



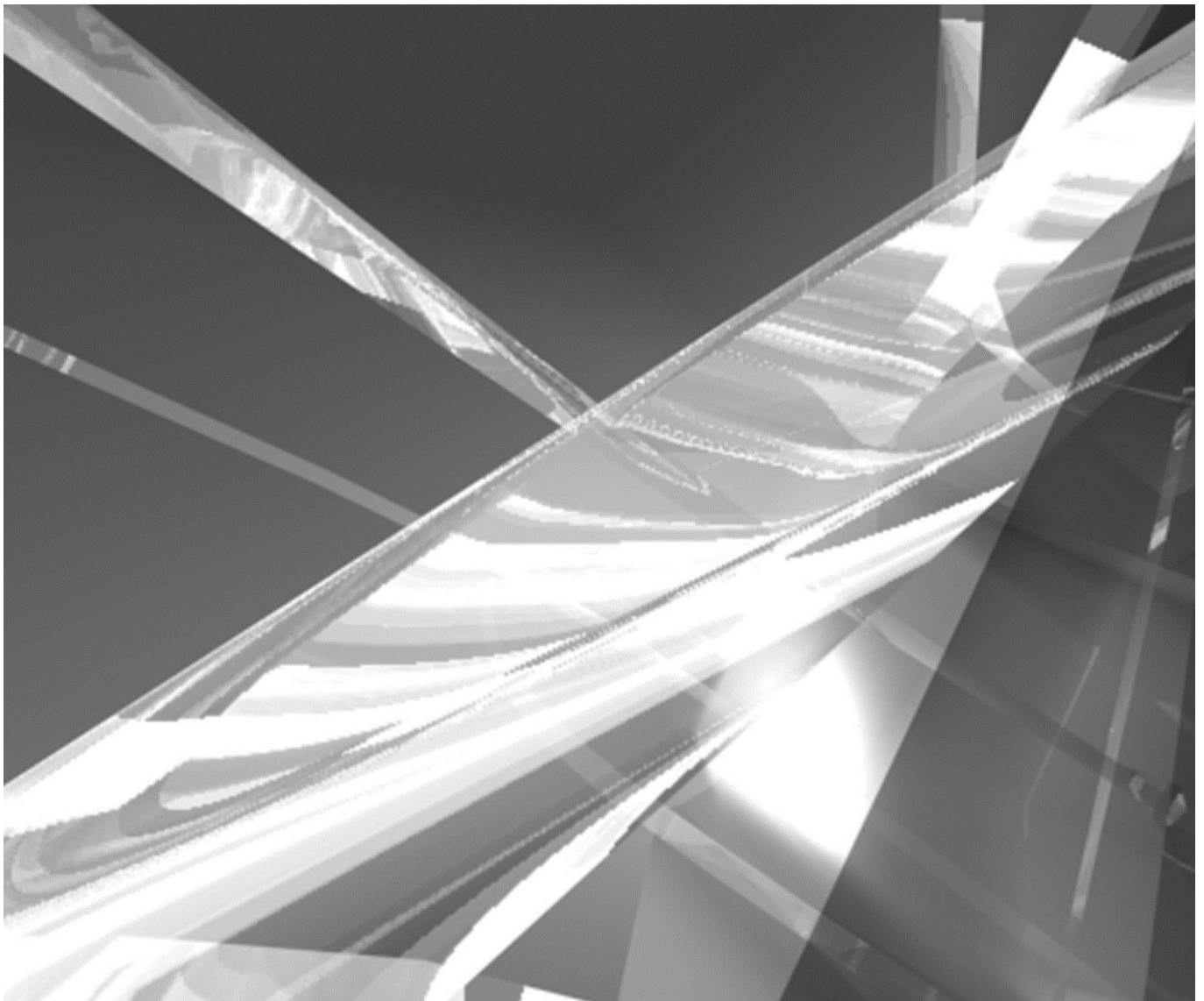
UNIVERSITY OF  
**WEST LONDON**  
London College of Music Examinations

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## **Trumpet / Cornet / Flugelhorn repertoire list**

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From 2011 until further notice



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# TRUMPET / CORNET / FLUGELHORN

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This repertoire list should be read in conjunction with the current **Music Grades Syllabus**. Copies are available free of charge via our website, [lcme.uwl.ac.uk](http://lcme.uwl.ac.uk), or from the LCM Examinations office.

Please refer to the Music Grades Syllabus for full details about graded exams, recital grades, leisure play exams and performance awards.

This repertoire list is valid from 2011 until further notice.

# LCM Examinations

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# LCM Publications

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The following LCM Publications are relevant to this syllabus:

- Specimen Aural Tests (revised 2006) (*LL189*)
- LCM Aural Handbook: A Practical Guide to Teaching and Preparing for LCM Aural Tests (*LL205*)

LCM Publications are distributed by Music Exchange (tel: 0161 946 9301; email: mail@music-exchange.co.uk). A complete list of titles may be found on their website – [www.music-exchange.co.uk](http://www.music-exchange.co.uk)

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## Related Examinations

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LCM Examinations offers examinations in a wide range of subjects, covering classical, jazz, pop/rock and traditional music genres. The following syllabuses may also be of interest.

- Graded, recital grade and leisure play examinations and performance awards for French Horn, Trombone, Baritone/Euphonium, Tuba, Jazz Trumpet and Jazz Trombone.
  - Performance diplomas (four levels) and teaching diplomas (three levels) for French Horn, Trumpet, Trombone, Bass Trombone, Baritone/Euphonium, Tuba, Jazz Trumpet and Jazz Trombone.
  - Ensemble syllabus – catering for all types of ensemble from duets and trios up to concert bands and brass bands. Six levels are offered, ranging from Grade 1/2 to DipLCM standard.
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## Examination Formats

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Following is an overview of the four examination formats offered by LCM Examinations: grades, recital grades, leisure play and performance awards. Refer to the relevant section of the *Music Grades Syllabus* for full details.

	Grades	Recital Grades	Leisure Play	Performance Awards
<b>Technical Work</b>	✓	✗	✗	✗
<b>Performance</b>	3 pieces	4 (or 5) pieces, all selected from repertoire list	4 pieces (3 selected from grade list, plus 1 own choice)	3 pieces
<b>Discussion</b>	✓	Optional for Component 2	✗	✗
<b>Sight Reading</b>	✓	Optional for Component 2	✗	✗
<b>Aural Tests</b>	✓	✗	✗	✗
<b>Structure</b>	Grades 1-8	Grades 1-8	Levels 1-8	Levels 1-8
<b>Pre-requisites</b>	✗	✗	✗	✗
<b>Assessment</b>	Examination	Examination	Examination	DVD
<b>Grading</b>	Pass: 65-74 % Merit: 75-84 % Distinction: 85-100 %	Pass: 65-74 % Merit: 75-84 % Distinction: 85-100 %	Pass: 65-74 % Merit: 75-84 % Distinction: 85-100 %	Pass: 65-74 % Merit: 75-84 % Distinction: 85-100 %
<b>Ofqual Regulation</b>	✓	✓	✓	✗

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## Acknowledgement

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Grateful thanks are due to **Ray Bidwell**, the principal brass syllabus compiler.

