

## BRASS GRADES: requirements and information

*This section provides a summary of the most important points that teachers and candidates need to know when taking ABRSM graded brass exams. Further details, as well as administrative information relating to the exams, are given in ABRSM's Information & Regulations (available at [www.abrsm.org/regulations](http://www.abrsm.org/regulations)) which should be read before an exam booking is made.*

### Entering for an exam

**Eligibility:** There are eight grades of exam for each instrument (Bass Trombone, Grades 6–8 only) and candidates may be entered for any grade irrespective of age and without previously having taken any other grade on the same instrument. Candidates for a Grade 6, 7 or 8 exam must already have passed ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a solo Jazz instrument; for full details, including a list of accepted alternatives, see Regulation 1d at [www.abrsm.org/regulations](http://www.abrsm.org/regulations).

**Access:** ABRSM endeavours to make its exams as accessible as possible to all candidates, regardless of sensory impairments, learning difficulties or particular physical needs. There is a range of alternative tests and formats as well as sets of guidelines for candidates with particular access needs (see [www.abrsm.org/specificneeds](http://www.abrsm.org/specificneeds)). Where a candidate's needs are not covered by the guidelines, each case is considered on an individual basis. Further information is available from the Access Co-ordinator ([accesscoordinator@abrsm.ac.uk](mailto:accesscoordinator@abrsm.ac.uk)).

**Exam booking:** Details of exam dates, locations, fees and how to book an exam are available online at [www.abrsm.org/exambooking](http://www.abrsm.org/exambooking).

### Elements of the exam

All ABRSM graded brass exams comprise the following elements: three Pieces; Scales and arpeggios; Sight-reading; and Aural tests. In all grades, marks are allocated as follows:

Pieces: 1	30
2	30
3	30
Scales and arpeggios	21
Sight-reading (& Transposition*)	21
Aural tests	18
Total	<u>150</u>

**Marking scheme:** 100 marks are required for a Pass, 120 for a Merit and 130 for a Distinction. A Pass in each individual section is not required to pass overall. See pp. 102–103 for the marking criteria used by examiners.

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\* Horn & Trumpet Grades 6–8. Maximum marks: 12 for sight-reading, 9 for transposition (one combined mark will be recorded)

## Pieces

**Programme planning:** Candidates must choose one piece from each of the three lists (A, B and C) in each grade. In the exam, they should inform the examiner which pieces they are performing, and they are welcome to use the form on p. 105 for this purpose.

**Accompaniment:** All pieces in Lists A and B must be performed with a live piano accompaniment, whereas all pieces in List C must be performed solo. Candidates must provide their own accompanist, who may remain in the exam room only while accompanying. The candidate's teacher may act as accompanist (examiners will not). If necessary, the accompanist may simplify any part of the piano accompaniment, provided the result is musically satisfactory.

**Exam music & editions:** Wherever the syllabus includes an arrangement or transcription, the edition listed in the syllabus must be used in the exam; in all such cases the abbreviation 'arr.' or 'trans.' appears in the syllabus entry. For all other pieces, the editions quoted in the syllabus are given for guidance only and candidates may use any edition of their choice (in- or out-of-print or downloadable). Information on obtaining exam music is given on p. 12.

**Interpreting the score:** Printed editorial suggestions such as fingering, phrasing, metronome marks, realization of ornaments etc. need not be strictly observed. Whether the piece contains musical indications or not, candidates are always encouraged to interpret the score in a stylistically appropriate manner. Ultimately, examiners' marking will be determined by consideration of pitch, time, tone, shape and performance, and how control of these contributes to the overall musical outcome.

**Repeats:** All da capo and dal segno indications should be observed but all other repeats (including first-time bars) should be omitted unless they are very brief (i.e. of a few bars) or unless the syllabus specifies otherwise.

**Cadenzas & tutti:** Cadenzas should not be played unless the syllabus specifies otherwise. Lengthy orchestral tutti sections should be cut.

**Performing from memory:** Candidates are free to perform any of their pieces from memory; in such cases they must ensure that a copy of the music is available for the examiner to refer to if necessary. No additional marks are awarded for playing from memory.

**Page-turns:** Examiners will be understanding if a page-turn causes a lack of continuity during a piece, and this will not affect the marking. A variety of solutions for awkward page-turns exists, including the use of an additional copy of the music or a photocopy of a section of the piece (but see 'Photocopies' on p. 10). In cases where candidates believe there is no solution to a particularly awkward page-turn, they may apply to bring a page-turner to the exam. The request must be made to [syllabus@abrsm.ac.uk](mailto:syllabus@abrsm.ac.uk) no later than the closing date for entry, and details of the piece, edition and nature of the difficulty should be given. If permission is granted, a confirmation letter will be issued which must be taken to the exam as verification. Examiners are

unable to help with page-turning. In a Grade 8 exam, a candidate's accompanist is permitted to bring a page-turner to assist with page-turns in the piano part (prior permission is not required).

**Photocopies:** Performing from unauthorized photocopies (or other kinds of copies) of copyright editions is not allowed. ABRSM may withhold the exam result where it has evidence of an illegal copy (or copies) being used. In the UK, copies may be used in certain limited circumstances – for full details, see the MPA's *Code of Fair Practice* at [www.mpaonline.org.uk](http://www.mpaonline.org.uk). In all other cases, application should be made to the copyright holder before any copy is made, and evidence of permission received should be brought to the exam.

## Scales and arpeggios

Examiners will usually ask for at least one of each type of scale/arpeggio etc. required at each grade, as well as aiming to hear a balance of the specified articulations. They will also ask trombone, baritone, euphonium and tuba candidates if they are bass- or treble-clef readers.

When asking for requirements, examiners will specify only:

- the key (including minor form – harmonic *or* melodic – in the Grade 6–8 scales) or the starting note
- the articulation

All scales and arpeggios should:

- be played from memory
- be played from the lowest possible tonic/starting note, unless the syllabus indicates otherwise\*
- ascend and descend according to the specified range
- be played without undue accentuation and at a pace that is consistent with accuracy and distinctness

The choice of breathing place is left to the candidate's discretion, but taking a breath should not disturb the flow of the scale or arpeggio.

Arpeggios and dominant sevenths are required in root position only.

For transposing instruments, the naming of scales applies to the notation, not the concert pitch; for example, D major for trumpet in B $\flat$  will sound in C, not D.

Books of the scale requirements are published for all brass instruments by ABRSM.

Below is the pattern for the whole-tone scale, set for all instruments at Grade 8:



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\* Disregarding additional lower notes available to trombones with a trigger or to baritones, euphoniums and tubas with a 4th valve

The following scale and arpeggio speeds are given as a general guide:

**Scales†, Dominant & Diminished 7ths** (pattern = )

Grade / Speed	1	2	3	4	5	6	7	8
<b>Horn</b>	 = 50	 = 56	 = 66	 = 72	 = 80	 = 96	 = 108	 = 120
<b>Trombone</b>	 = 44	 = 48	 = 56	 = 63	 = 72	 = 96	 = 108	 = 120
<b>All other brass</b>	 = 50	 = 56	 = 66	 = 72	 = 80	 = 104	 = 116	 = 132

**Arpeggios** (pattern = )

Grade / Speed	1	2	3	4	5	6	7	8
<b>Horn</b>	 = 72	 = 80	 = 92	 = 100	 = 112	 = 56	 = 66	 = 76
<b>Trombone</b>	 = 66	 = 72	 = 84	 = 92	 = 104	 = 46	 = 56	 = 60
<b>All other brass</b>	 = 72	 = 80	 = 92	 = 100	 = 112	 = 56	 = 66	 = 76

† including chromatic & whole-tone

## Sight-reading (and transposition)

**Sight-reading:** At all grades, candidates will be asked to play a short unaccompanied piece of music which they have not previously seen. They will be given up to half a minute in which to look through and, if they wish, try out all or any part of the test before they are required to play it for assessment. Examiners will ask trombone, baritone, euphonium and tuba candidates if they are bass- or treble-clef readers. For practice purposes, books of specimen sight-reading tests are published for all brass instruments by ABRSM.

