophone Series, 2014 Edition: Saxophone Repertoire 5* FHM

ALTO SAXOPHONE

List A

Mainly Transcriptions

Delibes, Léo

- Coppélia (arr. Henry W. Davis, in *Soloist Folio* RUB)

Eccles, Henri

Sonata in G Minor

- ▶ 1st and 2nd movements (arr. Sigurd Rascher ELV)

Granados, Enrique

- Intermezzo, from *Goyescas* (arr. Larry Teal, in *Solos for the Alto Saxophone Player* SCH)

Handel, George Frideric, attr.

Sonata, HWV 373

- ▶ 1st and 2nd movements (arr. Su Jeon FHM)

Pergolesi, Giovanni Battista

- Canzona (arr. Clifford P. Barnes SPR)

Telemann, Georg Philipp

Sonata, TWV 41:a3 (arr. Jean-Marie Londeix LED)

- 1st and 2nd movements

Sonata, TWV 41:G9

- ▶ 1st and 2nd movements (arr. Christine Donkin FHM)

Vivaldi, Antonio

Sonata, op. 1 no. 7, RV 65 (transc. Frederick Hunt FIS)

- 1st and 2nd movements

List B

Mainly Original Repertoire for Saxophone

Adaskin, Murray

- Daydreams CMC

Alcántara, Rafael

Sonate im alten Stil KUZ

- 1st and 3rd movements

Beucamp, Albert

- Tarentelle LED

Broege, Timothy

Nine Arias DOR

- ▶ *Aria senza accompagnamento* (no. 3) and *Aria fugata* (no. 9)

de la Casinière, Yves

- Rondo (in *Contemporary French Recital Pieces*, 2 INT)

Desmond, Paul

- ▶ Take Five (arr. Gary Keller ALF)

Effinger, Cecil

- Solitude PRE

Gillis, Glen
Elegy Cadenza EIG
● Elegy

Glick, Srul Irving
Suite Hébraïque No. 4 DOR; CMC
▶ 2nd movement: Nigun
● 4th movement: Wedding Dance

Halton, Jon
● North Sea Journey (in *Unbeaten Tracks* FAB)

Harris, Richard
● Straight Going (in *Unbeaten Tracks* FAB)

Koechlin, Charles
Études pour saxophone alto et piano BIL
● Étude No. 5
● Étude No. 6 and Étude No. 9

Vehar, Persis
Four Pieces TTP
● Waltz (no. 3) and Rondo (no. 4)

Ward, David
● An Abstract SMP

TENOR SAXOPHONE

List A

Mainly Transcriptions

Blavet, Michel
Sonata in D Major, op. 2, no. 5 ("La chauvet")
▶ 1st and 2nd movements (arr. Jason Noble FHM)

Brahms, Johannes
● Hungarian Dance No. 1 (arr. Larry Teal, in *Solos for the Tenor Saxophone Player* SCH)

Corelli, Arcangelo
Sonata in F Major (arr. Quinto Maganini EMU)
● Sarabanda and Giga

Debussy, Claude
● Sarabande, from *Pour le piano* (arr. Larry Teal, in *Solos for the Tenor Saxophone Player* SCH)

Mendelssohn, Felix
● Song without Words, op. 109 (arr. Larry Teal, in *Solos for the Tenor Saxophone Player* SCH)

Porpora, Nicola
Sinfonia
▶ 1st and 2nd movements (arr. Paul Maynard MCG)

List B

Mainly Original Repertoire for Saxophone

Fauré, Gabriel
▶ Sicilienne, op. 78 (arr. FHM)

Gillis, Glen
Elegy Cadenza EIG
● Elegy

Jeanjean, Paul
● Rêverie de printemps BIL

Johnson, Clair W.
● Waltz Moods RUB

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

Schmidt, William
Sonatina WIM
▶ March

ALTO OR TENOR SAXOPHONE

List C

Unaccompanied Repertoire

Dubois, Pierre Max
Suite française LED
● 3rd movement

Hartley, Walter S.
Petite Suite FEM
▶ 2nd movement: Tango
▶ 3rd movement: Scherzo

Klein, Lothar
Six Exchanges for Saxophone TTP
▶ 3rd movement
▶ 5th movement

Kohler, Henry
● Prelude, op. 122, no. 2 (arr. Robert J. Ford BLS)

Rolin, Etienne
Aphorismes VII LEM
● Aphorisme A (Lent)

Telemann, Georg Philipp
Twelve Fantasias for Solo Flute
Fantasia No. 4 in B flat Major, TWV 40:5
▶ 3rd movement
Fantasia No. 8 in E Minor, TWV 40:9
▶ 2nd movement
▶ 3rd movement

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *four* technically contrasting etudes from the following list. Etudes may be played on either alto or tenor saxophone.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Saxophone Series, 2014 Edition: Saxophone Etudes 5–8 FHM*

Bellini, Vincenzo, arr. Harry Prendiville

Universal Method for the Saxophone by Paul DeVille

- ▶ *Sovra il sen la man mi posa* (While This Heart Its Joy Revealing), from *La sonnambula*

Bordogni, Marco

Twenty-four Easy Vocalises in Progressive Order

- ▶ Vocalise in A Major (no. 8)

Dancla, Charles

- ▶ Etude in B flat Major

Endresen, Raymond Milford

Supplementary Studies for Saxophone RUB

- Etude in E flat Major (no. 33)

Hovey, Nilo W.

Second Book of Practical Studies for Saxophone BEL

- Etude in C Major (no. 77)

Mintzer, Bob

Jazz Solos for Alto Sax, 1 KEN

- ▶ Jazz Solo No. 6

Prendiville, Harry

Universal Method for the Saxophone by Paul DeVille

- ▶ Theme with Nine Easy Variations [excerpt]

Rae, James

Forty Modern Studies in Rhythm and Interpretation UNI

- ▶ Ringing the Changes (no. 27)

Progressive Jazz Studies, 2 FAB

- ▶ Jazz Study No. 29

Venter, Christiaan

Saxitude! CMC

- ▶ Homage to Vaughan Williams

Vizzutti, Allen

Dynamic Dances DHM

- ▶ Bulgarian Bounce

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

Scales	Keys	Range	Tempo	Note Values	Articulations
Major	C, G, D, A, E, F, B \flat , E \flat , A \flat	full range*	♩ = 80		See p. 12 for required articulations. Additional articulations required for this level: 2 slurred, 2 slurred
Harmonic and Melodic Minor	A, E, B, F \sharp , C \sharp , D, G, C, F				
Chromatic	on C				
Blues	B \flat , D	2 octaves			
Pentatonic	C				
Arpeggios					
Major	C, G, D, A, E, F, B \flat , E \flat , A \flat	full range*	♩ = 80		See p. 12 for required articulations. Additional articulations required for this level: 2 slurred, 2 slurred
Minor	A, E, B, F \sharp , C \sharp , D, G, C, F				
Dominant 7ths of Major Keys	A, E, E \flat , A \flat				

*Also called full compass.

Ear Tests

Clapback

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

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

Example

1



2



Intervals

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

or

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

Above a Given Note	Below a Given Note
major and minor 3rds	major and minor 3rds
perfect 4th	
perfect 5th	perfect 5th
major and minor 6ths	
perfect octave	perfect octave

Playback

Candidates will be asked to play back a melody on the saxophone, based on the first five notes and the upper tonic of a major scale. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, or dominant	C, G, D, F major	seven notes

Example only



Sight Reading

Playing

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

Difficulty	Time Signatures	Keys	Approximate Length
Grade 3 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$	major and minor keys up to two sharps and two flats	eight to twelve measures

Clapping

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

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

Example only



Grade 6

Range and dynamic levels continue to expand in Grade 6. Candidates continue to develop stylistic awareness through the study of works with jazz improvisation and some extended techniques such as slap tongue, timbre changes, and *vibrato*. Technical demands continue to increase.

Grade 6 Requirements	Marks
Repertoire	50
one selection from List A	17
one selection from List B	17
one selection from List C	16
Technical Requirements	30
Etudes: <i>four</i> etudes from the <i>Syllabus</i> list	20
Technical Tests	10
– scales	
– arpeggios	
Ear Tests	10
Clapback	2
Intervals	3
Chords	2
Playback	3
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisite	
Intermediate Rudiments	

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *three* contrasting selections by three different composers, *one* from List A, *one* from List B, and *one* from List C. *Please note that selections from Lists A and B must be played with piano accompaniment.*

Candidates should choose from either the repertoire listed for alto saxophone or the repertoire listed for tenor saxophone. Unaccompanied repertoire in List C may be played on either alto or tenor saxophone. Where musically appropriate, candidates may perform tenor saxophone repertoire on a soprano saxophone.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Saxophone Series, 2014 Edition: Saxophone Repertoire 6* FHM

ALTO SAXOPHONE

List A

Mainly Transcriptions

Bach, Johann Sebastian

- Sicilienne and Allegro, from Flute Sonata No. 2 (arr. Larry Teal, in *Solos for the Alto Saxophone Player* SCH)

Beethoven, Ludwig van

- Adagio, from Sonata No. 8, op. 13 (“Pathétique”) (arr. Forrest L. Buchtel KJO)

Chailleaux, André

- Andante and Allegro (arr. Himie Voxman RUB)

Demersseman, Jules

- Allegretto brillante (arr. Himie Voxman RUB)

Gabriel-Marie, Jean

- Serenade Badine (arr. Henry W. Davis, in *Soloist Folio* RUB)

Glaser, Werner Wolf, and Sigurd Rascher

- ▶ Variations on a Gavotte by Corelli CHA

Handel, George Frideric

Sonata No. 3 (Sonata in F Major), HWV 370 (arr. Sigurd Rascher, in *The Rascher Collection* CHA)

- 3rd and 4th movements

Sonata No. 6 (arr. Himie Voxman, in *Concert and Contest Collection: Alto* RUB)

- Largo and Allegro

Haydn, Franz Joseph

- Gypsy Rondo, from Piano Trio, Hob. XV:25 (arr. Larry Teal, in *Solos for the Alto Saxophone Player* SCH)

Koechlin, Charles

Études pour saxophone alto et piano BIL

- Étude No. 2

Loeillet, Jean-Baptiste

- ▶ Sonata, op. 3, no. 7 (arr. Kathleen Wood FHM)

Platti, Giovanni Benedetto

Sonata, op. 3, no. 5

- ▶ 1st movement: Pastorale and 3rd movement: Alla breve

Rachmaninoff, Sergei

- Vocalise, op. 34, no. 14 (arr. Larry Teal, in *Solos for the Alto Saxophone Player* SCH)

Rameau, Jean-Philippe

- Temple de la Gloire (Gavotte) (arr. Marcel Mule LED)

Satie, Erik

- La diva de l’empire (arr. James Boatman, in *Café Music* ALR)
- Je te veux and Le Piccadilly (arr. James Boatman, in *Café Music* ALR)

List B

Mainly Original Repertoire for Saxophone

Ben-Haim, Paul

Three Songs Without Words IMI

- ▶ Ballad (no. 2)

Bloch, André

- Drolleries (in *Contemporary French Recital Pieces*, 1 INT)

Bozza, Eugène

- Aria LED

Casterede, Jacques

- Pastorale LED

Cowan, Don

- Impressions B&H
- Morceau de genre B&H

Defaye, Jean-Michel

- Morceau de concours I HAM

Dubois, Pierre Max

Dix figures à danser LED

- Menuet vif (no. 9) *and* Intermezzo (no. 10)
- Pièces caractéristiques en forme de suite*, op. 77 LED
- À la russe (no. 2)

Duclos, René

- Pièce brève LED

Gallaher, Christopher S.

- Impressions of Summer (in *Classic Festival Solos: Alto*, 1 BEL)

Garson, Michael

Alto Sax Solos for the Performing Artist ALF

- ▶ Neo-Funk

Ghidoni, Armando

- Nocturne et sicilienne LED

Ibert, Jacques

- Aria LED

Histoires (arr. Marcel Mule) LED)

- La cage de cristal
- La meneuse de tortues d'or *and* Dans la maison triste

Milhaud, Darius

- Danse (in *Contemporary French Recital Pieces*, 2 INT)

Quate, Amy

Light of Sothis LED

- 2nd *and* 3rd movements

Rueff, Jeanine

- Chanson et passepied LED
- Recitation (in *Contemporary French Recital Pieces*, 2 INT)

Shelley, Donna

- Urban Sketches KJO

Tomasi, Henri

- Chant corse LED

Woods, Phil

The Children's Suite ADV

- ▶ The Good Girl

TENOR SAXOPHONE

List A

Mainly Transcriptions

Bach, Johann Sebastian

- Two Bourrées, from Cello Suite No. 3, BWV 1009 (arr. Larry Teal, in *Solos for the Tenor Saxophone Player* SCH)

Handel, George Frideric

- Adagio and Allegro, from Sonata No. 6 for Violin and Keyboard (arr. Himie Voxman, in *Concert and Contest Collection: Tenor* RUB)

Marcello, Benedetto

- ▶ Sonata in A Minor, op. 1, no. 3

Mozart, Wolfgang Amadeus

- Adagio and Menuetto, from *Five Divertimenti* K Anh. 229/439b (arr. Himie Voxman RUB)

Telemann, Georg Philipp

- Sonata in C Minor, TWV 41:c3 (arr. Jason Noble FHM)
- ▶ 1st, 2nd, *and* 3rd movements

List B

Mainly Original Repertoire for Saxophone

Blémant, Louis

- Sous les sapins LED

Dubois, Pierre Max

- Vieille chanson et rondinade BIL

Ghidoni, Armando

- Nocturne et sicilienne LED

Hartley, Walter S.