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# INTRODUCTORY EXAMS

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Candidates for Step One and Step Two examinations will find all the required material in:

**Trumpet Basics** by John Miller (*Faber Music*)

Exercises should be played unaccompanied.

Studies and pieces may be played unaccompanied, or with simple supporting instrumental accompaniment, provided that this has been agreed and rehearsed in conjunction with the teacher and/or candidate ahead of the examination. Alternatively, accompaniments from the Teacher's Book or the Accompaniment CD may be used.

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## STEP 1

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### **Component 1 - Exercises**

**25 marks**

Candidates should play all of the following:

Mouthpiece Buzzing 2 (page 10)

Count as You Play (page 11)

Mind Your Fingers (page 12)

How It Works (page 14)

Smooth 'n' Groovy (page 15)

### **Component 2 - Studies**

**20 marks**

Candidates should play both of the following:

Quick March (page 10)

Lightly Row (page 12)

### **Component 3 - Pieces**

**40 marks**

Candidates should play both of the following:

Hansel and Gretel (page 12)

O When the Saints (page 15)

### **Component 4 - Questions on Rudiments**

**15 marks**

Recognition/identification of staff, bar-lines, pitch names, note types and values, rest values, all relating to the music performed.

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## STEP 2

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### **Component 1 - Exercises**

**25 marks**

Candidates should play all of the following:

- The Six Steps (page 16)
- Warm Up Those Chops (page 16)
- Smooth as Silk (page 20)
- Slurring Down (page 26)
- Chops Exercise (page 28)

### **Component 2 - Studies**

**20 marks**

Candidates should play both of the following:

- The Green Man (page 16)
- Brother Martin's Round (page 22)

### **Component 3 - Pieces**

**40 marks**

Candidates should play both of the following:

- Macdonald's Echo (page 17)
- Lottery Loser (page 19)

### **Component 4 - Questions on Rudiments**

**15 marks**

As for Step One, but now including dotted note values and knowledge about the position and purpose of the key and time signature, accidentals and basic dynamic signs. All relating to the music performed.

# GRADE 1

## Component 1 - Technical Work

15 marks

### FLEXIBILITY

**RIDGEON** No. 1 *from* How Brass Players Do It

(Brass Wind)

### SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 60 when played in quavers)

Scales and Arpeggios in the following keys and ranges:

Scales to be played tongued and slurred.

Arpeggios to be played tongued only.

Keys	1 octave	melodic OR harmonic (candidate's choice)
C major	✓	
A minor	✓	✓

## Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

### LIST A

<b>CALLAND</b>	Jump To It <i>from</i> Top Brass	(Stainer & Bell)
<b>DAVIS</b>	Tiny Minuet <i>from</i> Polished Brass	(Brass Wind)
<b>GREGSON</b>	Hungarian Dance (No. 4) OR Lullaby (No. 8) <i>from</i> 20 Supplementary Tunes for Beginner Brass	(Brass Wind)
<b>MILLER</b>	No. 11 OR No. 14 <i>from</i> Simple Studies for Beginner Brass	(Faber)
<b>WIGGINS</b>	No. 12 OR No. 24 <i>from</i> Tunes and Studies for the Trumpet, Book 1	(OUP)

### LIST B

<b>BACH</b>	Chorale <i>from</i> Amazing Solos (arr. Harrison)	(Boosey & Hawkes)
<b>DIABELLI</b>	Allegretto <i>from</i> Trumpet Fancies (arr. Stuart)	(Boston Music/Music Sales)
<b>HANDEL</b>	See, the Conquering Hero Comes <i>from</i> Up-Grade! Trumpet Grades 1–2 (arr. Wedgwood)	(Faber)
<b>HAYDN</b>	Minuet <i>from</i> Bravo! Trumpet (arr. Barratt)	(Boosey & Hawkes)
<b>PLEYEL</b>	Minuet <i>from</i> Trumpet Fancies (arr. Stuart)	(Boston Music/Music Sales)
<b>SUSATO</b>	Ronde <i>from</i> Trumpet Basics (p. 34)	(Faber)

### LIST C

<b>COOMBES</b>	Trumpet in Traffic <i>from</i> Keynotes Album for Trumpet	(Brass Wind)
<b>DYLAN</b>	Blowing in the Wind <i>from</i> Winners Score All (arr. Lawrance)	(Brass Wind)
<b>GREGSON</b>	No. 1 (Prelude) OR No. 2 (Ostinato) <i>from</i> Ten Miniatures for Trumpet	(Brass Wind)
<b>LYONS</b>	Journey's End OR Miles Away <i>from</i> The Really Easy Trumpet Book	(Faber)
<b>MILLER</b>	The Ballad of the East Neuk <i>from</i> Trumpet Basics (p. 35)	(Faber)
<b>RAMSKILL</b>	Music Hall Song <i>from</i> Keynotes Album for Trumpet	(Brass Wind)
<b>RUNSWICK</b>	Offshore <i>from</i> Up Front Album for Trumpet, Book 1	(Brass Wind)
<b>WEDGWOOD</b>	Apple Pie Waltz OR I Believe <i>from</i> Up-Grade! Trumpet Grades 1–2	(Faber)
<b>WALLACE</b>	Stokes' Stomp <i>from</i> First Book of Trumpet Solos	(Faber)
<b>WIGGINS</b>	Steal Away <i>from</i> Beginners Please!	(Winwood)

### **Component 3 - Discussion**

**7 marks**

See pages 22–23.

### **Component 4 - Sight Reading**

**10 marks**

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

### **Component 5 - Aural Tests**

**8 marks**

See pages 24–28. Specimen tests and a handbook are available (details on page 3).



# GRADE 2

## Component 1 - Technical Work

15 marks

### FLEXIBILITY

**RIDGEON** No. 2 OR No. 4 *from* How Brass Players Do It

(Brass Wind)

### SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m.* crotchet = 60 when played in quavers)

Scales and Arpeggios in the following keys and ranges:

Scales to be played tongued and slurred, *piano* and *forte*.

Arpeggios to be played tongued only, *piano* and *forte*.