**Transposition (Horn and Trumpet only):** At Grades 6–8, Horn and Trumpet candidates will be asked to transpose a short unaccompanied piece of music which they have not previously seen. They will be given up to half a minute in which to look through and, if they wish, try out all or any part of the test before they are required to play it for assessment.

## Aural tests

The requirements are the same for all instruments. Full details of the Aural tests are given on pp. 90–95.

*(continued overleaf)*

## **In the exam**

**Examiners:** Generally, there will be one examiner in the exam room; however, for training and quality assurance purposes, a second examiner may sometimes be present. Examiners may ask to look at the music before or after the performance of a piece (a separate copy is not required: the candidate's or accompanist's copy will suffice). Examiners may also decide to stop the performance of a piece when they have heard enough to form a judgment. They will not issue, or comment on, a candidate's result; instead, the mark form (and certificate for successful candidates) will be issued by ABRSM after the exam.

**Tuning:** In Grades 1–5, the teacher or accompanist may help tune the candidate's instrument before the exam begins. In Grades 6–8, candidates must tune their instruments themselves. Examiners are unable to help with tuning.

**Music stands:** All ABRSM Centres provide a music stand, but candidates are welcome to bring their own if they prefer. The examiner will be happy to help adjust the height or position of the stand.

**Order of the exam:** The individual sections of the exam may be undertaken in any order, at the candidate's choice, although it is always preferable for accompanied pieces to be performed consecutively.

## **Assessment**

The tables on pp. 102–103 show the marking criteria used by examiners. These criteria (newly revised and amended) have been in use in exams from January 2014. In each element of the exam, ABRSM operates the principle of marking from the required pass mark positively or negatively, rather than awarding marks by deduction from the maximum or addition from zero. In awarding marks, examiners balance the extent to which the qualities and skills listed on pp. 102–103 (broadly categorized by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome.

## **Obtaining exam music**

Exam music is available from music retailers as well as online, including at the ABRSM music shop: [www.abrsm.org/shop](http://www.abrsm.org/shop). Every effort has been made to ensure that all the publications listed will remain available for the duration of the syllabus. Candidates are advised to obtain their music well in advance of the exam in case of any delays with items not kept in stock by retailers. Apart from queries relating to exams, all enquiries about the music (e.g. editorial, availability) should be addressed to the relevant publisher: contact details are listed at [www.abrsm.org/publishers](http://www.abrsm.org/publishers).

# TRUMPET, B $\flat$ CORNET, E $\flat$ SOPRANO CORNET, FLUGELHORN

This syllabus for Trumpet/Cornet/Flugelhorn is valid for 2017–2020. Details of any planned changes to the Trumpet/Cornet/Flugelhorn requirements from 2021 will be posted in advance at [www.abrsm.org/trumpet](http://www.abrsm.org/trumpet).

The pieces set in this syllabus may be played on any of the above four instruments. All the pieces are published for instruments in B $\flat$  unless otherwise indicated. Some pieces may be offered on a trumpet in C, D, E $\flat$  or E where the syllabus indicates a published edition for these tunings (or where other suitable editions are available).

*E $\flat$  Soprano Cornet:* Piano accompaniments should be suitably transposed where necessary. In Grades 1 and 2, E $\flat$  Soprano Cornet candidates may choose their List A and/or B pieces from the Grades 1 and 2 lists set for E $\flat$  Horn (see pp. 34–35).

*Related instrument option:* Candidates for any of the above four instruments (Trumpet, B $\flat$  Cornet, E $\flat$  Soprano Cornet, Flugelhorn) have the option of playing *one* piece on *one* of the other three instruments (there is no advantage to be gained over other candidates in taking this option). All other requirements must be performed using the instrument on which the candidate has entered.

## Trumpet, Cornet, Flugelhorn GRADE 1

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

### LIST A

- 1 **Tom Davoren** Romanza } *Shining Brass, Book 1 (ABRSM:  $\frac{2}{4}$ / $\mathcal{F}$  brass edition; B $\flat$  piano accomp. published*
- 2 **Philip Sparke** A Knight's Tale } *separately)*
- 3 **Christopher Gunning** Pigalle. No. 9 from *The Really Easy Trumpet Book (Faber)*
- 4 **Handel** Minuet (from *Water Music*). *Time Pieces for Trumpet, Vol. 1, arr. Harris and Wallace (ABRSM)*
- 5 **James Rae** Fanfare for the Wimbledon Common Man (*trumpet 1*): from *Trumpet Debut (Universal UE 21618: piano accomp. published separately, UE 21619)*
- 6 **Susato** Ronde. No. 7 from *First Book of Trumpet Solos, arr. Wallace and Miller (Faber)*
- 7 **Trad. American** Shaker Melody (arr.). *Grade by Grade, Trumpet Grade 1 (Boosey & Hawkes)*
- 8 **Trad. English** The Barley Break, arr. Hare. *The Magic Trumpet, arr. Hare (Boosey & Hawkes) or Grade by Grade, Trumpet Grade 1 (Boosey & Hawkes)*
- 9 **Trad. Spiritual** All Night, All Day. *Easy Winners, arr. Lawrance (Brass Wind:  $\frac{2}{4}$  brass edition; B $\flat$  piano accomp. published separately)*

### LIST B

- 1 **L. Bernstein** One Hand, One Heart (from *West Side Story*), arr. Lawrance. *Easy Winners, arr. Lawrance (Brass Wind:  $\frac{2}{4}$  brass edition; B $\flat$  piano accomp. published separately) or Grade by Grade, Trumpet Grade 1 (Boosey & Hawkes)*
- 2 **Keith Ramon Cole** Granite (arr.). *Grade by Grade, Trumpet Grade 1 (Boosey & Hawkes)*
- 3 **Tom Davoren** Waltz for E. } *Shining Brass, Book 1 (ABRSM:  $\frac{2}{4}$ / $\mathcal{F}$  brass edition; B $\flat$  piano accomp. published*
- 4 **David A. Stowell** Strollin' } *separately)*
- 5 **Peter Graham** Moscow or Paris: No. 1 or No. 2 from *Cityscapes for B $\flat$  Instrument (Gramercy Music:  $\frac{2}{4}$ / $\mathcal{F}$  edition)*
- 6 **Graham Lyons** On Parade. No. 5 from *The Really Easy Trumpet Book (Faber)*
- 7 **James Rae** Cats on Patrol or Cucumber Dance (*trumpet 1*): from *Trumpet Debut (Universal UE 21618: piano accomp. published separately, UE 21619)*
- 8 **Trad. American** When the Saints. *The Magic Trumpet, arr. Hare (Boosey & Hawkes)*
- 9 **Pam Wedgwood** Hot Chilli: from *Really Easy Jazzin' About for Trumpet (Faber)*