- ▶ Poem TTP

Saint-Saëns, Camille

- ▶ Allegro Appassionata, op. 43

Tomasi, Henri

- Chant corse LED

Yasinitsky, Gregory W.

Four Short Pieces ADV

- any three

ALTO OR TENOR SAXOPHONE

List C

Unaccompanied Repertoire

Andrews, James

- Threnos SHA

Bach, Carl Philipp Emanuel

- Solfeggietto, H 220/Wq 117, no. 2 (arr. Arthur Frackenpohl DOR)

Caravan, Ronald L.

Paradigms I DOR

- ▶ Ballad in Color (no. 1)

Diemente, Edward

Mirrors IV DOR

- ▶ *two of:*
 - Dynamic Control (no. 2)
 - Lyricism and Agility (no. 11)
 - Multiple Action (no. 15)

Dubois, Pierre Max

Suite française LED

- 1st movement: Prelude

Köhler, Gottlieb Heinrich

- ▶ Prelude, op. 122, no. 2

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *four* technically contrasting etudes from the following list. Etudes may be played on either alto or tenor saxophone.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Saxophone Series, 2014 Edition: Saxophone Etudes 5–8* FHM

Blatt, Franz Thaddäus

Twenty-five Exercises, op. 41

- ▶ Etude in G Major (no. 5)

Bullard, Alan

Sixty for Sax ABR

- Sax in the Clouds (no. 57)

Caravan, Ronald L.

Preliminary Exercises & Etudes in Contemporary Techniques for Saxophone DOR

- ▶ Etude No. 3

Gates, Everett

Odd Meter Etudes ALF

- ▶ Odd Meter Etude No. 15

Hayward, Timothy

Dix petites pièces d'écriture contemporaine EDF

- Petite pièce No. 1

Hovey, Nilo W.

Second Book of Practical Studies for Saxophone BEL

- ▶ Etude in A Major (no. 99)

Kayser, Heinrich Ernst

Elementary and Progressive Studies for Violin, op. 20

- ▶ Etude in D Major (no. 7)

Mintzer, Bob

Jazz Solos for Alto Sax, 1 KEN

- ▶ Jazz Solo No. 3



Rae, James

Twenty Modern Studies in Rhythm and Interpretation UNI

- ▶ Slavonic Dance (no. 5)

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

Scales	Keys	Range	Tempo	Note Values	Articulations
Major	all keys	full range*	♩ = 100		See p. 12 for required articulations.
Harmonic and Melodic Minor	all keys				
Major in 3rds	C, G, F				
Chromatic	on any note				
Blues	E, A				
Pentatonic	G				
Major with Offbeat Emphasis	all keys		♩ = 52		Articulation as shown on p. 12.
Arpeggios					
Major	all keys	full range*	♩ = 100		See p. 12 for required articulations.
Minor	all keys				
Dominant 7ths of Major Keys	all keys				See p. 12 for required articulations.

*Also called full compass.

Ear Tests

Clapback

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

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

Example only

1



2



Intervals

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

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

Above a Given Note	Below a Given Note
major 2nd	
major and minor 3rds	major and minor 3rds
perfect 4th	perfect 4th
perfect 5th	perfect 5th
major and minor 6ths	minor 6th
perfect octave	perfect octave

Chords

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

Chords	Position
major and minor triads	root position

Playback

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

Beginning Note	Keys	Approximate Length
tonic, mediant, or dominant	C, G, D, F major	nine notes

Example only



Sight Reading

Playing

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

Difficulty	Time Signatures	Keys	Approximate Length
Grade 4 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ C	major and minor keys up to three sharps or three flats	eight to sixteen measures

Clapping

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

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

Example only



Grade 7

Candidates in Grade 7 should have a well-developed and consistent tone quality from low B flat to high F above the staff. Priority is still placed on consistent tone quality at all ranges, dynamics, and tempos. The *vibrato* should be developing a consistent quality that is integrated into the sound. Candidates are increasingly exposed to contemporary and historical literature, and they are expected to demonstrate the required style of each.

Grade 7 Requirements	Marks
Repertoire	40
one selection from List A	14
one selection from List B	13
one selection from List C	13
Orchestral Excerpts	10
three excerpts from the <i>Syllabus</i> list	
Technical Requirements	30
Etudes: <i>four</i> etudes from the <i>Syllabus</i> list	20
Technical Tests	10
– scales	
– arpeggios	
Ear Tests	10
Clapback	2
Intervals	3
Chords	2
Playback	3
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisite	
Advanced Rudiments	

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *three* contrasting selections by three different composers, *one* from List A, *one* from List B, and *one* from List C. *Please note that selections from Lists A and B must be played with piano accompaniment.*

Candidates should choose from either the repertoire listed for alto saxophone or the repertoire listed for tenor saxophone. Unaccompanied repertoire in List C may be played on either alto or tenor saxophone. Where musically appropriate, candidates may perform tenor saxophone repertoire on a soprano saxophone.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Saxophone Series, 2014 Edition: Saxophone Repertoire 7 FHM*

ALTO SAXOPHONE

List A

Mainly Transcriptions

Blavet, Michel

- ▶ Sonata, op. 2, no. 6 (“La bouget”)

Chic, Léon

- Solo sur la Tyrolienne (arr. Bruce Ronkin NMP)

Fauré, Gabriel

- Pièce (Vocalise-étude) (arr. Th. Doney LED)

Gluck, Christoph Willibald

- ▶ Menuet and Dance of the Blessed Spirits, from *Orphée et Euridice* (arr. Stephen Chatman FHM)

Handel, George Frideric

- Première sonate (Sonata in G Minor), HWV 364a (arr. Marcel Mule LED)
- Sixième sonate (Sonata in E Major), HWV 373 (arr. Marcel Mule LED)

Platti, Giovanni Benedetto

- Sonata, op. 3, no. 5 (arr. Richard Hervig RUB)

Schumann, Robert

Three Romances, op. 94 (arr. Fred Hemke SMP)

- no. 1 and no. 2
- no. 3

Senailé, Jean Baptiste

- Allegro spiritoso, from Sonata in D Major (arr. Harry Gee SMP)

Vellones, Pierre

- Rapsodie pour saxophone alto, op. 92 (arr. Marcel Mule LEM)

List B

Mainly Original Repertoire for Saxophone

Bartók, Béla

- ▶ Dance with Sticks and Hornpipe Dance (arr. J. Michael Leonard, in *Romanian Folk Dances* MAS)

Bauzin, Pierre-Philippe

Sonata No. 1 LED

- 1st movement

Bennett, Richard Rodney

Three Piece Suite NOV

- ▶ Ragtime Waltz
- Samba triste

Bilotti, Anton

Sonata PRE

- 2nd and 4th movements

Bissell, Keith*Three Etudes for Alto Saxophone and Piano* CMC

- no. 2 and no. 3

Delvincourt, Claude*Croquembouches* LED

- nos. 1, 3, and 6

Glick, Srul Irving

Suite Hébraïque No. 4 DOR; CMC

- 1st movement: Agadah (Legend) and 3rd movement: Lullaby

Haddad, Don

- Andante and Allegro SHA [op]

Husa, Karel

- Postcard from Home AMP

Koechlin, Charles*Études pour saxophone alto et piano* BIL

- Étude No. 13

Lantier, Pierre*Euskaldunak* BIL

- 1st movement

Van Delden, Lex

Sonatina, op. 36 DON

- 1st and 2nd movements

Woods, Phil

Sonata ADV

- ▶ 1st movement

TENOR SAXOPHONE**List A****Mainly Transcriptions****Bach, Carl Philipp Emanuel, attr.**

Sonata in G Minor, H 542.5

- ▶ 3rd movement

Blavet, Michel

- [s] Sonata in D Major, op. 2, no. 5 ("La chauvet") (arr. George Wolfe NMP)

Demersseman, Jules

Premier solo

- Andante et bolero (arr. Bruce Ronkin NMP)

Handel, George Frideric

- ▶ Sonata in G Minor, HWV 364a (arr. Harold Birston FHM)

Schumann, Robert*Three Romances*, op. 94 (arr. Fred Hemke SMP)

- no. 1 and no. 2
- no. 3

Singelée, Jean-Baptiste

- Adagio et rondo, op. 63 (arr. Bruce Ronkin NMP)
- Sixième solo de concert, op. 92 (arr. Bruce Ronkin NMP)

List B**Mainly Original Repertoire for Saxophone****Currie, Neil**

- ▶ I Got Unhappy CMC

Fleming, Robert*Threo* CMC

- [s] no. 2 and no. 3

Hartley, Walter S.

Sonata DOR

- ▶ 1st movement

Walker, Robert

- ▶ Souvenir PET

ALTO OR TENOR SAXOPHONE**List C****Unaccompanied Repertoire****Caravan, Ronald L.**

- ▶ Sketch SEE

Cockcroft, Barry

- Black and Blue REE

Grant, Stewart

- [s] Fantasia No. 2 CMC

Murphy, Kelly-Marie

In the Company of My Soul CMC

- ▶ 1st movement

Telemann, Georg Philipp*Twelve Fantasias for Solo Flute*

- ▶ Fantasia No. 6 in D Minor, TWV 40:7

Yasinitsky, Gregory W.

- On Wings of Angels YAZ

Orchestral Excerpts

Candidates should be prepared to play *three* excerpts from the following list. Candidates should prepare the *first* saxophone part unless otherwise indicated. Candidates may perform orchestral excerpts on any saxophone except where specified in the *Saxophone Series, 2014 Edition: Orchestral Excerpts*, FHM. The following abbreviations indicate the type of instrument on which each excerpt is to be played:

[A] alto saxophone

[T] tenor saxophone

Candidates are encouraged to listen to and become familiar with the works from which these excerpts are taken. The candidate's ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion.

Bullets used to denote selections for examination purposes:

- selection is found in *Orchestral Saxophonist* NMP
- ▶ selection is found in *Saxophone Series, 2014 Edition: Orchestral Excerpts* FHM

Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers and/or rehearsal numbers for reference.

Bennett, Robert Russell

Symphonic Songs for Band CHA

- ▶ [A/T] Celebration (no. 3): mm. 1–53

Berg, Alban

Symphonic Suite from the Opera Lulu

- ▶ [A] 1st movement (Rondo): mm. 11–22

Bizet, Georges

L'Arlésienne Suite No. 1

- 1st movement (Ouverture): m. 1–1 m. after reh. A, mm. 2–18 after reh. E; 4th movement (Carillon): mm. 1–4 after reh. D

Gershwin, George

An American in Paris

- ▶ [T] mm. 396–420

Khachaturian, Aram

Gayne Ballet Suite No. 3 SCH

- ▶ [A] 5th movement (Sabre Dance): mm. 54–66

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *four* technically contrasting etudes from the following list. Etudes may be played on either alto or tenor saxophone.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Saxophone Series, 2014 Edition: Saxophone Etudes 5–8* FHM

Bordogni, Marco

Vingt-quatre nouvelles vocalises

- ▶ Vocalise in D flat Major
- ▶ Vocalise in E flat Major

Caravan, Ronald L.