Keys	1 octave	melodic AND harmonic
D major	✓	
B $\flat$ major	✓	
D minor	✓	✓
A minor	✓	✓

## Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

### LIST A

<b>CALLAND</b>	Blowing Blue OR Easy Rider <i>from</i> Top Brass	(Stainer & Bell)
<b>DAVIS</b>	Itchy Scratchy <i>from</i> Polished Brass	(Brass Wind)
<b>GREGSON</b>	No. 7 OR No. 10 OR No. 14 <i>from</i> 20 Supplementary Tunes	(Brass Wind)
<b>MILLER</b>	No. 16 OR No. 21 OR No. 26 <i>from</i> Simple Studies for Beginner Brass	(Faber)
<b>WIGGINS</b>	No. 45 OR No. 47 <i>from</i> Tunes and Studies for Trumpet, Book 1	(OUP)

### LIST B

<b>BARRATT</b>	Gathering Peascods <i>from</i> Bravo! Trumpet	(Boosey & Hawkes)
<b>CLARKE</b>	The Duke of Gloucester's March <i>from</i> Bravo! Trumpet (arr. Barratt)	(Boosey & Hawkes)
<b>DIABELLI</b>	Menuet <i>from</i> Trumpet Fancies (arr. Stuart)	(Boston Music/Music Sales)
<b>HANDEL</b>	March <i>from</i> First Repertoire for Trumpet (arr. Calland)	(Faber)
<b>PRAETORIUS</b>	Tanz des Burgermeisters <i>from</i> Amazing Solos (arr. Harrison)	(Boosey & Hawkes)
<b>TRAD.</b>	Men Of Harlech <i>from</i> Winners Score All (arr. Lawrence)	(Brass Wind)

### LIST C

<b>BARNARD</b>	Alabama Dream: Ragtime Cake-Walk <i>from</i> First Book Of Trumpet Solos	(Faber)
<b>BARRATT</b>	Fivepins <i>from</i> Bravo! Trumpet	(Boosey & Hawkes)
<b>BULLARD</b>	Circus Rock OR Acrobats <i>from</i> Circus Skills	(Spartan Press)
<b>CLIFF</b>	Game Over <i>from</i> Fingerprints Grades 1–4	(Faber)
<b>GREGSON</b>	No. 3 (Gopak) <i>from</i> Ten Miniatures for Trumpet	(Brass Wind)
<b>LENNON/McCARTNEY</b>	Yellow Submarine <i>from</i> Winners Score All (arr. Lawrence)	(Brass Wind)
<b>LYONS</b>	Aubade <i>from</i> The Really Easy Trumpet Book	(Faber)
<b>NORTON</b>	A Spiritual OR Duet <i>from</i> The Microjazz Trumpet Collection 2	(Boosey & Hawkes)
<b>PREMRU</b>	Linzer Lullaby <i>from</i> Up Front Album for Trumpet, Book 1	(Brass Wind)
<b>WEDGWOOD</b>	Chinese Take It Away OR Scale-Learning Blues! <i>from</i> Up-Grade Trumpet Grades 2–3	(Faber)
<b>WIGGINS</b>	Lucy's Lullaby <i>from</i> Beginners Please!	(Winwood)

### **Component 3 - Discussion**

**7 marks**

See pages 22–23.

### **Component 4 - Sight Reading**

**10 marks**

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

### **Component 5 - Aural Tests**

**8 marks**

See pages 24–28. Specimen tests and a handbook are available (details on page 3).

# GRADE 3

## Component 1 - Technical Work

15 marks

### FLEXIBILITY

**RIDGEON** No. 7 OR No. 8 *from* How Brass Players Do It

(Brass Wind)

**SCALES AND ARPEGGIOS** (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 60 when played in quavers)

Scales and Arpeggios in the following keys and ranges, to be played tongued and slurred, *piano* and *forte*:

Keys	1 octave	melodic AND harmonic
E $\flat$ major	✓	
E major	✓	
A major	✓	
E minor	✓	✓
C minor	✓	✓

Chromatic Scale starting on C (1 octave)

Whole Tone Scale Starting on C (1 octave)

## Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

### LIST A

<b>CALLAND</b>	Tongue-twister OR Wistful Waltz <i>from</i> Top Brass	(Stainer & Bell)
<b>DAVIS</b>	Smart Card <i>from</i> Polished Brass	(Brass Wind)
<b>GREGSON</b>	No. 15 OR No. 17 OR No. 19 <i>from</i> 20 Supplementary Tunes for Beginner Brass	(Brass Wind)
<b>HERING</b>	No. 8 OR No. 9 OR No. 12 <i>from</i> 40 Progressive Etudes for Trumpet	(Carl Fischer)
<b>MILLER</b>	No. 27 OR No. 34 OR No. 38 <i>from</i> Simple Studies for Beginner Brass	(Faber)
<b>WIGGINS</b>	No. 53 <i>from</i> Tunes and Studies for Trumpet, Book 1	(OUP)

### LIST B

<b>ANON.</b>	All in a Garden Green <i>from</i> Going Solo Trumpet	(Faber)
<b>MONTEVERDI</b>	The Palace Garden <i>from</i> First Book of Trumpet Solos	(Faber)
<b>MUSSORGSKY</b>	Promenade <i>from</i> First Repertoire for Trumpet (arr. Calland)	(Faber)
<b>PURCELL</b>	Trumpet Air <i>from</i> Old English Trumpet Tunes, Book 1	(OUP)
<b>PURCELL</b>	Trumpet Tune, No. 5 <i>from</i> First Repertoire Pieces for Trumpet (arr. Wastall)	(Boosey & Hawkes)
<b>TRAD.</b>	Byker Hill <i>from</i> Amazing Solos (arr. Harrison)	(Boosey & Hawkes)

### LIST C

<b>BART</b>	I'd Do Anything <i>from</i> Winners Score All (arr. Lawrance)	(Brass Wind)
<b>BULLARD</b>	Sad Clown OR Sentimental Serenade <i>from</i> Circus Skills	(Spartan Press)
<b>GODDARD</b>	Swingin' <i>from</i> Party Pieces for Trumpet Grades 2–5	(Spartan Press)
<b>GREGSON</b>	No. 4 (Rhythmic Dance) OR No. 6 (Minuet) OR No. 7 (Slightly Slavic) <i>from</i> Ten Miniatures for Trumpet	(Brass Wind)
<b>JOPLIN</b>	The Easy Winners <i>from</i> Up-Grade! Trumpet Grades 2–3	(Faber)
<b>NORTON</b>	Stately Dance OR Big Time <i>from</i> The Microjazz Trumpet Collection 2	(Boosey & Hawkes)
<b>PEARSON</b>	British Grenadiers <i>from</i> Going Solo Trumpet	(Faber)
<b>PROKOFIEFF</b>	Troika <i>from</i> Amazing Solos (arr. Harrison)	(Boosey & Hawkes)
<b>RAE</b>	A Question of Cool <i>from</i> Fingerprints Grades 1–4	(Faber)
<b>SCHUMAN</b>	Flying High OR First Tango <i>from</i> Trumpet Trix	(Spartan Press)

### **Component 3 - Discussion**

**7 marks**

See pages 22–23.

### **Component 4 - Sight Reading**

**10 marks**

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

### **Component 5 - Aural Tests**

**8 marks**

See pages 24–28. Specimen tests and a handbook are available (details on page 3).