### LIST C

- 1 **Don Blakeson** Flingaling: No. 2 from *Smooth Groove for Trumpet etc. (Brass Wind)*
- 2 **Lizzie Davis** Tiny Minuet: from *Polished Brass (Brass Wind:  $\frac{2}{4}$  brass edition)*
- 3 **Edward Gregson** Step by Step or Little Minuet: No. 1 or No. 3 from *20 Supplementary Tunes for Beginner Brass (Brass Wind:  $\frac{2}{4}$  brass edition)*
- 4 **Jock McKenzie** Sizhu or Bakisimba: No. 2 or No. 4 from *Dance to the Beat of the World (Con Moto:  $\frac{2}{4}$  brass edition)*
- 5 **Peter Meechan** One, Two, Three! } *Shining Brass, Book 1 (ABRSM:  $\frac{2}{4}$ / $\mathcal{F}$  brass edition)*
- 6 **Philip Sparke** Puppet's Dance } *separately)*
- 7 **Philip Sparke** Lullaby or Marching Home: No. 6 or No. 7 from *Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music AMP 098-401)*

**AURAL TESTS FOR THE GRADE:** see pp. 90 and 91

**SCALES AND ARPEGGIOS:** from memory, to be played both slurred and tongued in the following keys:

C major; A minor (one octave)

**Scales:** in the above keys (minor in natural *or* harmonic *or* melodic form at candidate's choice)

**Arpeggios:** the common chords of the above keys for the range indicated

**SIGHT-READING:** a short piece in simple time within the keys, notes and overall range of the scale requirements set for this grade. Some accidentals, dotted and tied notes may be included. See also p. 11.

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

## LIST A

- 1 **J. S. Bach** O Jesulein süß (O Sweet Child Jesus). No. 16 from *First Book of Trumpet Solos*, arr. Wallace and Miller (Faber)
- 2 **Christopher Gunning** Shepherd's Delight. No. 12 from *The Really Easy Trumpet Book* (Faber)
- 3 **Nicholas Hare** Variations on 'Goe from My Window'. *The Magic Trumpet*, arr. Hare (Boosey & Hawkes)
- 4 **Purcell** Come, ye Sons of Art (ignoring bracketed notes). *Time Pieces for Trumpet*, Vol. 1, arr. Harris and Wallace (ABRSM)
- 5 **Philip Sparke** My Lady's Pavan } *Shining Brass, Book 1* (ABRSM:  $\frac{6}{8}$ / $\text{♩}$  brass edition; B♭ piano accomp.
- 6 **David A. Stowell** A Walk in the Rain } *published separately*)
- 7 **Trad. Irish** Football Crazy. *Winner Scores All*, arr. Lawrance (Brass Wind:  $\frac{6}{8}$  brass edition; B♭ piano accomp. *published separately*)
- 8 **Verdi** Anvil Chorus (from *Il trovatore*). *Easy Winners*, arr. Lawrance (Brass Wind:  $\frac{6}{8}$  brass edition; B♭ piano accomp. *published separately*)
- 9 **Warlock** Basse-Dance (arr.). *Grade by Grade, Trumpet Grade 2* (Boosey & Hawkes)

## LIST B

- 1 **Andersson and Ulvaeus** Thank You for the Music. *Easy Winners*, arr. Lawrance (Brass Wind:  $\frac{6}{8}$  brass edition; B♭ piano accomp. *published separately*)
- 2 **Carol Barratt** Hampton Swing. *Grade by Grade, Trumpet Grade 2* (Boosey & Hawkes)
- 3 **Bartók** Play (from *For Children*, Vol. 1). *Time Pieces for Trumpet*, Vol. 1, arr. Harris and Wallace (ABRSM)
- 4 **Tom Davoren** Hangin' with Monti } *Shining Brass, Book 1* (ABRSM:  $\frac{6}{8}$ / $\text{♩}$  brass edition; B♭ piano accomp.
- 5 **Philip Sparke** Tennessee Rag } *published separately*)
- 6 **Terry Gilkyson** The Bare Necessities (from *The Jungle Book*). *Winner Scores All*, arr. Lawrance (Brass Wind:  $\frac{6}{8}$  brass edition; B♭ piano accomp. *published separately*)
- 7 **Peter Graham** Seville or Kyoto: No. 3 or No. 4 from *Cityscapes for B♭ Instrument* (Gramercy Music:  $\frac{6}{8}$ / $\text{♩}$  edition)
- 8 **Christopher Gunning** Steam Special. No. 7 from *The Really Easy Trumpet Book* (Faber)
- 9 **Pam Wedgwood** Easy Tiger or Buttercup: from *Really Easy Jazzin' About for Trumpet* (Faber)

## LIST C

- 1 **Don Blakeson** Popcorn or Senorita Rita: No. 9 or No. 10 from *Smooth Groove for Trumpet etc.* (Brass Wind)
- 2 **Lizzie Davis** Gears Up or Jumping Jack Rap: from *Polished Brass* (Brass Wind:  $\frac{6}{8}$  brass edition)
- 3 **Dave Gale** The Ending's Well or Puddle Hopping: P. 2 or P. 3 from *JazzFX for Trumpet etc.* (Brass Wind)
- 4 **Jock McKenzie** Calypso or Club Mix: No. 11 or No. 19 from *Dance to the Beat of the World* (Con Moto:  $\frac{6}{8}$  brass edition)
- 5 **Peter Meechan** Haunted House } *Shining Brass, Book 1* (ABRSM:  $\frac{6}{8}$ / $\text{♩}$  brass edition)
- 6 **David A. Stowell** High Street } *published separately*)
- 7 **Philip Sparke** Norwegian Mood or Soldier's Song: No. 8 or No. 19 from *Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn* (Anglo Music AMP 098-401)

**AURAL TESTS FOR THE GRADE:** see pp. 90 and 91

**SCALES AND ARPEGGIOS:** from memory, to be played both slurred and tongued in the following keys:

B♭, D majors; A, D minors (one octave)

**Scales:** in the above keys (minors in natural or harmonic or melodic form at candidate's choice)

**Arpeggios:** the common chords of the above keys for the range indicated

**SIGHT-READING:** a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this grade. Some accidentals, dotted and tied notes may be included. See also p. 11.