Preliminary Exercises & Etudes in Contemporary Techniques for Saxophone DOR

- no. 4

Ferling, Franz Wilhelm

Forty-eight Studies, op. 31

- ▶ Etude in G Minor (no. 19)

Hidas, Frigyes

- ▶ Theme with Variations [excerpt] (in Tibor Szeszler: *Oboe Method II* EMB)

Karg-Elert, Sigfrid

Capricien und Sonate, op. 153 SMP

- ▶ Cubana (no. 10)

Kreutzer, Rodolphe

Dix-huit études pour hautbois ou saxophone (transc. Antony Lamotte)

- ▶ Etude in D Major (no. 9)

Mazas, Jacques-Féréol

Études mélodiques et progressives, op. 36, 1: *Études spéciales*

- ▶ Étude spéciale (no. 19) (no. 4 in *Dix-huit études pour hautbois ou saxophone*, transc. Antony Lamotte)

Mintzer, Bob

Jazz Solos for Alto Sax, 1 KEN

- no. 10

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

Scales	Keys	Range	Tempo	Note Values	Articulations
Major	all keys	full range*			See p. 12 for required articulations.
Harmonic and Melodic Minor	all keys				
Major in 3rds	D, A, B \flat , E \flat				
Chromatic	on any note				
Blues	E, A \flat				
Major with Offbeat Emphasis	all keys				
Harmonic and Melodic Minor with Offbeat Emphasis	all keys				Articulation as shown on p. 12.
Whole Tone	on E \flat , on E	2 octaves			See p. 12 for required articulations.
Arpeggios					
Major	all keys	full range*			See p. 12 for required articulations.
Minor	all keys				
Dominant 7ths of Major Keys	all keys				
Diminished 7ths of Minor Keys	A, E, D				

*Also called full compass.

Ear Tests

Clapback

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

Time Signatures	Approximate Length
	four measures

Example only

1



2



Intervals

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

or

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

Above a Given Note	Below a Given Note
major and minor 2nds	

major and minor 3rds	major and minor 3rds
perfect 4th	perfect 4th
perfect 5th	perfect 5th
major and minor 6ths	minor 6th
	major 7th
perfect octave	perfect octave

Chords

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

Chords	Position
major and minor triads	root position
dominant 7th	root position

Playback

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

Beginning Note	Keys	Approximate Length
tonic, mediant, dominant, or upper tonic	C, G, D, F, B \flat major	nine notes

Example only



Sight Reading

Playing

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

Difficulty	Time Signatures	Keys	Approximate Length
Grade 5 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ C	major and minor keys up to four sharps or four flats	eight to sixteen measures

Clapping

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

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

Example only



Grade 8

Candidates in Grade 8 should have a well-developed sense of stylistic awareness, increasingly fluent technique, and expressive understanding, especially in the unaccompanied works. The ability to understand and perform Baroque ornamentation is important. Longer and multi-movement pieces with complex musical challenges, including *altissimo* passages will challenge the saxophonist.

Grade 8 Requirements	Marks
Repertoire	40
<i>one</i> selection from List A	14
<i>one</i> selection from List B	13
<i>one</i> selection from List C	13
Orchestral Excerpts	10
<i>three</i> excerpts from the <i>Syllabus</i> list	
Technical Requirements	30
Etudes: <i>four</i> etudes from the <i>Syllabus</i> list	20
Technical Tests	10
– scales	
– arpeggios	
– overlapping arpeggios	
Ear Tests	10
Intervals	3
Chords	2
Cadences	2
Playback	3
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisites	
Advanced Rudiments	
Introductory Harmony (recommended)	

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *three* contrasting selections by three different composers, *one* from List A, *one* from List B, and *one* from List C. *Please note that selections from Lists A and B must be played with piano accompaniment.*

Candidates should choose from either the repertoire listed for alto saxophone or the repertoire listed for tenor saxophone. Unaccompanied repertoire in List C may be played on either alto or tenor saxophone. Where musically appropriate, candidates may perform tenor saxophone repertoire on a soprano saxophone.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Saxophone Series, 2014 Edition: Saxophone Repertoire 8 FHM*

ALTO SAXOPHONE

List A

Mainly Transcriptions

Bach, Johann Sebastian

Sonata, BWV 1035

- ▶ 1st *or* 3rd movement *and* 4th movement (arr. Kathleen Wood FHM)

Bach, Johann Sebastian, attr.

- Quatrième sonate (Sonata in C Major), BWV 1033 (arr. Marcel Mule LED)

Büsser, Henri

- Aragon (arr. Marcel Mule LED)

Chopin, Frédéric

- Nocturne, op. posth. (arr. Larry Teal, in *Solos for the Alto Saxophone Player* SCH)

d’Indy, Vincent

- Chorale varié, op. 55 (arr. Harry Gee LKM)

Fasch, Johann Friedrich

- Sonata (arr. Sigurd Rascher MCG)

Prokofiev, Sergei

Visions fugitives, op. 22 (arr. Howard Harrison B&H)

- any *five*

Ravel, Maurice

- Pièce en forme de habanera (Vocalise-étude) (transc. Jules Viard LED)

Savari, Jean-Nicholas

- Fantaisie sur des motifs du *Freischütz* (arr. Bruce Ronkin NMP)

Telemann, Georg Philipp

Sonata, TWV 41:F2

- ▶ 1st *and* 2nd movements
- ▶ 2nd *and* 3rd movements

List B

Mainly Original Repertoire for Saxophone

Bilotti, Anton

Sonata PRE

- ▶ 1st movement

Bonneau, Paul

- Suite LED

Casadesus, Francis

- Romance provençale et danse LEM [OP]

Dubois, Pierre Max

Pièces caractéristiques en forme de suite, op. 77 LED

- À l'espagnole (no. 1)

Dukas, Paul

- Alla Gitana LED

Françaix, Jean

- Cinq danses exotiques OTT

Fricker, Peter Racine

- Aubade OTT

Guilhaud, Georges

- First Concertino (arr. Himie Voxman RUB)

Heiden, Bernhard

Sonata OTT

- 1st and 2nd movements

Hindemith, Paul

Sonate OTT

- 2nd, 3rd, and 4th movements
→ omit supplementary suggestions by Jean-Marie Londeix in 4th movement

Joly, Denis

- Cantilène et danse LED

Koechlin, Charles

Études pour saxophone alto et piano BIL

- Étude No. 8

Lecail, G.

- Fantaisie concertante (arr. Himie Voxman RUB)

Lunde, Lawson

Sonata SMP

- 1st and 2nd movements

Nelhybel, Vaclav

- ▶ Allegro BMC [OP]

Pierné, Gabriel

- Canzonetta, op. 19 (arr. Marcel Mule LED)

Whitney, Maurice C.

- Rumba BOU

Wilder, Alec

Sonata AMP

- ▶ 1st and 3rd movements

TENOR SAXOPHONE

List A

Mainly Transcriptions

Bach, Johann Sebastian, attr.

- Sonata in E flat Major, BWV 1031 (arr. J. Michael Leonard PRE)

d'Indy, Vincent

- Choral varié, op. 55 (arr. Harry Gee LKM)

Fasch, Johann Friedrich

Sonata

- ▶ 1st and 3rd movements (arr. Jason Noble FHM)

Handel, George Frideric

- Concerto in G Minor, HWV 303 (arr. Himie Voxman RUB)

Ravel, Maurice

- Pièce en forme de habanera (Vocalise-étude) (transc. Jules Viard LED)

Strimer, Joseph

- Serenade LED

Veracini, Francesco Maria

Sonata prima

- ▶ 1st or 3rd movement and 4th movement (arr. Harold Birston FHM)

List B

Mainly Original Repertoire for Saxophone

Ben-Haim, Paul

Three Songs Without Words IMI

- ▶ Arioso (no. 1) and Sephardic Melody (no. 3)

Di Pasquale, James

Sonata SMP

- ▶ 2nd and 3rd movements

Guilhaud, Georges

- First Concertino (arr. Himie Voxman RUB)

Hartley, Walter S.

Sonata DOR

- 2nd and 3rd movements

Whitney, Maurice C.

- Melancholy SPR

Wood, Nigel

- Squiffy's Song TNG

ALTO OR TENOR SAXOPHONE

List C

Unaccompanied Repertoire

Caravan, Ronald L.

- ▶ Improvisation (Romani) ETH

Couf, Herbert

- ▶ Introduction, Dance, and Furioso BEL

Karlins, M. William

- ▶ Improvisations on “Lines Where Beauty Lingers”
TTP

Noda, Ryo

- Improvisation I LED

Telemann, Georg Philipp

Twelve Fantasias for Solo Flute BAR

- Fantasia No. 10 in F sharp Minor, TWV 40:11
- Fantasia No. 12 in G Minor, TWV 40:12

Orchestral Excerpts

Candidates should be prepared to play *three* excerpts from the following list. Candidates should prepare the *first* saxophone part unless otherwise indicated. Candidates may perform orchestral excerpts on any saxophone except where specified in the *Saxophone Series, 2014 Edition: Orchestral Excerpts*, FHM. The following abbreviations indicate the type of instrument on which each excerpt is to be played:

[A] alto saxophone

[T] tenor saxophone

Candidates are encouraged to listen to and become familiar with the works from which these excerpts are taken. The candidate’s ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion.

Bullets used to denote selections for examination purposes:

- selection is found in *Orchestral Saxophonist* NMP
- ▶ selection is found in *Saxophone Series, 2014 Edition: Orchestral Excerpts* FHM

Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers and/or rehearsal numbers for reference.

Bennett, Robert Russell

Symphonic Songs for Band CHA

- ▶ [T] Serenade (no. 1): mm. 205–300

Cowell, Henry

Shoonthree PRE

- ▶ [T] mm. 34–41, 65–75

Goodwin, Gordon

There’s the Rub WWM

- ▶ [A] pickup to m. 5–m. 43

Kodály, Zoltán

Háry János Suite UNI

- ▶ [A] 4th movement (The Battle and Defeat of Napoleon): mm. 22–29, 48–67, 103–112

Mussorgsky, Modest, arr. Maurice Ravel

Pictures at an Exhibition

- ▶ [A] 2nd movement (The Old Castle): pickup to m. 8–m. 48, pickup to m. 97–m. 108

Rachmaninoff, Sergei

Symphonic Dances

- 1st movement: 4 mm. before reh. 11–4 mm. after reh. 13

Strauss, Richard

Symphonia domestica B&H

- ▶ [A] mm. 936–940, 985–989, 1291–1304, 1470–1478

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *four* technically contrasting etudes from the following list. Etudes may be played on either alto or tenor saxophone.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Saxophone Series, 2014 Edition: Saxophone Etudes 5–8* FHM

Berbiguier, Antoine (Benoît) Tranquille

Dix-huit exercices ou études

- ▶ Etude in D Minor (no. 4)

Caravan, Ronald L.

Preliminary Exercises & Etudes in Contemporary Techniques for Saxophone DOR

- no. 5 (p. 42)

Ferling, Franz Wilhelm

Forty-eight Studies, op. 31

- ▶ Etude in B flat Minor (no. 43)

Ear Tests

Intervals

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

or

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

Above a Given Note	Below a Given Note
major and minor 2nds	major 2nd
major and minor 3rds	major and minor 3rds
perfect 4th	perfect 4th
perfect 5th	perfect 5th
major and minor 6ths	minor 6th
minor 7th	major 7th
perfect octave	perfect octave

Chords

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

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

Cadences

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

Name of Cadence	Symbols
perfect or authentic	V-I
plagal	IV-I

Example only

V i
Perfect (Authentic)

Playback

Candidates will be asked to play back a melody on the saxophone, approximately an octave in range. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Keys	Approximate Length
C, G, D, F, B \flat major	nine notes

Example only



Sight Reading

Playing

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

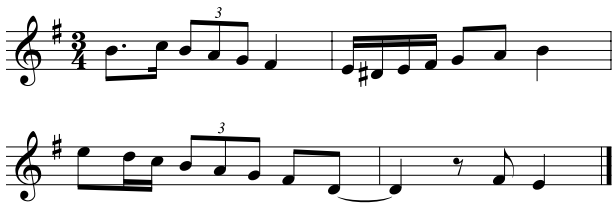
Difficulty	Time Signatures	Keys	Approximate Length
Grade 6 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ ♩	major and minor keys up to five sharps or five flats	eight to sixteen measures

Clapping

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

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

Example only



Grade 9

Candidates in Grade 9 should clearly demonstrate technical fluency throughout the full range, clarity, and consistency of tone, and an expressive range increasing as the repertoire moves into standard pre-professional levels. The *vibrato* should be consistent and expressive through the range of the instrument.

Grade 9 Requirements	Marks
Repertoire	40
<i>one</i> selection from List A	14
<i>one</i> selection from List B	13
<i>one</i> selection from List C	13
Orchestral Excerpts	10
<i>three</i> excerpts from the <i>Syllabus</i> list	
Technical Requirements	30
Etudes: <i>four</i> etudes from the <i>Syllabus</i> list	20
Technical Tests	10
– scales	
– arpeggios	
– overlapping arpeggios	
Ear Tests	10
Intervals	3
Chords	2
Cadences	2
Playback	3
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisites	
Advanced Rudiments	
Basic Harmony <i>or</i> Basic Keyboard Harmony	
History 1: An Overview	

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *three* contrasting selections by three different composers, *one* from List A, *one* from List B, and *one* from List C. *Please note that selections from Lists A and B must be played with piano accompaniment.*

Candidates should choose from either the repertoire listed for alto saxophone or the repertoire listed for tenor saxophone. Unaccompanied repertoire in List C may be played on either alto or tenor saxophone. Where musically appropriate, candidates may perform tenor saxophone repertoire on a soprano saxophone.