# GRADE 4

## Component 1 - Technical Work

15 marks

### FLEXIBILITY

**RIDGEON** No. 9 OR No. 11 *from* How Brass Players Do It

(Brass Wind)

### SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m.* crotchet = 72 when played in quavers)

Scales and Arpeggios in the following keys and ranges, to be played tongued and slurred, *piano* and *forte*:

Keys	1 octave	a twelfth	melodic AND harmonic
F major	✓		
A major		✓	
B $\flat$ major		✓	
A $\flat$ major		✓	
C $\sharp$ minor	✓		✓
F minor	✓		✓
D minor	✓		✓

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

Whole Tone Scale starting on F (1 octave)

## Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

### LIST A

<b>CALLAND</b>	Lonely Town <i>from</i> Top Brass	(Stainer & Bell)
<b>CLARKE</b>	Weldon OR Polish Dance <i>from</i> Featuring Rhythm for Treble Brass	(Brass Wind)
<b>DAVIS</b>	Wipe Out OR Irish Jig <i>from</i> Polished Brass	(Brass Wind)
<b>GREGSON</b>	No. 18 OR No. 20 (complete) <i>from</i> 20 Supplementary Tunes	(Brass Wind)
<b>HERING</b>	No. 13 OR No. 17 <i>from</i> 40 Progressive Etudes	(Carl Fischer)
<b>MILLER</b>	No. 1 OR No. 4 <i>from</i> Progressive Brass Studies for Trumpet	(Faber)
<b>WIGGINS</b>	No. 102 <i>from</i> Tunes and Studies for Trumpet, Book 1	(OUP)

### LIST B

<b>ANON.</b>	The Lord Mayor's Swan Hopping Trumpet Tune <i>from</i> First Repertoire Pieces for Trumpet (arr. Wastall)	(Boosey & Hawkes)
<b>ARBAN</b>	Vois-Tu La Neige Qui Brille? <i>from</i> Second Book of Trumpet Solos	(Faber)
<b>BYRD</b>	John Come Kiss Me Now <i>from</i> Going Solo Trumpet	(Faber)
<b>HANDEL</b>	March from Scipio <i>from</i> Old English Trumpet Tunes, Book 1	(OUP)
<b>MOZART</b>	Canzona, No. 4 <i>from</i> First Repertoire Pieces for Trumpet (arr. Wastall)	(Boosey & Hawkes)
<b>PURCELL</b>	Fairest Isle <i>from</i> Going Solo Trumpet	(Faber)

### LIST C

<b>BULLARD</b>	Russian Galop <i>from</i> Circus Skills	(Spartan Press)
<b>CALLAND</b>	Twilight in Paris <i>from</i> Fingerprints Grades 1–4	(Faber)
<b>GLYN</b>	Stomp <i>from</i> Star Turn	(Spartan Press)
<b>GODDARD</b>	Hornpipe <i>from</i> Party Pieces Grades 2–5	(Spartan Press)
<b>GRAINGER</b>	Doctor Who <i>from</i> Winners Score All (arr. Lawrance)	(Brass Wind)
<b>GREGSON</b>	No. 8 (Folk Dance) <i>from</i> Ten Miniatures for Trumpet	(Brass Wind)
<b>GREGSON</b>	Intrada <i>from</i> Cameos	(Brass Wind)
<b>MORROSS</b>	The Big Country <i>from</i> Some Might Say Prokofiev	(Brass Wind)
<b>NORTON</b>	Bright Spark <i>from</i> The Microjazz Trumpet Collection 2	(Boosey & Hawkes)
<b>SCHUMAN</b>	A Busy Day <i>from</i> Trumpet Trix	(Spartan Press)

### **Component 3 - Discussion**

**7 marks**

See pages 22–23.

### **Component 4 - Sight Reading**

**10 marks**

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

### **Component 5 - Aural Tests**

**8 marks**

See pages 24–28. Specimen tests and a handbook are available (details on page 3).

# GRADE 5

## Component 1 - Technical Work

15 marks

### FLEXIBILITY

**RIDGEON** No. 13 OR No. 14 *from* How Brass Players Do It

(Brass Wind)

### SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 72 when played in quavers)

Scales and Arpeggios in the following keys and ranges, to be played tongued and slurred, *piano* and *forte*:

Keys	a twelfth	2 octaves	melodic AND harmonic
G major		✓	
C major	✓		
B major	✓		
D $\flat$ major	✓		
A major	✓		
G minor		✓	✓
C minor	✓		✓
B minor	✓		✓
A minor	✓		✓

Chromatic Scale starting on C (a twelfth) and G (2 octaves)

Whole tone scale starting on G (2 octaves)

Dominant 7th in the key of G (1 octave)

## Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

### LIST A

<b>BOURGEOIS</b>	No. 9 OR No. 10 <i>from</i> Ace Of Trumpets	(Brass Wind)
<b>CLARKE</b>	Pandora OR Cossack Dance OR Castletown <i>from</i> Featuring Rhythm for Treble Brass	(Brass Wind)
<b>DAVIS</b>	Horse and Stripes OR Hornpipe OR Heads or Tails <i>from</i> Polished Brass	(Brass Wind)
<b>HERING</b>	No. 30 OR No. 33 <i>from</i> 40 Progressive Etudes	(Carl Fischer)
<b>MILLER</b>	No. 5 OR No. 6 <i>from</i> Progressive Brass Studies for Trumpet	(Faber)
<b>WEALE</b>	No. 9 OR No. 11 <i>from</i> Challenging Brass	(Rosehill)
<b>WIGGINS</b>	No. 88 OR No. 97 <i>from</i> Tunes and Studies for the Trumpet, Book 1	(OUP N9517)

### LIST B

<b>BACH</b>	Gigue <i>from</i> Some Might Say Prokofiev	(Brass Wind)
<b>CLARKE</b>	The Prince of Denmark's March <i>from</i> Old English Trumpet Tunes, Book 1	(OUP)
<b>HUMMEL</b>	No. 24 Indian Rondo <i>from</i> First Book of Trumpet Solos	(Faber)
<b>MOLTER</b>	Adagio <i>from</i> Baroque Music for Trumpet	(Boosey & Hawkes)
<b>PURCELL</b>	First movement <i>from</i> Trumpet Sonata <i>from</i> Old English Trumpet Tunes, Book 1	(OUP)
<b>TELEMANN</b>	Air <i>from</i> The Baroque Trumpet (arr. Miller)	(Faber)

### LIST C

<b>CHAMBERS</b>	Angels <i>from</i> Lets Face The Music (arr. Iveson)	(Brass Wind)
<b>ELLERBY</b>	Frascati's OR Gazing Rustics <i>from</i> Mercurial Dances	(Brass Wind)
<b>GLYN</b>	Good News <i>from</i> Star Turn	(Spartan Press)

<b>GODDARD</b>	Daydreams OR Ragamuffin <i>from</i> Party Pieces Grades 2–5	(Spartan Press)
<b>GORB</b>	Oussoul OR Huapango <i>from</i> A Tango to Bali	(Brass Wind)
<b>GREGSON</b>	Alla Marcia OR Canon Dance <i>from</i> Cameos for Trumpet	(Brass Wind)
<b>GRUNDMAN</b>	Conversation for Cornet <i>from</i> First Repertoire Pieces for Trumpet (arr. Wastall)	(Boosey & Hawkes)
<b>JOPLIN</b>	Maple Leaf Rag <i>from</i> Second Book of Trumpet Solos	(Faber)
<b>PEETERS</b>	Aria <i>from</i> Trumpet Sonata Op. 51	(Peters)
<b>WILLIAMS</b>	Raiders March <i>from</i> Great Winners (arr. Lawrance)	(Brass Wind)
<b>WOOLFENDEN</b>	Ushercombe View OR Tahitian Tango <i>from</i> Landmarks for Trumpet	(Brass Wind)

### **Component 3 - Discussion**

**7 marks**

See pages 22–23.