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

**LIST A**

- 1 **J. Clarke** Trumpet Tune. *Time Pieces for Trumpet, Vol. 2, arr. Harris and Wallace (ABRSM)*
- 2 **Tom Davoren** Rondo Olympia } *Shining Brass, Book 1 (ABRSM:  $\frac{6}{8}$ / $\text{♩}$  brass edition; B $\flat$  piano accomp. published*
- 3 **Lucy Pankhurst** Sicilienne } *separately)*
- 4 **Elgar** Pomp and Circumstance (Theme from March No. 4). *The Magic Trumpet, arr. Hare (Boosey & Hawkes)*
- 5 **Fauré** Pavane. *Easy Winners, arr. Lawrance (Brass Wind:  $\frac{6}{8}$  brass edition; B $\flat$  piano accomp. published separately)*
- 6 **James** Land of My Fathers. No. 3 from *Songs & Ballads of the British Isles for Trumpet, arr. Lawson (Warwick Music)*
- 7 **Mozart** Der Vogelfänger bin ich ja (from *The Magic Flute*). *Onstage Brass for Trumpet, arr. Calland (Stainer & Bell H430)*
- 8 **Tchaikovsky** Reverie. *Winner Scores All, arr. Lawrance (Brass Wind:  $\frac{6}{8}$  brass edition; B $\flat$  piano accomp. published separately)*
- 9 **Vivaldi** Spring. No. 4 from *Skilful Solos for Trumpet, Cornet or Flugel Horn, arr. Sparke (Anglo Music AMP 191-400)*

**LIST B**

- 1 **L. Bernstein** America (from *West Side Story*). *Winner Scores All, arr. Lawrance (Brass Wind:  $\frac{6}{8}$  brass edition; B $\flat$  piano accomp. published separately)*
- 2 **Alan Bullard** Sentimental Serenade: No. 5 from *Circus Skills for Trumpet (Spartan Press SP1160)*
- 3 **John Frith** Broken Dreams } *Shining Brass, Book 1 (ABRSM:  $\frac{6}{8}$ / $\text{♩}$  brass edition; B $\flat$  piano accomp. published*
- 4 **Peter Meechan** Purple Shade } *separately)*
- 5 **Peter Graham** New York (*grace note optional*) or Vienna: No. 5 or No. 6 from *Cityscapes for B $\flat$  Instrument (Gramercy Music:  $\frac{6}{8}$ / $\text{♩}$  edition)*
- 6 **Rob Hudson** Down Home Blues: from *Easy Blue Trumpet (Universal UE 21263)*
- 7 **Joplin** Augustan Club Waltz. *Time Pieces for Trumpet, Vol. 2, arr. Harris and Wallace (ABRSM)*
- 8 **Andrew Lloyd Webber** The Music of the Night (from *Phantom of the Opera*). *Winner Scores All, arr. Lawrance (Brass Wind:  $\frac{6}{8}$  brass edition; B $\flat$  piano accomp. published separately)*
- 9 **Monty Norman** James Bond Theme. *Easy Winners, arr. Lawrance (Brass Wind:  $\frac{6}{8}$  brass edition; B $\flat$  piano accomp. published separately)*

**LIST C**

- 1 **Don Blakeson** Red Chilli Sauce or Jam on Toast: No. 18 or No. 20 from *Smooth Groove for Trumpet etc. (Brass Wind)*
- 2 **Lizzie Davis** Karaoke Kick Start (in G) or Tap Dance (in G minor): P. 7 from *Polished Brass (Brass Wind:  $\frac{6}{8}$  brass edition)*
- 3 **Dave Gale** Mellowdrama: P. 2 from *JazzFX for Trumpet etc. (Brass Wind)*
- 4 **Timothy Jackson** How's Tricks? } *Shining Brass, Book 1 (ABRSM:  $\frac{6}{8}$ / $\text{♩}$  brass edition)*
- 5 **Peter Meechan** Summer Sound } *separately)*
- 6 **Jock McKenzie** Bossa Nova: No. 33 from *Dance to the Beat of the World (Con Moto:  $\frac{6}{8}$  brass edition)*
- 7 **Philip Sparke** Rondino or My Country: No. 22 or No. 26 from *Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music AMP 098-401)*

**AURAL TESTS FOR THE GRADE:** see pp. 90 and 92

**SCALES AND ARPEGGIOS:** from memory, to be played both slurred and tongued in the following keys:

E $\flat$ , E majors; C, E minors (one octave)

A major (a twelfth)

**Scales:** in the above keys (minors in harmonic or melodic form at candidate's choice)

**Chromatic Scale:** starting on C (one octave)

**Arpeggios:** the common chords of the above keys for the ranges indicated

**SIGHT-READING:** a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this grade. See also p. 11.

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

**LIST A**

- 1 **M.-A. Charpentier** Prelude. *Time Pieces for Trumpet, Vol. 3, arr. Harris and Wallace (ABRSM)*
- 2 **Tom Davoren** Beaufort Allegro } *Shining Brass, Book 2 (ABRSM:  $\frac{6}{8}$ / $\text{F}$  brass edition; B $\flat$  piano accomp. published*
- 3 **John Frith** Jiggedy Jig } *separately)*
- 4 **Gounod** Soldiers' March (from *Faust*). *Onstage Brass for Trumpet, arr. Calland (Stainer & Bell H430)*
- 5 **Grieg** Solveig's Song (from *Peer Gynt*). *Great Winners, arr. Lawrance (Brass Wind:  $\frac{6}{8}$  brass edition; B $\flat$  piano accomp. published separately)*
- 6 **Handel** March (from Overture to *Occasional Oratorio*). *No. 4 from Old English Trumpet Tunes, Book 1, arr. Laaton (OUP)*
- 7 **Mozart** Adagio. *No. 15 from Skilful Solos for Trumpet, Cornet or Flugel Horn, arr. Sparke (Anglo Music AMP 191-400)*
- 8 **Sheild** The Arethusa. *No. 4 from Songs & Ballads of the British Isles for Trumpet, arr. Lawson (Warwick Music)*
- 9 **Tchaikovsky** Mélodie antique française (Old French Song). *No. 18 from First Book of Trumpet Solos, arr. Wallace and Miller (Faber)*

**LIST B**

- 1 **Alan Bullard** Trick Cyclist or Russian Galop: No. 6 or No. 8 from *Circus Skills for Trumpet (Spartan Press SPI160)*
- 2 **Dvořák** Humoresque. *Time Pieces for Trumpet, Vol. 3, arr. Harris and Wallace (ABRSM)*
- 3 **John Frith** Bragtime } *Shining Brass, Book 2 (ABRSM:  $\frac{6}{8}$ / $\text{F}$  brass edition; B $\flat$  piano accomp. published*
- 4 **David A. Stowell** Open Plains } *separately)*
- 5 **Rob Hudson** Low Down Blues: from *Easy Blue Trumpet (Universal UE 21263)*
- 6 **Schönberg and Boublil** Castle on a Cloud (from *Les Misérables*). *Winning Matrix for Trumpet, arr. Lawrance (Brass Wind:  $\frac{6}{8}$  brass edition; piano accomp. published separately)*
- 7 **Howard Shore** In Dreams (from *The Lord of the Rings: The Fellowship of the Ring*) } *Ultimate Movie Instrumental Solos for Trumpet, arr.*
- 8 **John Williams** Hedwig's Theme (from *Harry Potter and the Sorcerer's/Philosopher's Stone*) } *Galliford, Neuburg and Edmondson (Alfred 40117: piano accomp. printable from companion CD)*
- 9 **Pam Wedgwood** Walk Tall or Hot on the Line: No. 1 or No. 3 from *Jazzin' About for Trumpet (Faber)*

**LIST C**

- 1 **Arban** Allegretto in F: No. 30, P. 33 from *Cornet Method (Boosey & Hawkes)*
- 2 **Don Blakeson** Western Skies or Big Band Swing: No. 29 or No. 33 from *Smooth Groove for Trumpet etc. (Brass Wind)*
- 3 **Derek Bourgeois** Lento moderato or Allegro: No. 2 or No. 3 from *Ace of Trumpets (Brass Wind)*
- 4 **Tom Davoren** Quiet Moment } *Shining Brass, Book 2 (ABRSM:  $\frac{6}{8}$ / $\text{F}$  brass edition)*
- 5 **Peter Meechan** Reflections }
- 6 **Dave Gale** Aye Carumba!: P. 5 from *JazzFX for Trumpet etc. (Brass Wind)*
- 7 **Philip Sparke** Shepherd's Song or Hungarian Dance: No. 33 or No. 38 from *Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music AMP 098-401)*

**AURAL TESTS FOR THE GRADE:** see pp. 90 and 92

**SCALES AND ARPEGGIOS:** from memory, to be played both slurred and tongued in the following keys:

F major; F minor (one octave)

A $\flat$ , B $\flat$  majors; A, B minors (a twelfth)

**Scales:** in the above keys (minors in harmonic or melodic form at candidate's choice)

**Chromatic Scale:** starting on B $\flat$  (a twelfth)

**Arpeggios:** the common chords of the above keys for the ranges indicated

**SIGHT-READING:** a short piece in simple or compound time within the keys, notes and overall range of the scale requirements set up to and including this grade. See also p. 11.