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

ALTO SAXOPHONE

List A

Mainly Transcriptions

Glinka, Mikhail

- Sonate inachevée LEM

Handel, George Frideric

- Première sonate (Sonata in E Minor), HWV 359b (arr. Marcel Mule LED)

Heumann, Hans

- Slavonic Fantasy (arr. Himie Voxman RUB)

Marcello, Benedetto

Sonata in G Major, op. 2, no. 6

- [B] Andante and Allegro (arr. Himie Voxman RUB)

Schubert, Franz

- Sonatina in B flat Major, D 384 (transc. Peter Saiano INT)

Tourneur, Georges

- Concerto d'après Mozart LED

List B

Mainly Original Repertoire for Saxophone

Anderson, Tommy Joe

- Sonata No. 1, op. 10 SMP

Bédard, Denis

- Sonate DOM

Bozza, Eugène

- Pulcinella, op. 53, no. 1 LED
- Scaramouche, op. 53, no. 2 LED

Hartley, Walter S.

- Duo TTP

Heiden, Bernard

- Solo AMP

Jacobi, Wolfgang

- Sonata BOU

Jolivet, André

- Fantaisie-impromptu LED

Lacombe, Paul

- Rigaudon (arr. Albert J. Andraud SMP)

Oubradous, Fernand

- Récit et variations sur un air populaire LED

Rorem, Ned

Picnic on the Marne B&H

- *one* of nos. 1–3 *and* no. 6

- Schulhoff, Erwin**
Hot-Sonate OTT
- 1st and 3rd movements

- Tcherepnin, Alexander**
- Sonatine sportive LED

- Tomasi, Henri**
- Introduction et danse LED

- Tull, Fisher**
- Sarabande and Gigue B&H

- Whitney, Maurice C.**
- Introduction and Samba BOU

TENOR SAXOPHONE

List A

Mainly Transcriptions

- Bach, Johann Sebastian**
- Sonata in G Minor, BWV 1020 (arr. John Harle UNI)
 - Sonata IV (arr. Harry Gee SMP)

- Singelée, Jean-Baptiste**
- Solo de concert, op. 83 (arr. Himie Voxman RUB)

- Telemann, Georg Philipp**
- Sonata in C Minor, TWV 41:c3 (arr. Richard Hervig RUB)

List B

Mainly Original Repertoire for Saxophone

- Clérisse, Robert**
- Prélude et divertissement BIL

- Cohen, Sol B.**
- Introduction and Czardas ALF

- Duckworth, William**
- A Ballad in Time and Space SEE

- Lacombe, Paul**
- Rigaudon (arr. Albert J. Andraud SMP)

- Schmidt, William**
- Sonata WIM

- Warren, David**
- Chorale Fantasy MAS

ALTO OR TENOR SAXOPHONE

List C

Unaccompanied Repertoire

- Camilleri, Charles**
Fantasia concertante No. 6 RAM
- 1st movement

- Debussy, Claude**
- Syrinx (arr. Jean-Marie Londeix JOB)

- Dubois, Pierre Max**
Sonate d'étude LED
- 2nd movement

- Hartley, Walter S.**
- Petite Suite FEM

- Lemay, Robert**
- Série B CMC

- Noda, Ryo**
- Improvisation II LED
 - Improvisation III LED
 - Phoenix LED

- Tull, Fisher**
- Threnody B&H

Orchestral Excerpts

Candidates should be prepared to play *three* excerpts from the following list. Candidates should prepare the *first* saxophone part unless otherwise indicated. Candidates may perform orchestral excerpts on any saxophone except where specified in the *Saxophone Series, 2014 Edition: Orchestral Excerpts*, FHM. The following abbreviations indicate the type of instrument on which each excerpt is to be played:

[A] alto saxophone
[T] tenor saxophone

Candidates are encouraged to listen to and become familiar with the works from which these excerpts are taken. The candidate's ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion.

Bullets used to denote selections for examination purposes:

- selection is found in *Orchestral Saxophonist NMP*
- ▶ selection is found in *Saxophone Series, 2014 Edition: Orchestral Excerpts FHM*

Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers and/or rehearsal numbers for reference.

Gershwin, George*“I Got Rhythm” Variations*

- ▶ [A] mm. 11–31, 262–272, 363–372

Gershwin, George*“I Got Rhythm” Variations*

- ▶ [T] mm. 11–20, 202–212, 363–372

Gershwin, George, arr. Ferde Grofé*Rhapsody in Blue*

- ▶ [A] pickup to m. 21–m. 23, mm. 99–101, 138–157, 303–320, 471–486

Gershwin, George, arr. Robert Russell Bennett*Porgy and Bess: A Symphonic Picture*

- ▶ [A] 7 mm. after reh. 5; 3 mm. before reh. 32; 13 mm. before reh. 36; reh. 38–reh. 39; 21 mm. before reh. 46
- ▶ [T] 3 mm. before rehearsal no. 32; 13 mm. before rehearsal no. 36; rehearsal no. 38–rehearsal no. 39; 21 mm. before rehearsal no. 46

Grainger, Percy*Green Bushes (Passacaglia on an English Folk Song)*

- mm. 89–104, 105–121, 224–239, 339–375, 552–568

Prokofiev, Sergei*Lieutenant Kijé: Symphonic Suite*

- 2nd movement (Romance): reh. 16–4 mm. after reh. 20, first 2 mm. after reh. 25; 3rd movement (Kijé’s Wedding): 1 m. before reh. 30–8 mm. after reh. 31; 4th movement (Troika): 1 m. before reh. 44–8 mm. after reh. 46; 5th movement (The Burial of Kijé): 1 m. before reh. 56–3 mm. before reh. 57

Romeo and Juliet Suite No. 2

- 1st movement (The Montagues and the Capulets): mm. 2–5 mm. after reh. 9; 2nd movement (Juliet, the Young Girl): first 4 mm. after reh. 17, mm. 4–9 after reh. 20; 5th movement (Romeo and Juliet before Parting): 1 m. before reh. 45 to 4 mm. after reh. 45; 6th movement (Dance of the Maids from the Antilles): mm. 2–7 after reh. 54

Ravel, Maurice*Boléro*

- 3 mm. after reh. 6–1 m. after reh. 7

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *four* technically contrasting etudes from the following list. Etudes may be played on either alto or tenor saxophone. Each bulleted item (●) represents one selection for examination purposes.

Eighty Graded Studies for Saxophone, 2 (ed. John Davis and Paul Harris FAB)

- one of:
 - no. 74 (Paul Harris)
 - no. 75 (François Garnier)
 - no. 76 (François Garnier)
 - no. 79 (J.H. Vithum)

Ferling, Franz Wilhelm

Quarante-huit études pour tous les saxophones (ed. Marcel Mule LED)

- one of nos. 35, 26, 43, 52

Lacour, Guy

Dix-huit études sur les modes à transpositions limitées d’Olivier Messiaen BIL

- one of nos. 1–8

Massis, Amable

Six études-caprices LED

- one of nos. 1–3

Mule, Marcel

Dix-huit exercices ou études d’après Berbiguier LED

- one of nos. 5, 6, 9, 10, 13

Trente grands exercices ou études d’après Soussman, 1 LED

- one of nos. 4, 5, 10, 11

Niehaus, Lennie

Advanced Jazz Conception for Saxophone TRY

- no. 7 and no. 9
- no. 17 and no. 19

Prost, Nicolas

Quinze études extravagantes BIL

- one of nos. 4, 7–9

Rae, James

Twenty Modern Studies in Rhythm and Interpretation UNI






- one of nos. 17–20

Selected Studies for Saxophone (ed. Himie Voxman RUB)

- one of:
 - Study in E flat Major (J.H. Luft, p. 24)
 - Study in C Minor (J.H. Luft, p. 26)
 - Study in C Minor (Walter Heinze, p. 28)
 - Study in E flat Minor (Franz Wilhelm Ferling, p. 54)

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

Scales	Keys	Range	Tempo	Note Values	Articulations
Major	all keys	full range*	♩ = 80		See p. 12 for required articulations. Additional articulations required for this level: 1 tongued, 2 slurred, 1 tongued
Harmonic and Melodic Minor	all keys				
Major in 3rds	all keys				
Chromatic	on any note				
Blues	on any note		♩ = 76		Articulation as shown on p. 12.
Major with Offbeat Emphasis	all keys				
Harmonic and Melodic Minor with Offbeat Emphasis	all keys				
Whole Tone	on B♭, on B	2 octaves	♩ = 80		See p. 12 for required articulations.
Octatonic (beginning with a half-step)	on C, on C♯				
Arpeggios					
Major	all keys	full range*	♩ = 80		See p. 12 for required articulations. Additional articulations required for this level: 1 tongued, 2 slurred, 1 tongued
Minor	all keys				
Dominant 7ths of Major Keys	all keys				
Diminished 7ths of Minor Keys	F♯, C				
Overlapping Arpeggios (Four-note Pattern)					
Major	all keys	2 octaves**	♩ = 80		See p. 12 for required articulations. Additional articulations required for this level: 1 tongued, 2 slurred, 1 tongued
Minor	all keys				
Dominant 7ths of Major Keys	C, G, F				
Diminished 7ths of Minor Keys	A, E, D				

*Also called full compass.

**Or smaller range when two octaves are not possible.

Ear Tests

Intervals

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

or

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

Above a Given Note	Below a Given Note
any interval within the octave	any interval within the octave <i>except</i> the augmented 4th/diminished 5th

Chords

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

Chords	Position
major and minor triads	root position, 1st inversion
dominant 7th	root position
diminished 7th	root position

Cadences

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

Name of Cadence	Symbols
perfect or authentic	V-I
plagal	IV-I
imperfect	I-V

Example only

i V
Imperfect

Playback

Candidates will be asked to play back the upper part of a two-part phrase on the saxophone. The examiner will name the key, play the tonic triad *once*, and play the phrase *twice* on the piano.

Keys	Approximate Length
C, G, D, F, B \flat major	two or three measures

Example only

Sight Reading

Playing

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

Difficulty	Time Signatures	Keys	Approximate Length
Grade 7 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ C	major and minor keys up to six sharps and six flats	twelve to twenty measures

Clapping

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

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

Example only



Grade 10

Candidates in Grade 10 should be able to demonstrate all articulations and fluent technique in the full range of the instrument. Repertoire includes major sonatas and concertos, as well as significant contemporary shorter works. Contemporary works will demand the mastery of certain extended techniques. Intonation should be precise, and tone should be mature and soloistic. Playing should be sophisticated, nuanced, and stylistically aware.

Grade 10 candidates who wish to pursue an ARCT in Saxophone Performance or Teacher's ARCT must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the Grade 10 examination. Figures in bold parentheses indicate the minimum number of marks required to receive 70 percent.

Grade 10 Requirements	Marks
Repertoire <i>one</i> selection from List A <i>one</i> selection from List B <i>one</i> selection from List C	40 (28) 14 13 13
Orchestral Excerpts <i>three</i> excerpts from the <i>Syllabus</i> list	10 (7)
Technical Requirements Etudes: <i>four</i> etudes from the <i>Syllabus</i> list Technical Tests – scales – arpeggios – overlapping arpeggios	30 (21) 20 10
Ear Tests Intervals Chords Cadences Playback	10 (7) 2 2 3 3
Sight Reading Playing Clapping	10 (7) 7 3
Total possible marks (pass = 60)	100
Theory Co-requisites Advanced Rudiments Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony History 1: An Overview History 2: Middle Ages to Classical	

Please see “Co-requisites and Prerequisites” on p. 8, “Classification of Official Marks” on p. 72, and “Supplemental Examinations” on p. 75 for important details regarding Grade 10 standing for an ARCT examination application.

For information on taking the Grade 10 Saxophone examination in two separate segments, see “Split Grade 10 Practical Examinations” on p. 75.

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *three* contrasting selections by three different composers, *one* from List A, *one* from List B, and *one* from List C. *Please note that selections from Lists A and B must be played with piano accompaniment.*

Candidates should choose from either the repertoire listed for alto saxophone or the repertoire listed for tenor saxophone. Unaccompanied repertoire in List C may be played on either alto or tenor saxophone. Where musically appropriate, candidates may perform tenor saxophone repertoire on a soprano saxophone.