### **Component 4 - Sight Reading**

**10 marks**

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

### **Component 5 - Aural Tests**

**8 marks**

See pages 24–28. Specimen tests and a handbook are available (details on page 3).



# GRADE 6

## Component 1 - Technical Work

15 marks

### FLEXIBILITY

**RIDGEON** No. 17 OR No. 18 *from* How Brass Players Do It

(Brass Wind)

### SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 60 when played in semiquavers)

Scales and Arpeggios in the following keys and ranges, to be played tongued and slurred, *piano* and *forte*:

Keys	1 octave	a twelfth	2 octaves	melodic AND
A $\flat$ major			✓	
A major			✓	
F $\sharp$ major			✓	
D major		✓		
F $\sharp$ minor			✓	✓
A minor			✓	✓
C $\sharp$ minor		✓		✓
F minor	✓			✓

Chromatic scales starting on F $\sharp$ , G, A $\flat$ , A (2 octaves)

Dominant 7th in the key of C, D $\flat$ , D (2 octaves)

Diminished 7th starting on G (2 octaves)

Whole tone scale starting on C $\sharp$  (a twelfth)

## Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

### LIST A

<b>ARBAN</b>	No. 5 <i>from</i> 14 Studies for Cornet	(Boosey & Hawkes)
<b>BOURGEOIS</b>	No. 8 <i>from</i> Ace of Trumpets	(Brass Wind)
<b>CLARKE</b>	Ryedale OR Processional <i>from</i> Featuring Rhythm for Treble Brass	(Brass Wind)
<b>HERING</b>	No. 34 OR No. 35 <i>from</i> 40 Progressive Etudes	(Carl Fischer)
<b>MILLER</b>	No. 11 OR No. 13 <i>from</i> Progressive Brass Studies for Trumpet	(Faber)
<b>PIPER</b>	No. 2 OR No. 20 <i>from</i> The Well Tempered Player	(Winwood)
<b>WEALE</b>	No. 14 OR No. 15 <i>from</i> Challenging Brass	(Rosehill)

### LIST B

<b>BANCHIERI</b>	Canzona 5 <i>from</i> The Baroque Trumpet (arr. Miller)	(Faber)
<b>BOYCE</b>	No. 13 Trumpet Voluntary <i>from</i> Old English Trumpet Tunes, Book 1	(OUP N7542)
<b>CLARKE</b>	Prince Eugene's March AND Trumpet Minuet <i>from</i> Shore's Musick (McNaughton MN30033)	(Studio Music)
<b>HANDEL</b>	Ev'ry Valley Shall Be Exalted <i>from</i> Three Handel Arias	(Studio Music)
<b>HAYDN</b>	Andante, second movement <i>from</i> Concerto in E $\flat$ (B $\flat$ Trumpet version)	(Boosey & Hawkes)
<b>PURCELL</b>	First OR Third movement <i>from</i> Sonata for Trumpet	(Musica Rara MR1073)

### LIST C

<b>BIZET</b>	Flower Song <i>from</i> Six Celebrated Solos (arr. Calland)	(Stainer & Bell)
<b>BURGON</b>	Toccata	(Stainer & Bell)
<b>DVOŘÁK</b>	Rusalka's Song to the Moon <i>from</i> Shepherd's Song	(Winwood)

<b>ELGAR</b>	Serenade (arr. Wilson)	(Winwood)
<b>ELLERBY</b>	Experiments <i>from</i> Mercurial Dances	(Brass Wind)
<b>GORB</b>	Tango Argentino <i>from</i> A Tango to Bali	(Brass Wind)
<b>GREGSON</b>	Danse Macabre <i>from</i> Cameos for Trumpet	(Brass Wind)
<b>MICHAEL / RIDGELEY</b>	Careless Whisper <i>from</i> Let's Face The Music (arr. Iveson)	(Brass Wind)
<b>OTTO</b>	Third movement <i>from</i> Trumpet Concerto in E♭	(Brass Wind)
<b>PARKER</b>	Theme <i>from</i> Another Six English Towns	(Studio Music)
<b>SANDERS</b>	Square Dance	(Stainer & Bell)
<b>SPARKE</b>	Soliloquy for B♭ Cornet	(Studio Music)
<b>WOOLFENDEN</b>	Gorky Park OR In Memoriam-Yukovar OR Mean Streets of Miami <i>from</i> Landmarks for Trumpet	(Brass Wind)

### **Component 3 - Discussion**

**7 marks**

See pages 22–23.

### **Component 4 - Sight Reading**

**10 marks**

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

### **Component 5 - Aural Tests**

**8 marks**

See pages 24–28. Specimen tests and a handbook are available (details on page 3).

# GRADE 7

## Component 1 - Technical Work

15 marks

### FLEXIBILITY

**RIDGEON** No. 19 OR No. 21 OR No. 23 OR No. 24 *from* How Brass Players Do It (Brass Wind)

### SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: m.m. crotchet = 60 when played in semiquavers)

Scales and Arpeggios in the following keys and ranges, to be played tongued and slurred, *piano* and *forte*:

Keys	a twelfth	2 octaves	melodic AND harmonic
B $\flat$ major		✓	
B major		✓	
C $\sharp$ major	✓		
E $\flat$ major	✓		
E major	✓		
B $\flat$ minor		✓	✓
E $\flat$ minor	✓		✓
D minor	✓		✓
E minor	✓		✓
A $\flat$ minor		✓	✓

Chromatic scales starting on B $\flat$  and B (2 octaves)

Dominant 7th in the key of B $\flat$  and A $\flat$  (1 octaves); E $\flat$  (2 octaves)

Diminished 7th starting on A $\flat$  and A (2 octaves)

## Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

### LIST A

<b>ARBAN</b>	No. 1 OR No. 6 OR No. 10 <i>from</i> 14 Studies for Cornet	(Boosey & Hawkes)
<b>BOURGEOIS</b>	No. 1 OR No. 3 <i>from</i> Fantasy Pieces	(Brass Wind)
<b>CLARKE</b>	No. 6 OR No. 9 <i>from</i> Characteristic Studies	(Carl Fischer)
<b>HERING</b>	No. 38 OR No. 39 <i>from</i> 40 Progressive Etudes	(Carl Fischer)
<b>KOPPRASCH</b>	No. 34 <i>from</i> 60 Selected Studies, Book 1	(Carl Fischer)
<b>MILLER</b>	No. 21 <i>from</i> Progressive Brass Studies for Trumpet	(Faber)
<b>PIPER</b>	No. 17 <i>from</i> The Well Tempered Player	(Rosehill)
<b>WEALE</b>	No. 22 OR No. 29 <i>from</i> Challenging Brass	(Rosehill)

### LIST B

<b>FANTINI</b>	Sonata Detta Del Niccolini <i>from</i> The Baroque Trumpet (arr. Miller)	Faber
<b>HANDEL</b>	Oh Had I Jubal's Lyre <i>from</i> Three Handel Arias	(Studio Music)
<b>HUMMEL</b>	The Noble Savage <i>from</i> Second Book of Trumpet Solos	(Faber)
<b>KELLER</b>	Sonata No. 2 (Complete) <i>from</i> Baroque Music for Trumpet	(Boosey & Hawkes)
<b>PURCELL</b>	Sound the Trumpet <i>from</i> The Duke of Gloucester's Birthday Ode	(Fentone/De Haske)
<b>STANLEY</b>	Trumpet Voluntary <i>from</i> Old English Trumpet Tunes, Book 1	(OUP)