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

**LIST A**

- 1 **Bizet** Chanson bohème. *Great Winners*, arr. Lawrance (Brass Wind:  $\frac{2}{4}$  brass edition; B♭ piano accomp. published separately)
- 2 **J. Clarke** The Prince of Denmark's March. No. 9 from *Old English Trumpet Tunes, Book 1*, arr. Lawton (OUP)
- 3 **Debussy** The Girl with the Flaxen Hair. *Winning Matrix for Trumpet*, arr. Lawrance (Brass Wind:  $\frac{2}{4}$  brass edition; piano accomp. published separately)
- 4 **John Frith** Caber Dance } *Shining Brass, Book 2* (ABRSM:  $\frac{2}{4}$ / $\frac{3}{4}$  brass edition; B♭ piano accomp. published separately)
- 5 **David A. Stowell** Jam Bouree }
- 6 **Gibbons** Coranto (ending at Fig. D). No. 2 from *Gibbons Keyboard Suite for Trumpet*, arr. Cruft (Stainer & Bell 2588: B♭/C edition)
- 7 **Hummel** Romanze. *Time Pieces for Trumpet, Vol. 3*, arr. Harris and Wallace (ABRSM)
- 8 **Schubert** Ave Maria. *Trumpet in Church*, arr. Denwood (Emerson E283)
- 9 **Verdi** Triumphal March (from *Aida*). *Onstage Brass for Trumpet*, arr. Calland (Stainer & Bell H430)

**LIST B**

- 1 **Tom Davoren** Lindy Hop! } *Shining Brass, Book 2* (ABRSM:  $\frac{2}{4}$ / $\frac{3}{4}$  brass edition; B♭ piano accomp. published separately)
- 2 **Peter Meechan** Final Thought }
- 3 **Barry Gray** Thunderbirds. *Great Winners*, arr. Lawrance (Brass Wind:  $\frac{2}{4}$  brass edition; B♭ piano accomp. published separately)
- 4 **Joplin** Solace: A Mexican Serenade. *Concert Repertoire for Trumpet*, arr. Calland (Faber)
- 5 **Bryan Kelly** Miss Slight (Spinster of this Parish): No. 4 from *Whodunnit – Suite for Trumpet* (Stainer & Bell H442)
- 6 **McCabe** P. B. Blues: No. 3 from *Dances for Trumpet* (Novello NOVI20530)
- 7 **Prokofiev** March (from *The Love for Three Oranges*). *Winning Matrix for Trumpet*, arr. Lawrance (Brass Wind:  $\frac{2}{4}$  brass edition; piano accomp. published separately)
- 8 **Pam Wedgwood** Tequila Sunrise or Ragamuffin: No. 6 or No. 8 from *Jazzin' About for Trumpet* (Faber)
- 9 **John Williams** Star Wars (Main Theme) or The Imperial March (Darth Vader's Theme). *Star Wars: A Musical Journey for Trumpet*, arr. Galliford, Neuburg and Edmondson (Alfred 32113: piano accomp. published separately, 32122) or *Ultimate Movie Instrumental Solos for Trumpet*, arr. Galliford, Neuburg and Edmondson (Alfred 40117: piano accomp. printable from companion CD)

**LIST C**

- 1 **Arban** Andante con spirito in E♭: No. 9, P. 106 from *Cornet Method* (Boosey & Hawkes)
- 2 **Derek Bourgeois** Allegro or Moderato con moto: No. 5 or No. 10 from *Ace of Trumpets* (Brass Wind)
- 3 **Concone, arr. Reinhardt** Moderato (bars 1–40 only) or Moderato (omitting DC). No. 4 or No. 6 from *Selection of Concone Studies for Trumpet* (Presser)
- 4 **Dave Gale** Silver Lining: P. 8 from *JazzFX for Trumpet etc.* (Brass Wind)
- 5 **Peter Meechan** Air }
- 6 **David A. Stowell** Flennon Study (either version) } *Shining Brass, Book 2* (ABRSM:  $\frac{2}{4}$ / $\frac{3}{4}$  brass edition)
- 7 **Philip Sparke** Party Piece: No. 40 from *Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn* (Anglo Music AMP 098-401)

**AURAL TESTS FOR THE GRADE:** see pp. 90 and 93

**SCALES AND ARPEGGIOS:** from memory, to be played both slurred and tongued in the following keys:

B♭, D♭ majors; B♭, C# minors (a twelfth)

G, A♭ majors; G minor (two octaves)

**Scales:** in the above keys (minors in harmonic or melodic form at candidate's choice)

**Chromatic Scale:** starting on C (a twelfth)

**Arpeggios:** the common chords of the above keys for the ranges indicated

**Dominant Seventh:** in the key of C (two octaves)

**SIGHT-READING:** see p. 11.

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or any solo Jazz subject. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

**LIST A**

- 1 **Albrechtsberger** Larghetto: 3rd movt from Concertino (*Brass Wind*)
- 2 **J. S. Bach** Esurientes implevit bonis (from *Magnificat*). *Baroque Around the Clock for Trumpet, arr. Blackadder and Gout (Brass Wind)*
- 3 **Fiala** Largo (*observing cadenza*): 1st movt from Divertimento in D (*Faber*)
- 4 **Gibbons** The King's Juell. *No. 4 from Gibbons Keyboard Suite for Trumpet, arr. Cruft (Stainer & Bell 2588: Bb/C edition)*
- 5 **Handel** Allegro: 2nd movt from Sonata (in Ab), Op. 1 No. 11. *No. 2 from Handel Two Sonatas, trans. Varasdy and Orbán (Editio Musica Budapest Z.13933)*
- 6 **Haydn** Andante: 2nd movt from Trumpet Concerto in Eb, Hob. VIIe/1 (*Henle HN 456 or Universal HM 223: Bb/Eb edition*)
- 7 **Mendelssohn** Allegretto grazioso *only*. *Mendelssohn Songs without Words Nos 9 and 30, arr. Round (Wright & Round)*
- 8 **Mozart** Alleluia (from *Exultate Jubilate*). *Trumpet in Church, arr. Denwood (Emerson E283)*
- 9 **Stanley** Trumpet Voluntary, Op. 6 No. 5. *No. 11 from Old English Trumpet Tunes, Book 1, arr. Laraton (OUP)*