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

ALTO SAXOPHONE

List A

Sonatas and Concertos

Benson, Warren

- Concertino PRE

Bonneau, Paul

- Concerto LED

Boutry, Roger

- Divertimento LED

Cowell, Henry

- Air and Scherzo AMP

Diamond, David

- Sonata PER

Franck, César

Sonata in A Major (arr. Iwan Roth HUG)

- 1st movement

Glazunov, Aleksandr

- Concerto in E flat Major, op. 109 LED

Handel, George Frideric

- Deuxième sonate (Sonata in G Minor), HWV 368 (arr. Marcel Mule LED)

Martin, Frank

- Ballade (arr. John Lenehan UNI)

Maslanka, David

Sonata NAS

- 1st movement

Milhaud, Darius

- Scaramouche SAL

List B**Concert Pieces****Camilleri, Charles**

Fantasia concertante No. 6 RAM

- 2nd and 3rd movements

Charpentier, Jacques

- Gavambodi II LED

Creston, Paul

- Suite SHA

Denisov, Edison

- Deux pièces LED

Dubois, Pierre Max

- Concertstück LED

Pièces caractéristiques en forme de suite, op. 77 LED

- À la hongroise and À la parisienne

Gallois-Montbrun, Raymond*Six pièces musicales d'étude* LED

- any four

Genin, Pierre-Agricole

- Solo de concours, op. 13 BIL

Hodkinson, Sydney*Three Dance Preludes* DOR

- Riff Remnants (no. 3)

Matitia, Jean

- Crazy Rag LEM

Sauget, Henri

- Sonatine bucolique LED

TENOR SAXOPHONE**List A****Sonatas and Concertos****Chédeville, Nicolas**

- Flute Sonata in G Major, formerly attr. Antonio Vivaldi as RV 58 (op. 13, no. 6) (arr. Sigurd Rascher MCG)

Stein, Leon

- Sonata SMP

Villa-Lobos, Heitor

- Fantasia PER

List B**Concert Pieces****Enns, Leonard**

- Hammer and Wind CMC

Lemay, Robert

- Intimate Echoes CMC

Lustig, Leila

- Aulos CMC

Matitia, Jean

- Crazy Rag LEM

ALTO OR TENOR SAXOPHONE**List C****Unaccompanied Repertoire****Bozza, Eugène**

- Improvisation et caprice LED
- Pièce brève LED

Cockcroft, Barry

- [s] Ku Ku REE

Dubois, Pierre Max

Sonata d'étude LED

- 1st movement

Suite française LED

- 6th, 7th, and 8th movements

Frackenpohl, Arthur

- Rhapsody for Solo Saxophone KEN

Karlins, M. William

Seasons TTP

- any two movements

Lauba, Christian*Neuf études pour saxophone* LED

- Balafon (no. 1)

Noda, Ryo

- Mai LED

Paganini, Niccolò

- Caprice, op. 1, no. 24 (arr. Jamal Rossi DOR)

Orchestral Excerpts

Candidates should be prepared to play *three* excerpts from the following list. Candidates should prepare the *first* saxophone part unless otherwise indicated. Candidates may perform orchestral excerpts on any saxophone except where specified in the *Saxophone Series, 2014 Edition: Orchestral Excerpts*, FHM. The following abbreviations indicate the type of instrument on which each excerpt is to be played:

[A] alto saxophone

[T] tenor saxophone

Candidates are encouraged to listen to and become familiar with the works from which these excerpts are taken. The candidate's ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion.

Bullets used to denote selections for examination purposes:

- selection is found in *Orchestral Saxophonist NMP*
- ▶ selection is found in *Saxophone Series, 2014 Edition: Orchestral Excerpts FHM*

Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers and/or rehearsal numbers for reference.

Ellington, Duke

Celebration

- [A] p. 22, first four lines; p. 23, last six lines)

Gershwin, George

An American in Paris

- ▶ [A/T] mm. 445–450, 494–503, 658–662

Sparke, Philip

The Year of the Dragon STM

- ▶ [T] 3rd movement (Finale): mm. 1–15

Vaughan Williams, Ralph

Job: A Masque for Dancing OUP

- ▶ [A] 4th movement (Job's Dream): mm. 78–90; 6th movement (Dance of Job's Comforters): mm. 1–21, 34–44

Walton, William

Façade Suite No. 2 OUP

- ▶ [A] 2nd movement (Scotch Rhapsody): mm. 29–36, 55–61; 3rd movement (Noche española): mm. 16–28; 5th movement: mm. 29–39

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *four* technically contrasting etudes from the following list. Etudes may be played on either alto or tenor saxophone. Each bulleted item (●) represents one selection for examination purposes.

Ferling, Franz Wilhelm

Quarante-huit études pour tous les saxophones (ed. Marcel Mule LED)

- no. 36 or no. 40
- no. 55 or no. 57

Karg-Elert, Sigfrid

Capricien und Sonate, op. 153 SMP

- one of nos. 4, 6, 7, 9

Lacour, Guy

Vingt-huit études sur les modes à transpositions limitées d'Olivier Messiaen BIL

- one of nos. 11, 12, 15–17, 19

Lemay Robert

Cinq études pour saxophone alto seul CMC

- any one

Massis, Amable

Six études-caprices LED

- one of nos. 4–6

Mule, Marcel

Dix-huit exercices ou études d'après Berbiguier LED

- one of nos. 11, 15–18

Trente grands exercices ou études d'après Soussman, 1 LED

- one of nos. 12, 14, 15

Piazzolla, Astor

Tango-études pour alto saxophone seul LEM

- Tango-étude No. 1

Pilon, Daniel

Sept méditations pour sax alto AUP; CMC

- one of nos. 5, 7, 8

Prost, Nicolas

Quinze études extravagantes BIL






- one of nos. 13–15

Selected Studies for Saxophone (ed. Himie Voxman RUB)

- one of:
 - Study in F Minor (Franz Wilhelm Ferling, p. 38)
 - Study in B flat Minor (J.H. Luft, p. 45)
 - Study in B Major (Walter Heinze, p. 48)
 - Study in G sharp Minor (Franz Wilhelm Ferling, p. 50)
 - Study in E flat Minor (Walter Heinze, p. 53)
 - Study in F sharp Major (Walter Heinze, p. 55)

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales and arpeggios from memory, ascending and descending, in all the articulations listed below.

Scales	Keys	Range	Tempo	Note Values	Articulations
Major	all keys	full range*	♩ = 92		See p. 12 for required articulations.
Harmonic and Melodic Minor	all keys				
Major in 3rds	all keys				
Chromatic	on any note		♩ = 84		
Blues	on any note				
Major with Offbeat Emphasis	all keys				
Harmonic and Melodic Minor with Offbeat Emphasis	all keys	2 octaves	♩ = 92		See p. 12 for required articulations.
Whole Tone	on B \flat , on B				
Octatonic (beginning with a half-step)	on C, on C \sharp				
Arpeggios					
Major	all keys	full range*	♩ = 92		See p. 12 for required articulations.
Minor	all keys				
Dominant 7ths of Major Keys	all keys				
Diminished 7ths of Minor Keys	all keys				
Overlapping Arpeggios (Four-note Pattern)					
Major	all keys	2 octaves**	♩ = 92		See p. 12 for required articulations.
Minor	all keys				
Dominant 7ths of Major Keys	C, G, F				
Diminished 7ths of Minor Keys	A, E, D				

*Also called full compass.

**Or smaller range when two octaves are not possible.

Ear Tests

Intervals

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

or

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

Above a Given Note	Below a Given Note
any interval within the octave	any interval within the octave

Chords

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

Chords	Position
major and minor four-note chords	root position, 1st inversion, 2nd inversion
dominant 7th	root position
diminished 7th	root position

Cadences

Candidates will be asked to identify the following cadences by name or symbols. The examiner will play the tonic chord *once*, and then play a short passage *twice* on the piano, pausing at the end of each cadence in the second playing.

Name of Cadence	Symbols
perfect or authentic	V ⁽⁷⁾ -I
plagal	IV-I
imperfect	I-V
deceptive (interrupted)	V ⁽⁷⁾ -VI

Example only

The image shows three musical examples of cadences in 4/4 time. Each example consists of a treble and bass clef staff. The first example is labeled 'Deceptive (Interrupted)' with symbols V⁷ VI. The second is labeled 'Plagal' with symbols iv i. The third is labeled 'Perfect (Authentic)' with symbols V i.

Playback

Candidates will be asked to play back the lower part of a two-part phrase on the saxophone. The examiner will name the key, play the tonic triad *once*, and play the phrase *twice* on the piano.

Keys	Approximate Length
C, G, D, F, B \flat major	two to four measures

Example only

The image shows a musical notation example for playback, consisting of a single treble clef staff with a key signature of one flat and a 3/4 time signature. It contains a short melodic phrase of six measures.

Sight Reading

Playing

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

Difficulty	Time Signatures	Keys	Approximate Length
Grade 8 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ C	any major or minor key	twelve to twenty measures

Clapping

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

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

Example only

The image shows two musical notation examples for clapping. The first is a treble clef staff in 2/4 time with a melody of eighth notes and a triplet. The second is a treble clef staff in 2/4 time with a melody of quarter notes and eighth notes.

ARCT in Saxophone Performance

The ARCT in Saxophone Performance is the culmination of The Royal Conservatory Certificate Program, and is evaluated as a concert performance. Excellence in every aspect of performance is expected. Candidates are expected to perform with confidence, communicating the essence of the music while demonstrating a command of the instrument. A detailed understanding of the stylistic and structural elements of each repertoire selection is expected.

The ARCT Examination

Please see “Co-requisites and Prerequisites” on p. 8, “Classification of Official Marks” on p. 72, and “Supplemental Examinations” on p. 75 for important details regarding the ARCT in Saxophone Performance examination. Candidates are strongly recommended to study for at least two years after passing the Grade 10 examination.

ARCT in Saxophone Performance Requirements	Marks
Repertoire <i>one</i> selection from List A <i>one</i> selection from List B <i>one</i> selection from List C	70 25 25 20
Orchestral Excerpts <i>four</i> excerpts from the <i>Syllabus</i> list	30
Total possible marks (pass = 70)	100
Theory Prerequisites Advanced Rudiments Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony History 1: An Overview History 2: Middle Ages to Classical	
Theory Co-requisites History 3: 19th Century to Present <i>and any two of:</i> Advanced Harmony <i>or</i> Advanced Keyboard Harmony Counterpoint Analysis	
Piano Co-requisite Grade 6 Piano	

Candidates must achieve an Honors standing (70 percent) in order to be awarded an ARCT in Saxophone Performance Diploma. For descriptions of performance marks, please see “Marking Criteria for Performance of Repertoire” on p. 73. An ARCT candidate’s performance of a work may receive a failing grade for any of the following reasons:

- repeated breaks in continuity
- substantial omissions
- lack of technical control
- textual inaccuracies
- inappropriate tempo, character, or style

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *three* contrasting selections by three different composers, *one* from List A, *one* from List B, and *one* from List C. *Please note that selections from Lists A and B must be played with piano accompaniment.*

Candidates are encouraged to use a variety of saxophones in their repertoire selections, as best fits their overall program.

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

The length of the performance must be between 40 and 50 minutes. The examiner may stop the performance if it exceeds the allotted time.

ALTO SAXOPHONE

List A

Sonatas and Concertos

Albright, William

- Sonata PET

Archer, Violet

- Sonata BER; CMC

Bozza, Eugène

- Concertino LED

Brahms, Johannes

- Sonata in F Minor, op. 120, no. 1 (arr. Eugene Rousseau LKM)

Brotons, Salvador

- Sonata, op. 99 B&M

Creston, Paul

- Concerto SCH
- Sonata, op. 19 SHA

Dahl, Ingolf

- Concerto EAM

Debussy, Claude

- Rhapsodie (ed. Claude Delangle LEM)
→ required edition

Denisov, Edison

- Sonata for Alto Saxophone and Piano LED

Dubois, Pierre Max

- Concerto LED
- Divertissement LED
- Sonate LED

Harbison, John

- San Antonio (Sonata) AMP

Husa, Karel

- Élégie et rondeau LED

Ibert, Jacques

- Concertino da camera LED

Leinert, Friedrich

- Sonate BRH

Maurice, Paule

- Tableaux de Provence LEM

Muczynski, Robert

- Sonata, op. 29 SCH

Nelson, Oliver

- Sonata ADV

Ricker, Ramon

- Jazz Sonata ADV

Rueff, Jeanine

- Concertino, op. 17 LED

Schmitt, Florent

- Légende, op. 66 DUR

Tomasi, Henri

- Ballade LED

Woods, Phil

- Sonata ADV

Worley, John

- Sonata FIS

List B

Concert Pieces

Desenclos, Alfred

- Prélude, cadence et finale LED

Dressel, Erwin

- Partita FIS

Gotkovsky, Ida

- Brilliance BIL

Orrego-Salas, Juan

- Quattro liriche brevi, op. 61 PER

Shrude, Marilyn

- Renewing the Myth LEM

SOPRANO AND TENOR SAXOPHONE

List A

Sonatas and Concertos

Bennett, Richard Rodney

- [s] Sonata NOV

Dobbins, Bill

- [s/t] Sonata ADV

Hartley, Walter S.