## LIST C

<b>BOZZA</b>	Badinage	(Leduc/UMP)
<b>COPLAND</b>	Laurie's Song <i>from</i> Copland for Trumpet	(Boosey & Hawkes)
<b>DEBUSSY</b>	The Girl with the Flaxen Hair (arr. Wilson)	(Winwood)
<b>ELGAR</b>	Idylle <i>from</i> Second Book of Trumpet Solos	(Faber)
<b>ELLERBY</b>	The Defence of Poesy <i>from</i> Mercurial Dances	(Brass Wind)
<b>GERSHWIN</b>	No. 1 OR No. 2 <i>from</i> Three Preludes (arr. Kearns)	(Stainer & Bell)
<b>GORB</b>	Chikona <i>from</i> A Tango to Bali	(Brass Wind)
<b>GRAHAM</b>	A Time for Peace <i>from</i> Gramercy Solo Album (Bb)	(Gramercy)
<b>HIMES</b>	First movement <i>from</i> Concertino for Flugel Horn	(Studio Music)
<b>HOROVITZ</b>	Second movement <i>from</i> Concerto for Trumpet	(Novello/Music Sales)
<b>HUBEAU</b>	First movement <i>from</i> Sonata for Trumpet	(Durand/UMP)
<b>LAUE</b>	First and Second movements <i>from</i> Trumpet Concerto in D	(Brass Wind)
<b>MARTINŮ</b>	Sonatine	(Leduc/UMP)
<b>NERUDA</b>	Second movement <i>from</i> Concerto in Eb	(Brass Wind)
<b>PEETERS</b>	First movement <i>from</i> Sonata for Trumpet	(Peters)
<b>SHOSTAKOVICH</b>	Prelude 18 <i>from</i> Russian Roulette	(Brass Wind)
<b>WALLACE</b>	The Moose is Loose <i>from</i> Second Book of Trumpet Solos	(Faber)
<b>ZUBIAURRE</b>	Audition Piece for Trumpet	(Brass Wind)

### Component 3 - Discussion

7 marks

See pages 22–23.

### Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

### Component 5 - Aural Tests

8 marks

See pages 24–28. Specimen tests and a handbook are available (details on page 3).

# GRADE 8

## Component 1 - Technical Work

15 marks

### FLEXIBILITY

**RIDGEON** No. 27 OR No. 28 *from* How Brass Players Do It

(Brass Wind)

### SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 72 when played in semiquavers)

Scales and Arpeggios in the following keys and ranges, to be played tongued and slurred, *piano* and *forte*:

Keys	a twelfth	2 octaves	melodic AND harmonic
The major scales from F# - C		✓	
The major scales from C# - F	✓		
The minor scales from F# - C		✓	✓
The minor scales from C# - F	✓		✓

Whole tone scale starting on A $\flat$  and C (2 octaves)

Augmented arpeggio starting on G, C, A and B $\flat$  (2 octaves)

Diminished 7th starting on F#, G and A $\flat$  (2 octaves)

Dominant 7th in the key of B, E and F (2 octaves); F# (1 octave)

Chromatic scales starting on any note between F# and C (2 octaves)

## Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

### LIST A

<b>ARBAN</b>	No. 2 OR No. 9 <i>from</i> 14 Studies for Cornet	(Boosey & Hawkes)
<b>BOURGEOIS</b>	No. 4 OR No. 6 OR No. 8 <i>from</i> Fantasy Pieces	(Brass Wind)
<b>FALK</b>	Parade <i>from</i> 20 Etudes Atonales	(Leduc/UMP)
<b>MILLER</b>	No. 25 OR No. 30 <i>from</i> Progressive Brass Studies for Trumpet	(Faber)
<b>PIPER</b>	No. 5 OR No. 6 <i>from</i> The Well Tempered Player	(Winwood)
<b>SMITH</b>	No. 1 OR No. 5 <i>from</i> Top Tones for Trumpet	(Carl Fischer)

### LIST B

<b>ALBINONI</b>	Second AND Fourth movements <i>from</i> Concerto in G minor (Editions Marc Reift 626/MusT)	
<b>HANDEL</b>	Let the Bright Seraphim	(Presser)
<b>HAYDN</b>	First OR Third movement <i>from</i> Concerto in E $\flat$	(Boosey & Hawkes)
<b>HUMMEL</b>	First OR Third movement <i>from</i> Concerto in E $\flat$	(Boosey & Hawkes)
<b>TELEMANN</b>	Allegro, Second movement <i>from</i> Concerto in D	(Sikorski/Elkin Music Services)
<b>TORELLI</b>	Concerto in D (complete)	(Musica Rara MR1155)

### LIST C

<b>ABREU</b>	Tico Tico	(Brass Wind)
<b>BELLSTEDT</b>	Napoli <i>from</i> Shepherd's Song	(Winwood)
<b>BOURGEOIS</b>	Third movement <i>from</i> Sonata for Trumpet Op. 193	(Brass Wind)
<b>BOZZA</b>	Caprice No. 2	(Leduc/UMP)
<b>BUSSER</b>	Andante et Scherzo	(Leduc/UMP)

<b>COPLAND</b>	Fanfare for the Common Man <i>from</i> Copland for Trumpet	(Boosey & Hawkes)
<b>GOLLAND</b>	Ballade Op. 72, No. 1	(Studio Music)
<b>GRAHAM</b>	Whirlwind <i>from</i> Gramercy Solo Album B♭	(Gramercy)
<b>GREGSON</b>	Prelude and Capriccio	(R Smith)
<b>HUBEAU</b>	Third movement (Spiritual) <i>from</i> Sonate for Trumpet	(Durand/UMP)
<b>LLOYD WEBBER</b>	Second, Third and Fourth movements <i>from</i> Suite in F	(Stainer & Bell)
<b>NERUDA</b>	First OR Third movement <i>from</i> Concerto in E♭	(Brass Wind)
<b>NEWSOME</b>	Concorde	(Studio Music)
<b>PEETERS</b>	Third movement <i>from</i> Sonata for Trumpet Op. 51	(Peters)
<b>PROCTOR</b>	The Huffle	(Brass Wind)
<b>SPARKE</b>	First OR Third movement <i>from</i> Concerto for Cornet	(Studio Music)
<b>TCHAIKOVSKY</b>	Ballet Suite <i>from</i> Russian Roulette	(Brass Wind)
<b>WRIGHT</b>	First OR Third movement <i>from</i> Concerto for Cornet	(Studio Music)

### Component 3 - Discussion

7 marks

See pages 22–23.

### Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

### Component 5 - Aural Tests

8 marks

See pages 24–28. Specimen tests and a handbook are available (details on page 3).