**LIST B**

- 1 **Leroy Anderson** A Trumpeter's Lullaby (*Alfred 41061*)
- 2 **Gershwin** Theme (from *Rhapsody in Blue*). *Concert Repertoire for Trumpet, arr. Calland (Faber)*
- 3 **Hubeau** Sarabande: 1st movt from Sonata for Trumpet (*Durand: Bb/C edition*)
- 4 **Bryan Kelly** Colonel Glib (Retired) or The Chase: No. 3 or No. 6 from *Whodunnit – Suite for Trumpet (Stainer & Bell H442)*
- 5 **Siobhan Lamb** Saturday's Child. *Spectrum for Trumpet (ABRSM)*
- 6 **Leoncavallo** Mattinata, arr. Wilson (*Winwood Music*)
- 7 **McCabe** Jigaudon: No. 7 from *Dances for Trumpet (Novello NOVI20530)*
- 8 **Jock McKenzie** A Cambrian Spiritual (*observing upper line in ossias*) or Gossamer: from *Soprano Supreme (Con Moto: Eb edition)*
- 9 **Andrew Wilson** Summer Samba or The Last One Tonight: from *Bebop to Rock for Trumpet (Spartan Press SPI299)*

**LIST C**

- 1 **Arban** Allegro moderato in A minor or Andantino in Bb: No. 18, P. 28 or No. 9, P. 117 from *Cornet Method (Boosey & Hawkes)*
- 2 **Derek Bourgeois** Allegro molto vivace or Allegro vivace: No. 12 or No. 16 from *Ace of Trumpets (Brass Wind)*
- 3 **Concone, arr. Reinhardt** Andante or Moderato. *No. 9 or No. 12 from Selection of Concone Studies for Trumpet (Presser)*
- 4 **Mark Nightingale** Late for the Bus or Guacamole: No. 10 or No. 11 from *Strictly Trumpety Tudes (Warwick Music)*
- 5 **Philip Sparke** Baroque Melody: No. 4 from *Super Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music AMP 114-401)*
- 6 **Benjamin Frank Vaughan** Ar Ben y Bryn (On Top of the Hill) or Yr Ogof (The Cave): from *Ar y Mynydd Prydferth Cymreig (On the Beautiful Welsh Mountain) for Cornet in Bb (Stainer & Bell H494)*
- 7 **Allen Vizzutti** Tarantella or Bulgarian Bounce: from *20 Dances for Trumpet (De Haske)*

**AURAL TESTS FOR THE GRADE:** see pp. 90 and 93

**SCALES AND ARPEGGIOS:** from memory, to be played both slurred and tongued in the following keys:

*All instruments:* D major; C minor (a twelfth)

F#, A majors; G#, A minors (two octaves)

*B $\flat$  instruments:* B $\flat$  major; B $\flat$  minor (two octaves)

*E $\flat$  Cornet:* B $\flat$  major; B $\flat$  minor (a twelfth)

**Scales:** in the above keys (minors in *both* harmonic *and* melodic forms)

**Chromatic Scales:** starting on F#, G, A $\flat$  and A (two octaves)

**Arpeggios:** the common chords of the above keys for the ranges indicated

**Dominant Seventh:** in the key of D (two octaves)

**Diminished Seventh:** starting on G (two octaves)

**SIGHT-READING:** see p. 11.

**TRANSPOSITION:** Trumpet candidates *only* will be asked to transpose up a tone a short piece approximately equivalent to a Grade 4 sight-reading test.

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or any solo Jazz subject. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

## LIST A

- 1 **Albrechtsberger** Moderato: 1st movt (*observing cadenza*) from Concertino (*Brass Wind*)
- 2 **Boyce** Trumpet Voluntary. No. 13 from *Old English Trumpet Tunes, Book 1, arr. Lawton (OUP)*
- 3 **Percy Code** Zanette (Caprice) for Cornet (*observing cadenza*) (*Boosey & Hawkes*)
- 4 **Fiala** Allegro: 2nd movt from Divertimento in D (*Faber*)
- 5 **Handel** Adagio and Allegro (*observing 8<sup>va</sup> in bb. 21–26*): 1st and 2nd movts from Sonata (in B $\flat$ ), Op. 1 No. 5. No. 1 from *Handel Two Sonatas, trans. Varasdy and Orbán (Editio Musica Budapest Z.13933)*
- 6 **Hansen** Allegro con anima: 3rd movt from Sonata for Cornet, Op. 18 (*Hansen WH13213*)
- 7 **J. N. Hummel** Andante: 2nd movt from Trumpet Concerto (*Kevin Mayhew: B $\flat$ /E $\flat$  edition or Boosey & Hawkes: B $\flat$  edition*)
- 8 **Purcell** Hark the Echoing Air (from *The Fairy Queen*). *Baroque Around the Clock for Trumpet, arr. Blackadder and Gout (Brass Wind)*
- 9 **D. Wright** Canzonetta: 2nd movt from Cornet Concerto (*Studio Music*)

## LIST B

- 1 **Aroutiounian** Aria or Scherzo: No. 1 or No. 2 from *Aria et Scherzo (Leduc AL27205)*
- 2 **Guy Barker** JW Shuffle. *Spectrum for Trumpet (ABRSM)*
- 3 **L. Bernstein** Rondo for Lify for Trumpet (*Boosey & Hawkes*)
- 4 **Britten** The Spider and the Fly (from *Johnson over Jordan Suite*). *Concert Repertoire for Trumpet, arr. Calland (Faber)*
- 5 **Hubeau** Intermède (*flutertonguing optional*): 2nd movt from Sonata for Trumpet (*Durand: B $\flat$ /C edition*)
- 6 **Jock McKenzie** Too Hot to Handle!: from *Soprano Supreme (Con Moto: E $\flat$  edition)*
- 7 **Round** The Carnival of Venice (Air and Variations) (*Wright & Round*)
- 8 **Jonathan Warburton** Nichola for Trumpet or Flugelhorn (*Warwick Music*)
- 9 **Andrew Wilson** Blues Boulevard: from *Bebop to Rock for Trumpet (Spartan Press SPI299)*

## LIST C

- 1 **Arban** Moderato in F: No. 6 from *14 Studies for Cornet (Boosey & Hawkes)*. Also available in *Arban Cornet Method (Boosey & Hawkes)*
- 2 **J. S. Bach, arr. Piper** Study in A $\flat$  or Study in A. No. 17 or No. 19 from *The Well-Tempered Player (Winwood Music)*
- 3 **Derek Bourgeois** Presto: No. 3 from *Fantasy Pieces for Trumpet (Brass Wind)*
- 4 **Jock McKenzie** Klezmer or Samba: from *Rhythms of Life (Con Moto:  $\natural$  brass edition)*
- 5 **Mark Nightingale** The Chase or Incoming Tied: No. 18 or No. 19 from *Strictly Trumpety Tudes (Warwick Music)*
- 6 **Philip Sparke** Air: No. 11 from *Super Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music AMP 114-401)*
- 7 **Allen Vizzutti** Funk (*ignoring lower notes in bb. 17, 30 & 31*): from *20 Dances for Trumpet (De Haske)*

**AURAL TESTS FOR THE GRADE:** see pp. 90 and 94

**SCALES AND ARPEGGIOS:** from memory, to be played slurred, legato-tongued and staccato in the following keys:

**B $\flat$  instruments:** C, D $\flat$ , D, E $\flat$ , E, F majors; C, C $\sharp$ , D, E $\flat$ , E, F minors (a twelfth)