- [t] Concertino for Tenor Saxophone PRE

Mihalovici, Marcel

- [t] Chant premier, op. 103 HEU

Sibbing, Robert

- [s] Sonata ETO [op]

List B

Concert Pieces

Ford, Clifford

- [s] Five Short Pieces in Circular Motion CMC

Hartley, Walter S.

- [s] Diversions ETH

Karlins, M. William

- [t] Music for Tenor Saxophone and Piano SMP

SOPRANO, ALTO, OR TENOR SAXOPHONE

List C

Unaccompanied Repertoire

Archer, Violet

- [s+A] Three Essays DOR; CMC

Bach, Johann Sebastian

- [A] Cello Suite No. 1 in G Major, BWV 1007
(arr. Trent Kynaston ADV)
- [A] Partita in A Minor (Flute), BWV 1013 BAR; AMA

Bonneau, Paul

- [A] Caprice en forme de valse LED

Britten, Benjamin

- [s] Six Metamorphoses after Ovid, op. 49 B&H
→ use oboe score

Gotham, Nic

- [A] Zoom CMC

Grella-Możejko, Piotr

- [A] Chaconne Encore CMC

Karg-Elert, Sigfrid

Capricien und Sonate, op. 153 SMP

- [A] Sonate

Lee, Hope

- [A] Rubbing Stone CMC

Leggatt, Jacqueline

- [s] Cat's Eye CMC

Massias, Gérard

- [A] Suite monodique BIL

Noda, Ryo

- [A] La nuit de dinant LED

Rueff, Jeanine

- [A] Sonata LED

Tomasi, Henri

- [A] Evocations LED

Tower, Joan

- [A] Wings for Solo Saxophone AMP

Orchestral Excerpts

Candidates should be prepared to play *four* excerpts from the following list. Candidates should prepare the *first* saxophone part unless otherwise indicated. Candidates may perform orchestral excerpts on any saxophone except where specified in the *Saxophone Series, 2014 Edition: Orchestral Excerpts*, FHM. The following abbreviations indicate the type of instrument on which each excerpt is to be played:

[A] alto saxophone

[T] tenor saxophone

Candidates are encouraged to listen to and become familiar with the works from which these excerpts are taken. The candidate's ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion.

Bullets used to denote selections for examination purposes:

- selection is found in *Orchestral Saxophonist* NMP
- ▶ selection is found in *Saxophone Series, 2014 Edition: Orchestral Excerpts* FHM

Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers and/or rehearsal numbers for reference.

Berg, Alban

Symphonic Suite from the Opera *Lulu*

- ▶ [A] 1st movement (Rondo): mm. 40–44, 102–108, 137–149, 168–172 (Hymne); 3rd movement (Lied der Lulu): mm. 7–10, 33–37, 42–48; 5th movement (Adagio): mm. 21–23, 57–61

Bernstein, Leonard

Symphonic Dances from *West Side Story*

- mm. 17–39, 95–106, 145–154, 400–438, 582–588, 600–604, 632–644

Goodwin, Gordon

Swingin' for the Fences WWM

- ▶ [A] mm. 1–32
- ▶ [A] mm. 33–64

Milhaud, Darius

La création du monde

- 1 m. before reh. 12–reh. 13, first 3 mm. after reh. 20, 6 mm. after reh. 23–2 mm. after reh. 30, 1 m. before reh. 46–1 m. after reh. 51

Vaughan Williams, Ralph

Symphony No. 6

- ▶ [T] 1st movement: mm. 3–74; 3rd movement (Scherzo): mm. 109–169

Symphony No. 9

- ▶ [A] 1st movement: pickup to m. 11–m. 15, mm. 174–179; 3rd movement (Scherzo): pickup to m. 6–m. 14, mm. 56–67, 74–79, 135–143, 275–292

Welcher, Dan

Zion PRE

- ▶ [A] mm. 1–45

Teacher's ARCT

For current information on the Teacher's ARCT requirements, please visit www.rcmusic.ca.

Register for an Examination

Candidates must provide their own collaborative pianist in order for an examination to proceed.

All candidates may verify their examination schedules online three to four weeks after the registration deadline. Examination schedules will not be mailed.

Examination Sessions and Registration Deadlines

Exact dates and deadlines can be found online. Register early to avoid disappointment. Late registrations are subject to an additional fee and may be denied.

Winter Session—register by early November

- practical examinations take place in January
- theory examinations take place in December

Spring Session—register by early March

- practical examinations take place in June
- theory examinations take place in May

Summer Session—register by early June

- practical examinations take place in August
- theory examinations take place in August

Online Registration

All registrations should be submitted using the online registration process. Visit www.examinations.rcmusic.ca to register.

Examination Fees

Examination fees must be paid at registration using a valid credit card. Current examination fees may be found at www.examinations.rcmusic.ca.

Examination Centres

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

Teachers may verify their students' examination schedules by visiting www.examinations.rcmusic.ca.

Examination Scheduling

Candidates may check for their examination schedules online three to four weeks after the registration deadline.

Candidates are asked to print the "Examination Program Form" using the "Examination Scheduling" feature. The program form must be filled out by the candidate and/or teacher, and brought to the examination centre for presentation to the examiner.

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

Examination Regulations

Examination Procedures

Candidates must be ready to perform at least fifteen minutes before their scheduled time. *Please note that examination times cannot be exchanged among candidates.* Please contact the Centre Representative if you are unable to attend the examination at the assigned time.

- Although most examination centres have a tune-up room, the availability of a tune-up room cannot be guaranteed. Examination centres do not provide facilities for rehearsal with piano.
- Candidates must provide their own collaborative pianist in order for an examination to proceed. Recorded accompaniments are not permitted.
- A music stand is available in most centres, but the availability of a music stand cannot be guaranteed.
- Photo ID may be requested before candidates are admitted to the examination room.
- Candidates are asked to list all repertoire and etudes to be performed on the Examination Program Form and bring it to the examination for presentation to the examiner.
- Candidates must provide the examiner with an original, published copy of all music to be performed at the examination.
- If the candidate is performing with music, he or she should bring two original copies to the examination, one to play from and one to give to the examiner. Collaborative pianists must play from an original, published copy of the score.
- Photocopied music is not permitted in the examination room unless the candidate has a letter of permission from the publisher or website. (Please see “Copyright and Photocopying” on p. 77.)
- Recording devices and cell phones are strictly prohibited in the examination room. Electronic devices, books, notes, bags, and coats must be left in the area designated by the Centre Representative.
- Page turners and other assistants are not permitted in the examination room. Waiting areas are provided for parents, teachers, and assistants. Standing or listening outside the examination room door is prohibited.
- The candidate’s performance of a repertoire selection or an etude may be interrupted at the examiner’s discretion once an assessment has been made.
- The examiner will choose a representative sampling of items on the technical requirements list.

Credits and Refunds for Missed Examinations

Credits (formerly called “fee extensions”) and refunds are only granted in two specific situations. Candidates who are unable to attend an examination for medical reasons or because of a scheduling conflict with a school examination are eligible to request *either* an examination credit for the full amount of the examination fee *or* a fifty percent refund of the examination fee.

Requests for examination credits or refunds must be made to The Royal Conservatory *in writing* and be accompanied by the following documentation:

- for medical reasons—a physician’s letter and the candidate’s examination schedule
- for direct time conflicts with school examinations—a letter from a school official on school letterhead and the candidate’s Examination Schedule.

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

Candidates must provide their own collaborative pianist in order for an examination to proceed.

Candidates must provide the examiner with an original, published copy of all music to be performed at the examination.

Recording devices and cell phones are strictly prohibited in the examination room.

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

The Special Needs Request Form is available online at www.examinations.rcmusic.ca.

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

Examination Credit

An examination credit (formerly called a “fee extension”) may be applied to the fee of a future examination. Examination credits are valid for *one year* from the date of the original scheduled examination. Examination credits can be redeemed when the candidate registers for his or her next examination. The credit will be automatically applied during the online registration process. *Please note that credits are not transferrable and may not be extended beyond one year.*

Fee Refund

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

Requests for examination refunds or credits must be made to The Royal Conservatory in writing and be accompanied by the necessary documentation (see above). *All requests must be submitted by mail or by fax within two weeks following the scheduled examination date.*

Candidates with Special Needs

Candidates with special needs should submit a Special Needs Request Form, by mail or by fax, to The Royal Conservatory before the registration deadline. Each case will be assessed individually.

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

Examination Results

Candidates and teachers can access examination marks online within approximately four weeks of the examination date. Access to complete examination results, with comments and marks, will be available no later than eight weeks after the examination date.

Teachers may access their students’ examination results by visiting www.examinations.rcmusic.ca.

Official transcripts are available upon written request to The Royal Conservatory and payment of the requisite fee. (The Official Transcript Request Form may be downloaded from the website.)

Interpreting Examination Results

All candidates may access their complete, official results (including examiners’ comments) online no later than eight weeks after the examination has taken place. The examiner’s report explains in general terms how the official mark was calculated, and provides information to support candidates in their future musical development. The official mark reflects the examiner’s evaluation of the candidate’s performance during the examination, which cannot be reconstructed. Appeals are considered only in the event of a serious procedural irregularity, and only upon completion of the official Appeals Process.

Classification of Official Marks

First Class Honors with Distinction	90–100
First Class Honors	80–89
Honors	70–79
Pass (Preparatory and Grades 1–10)	60–69
Insufficient to Pass	50–59

Please note: in cases where the total mark would be under 50, the candidate receives the examiner’s comments only: further preparation is deemed necessary for assessment.

Marking Criteria for Performance of Repertoire

First Class Honors with Distinction: 90–100

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

First Class Honors: 80–89

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

Honors: 70–79

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

Pass: 60–69

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

Insufficient to Pass: 50–59

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

Marks Below 50

The performance is not yet ready for assessment due to insufficient preparation.

Log in at
[www.examinations.
rcmusic.ca](http://www.examinations.rcmusic.ca)
to view online results.

Table of Marks

	Prep– Grade 1	Grades 2–4	Grade 5	Grade 6	Grade 7	Grades 8–9	Grade 10	ARCT in Saxophone Performance
Repertoire	50	50	50	50	40	40	40 (28)	70
List A	25	25	17	17	14	14	14	25
List B	25	25	17	17	13	13	13	25
List C	—	—	16	16	13	13	13	20
Orchestral Excerpts	—	—	—	—	10	10	10 (7)	30
Technical Requirements	30	30	30	30	30	30	30 (21)	—
– Etudes	20	20	20	20	20	20	20	—
– Technical Tests	10	10	10	10	10	10	10	—
Ear Tests	10	10	10	10	10	10	10 (7)	—
Clapback	5	3	3	2	2	—	—	—
Intervals	—	3	3	3	3	3	2	—
Chords	—	—	—	2	2	2	2	—
Cadences	—	—	—	—	—	2	3	—
Playback	5	4	4	3	3	3	3	—
Sight Reading	10	10	10	10	10	10	10 (7)	—
Playing	7	7	7	7	7	7	7	—
Clapping	3	3	3	3	3	3	3	—
TOTALS	100	100	100	100	100	100	100	100

- To qualify for the ARCT examination, Grade 10 candidates must achieve either an overall mark of 75 *or* a minimum of 70 percent in *each* section of the examination. (In the “Table of Marks,” 70-percent figures are given in bold parentheses.)
- Candidates for the ARCT in Saxophone Performance must achieve an overall mark of 70 in order to pass.

Supplemental Examinations

Improve an Examination Mark

Candidates seeking to improve their overall Grade 10 mark may take up to *two* Supplemental Examinations.

- Supplemental Examinations must be taken within two years of the original examination.
- Supplemental Examinations are given during regular examination sessions.
- Candidates in Grade 10 may repeat any *two* sections of a practical examination: Repertoire, Orchestral Excerpts, Technical Requirements, Ear Tests, or Sight Reading.
- To be eligible for a Supplemental Examination in Grade 10, candidates must achieve a minimum mark of 65 overall.

Split Grade 10 Practical Examinations

Beginning in the 2013–2014 academic year, candidates may choose to take the Grade 10 Saxophone examination in two separate segments: one consisting entirely of Repertoire; the other consisting of Technical Requirements, including Etudes and Technical Tests, as well as Ear Tests, Sight Reading, and Orchestral Excerpts. The division of material in the split Grade 10 examination cannot be altered. However, candidates may choose which segment to take first.

Candidates for the split Grade 10 examination must complete all practical examination requirements within two years of the initial examination segment. Candidates for the split Grade 10 examination may schedule their examinations within the same session or in different sessions; however, both segments of the split Grade 10 examination and any supplemental examinations must be completed within the two-year period. Candidates who choose the split format must complete both segments before registering for any supplemental examinations. All theory co-requisites for the Grade 10 examination must be completed within five years of the initial Grade 10 practical examination segment. Only candidates who take the complete Grade 10 examination (without the split) will be eligible to receive a regional gold medal.