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# Discussion

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## Notes:

1. *All questions and answers are verbal. Candidates are not expected to demonstrate on their instrument or to sing; but they may choose to do so if they feel that this would clarify their answer.*
2. *There is no set form of words, or number of questions. Examiners are encouraged to conduct the tests in a flexible and conversational manner. The number of questions asked, and the content of the questions, may differ from candidate to candidate. However, the prime focus for the Discussion will always be the music performed in the Performance section of the exam.*
3. *The knowledge required for the Discussion is cumulative for Grades 1-8; i.e. any knowledge required in earlier grades is required for later grades.*
4. *Although accuracy and appropriateness of response are the principal criteria of assessment, examiners will also look for articulacy, use of correct terminology, and a sense of engagement with, and understanding of, the music performed.*

## Requirements:

### **GRADES 1 AND 2**

Candidates should be able to:

- name, and explain the meaning of, all basic notational elements in the music performed in the Performance component of the exam, including: staff, bars and bar-lines, clefs, pitches of individual notes, rhythmic values of notes and rests (including dotted notes), key and time signatures, accidentals, dynamics, articulation markings, phrases, ornaments, and any additional markings;
- explain which is their favourite piece and why;
- assign simple descriptive words to pieces to describe their mood ('happy', 'sad', 'bouncy', 'jazzy', 'gentle', etc.)

### **GRADE 3**

In addition to the requirements for Grades 1 and 2, candidates may be asked to:

- identify intervals up to and including a fifth by numerical value only (e.g. 'second', 'fourth', etc.);
- describe the mood or character of pieces using appropriate descriptive terminology ('fast and lively', 'gentle and flowing', 'like a dance', etc.);
- identify contrasts of mood within pieces;
- discuss any pictorial or descriptive element of the music.

### **GRADE 4**

In addition to the requirements for Grades 1-3, candidates may be asked to:

- identify intervals up to and including an octave by numerical value only (e.g. 'fourth', 'seventh', etc.);
- demonstrate basic knowledge of composers of the music performed, including their nationality and approximate dates;
- discuss their approaches to learning the pieces, and to identify any particular difficulties (musical or technical) which were encountered;
- demonstrate a basic understanding of the workings of their instrument, and to name its principal constituent parts.

## **GRADE 5**

In addition to the requirements for Grades 1-4, candidates may be asked to:

- identify intervals up to and including an octave by number and type (e.g. 'Major 2nd', 'Perfect 4th', etc.);
- demonstrate knowledge of basic formal structures (e.g. contrasting or repeated sections);
- identify principal modulations (by naming the new key or its relationship to the home key);
- identify major and minor chords as occurring in the music (either as chords or as melodic patterns);
- identify the historical period of the music performed (Renaissance, Baroque, etc.).

## **GRADE 6**

In addition to the requirements for Grades 1-5, candidates may be asked to:

- discuss their personal responses to the music performed: the extent to which they like or dislike it, or find it challenging or rewarding, and why;
- approaches to learning the music, including the use of certain techniques, and aspects of interpretation;
- identify melodic and harmonic features of the music (e.g. sequence, melodic inversion, circle of 5ths, pedal points, etc.);
- demonstrate knowledge of formal structures (e.g. ternary, binary, rondo etc.);
- demonstrate a self-critical awareness of their own performance, indicating to the examiner which aspects of their performance they were happy or unhappy with, and why.

## **GRADE 7**

In addition to the requirements for Grades 1-6, candidates may be asked to:

- identify more complex chords, including sevenths and dissonances, as occurring in the music (either as chords or as melodic patterns);
- identify cadences;
- give basic biographical information about the composers of the music performed;
- demonstrate awareness of the historical and stylistic context of the music;
- demonstrate a widening musical awareness a little beyond the music performed.

## **GRADE 8**

In addition to the requirements for Grades 1-7, candidates may be asked to:

- demonstrate knowledge of other music by the same composers;
- identify any interval by number and type;
- discuss with the examiner a range of issues arising from the music performed, demonstrating evidence of a rounded musical awareness, in terms both of the repertoire itself, and the candidate's response to it as a performer.



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# Aural Tests

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## Notes:

1. **GRADE 1 TEST 1(b); GRADE 3 TEST 2(b):** where a candidate wishes to respond to either of these tests in the alternative manner as specified, the examiner must be informed in advance of the tests being administered. This may be done either via the Centre representative or attendant on the day (in advance of the examination), or by the candidate (in the examination, in advance of the tests).
2. In tests where the identification of note values (rhythmic values) is required, such as Grade 2, test 1(c), candidates are required to respond by listing the rhythmic values in the order in which they occur in the extract, e.g. 'minim, crotchet, crotchet' or 'minim, four quavers'.
3. In tests where a sung response is required, candidates may use any clear and appropriate syllable or vowel sound (e.g. 'ah', 'la', 'oo', etc.) They may also hum or whistle. Candidates may request tests to be transposed if required by their vocal range. Candidates may play back such tests on their instrument if they prefer; in this case, examiners must be informed prior to the administration of the tests (see note 1 above).
4. In tests where responses describing pitch are required, candidates may use letter-names (A, B, C, etc.), tonic sol-fa (doh, re mi, etc.), or number (1, 2, 3, etc., or 1st, 2nd, 3rd, etc.) (Where a minor key is used, it will be assumed that doh=tonic.)
5. Please note that from Grade 2 onwards, candidates are required to beat time (i.e. conduct), NOT to tap or clap the pulse. They may join in during the initial playing, or a second playing may be given.
6. Candidates may request any test to be given one repeat playing without loss of marks.
7. **Please note that in all cases, examiners will use a piano to conduct the tests.** Examiners will ask candidates to stand or sit in such a position that they cannot see the piano keyboard.
8. Please note that the printed wording is a guide only. Examiners are encouraged to conduct the tests in a conversational manner.

## Requirements:

### GRADE 1

#### Rhythm

A short harmonised passage, of approximately 6-8 bars in length, will be played. The passage will be in either 2/4 or 3/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "2" or "3" time (2 marks).
- 1 (b) clap or tap on each pulse beat, in time, in 2 or 3 time, accenting the first beat of each bar, as the examiner plays the passage again (2 marks).

*Candidates may elect to respond to tests 1(a) and 1(b) in reverse order. In this case, the examiner should be informed in advance of the tests being administered (see Note 1 above).*

#### Pitch

Two notes of different pitches will be played, one after the other. Candidates will be asked to:

- 2 (a) identify as "first" or "second" which of the two notes is EITHER the higher OR the lower, at the examiner's discretion (1 mark).

The two notes will be played again. Candidates will be asked to:

- 2 (b) sing back one of the two notes (EITHER the first OR the second, at the examiner's discretion) (1 mark).

The key-chord of a major key will be played, followed by a short unharmonised melody in the same key, of approximately 4 bars in length. The examiner will stop playing before the final (tonic) note. The candidate will be asked to:

- 2 (c) sing clearly the missing final tonic (2 marks).

## GRADE 2

### Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 3/4 or 4/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "3" or "4" time (1 mark).
- 1 (b) beat (conduct) time, with a clear beat-shape (conducting pattern), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The examiner will select one bar from the passage, and will play it in an unharmonised version. Candidates will be asked to:

- 1 (c) identify and describe the note values (rhythmic values of the notes) in the bar (2 marks).