All other keys, major and minor (two octaves)

**E $\flat$  Cornet:** B $\flat$ , B, C, D $\flat$ , D majors; B $\flat$ , B, C, C $\sharp$ , D minors (a twelfth)

F $\sharp$ , G, A $\flat$ , A majors; F $\sharp$ , G, G $\sharp$ , A minors (two octaves)

**Scales:** in the above keys (minors in *both* harmonic *and* melodic forms)

**Chromatic Scales:** starting on any note F $\sharp$ –B (E $\flat$  Cornet: F $\sharp$ –A) (two octaves)

**Arpeggios:** the common chords of the above keys for the ranges indicated

**Dominant Sevenths:** in the keys of C, D $\flat$  and E $\flat$  (E $\flat$  Cornet: C and D $\flat$ ) (two octaves)

**Diminished Sevenths:** starting on A $\flat$  and A (two octaves)

**SIGHT-READING:** see p. 11.

**TRANSPOSITION:** Trumpet candidates *only* will be asked to transpose up a tone a short piece approximately equivalent to a Grade 5 sight-reading test.

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or any solo Jazz subject. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

**LIST A**

- 1 **H. L. Clarke** The Bride of the Waves for Trumpet or Cornet, arr. Brandenburg (*Alfred TS0013*)
- 2 **Percy Code** Zelda (Caprice) for Cornet (*Boosey & Hawkes*)
- 3 **Glazunov** Albumblatt (*Belaieff BEL 508: B♭ edition or Editions Marc Reift EMR 643: B♭/C edition*)
- 4 **Goedicke** Concert Etude, Op. 49 (*The Brass Press TPI46A: B♭/C edition*)
- 5 **Haydn** Allegro or Finale–Allegro: 1st or 3rd movt from Trumpet Concerto in E♭, Hob. VIIe/1 (*Henle HN 456 or Universal HM 223: B♭/E♭ edition*)
- 6 **J. N. Hummel** Allegro con spirito or Rondo–Allegro: 1st or 3rd movt from Trumpet Concerto (*Kevin Mayhew: B♭/E♭ edition or Boosey & Hawkes: B♭ edition*)
- 7 **Mahler** Posthorn Solo from Third Symphony, trans. Ostrander (*Edition Musicus EM561*)
- 8 **Neruda** Allegro (*observing cadenza*) or Vivace (*observing cadenza*): 1st or 3rd movt from Trumpet Concerto in E♭ (*Musica Rara MR 1817 or Brass Wind: B♭/E♭ edition*)
- 9 **Tchaikovsky** Ballet Suite. *Russian Roulette for Trumpet*, arr. Archibald (*Brass Wind*)
- 10 **D. Wright** Allegro (*observing cadenza*): 1st movt from Cornet Concerto (*Studio Music*)

**LIST B**

- 1 **Abreu** Tico Tico for Trumpet or Cornet, arr. Iveson (*observing cadenza*) (*Brass Wind*)
- 2 **Kenny Baker** Virtuosity for Trumpet or Cornet (*observing cadenzas*) (*Studio Music*)
- 3 **Eric Ball** Woodland Song for Flugelhorn or Cornet (*observing cadenza*) (*G & M Brand*)
- 4 **Barat** Andante et Scherzo (*Leduc AL21324: B♭/C edition*)
- 5 **L. Bernstein** Red, White and Blues. No. 6 from *Contemporary Music for Trumpet* (*Boosey & Hawkes*)
- 6 **George Doughty** Grandfather's Clock (Air and Variations) (*Wright & Round*)
- 7 **Edward Gregson** In Memoriam – Dmitri Shostakovich (*ending 3 bars after Fig. 39*): 2nd movt from Trumpet Concerto (*Novello NOV120579*)
- 8 **Joseph Horowitz** Lento moderato: 2nd movt from Trumpet Concerto (*Novello NOV890051*)
- 9 **Hubeau** Spiritual: 3rd movt from Sonata for Trumpet (*Durand: B♭/C edition*)
- 10 **Jock McKenzie** Old Feet in New Dancing Shoes: from *Soprano Supreme* (*Con Moto: E♭ edition*)

**LIST C**

- 1 **Arban** Allegro in B♭ or Allegro in G minor: No. 9 or No. 10 from *14 Studies for Cornet* (*Boosey & Hawkes*).  
*Also available in Arban Cornet Method* (*Boosey & Hawkes*)
- 2 **J. S. Bach, arr. Piper** Study in D minor or Study in E. No. 6 or No. 9 from *The Well-Tempered Player* (*Winwood Music*)
- 3 **Derek Bourgeois** Slow Waltz or Allegro: No. 4 or No. 8 from *Fantasy Pieces for Trumpet* (*Brass Wind*)
- 4 **P. M. Davies** Sonatina for Solo Trumpet (*complete*) (*fluttersong optional*). No. 4 from *Contemporary Music for Trumpet* (*Boosey & Hawkes*)
- 5 **Jock McKenzie** Krivo Horo or Rock: from *Rhythms of Life* (*Con Moto: 6/8 brass edition*)
- 6 **Philip Sparke** Georgia's Gigue or Threes, Fives and Sevens: No. 18 or No. 26 from *Super Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn* (*Anglo Music AMP 114-401*)
- 7 **Benjamin Frank Vaughan** Y Ddraig Goch (The Red Dragon): from *Ar y Mynydd Prydferth Cymreig* (*On the Beautiful Welsh Mountain*) for Cornet in B♭ (*Stainer & Bell H494*)
- 8 **Allen Vizzutti** Polka: from *20 Dances for Trumpet* (*De Haske*)

**AURAL TESTS FOR THE GRADE:** see pp. 90 and 95

**SCALES AND ARPEGGIOS:** from memory, to be played slurred, legato-tongued and staccato in the following keys:

***B $\flat$  instruments:*** D $\flat$ , D, E $\flat$ , E, F majors; C $\sharp$ , D, E $\flat$ , E, F minors (a twelfth)

All other keys, major and minor (two octaves)

***E $\flat$  Cornet:*** B, C, D $\flat$ , D, E $\flat$  majors; B, C, C $\sharp$ , D, E $\flat$  minors (a twelfth)

F $\sharp$ , G, A $\flat$ , A, B $\flat$  majors; F $\sharp$ , G, G $\sharp$ , A, B $\flat$  minors (two octaves)

**Scales:** in the above keys (minors in *both* harmonic *and* melodic forms)

**Chromatic Scales:** starting on any note F $\sharp$ –C (*E $\flat$  Cornet:* F $\sharp$ –B $\flat$ ) (two octaves)

**Whole-Tone Scales:** starting on B and C (*E $\flat$  Cornet:* A and B $\flat$ ) (two octaves), as example given on p. 10

**Arpeggios:** the common chords of the above keys for the ranges indicated

**Dominant Sevenths:** *B $\flat$  instruments:* in the keys of B, C, D $\flat$ , D, E $\flat$ , E and F (two octaves)

*E $\flat$  Cornet:* in the keys of B, C, D $\flat$ , D and E $\flat$  (two octaves)

**Diminished Sevenths:** starting on A $\flat$ , A and B $\flat$  (two octaves)

**SIGHT-READING:** see p. 11.

**TRANSPOSITION:** Trumpet candidates *only* will be asked to transpose up a tone a short piece approximately equivalent to a Grade 6 sight-reading test.