Practical Examination Certificates

Certificates are awarded to candidates who successfully complete the requirements for their grade.

Beginning in Grade 5, certificates are awarded *after* both the theory co-requisites and the practical examination for that grade have been successfully completed. Theory co-requisites must be completed within five years of the original practical examination.

Medals

The academic year runs from September to August. Each academic year, gold medals are awarded to candidates who achieve exceptional examination results. No application is required.

Gold Medals

Gold medals are awarded by province or region to candidates in Preparatory and Grades 1 to 10 who receive the highest marks for the respective practical examinations. To be eligible, a candidate must receive a minimum mark of 80 percent in the practical examination and have completed all the theory co-requisites for the respective grade.

Candidates in Grade 10 must complete the Grade 10 theory co-requisites within five years of the *original practical examination*, not any subsequent supplemental examinations.

Please note that ARCT diplomas are awarded to candidates at the annual Convocation ceremony. Candidates may not use the official designation “ARCT” before Convocation.

ARCT Gold Medals

A gold medal is awarded to the graduating ARCT in Saxophone Performance candidate who receives the highest mark across Canada for the practical examination. To be eligible, a candidate must receive:

A minimum of 85 percent in the practical examination

A minimum of 70 percent in each theory co-requisite examination

A gold medal for excellence in theory is also awarded to the graduating ARCT candidate who completes the theory examinations listed below with the highest average mark. To be eligible, a candidate must receive a minimum overall average of 80 percent for the eight examinations.

Basic Harmony *or* Basic Keyboard Harmony

Intermediate Harmony *or* Intermediate Keyboard Harmony

Advanced Harmony *or* Advanced Keyboard Harmony

Counterpoint

Analysis

History 1: An Overview

History 2: Middle Ages to Classical

History 3: 19th Century to Present

School Credits

The Royal Conservatory examination results can sometimes be used as a credit toward high school graduation or toward university entrance. In Canada, the policies of provincial education ministries can be found online under “Candidate Recognition, Accreditation.” Candidates are advised to discuss the eligibility of their examination results with their school principal or guidance counselor.

RESPs

Use of Education Funds for Music Studies

Candidates who have a Registered Education Savings Plan (RESP) may be eligible to use these funds to support private studies in music at the Grade 9, Grade 10, and/or ARCT levels. Candidates should consult their RESP providers for more information.

Editions

For many repertoire items, the *Syllabus* listing includes a suggested edition (indicated by an assigned publisher abbreviation). These editions have been chosen for their quality and for their availability in North America.

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

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

Availability

The Royal Conservatory has made every effort to ensure that the materials listed in the *Saxophone Syllabus, 2014 Edition* are in print and available at leading music retailers throughout North America. If you experience difficulty in obtaining saxophone music in your community, you may visit www.frederickharrismusic.com to find a listing of additional music retailers near you.

Anthologies and Collections

If a repertoire selection is published in a collection of a composer's music or in an anthology containing music by a number of composers, the title of the collection or anthology is usually included in the *Syllabus* listing. Individual selections may also be found in other sources. In order to save space, the words "volume" and "book" have usually been omitted; a number following a title indicates the number of the volume, book, or set number in which a selection can be found (for example, *Classic Festival Solos: Alto, 2*).

Saxophone Series, 2014 Edition

In order to ensure the ready availability of high-quality examination materials, The Frederick Harris Music Co., Limited has published *Saxophone Series, 2014 Edition*. This series includes nine volumes of *Saxophone Repertoire* (Preparatory through Grade 8) with recordings; one volume of *Saxophone Technique* (Preparatory–Grade 10); two volumes of *Saxophone Etudes* (Preparatory–Grade 4; Grades 5–8); and one volume of *Orchestral Excerpts* (Grades 7–ARCT).

Copyright and Photocopying

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

With this notice, The Frederick Harris Music Co., Limited grants permission to festival, recital, and examination participants to photocopy single pages from their publications to facilitate a page turn.

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

Abbreviations

Names of Publishers

The following abbreviations identify publishers listed throughout the *Saxophone Syllabus, 2014 Edition*. When no publisher or edition is indicated for a specific piece, the work is available in several standard editions. For more information, please see “Examination Repertoire” on p. 9.

B&H	Boosey & Hawkes	OUP	Oxford University Press
BIL	G. Billaudot	PER	Peermusic Classical
BLS	Blis Music	PET	Edition Peters
BMC	Boston Music Company	PRE	Theodore Presser
BOU	Bourne	RAM	Basil Ramsey Publishers
BRH	Breitkopf & Härtel	REE	Reed Music
CCM	Cherry Classics	RUB	Rubank (Hal Leonard)
CHA	Chappell & Co., Ltd. (Alfred)	S&B	Stainer & Bell
CHS	Chester Music Ltd.	SAN	Santorella Publications
CMC	available from the Canadian Music Centre	SCH	G. Schirmer
DHM	DeHaske Music Publishing	SCL	Sean Clarke (self published)
DOM	Les Éditions Doberman-Yppan	SEE	Seesaw Music Corp.
DON	Donemus	SHA	Shawnee Press
DOR	Dorn Publications	SMP	Southern Music Company Publications
DUR	Éditions Durand	SPR	Spratt Music
EAM	European American Music (Schott)	STM	Studio Music
EDF	Editions Delatour France	TNG	Edition Tonger
EIG	Eighth Note Publications	TRY	Try Publishing
ELV	Elkan-Vogel Inc.	TTP	Tritone Press & Tenuto Publications (Theodore Presser)
EMB	Editio Musica Budapest	UNI	Universal Edition
EMU	Edition Musicus	WIM	Western International Music
ESC	Éditions Eschig	WJM	Wingert-Jones Music
ETH	Ethos Publications	WWM	Wingwood Music
ETO	Étoile	YAZ	Yazz Music (self published)
FAB	Faber Music	YOR	Yorktown Music Press
FEM	Fema Music Publications	ZIM	Zimmermann
FHM	The Frederick Harris Music Co., Limited		
FIS	Carl Fischer		
HAM	Hamelle		
HEU	Heugel et Cie		
HUG	Hug Musikverlage		
IMI	Israel Music Institute		
JBR	Jeremy Brown (self-published)		
JOB	Editions Jobert		
KEN	Kendor Music Inc.		
KJO	Neil A. Kjos Music Company		
KUZ	Edition Kunzelmann		
LED	Alphonse Leduc		
LEM	Editions Henry Lemoine		
LKM	Lauren Keiser Music Publishing (Hal Leonard)		
MAR	Éditions Robert Martin		
MAS	LudwigMasters Publications		
MCG	McGinnis & Marx		
MEL	Mel Bay Publications		
MSG	Music Sales Group		
NAS	The North American Saxophone Alliance		
NMP	Northeastern Music Publications/Roncorp		
NOV	Novello		
OTT	Schott Music GmbH		

Other Abbreviations and Symbols

arr.	arranged by
attr.	attributed to
ed.	edited by
m., mm.	measure(s)
n.d.	no date
no.	number
[op]	out of print
op.	opus
p., pp.	page(s)
reh.	rehearsal letter or number
rev.	revised
trans.	translated by
transc.	transcribed by
vol.	volume

- represents one selection for examination purposes
- ▶ selection is published in *Saxophone Series, 2014 Edition* FHM

The following abbreviations are used to indicate the type of saxophone:

[s]	soprano saxophone
[A]	alto saxophone
[T]	tenor saxophone
[B]	baritone saxophone

Thematic Catalogues

Opus Numbers and Catalogue Numbers

“Opus” (op.) is a term used with a number to designate the position of a given work in the chronological sequence of works by the composer. However, these numbers are often an unreliable guide, and may have been assigned by a publisher rather than the composer. Sometimes a single work will have conflicting opus numbers. Certain genres, such as operas and other vocal works, were not always assigned opus numbers. For these reasons, individual works by a number of composers are identified by numbers assigned in scholarly thematic catalogues. A number of the more important thematic catalogues are listed below.

Johann Sebastian Bach

Works by J.S. Bach are identified by BWV numbers (for example, Partita No. 2 in D Minor, BWV, 1004). “BWV” is the abbreviation for *Bach-Werke-Verzeichnis*, the short title of the *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach* (Leipzig, 1950), a thematic catalogue of Bach’s complete works originally compiled by the German music librarian Wolfgang Schmieder.

George Frideric Handel

Works by George Frideric Handel are identified by HWV numbers (for example, Sonata No. 2 in G Minor, HWV 368). “HWV” is an abbreviation for *Handel Werke Verzeichnis*. The full title for this thematic catalogue, compiled by Margaret and Walter Eisen, is *Händel-Handbuch, gleichzeitig Suppl. zu Hallische Händel-Ausgabe* (Kassel: Bärenreiter, 1978–1986).

Franz Joseph Haydn

Works by Haydn are identified by Hoboken numbers (for example, String Quartet in C Major (“The Bird”), Hob. III:39). Anthony van Hoboken was a Dutch musicologist. His thematic catalogue, *Joseph Haydn: Thematisch-bibliographisches Werkverzeichnis* (Mainz, B. Schott, 1957–1971) divides Haydn’s works into a number of categories that are indicated by Roman numerals.

Wolfgang Amadeus Mozart

Works by Mozart are identified by K numbers (for example, Symphony No. 25 in G Minor, K 183). “K” stands for *Köchel Verzeichnis* first published in 1862. Ludwig Ritter von Köchel (1800–1877) was an Austrian professor of botany who devoted his retirement years to collecting all the known works by Mozart. He created a chronological catalogue in which these works are listed and numbered.

Henry Purcell

Works by Henry Purcell are identified by Z numbers (for example, Minuet in G Major, Z 651). These numbers were assigned by Franklin B. Zimmerman in his thematic catalogue of Purcell’s works, *Henry Purcell: An Analytical Catalogue of his Music* (London: MacMillan, 1963).

Franz Schubert

Works by Schubert are identified by Deutsch numbers (for example, String Quartet No. 14 in D Minor (“Death and the Maiden”), D 810). These numbers were assigned by Otto Erich Deutsch (1883–1967) in his thematic catalogue of Schubert’s works, *Thematisches Verzeichnis seiner Werke in chronologischer Folge (Neue Schubert Ausgabe Serie VIII, Bd. 4, Kassel, 1978)*.

Georg Philipp Telemann

Works by Telemann are identified by TWV numbers (for example, Sonata in F Major, TWV 41:F1). TWV is an abbreviation for *Telemann Werkverzeichnis*. This thematic catalogue—*Thematisch-Systematisches Verzeichnis seiner Werke: Telemann Werkverzeichnis* (Kassel: Bärenreiter, 1984)—was compiled by Martin Ruhnke.

Antonio Vivaldi

Works by Vivaldi are identified by RV numbers and/or by F numbers (for example, Concerto in A Minor, op. 3, no. 6 RV 356/F I:176). RV is an abbreviation for *Ryom Verzeichnis*. This thematic catalogue of Vivaldi's works—*Verzeichnis der Werke Antonio Vivaldis: kleine Ausgabe* (Leipzig: Deutscher Verlag für Musik, 1974, 2nd ed. 1979) was compiled by Peter Ryom. The F numbers were assigned by Antonio Fanna in *Opere strumentali di Antonio Vivaldi (1678–1741): catalogo numerico-tematico secondo la catalogazione Fanna* (Milan, 1986).

Anhang

Some catalogue numbers include the prefix Anh. (for example, *Notenbuch der Anna Magdalena Bach*, BWV Anh. 114). Anh. is an abbreviation for Anhang, a German word meaning appendix or supplement.

WoO

Some catalogue numbers include the prefix WoO (for example, *Sechs Menuette*, WoO 10). WoO is an abbreviation for *Werk ohne Opuszahl* (work without opus number). These numbers are used to designate works for which the composer did not assign an opus number.

Resources

The following texts are useful for reference, teaching, and examination preparation. No single text is necessarily complete for examination purposes, but these recommended reading and resource lists are an indispensable source of:

- teaching tips for all ages and abilities
- tips for interpretation of repertoire
- tools for better sight singing
- advice on fostering talent in young people
- supplemental teaching material to support and enhance the *Saxophone Syllabus, 2014 Edition*

General Resources

Saxophone Series, 2014 Edition

Saxophone Series, 2014 Edition: Saxophone Repertoire. 9 vols. (Preparatory–Level 8) with recordings. Toronto, ON: The Frederick Harris Music Co., Limited, 2014.

Saxophone Series, 2014 Edition: Saxophone Etudes. 2 vols. (Preparatory–4; 5–8). Toronto, ON: The Frederick Harris Music Co., Limited, 2014.