### Pitch

A major or minor triad will be played, followed by one note taken from the triad. Candidates will be asked to:

- 2 (a) identify the note as "bottom, middle or top" OR "Doh, Mi or Soh" OR "root, 3rd or 5th" (candidate's choice) (1 mark).

The triad will be played again. Candidates will be asked to:

- 2 (b) state if the triad is major or minor (1 mark).

The key-chord of a major key (C, F, G, and D majors only) will be played, and the key stated, followed by the first five notes of the scale in ascending order. The examiner will then play any ONE of these notes again. Candidates will be asked to:

- 2 (c) identify the note, EITHER by letter name OR by tonic sol-fa name OR by number (1, 2, 3, 4 or 5) as elected by the candidate (1 mark).

The test will be repeated, using a different example (1 mark).

## GRADE 3

### Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a clear beat-shape (conducting pattern), 2 beats in the bar (NOT 6 beats in the bar), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The candidate will be shown three lines of music (marked 1, 2 and 3), each of which will contain four individual bars of music in 6/8 time (marked a, b, c and d). The examiner will indicate which line of music is being used. One of the bars on that line will be played, twice. Candidates will be asked to:

- 1 (b) indicate which bar (a, b, c or d) has been played (1 mark).

The test will be repeated, using a different example (1 mark).

### Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The intervals will be restricted to the following: Major 2nd, Major 3rd, Perfect 4th, Perfect 5th. Candidates will be asked to:

- 2(a) identify the interval, by numerical value only (2nd, 3rd, 4th, 5th) (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major or minor key (C, G, D, F and Bb majors; A and E minors only) will be played, and the key stated. A short unharmonised melody, in the same key, of approximately 3 bars in length, will be played, twice. Rhythms will be limited to crotchets, quavers, minims, dotted minims and semibreves. Candidates will be asked to:

- 2 (b) sing back the melody (3 marks).

*Candidates may elect to respond to test 2(b) by playing the melody on their instrument, instead of singing. In this case, the examiner should be informed in advance of the tests being administered (see note 1 above).*

## GRADE 4

### Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4 or 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 time should be conducted with a 2-beat pattern). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. The phrase will include no rhythmic values shorter than a semiquaver, but may include simple dotted patterns. Candidates will be asked to:

- 1 (b) clap or tap back the rhythm of the phrase (2 marks).

### Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The interval will be restricted to any major, minor or perfect interval up to and including an octave. Candidates will be asked to:

- 2(a) identify the interval, by numerical value and type (1 mark).

The test will be repeated, using a different interval (1 mark).

The candidate will be shown three similar versions of a short melody (marked 1, 2 and 3). The versions will differ in pitch, but not in rhythm. One of the versions will be played, twice. Candidates will be asked to:

- 2 (b) identify which version was played (2 marks).

## GRADE 5

### Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4, 6/8 or 6/4 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 or 6/4 time should be conducted with a 2-beat or 6-beat pattern as appropriate). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. Candidates will be asked to:

- 1 (b) identify and describe the note values (rhythmic values of the notes) in the phrase (2 marks).

### Pitch

An interval will be played twice, with the pitches sounded together. The interval may be any major, minor or perfect interval within the octave, as well as the augmented 4th / diminished 5th. Candidates will be asked to:

- 2(a) identify the interval, by type and numerical value (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:

- 2 (b) identify the cadence, either by its conventional name, or as "finished" (perfect and plagal) or "unfinished" (imperfect or interrupted) (1 mark).

The test will be repeated, using a different example (1 mark).

## GRADE 6

### Rhythm and Pitch

A harmonised passage, in simple time, of not more than six bars in length, and containing some syncopated patterns, will be played, twice. Candidates will be asked to:

- 1(a) identify the time signature (1 mark).
- 1(b) identify whether the passage is in a major or minor key (1 mark).
- 1(c) identify, by number and type, any interval within the octave, occurring in the melody-line between two succeeding notes. These pitches will be played again, first as occurring in the melody, and then with the pitches sounded together (1 mark).

A short phrase from the passage, of 1-2 bars in length, will be played again in an unharmonised version. Candidates will be asked to:

- 1(d) clap or tap back the rhythm of the phrase (1 mark).
- 1(e) identify and describe the note values (rhythmic values) in the phrase (2 marks).

### Pitch

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, or interrupted) in the home key. Candidates will be asked to:

- 2 (a) identify the cadence by its conventional name (1 mark).

The key-chord of a major key will be sounded, and the key named. A short harmonised passage in the same key, of approximately 4 bars in length, will be played. The passage will contain one modulation to a related key (dominant, subdominant, or relative minor), finishing with a perfect cadence in that key. Candidates will be asked to:

- 2 (b) identify the key into which the passage has modulated, either by name or by relationship to the home key (candidate's choice) (1 mark).

## GRADE 7

- 1 (a) A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:
  - to identify the time signature
  - to identify whether the passage is in a major or minor key
  - to describe the overall dynamics
  - to describe the basic overall form (this will be limited to AB, ABA, AAB, ABAB, AABA) (2 marks).
- 1 (b) The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections may also be played again. Candidates will be asked a selection of the following:
  - to suggest an appropriate tempo marking
  - to describe changes in tempo
  - to name the key
  - to describe phrasing patterns
  - to describe dynamics
  - to describe articulation
  - to identify modulations
  - to identify ornaments
  - to confirm their description of the form (4 marks).
2. The key-chord of a major or minor key will be sounded. A short harmonised passage in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:  
identify the cadence by its conventional name. (1 mark).  
The test will be repeated, using a different example (1 mark).

## GRADE 8

1. A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:
  - to identify the time signature;
  - to identify whether the passage is in a major or minor key;
  - to suggest an appropriate tempo marking;
  - to describe and identify any particularly noticeable aspects of the dynamics, phrasing, articulation, modulation, ornamentation, texture, etc. (examiners may play certain extracts from the passage again);
  - to suggest a musical style (Renaissance, Baroque, Classical, Romantic, Twentieth Century or Modern, Jazz / Popular);
  - to identify any interval in the melodic line between two successive notes, up to and including a Major 10th (the two pitches will be played again, as occurring in the melody);
  - to clap back, or identify and describe the note values (rhythmic values) of, a short phrase of 1-2 bars in duration, taken from the passage and played again in an unharmonised version;
  - to identify a cadence, taken from the passage, played again by the examiner (4 marks).
  
2. The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections, of up to 4 bars in length, may also be played again, sometimes with changes in phrasing, tempo, articulation and/or dynamics. Candidates will be asked a selection of the following:
  - to name the key
  - to identify modulations
  - to identify ornaments
  - to describe the overall form (in addition to those specified for Grade 7, these may include ABCA, ABCBA, AA'BA, ABA'B, and similar structures, as well as more organic forms, or forms based on imitative or fugal structures);
  - to identify simple melodic, rhythmic or harmonic devices, such as sequence, inversion, repetition, pedal points, augmentation / diminution, motivic development, etc.
  - to identify changes in phrasing, tempo, articulation and/or dynamics, in short passages, of up to 2 bars in length, played in two different styles by the examiner (4 marks).