## **AURAL TESTS:** included in the Practical exams for all subjects

Listening lies at the heart of all good music-making. Developing aural awareness is fundamental to musical training because having a ‘musical ear’ impacts on all aspects of musicianship. Singing, both silently in the head and out loud, is one of the best ways to develop the ‘musical ear’. It connects the internal imagining of sound, the ‘inner ear’, with the external creation of it, without the necessity of mechanically having to ‘find the note’ on an instrument (important though that connection is). By integrating aural activities in imaginative ways in the lesson, preparation for the aural tests within an exam will be a natural extension of what is already an essential part of the learning experience.

### **In the exam**

Aural tests are an integral part of all Practical graded exams.

The tests are administered by the examiner from the piano. For any test that requires a sung response, pitch rather than vocal quality is the object. The examiner will be happy to adapt to the vocal range of the candidate, whose responses may be sung to any vowel (or consonant followed by a vowel), hummed or whistled (and at a different octave, if appropriate).

### **Assessment**

A number of tests allow for a second attempt or for an additional playing by the examiner, if necessary. Also, where there is hesitation on the part of the candidate, the examiner will be ready to prompt, if necessary. In any such cases, this will affect the assessment.

Marks are not awarded for each individual test nor deducted for mistakes but reflect the candidate’s overall response in this section. The marking criteria for the aural tests are given on p. 103.

### **Specimen tests**

Examples of the tests are given in *Specimen Aural Tests* and *Aural Training in Practice* (from 2011), available for purchase from music retailers and from [www.abrsm.org/shop](http://www.abrsm.org/shop).

### **Deaf or hearing-impaired candidates**

Deaf or hearing-impaired candidates may opt to respond to alternative tests in place of the standard tests, if requested at the time of entry. Further information, including the syllabus for the alternative tests, is available at [www.abrsm.org/specificneeds](http://www.abrsm.org/specificneeds).

## Aural Tests GRADE 1

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.
- B To sing as ‘echoes’ three phrases played by the examiner.** The phrases will be two bars long, in a major key, and within the range of tonic–mediant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify where a change in pitch occurs during a phrase played by the examiner.** The phrase will be two bars long, in a major key, and the change will affect only one of the notes. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should state whether the change was near the beginning or near the end. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).
- D To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: dynamics (loud/quiet, or sudden/gradual changes); the second will be articulation (smooth/detached).

## Aural Tests GRADE 2

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.
- B To sing as ‘echoes’ three phrases played by the examiner.** The phrases will be two bars long, in a major key, and within the range of tonic–dominant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify a change in either pitch or rhythm during a phrase played by the examiner.** The phrase will be two bars long, in a major key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).
- D To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached); the second will be tempo (becoming slower/faster, or staying the same).

### Aural Tests GRADE 3

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time, three time or four time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.
- B To sing as ‘echoes’ three phrases played by the examiner.** The phrases will be two bars long, in a major or minor key, and within the range of an octave. First the examiner will play the key-chord and the starting note and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify a change in either pitch or rhythm during a phrase played by the examiner.** The phrase will be up to four bars long, in a major or minor key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).
- D To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached), tempo (becoming slower/faster, or staying the same); the second will be tonality (major/minor key).

### Aural Tests GRADE 4

- A To sing or play from memory a melody played twice by the examiner.** The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the melody again and allow a second attempt (although this will affect the assessment).
- B To sing five notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a third above and below the tonic in the key of C, F or G major. The test will begin and end on the tonic and will not contain intervals greater than a third. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.
- C(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics, articulation, tempo, tonality; the second will be character.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

## Aural Tests GRADE 5

- A To sing or play from memory a melody played twice by the examiner.** The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the melody again and allow a second attempt (although this will affect the assessment).
- B To sing six notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a fifth above and a fourth below the tonic, in a major key with up to two sharps or flats. The test will begin and end on the tonic and will not contain intervals greater than a third, except for the rising fourth from dominant to tonic. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.
- C(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics, articulation, tempo, tonality, character; the second will be style and period.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

## Aural Tests GRADE 6

- A To sing or play from memory the upper part of a two-part phrase played twice by the examiner.** The upper part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this will affect the assessment).
- B To sing a melody from score, with an accompaniment played by the examiner.** The candidate may choose to sing from treble or bass clef. The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this will affect the assessment).
- C To identify the cadence at the end of a phrase as perfect or imperfect.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.
- D(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: texture or structure; the second will be *one* of the following: dynamics, articulation, tempo, tonality, character, style and period, texture/structure.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

## Aural Tests GRADE 7

- A To sing or play from memory the *lower* part of a two-part phrase played twice by the examiner.** The lower part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this will affect the assessment).
- B To sing the *upper* part of a two-part phrase from score, with the lower part played by the examiner.** The candidate may choose to sing from treble or bass clef. The upper part will be within the range of an octave, in a major or minor key with up to four sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this will affect the assessment).
- C(i) To identify the cadence at the end of a phrase as perfect, imperfect or interrupted.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.
- (ii) To identify the two chords forming the above cadence.** The chords will be limited to the tonic, subdominant, dominant, dominant seventh or submediant (all in root position). First the examiner will name and play the key-chord, then play the two chords as a pair. The candidate may answer using technical names (tonic, dominant, etc.), chord numbers (I, V, etc.) or letter names (C major, G major, etc.).
- (iii) To identify whether the modulation at the end of a different passage is to the dominant, subdominant or relative minor.** The passage, played once by the examiner, will begin in a major key. First the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant, subdominant, relative minor) or the letter name of the new key.
- D(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two of the following features the questions will be about: dynamics, articulation, tempo, tonality, character, style and period, texture, structure.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time, four time or 6/8 time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time, four time or 6/8 time.

- A(i) To sing or play from memory the *lowest* part of a three-part phrase played twice by the examiner.** The lowest part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this will affect the assessment).
- (ii) To identify the cadence at the end of a continuing phrase as perfect, imperfect, interrupted or plagal.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). Before the first playing, the examiner will play the key-chord.
- (iii) To identify the three chords (including their positions) forming the above cadential progression.** The chords will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). First the examiner will name and play the key-chord, then play the three chords in sequence, finally playing each chord individually, pausing for the candidate to identify it. The candidate may answer using technical names (tonic, first inversion, etc.), chord numbers (Ib, etc.) or letter names (C major in first inversion, etc.).
- B To sing the *lower* part of a two-part phrase from score, with the upper part played by the examiner.** The candidate may choose to sing from treble or bass clef. The lower part will be within the range of an octave, in a major or minor key with up to four sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this will affect the assessment).
- C To identify whether the modulations at the end of two different passages are to the dominant, subdominant or relative minor/major.** The first passage will begin in a major key and the second will begin in a minor key; each passage will be played once by the examiner. Before playing each passage, the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant\*, subdominant, relative minor/major) or the letter name of the new key. (\* Minor-key passages may modulate to the dominant major or minor but the candidate is only required to specify 'dominant' in such cases.)
- D To describe the characteristic features of a piece played by the examiner.** After hearing the piece, the candidate should describe any notable features (such as texture, structure, character, style and period, etc.). The examiner will prompt the candidate with questions only if this becomes necessary.