Saxophone Series, 2014 Edition: Saxophone Technique (Preparatory–Level 10). Toronto, ON: The Frederick Harris Music Co., Limited, 2014.

Saxophone Series, 2014 Edition: Orchestral Excerpts (Levels 7–ARCT). Toronto, ON: The Frederick Harris Music Co., Limited, 2014.

Sight Reading and Ear Training

Berlin, Boris, and Andrew Markow. *Ear Training for Practical Examinations: Melody Playback/Singback*. 4 vols. (Levels 1–ARCT). Toronto, ON: The Frederick Harris Music Co., Limited, 1986–1988.

———. *Ear Training for Practical Examinations: Rhythm Clapback/Singback*. 3 vols. (Levels 1–7). Toronto, ON: The Frederick Harris Music Co., Limited, 1989–1991.

———. *Rhythmic Tests for Sight Reading*. (Levels 8–ARCT). Miami, FL: Warner Bros. Publications. First published Toronto: Gordon V. Thompson Music, 1969.

Braaten, Brenda, and Crystal Wiksyk. *Sound Advice: Theory and Ear Training* (Levels 1–8). (Online audio tracks at www.soundadvisedirect.com.) Toronto, ON: The Frederick Harris Music Co., Limited, 2005–2006.

Harris, Paul. *Improve your Sight-reading! A Workbook for Examinations*. London: Faber, 1994.

Hindemith, Paul. *Elementary Training for Musicians*. 2nd ed. London: Schott, 1974.

Schlosar, Carol. *Comprehensive Ear Training, Professional Series: Exercises Based on the Examination Requirements of The Royal Conservatory of Music and National Music Certificate Program*. 11 vols. (Levels 1–ARCT) (Book with CD or MIDI). Toronto, ON: The Frederick Harris Music Co., Limited. First published Sicamous, BC: Keystroke Publishing, 1993.

———. *Comprehensive Ear Training: Student Series*. 11 compact discs (Levels 1–ARCT). Toronto, ON: The Frederick Harris Music Co., Limited. First published Sicamous, BC: Keystroke Publishing, 1998.

Official Examination Papers

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

Basic Rudiments	Intermediate Keyboard Harmony
Intermediate Rudiments	History 2: Middle Ages to Classical
Advanced Rudiments	Counterpoint
Introductory Harmony	Advanced Harmony
Basic Harmony	Advanced Keyboard Harmony
Basic Keyboard Harmony	History 3: 19th Century to Present
History 1: An Overview	Analysis
Intermediate Harmony	

General Reference Works

- Burkholder, J. Peter, Donald J. Grout, and Claude V. Palisca. *A History of Western Music*. 9th ed. New York: Norton, 2014.
- Donington, Robert. *The Interpretation of Early Music*. New rev. ed. London; Boston: Faber and Faber, 1989.
- Kallmann, Helmut, Gilles Potvin, and Kenneth Winters, eds. *Encyclopedia of Music in Canada*. 2nd ed. Toronto, ON: University of Toronto Press, 1992. (Available online at www.thecanadianencyclopedia.com.)
- Kamien, Roger. *Music: An Appreciation*. 9th ed. Boston: McGraw–Hill, 2008.
- Latham, Alison, ed. *The Oxford Companion to Music*. Oxford: Oxford University Press, 2002.
- Machlis, Joseph, and Kristine Forney. *The Enjoyment of Music*. 11th ed. New York: Norton, 2011.
- Randel, Don Michael, ed. *The Harvard Biographical Dictionary of Music*. Cambridge, MA: Harvard University Press, 1996.
- . *The Harvard Dictionary of Music*. 4th ed. Cambridge, MA: Belknap Press of Harvard University Press, 2003.
- Sadie, Stanley, ed. *The New Grove Dictionary of Musical Instruments*. 3 vols. London: Macmillan, 1993.
- Sadie, Stanley, and John Tyrell, eds. *The New Grove Dictionary of Music and Musicians*. 2nd ed., 29 vols. London: Macmillan, 2001. (Also available online.)
- Slonimsky, Nicolas, ed. emeritus. *Baker's Biographical Dictionary of Music and Musicians*. Centennial ed. 6 vols. New York: Schirmer, 2001.
- Stolba, K. Marie. *The Development of Western Music: A History*. 3rd ed. Boston: McGraw–Hill, 1998.

Saxophone Resources

Repertoire Anthologies and Collections

- Balent, Andrew, arr. *Solo Standards*. Alto Saxophone. Boca Raton, FL: LudwigMasters Publications, 2010.
- . *Solos Sound Spectacular*. Alto Saxophone; Tenor Saxophone. New York: Fischer, 1991–1992.
- Contemporary French Recital Pieces for Saxophone and Piano*. Alto Saxophone. 2 vols. New York: International Music, 1953.
- Davis, Henry W., arr. *Soloist Folio*. Alto Saxophone. Chicago, IL: Rubank, [n.d.].
- Endresen, Raymond Milford. *Indispensable Folio*. Alto Saxophone; Tenor Saxophone. Milwaukee, WI: Hal Leonard Corporation, 1939.
- Garson, Michael. *Alto Sax Solos for the Performing Artist: In Classical and Jazz Styles*. Van Nuys, CA: Alfred Publishing Co., Inc., 1997.
- Goldstein, Jerome, ed. *The Joy of Saxophone: Easy familiar Solos for E-flat Alto Saxophone, from Baroque to Boogie*. Arr. Denes Agay. London: Yorktown Music, 1991.
- Hampton, Andy, ed. *Unbeaten Tracks: Seven Contemporary Pieces for Alto Saxophone and Piano*. London: Faber Music, 1999.

- Harris, Floyd Olin, ed. *Competition Solos*. Alto Saxophone; Tenor Saxophone. 3 vols. Boca Raton, FL: LudwigMasters Publications, 2009.
- Harvey, Paul, and Beverley Calland, eds. *Concert Repertoire for Alto Saxophone With Piano*. London: Faber Music, 1999.
- . *First Repertoire for Alto Saxophone With Piano*. London: Faber Music, 1999.
- Hinchcliffe, Robert, arr. *First Book of Saxophone Solos*. Alto Saxophone. London: Faber Music, 1991.
- . *Second Book of Saxophone Solos*. London: Faber Music, 1992.
- Kendor *Recital Solos*. Alto Saxophone; Tenor Saxophone. Delevan, NY: Kendor Music Inc., 2008.
- Lamb, Jack, ed. *Classic Festival Solos*. Alto Saxophone; Tenor Saxophone. 2 vols. New York: Belwin Mills, 1970; 1992.
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- . *Classical Period Music for Saxophone*. Alto Saxophone. Pacific, MO: Mel Bay Publications, 1998.
- . *Solo Pieces for the Advanced Saxophonist*. Alto Saxophone. Pacific, MO: Mel Bay Publications, 1997.
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- . *Solos for the Alto Saxophone Player*. New York: G. Schirmer, 1965.
- . *Solos for the Tenor Saxophone Player*. New York: G. Schirmer, 1965.
- Voxman, Himie. *Concert and Contest Collection for B flat Tenor Saxophone*. Miami, FL: Rubank, 1972.
- . *Concert and Contest Collection for E flat Alto Saxophone*. Miami, FL: Rubank, 1959.
- Wastall, Peter, ed. *First Repertoire Pieces for Saxophone*. Alto Saxophone. London: Boosey and Hawkes, 1986.

Etudes and Method Books

- Agrell, Jeffrey. *Improv Games for One Player: A Very Concise Collection of Musical Games for One Classical Musician*. Chicago, IL: GIA Publications, 2010.
- Bertocchi, Serge, et al. *The Vandoren Etude and Practice Book for Saxophone*. New York: Carl Fischer, 2011.
- Bona, Pasquale. *Complete Method for Rhythmical Articulation*. Ed. Gustav Saenger. New York: Carl Fischer, 1969.
- Both, Heinze. *Saxophon-Training: Daily Exercises for Beginners and Advanced Players*. Mainz: Schott, 2000.
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- , ed. *Playing the Saxophone: Method for all Saxophones*. 3 vols. Paris: Editions Henry Lemoine, 1974–1976.
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- White, Andrew Nathaniel. *Twenty-four Selected Essays*. Washington, DC: Andrew's Music, 1989.

Web Resources

- Dorn Publications: www.dornpub.com
- The Doublers Board: <http://test.woodwind.org/clarinet/BBoard/list.html?f=17>
- Musician's Friend: www.musiciansfriend.com/woodwinds
- The North American Saxophone Alliance: www.saxalliance.org
- Sax on the Web: www.saxontheweb.net
- Saxophone Journal: www.dornpub.com/saxophonejournal.html
- SaxSpot: www.saxspot.com
- Vandoren: www.vandoren.com
- The Woodwind and Brasswind: www.wbw.com
- Woodwind Doubling Bibliography: <http://bretpimentel.com/woodwinds/doubling/bibliography>

Frequently Asked Questions

Practical Examinations

What is a practical examination?

A practical examination is an assessment of repertoire, etudes, technique, ear training, and sight reading for a musical instrument, voice, or speech arts and drama.

How can I obtain permission to photocopy an out-of-print selection that I find in a library or receive from a teacher?

Contact the publisher to request permission to make an authorized photocopy. Contact information for most publishers can be found online or obtained from a music retailer. Some music retailers can obtain authorized photocopies through a special online service.

Can I photocopy a page of music to facilitate a page turn?

You may photocopy a single page once you have obtained permission from the publisher.

With this notice, The Frederick Harris Music Co., Limited grants permission to festival, recital, and examination participants to photocopy single pages from their publications to facilitate a page turn.

How do I choose the best edition for a piece?

The best editions often have minimal editorial markings. These editions, often called Urtext, are available from most music retailers. If you are unsure about the best edition, ask your music retailer for suggestions.

Should candidates follow repeat signs? *Da capo* markings?

Candidates should observe *da capo* markings at an examination performance. Repeat signs should usually be ignored; however, repeat signs should be observed if indicated in a footnote below the music in *Saxophone Series, 2014 Edition* or if indicated in the *Saxophone Syllabus, 2014 Edition*.

Why are teachers and parents not allowed in the room during practical examinations?

Practical examinations provide a unique opportunity for candidates to perform in a highly focused, one-on-one environment, without distraction.

Where can I find recordings of examination repertoire?

Saxophone Series, 2014 Edition includes compact discs containing both performance and piano accompaniment tracks for *Saxophone Repertoire* from Preparatory to Grade 8. A compact disc is included with the purchase of each *Saxophone Repertoire* book.

What do I do if I have an emergency situation on the day of my examination and I need to cancel?

Contact the Examination Centre Representative listed on your Examination Schedule by phone *as soon as possible*.

Theory Co-requisites

What is a theory co-requisite?

A theory co-requisite is a theory examination that must be completed before or within five years of the practical examination if the candidate wishes to receive a certificate for the practical examination. Candidates are encouraged to begin theory studies as early as possible.

Do I have to take theory examinations if I don't need a saxophone examination certificate?

You may take a saxophone examination at any grade except ARCT without fulfilling theory requirements. If you later decide that you would like to receive a certificate, you have five years from the date of the saxophone examination to fulfill the theory requirements. Candidates must complete prerequisite examinations in theory at least one session prior to attempting the ARCT in Saxophone Performance or the Teacher's ARCT.

Where can I find sample theory examination papers?

Official Examination Papers are published annually by The Frederick Harris Music Co., Limited to aid with examination preparation. Each book includes three examinations from the previous December, May, and August examination sessions plus an additional examination created for extra practice. Editions for three academic years are available at any given time and may be purchased from your local music retailer.

Practical Examination Day Checklist for Candidates

Before You Leave Home

- ___ Plan to arrive 15 minutes early.
- ___ Complete your Examination Program Form.
- ___ Bring original copies of all the music being performed in the examination.
- ___ Mark the pieces being performed with a paper clip or a “sticky note.”
- ___ Bring an additional copy of any repertoire you are not performing from memory.

Points to Remember

- Photo ID may be requested before a candidate is admitted to the examination room.
- Photocopied music is prohibited unless authorized by the publisher.
- Recording devices are strictly prohibited in the examination room.
- Electronic devices, books, notes, bags, and coats must be left in the area designated by the Centre Representative.
- Parents, other family members, friends, and teachers must wait in the designated waiting area.
- Standing or listening outside the examination room door is prohibited.
- The performance of repertoire may be interrupted by the examiner when an assessment has been made.

What to Expect from a Saxophone Examination

- A friendly, professional atmosphere.
- The undivided attention of an examiner.
- An objective assessment of your performance of repertoire, etudes, technique, ear tests, and sight reading.
- The examiner’s written evaluation online within eight weeks of the examination.

After the Examination

Access your examination marks and examiner comments through the “Examination Results” link on The Royal Conservatory website (www.examinations.rcmusic.ca) approximately eight weeks after the examination.