

Technical Requirements & Discussion Questions for Recorded Graded Exams

The following list of technical requirements should be performed to make up the Technical Work component of the exam for:

- **Cornet & Trumpet** (pp.1-5)
- **Euphonium** (pp.6-10)
- **French Horn** (pp. 11-15)
- **Trombone** (pp. 16-20)

Where not specified, candidates may choose which scales or arpeggios to perform but should, where possible, select a variety of different keys. Close attention should be paid to instructions on articulation and dynamics. Further guidelines on specific requirements for each grade can be found in the relevant LCME repertoire list.

Cornet & Trumpet

Grade 1

Technical Requirements

Scales - one should be tongued and one slurred:

One major scale

One minor scale (harmonic or melodic)

Arpeggios - one tongued, one slurred:

One major arpeggio

One minor arpeggio

Flexibility

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

Discussion Questions

Both questions to be answered after the performance component of the exam:

- Which of the pieces you played today is your favourite and why?
- What is the mood of this piece?

Grade 2:

Technical Requirements

Scales – at least one should be tongued and one slurred, one forte and one piano:

Two major scales

One minor scale (harmonic or melodic)

Arpeggios – one tongued, one slurred, one piano and one forte:

One major arpeggio

Two minor arpeggios

Flexibility

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

Discussion Questions

Both questions to be answered after the performance component of the exam:

- Which of the pieces you played today is your favourite and why?
- How would you describe the dynamics at the beginning of this piece?

Grade 3:

Technical Requirements

Scales - at least one should be tongued and one slurred, one forte and one piano:

One major scale

Two minor scales (one harmonic, one melodic)

One chromatic scale

One whole tone scale

Arpeggios - one tongued, one slurred, one piano and one forte:

One major arpeggios

One minor arpeggio

Flexibility

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

Discussion Questions

Both questions to be answered after the performance component of the exam:

- Which of the pieces you played today is your favourite and why?
- What is the time signature of this piece?

Grade 4

Technical Requirements

Scales – at least one should be tongued and one slurred, two piano and two forte:

Two major scales

Two minor scales (one harmonic, one melodic)

One chromatic scale

One whole tone scale

Arpeggios – one tongued, one slurred, one piano and one forte:

One major arpeggio

One minor arpeggio

Flexibility

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

Discussion Questions

Both questions to be answered after the performance component of the exam:

- Which of the pieces you played today is your favourite and why?
- Which was the trickiest part of the piece to learn and why?

Grade 5

Technical Requirements

Scales - at least two should be tongued, two slurred, two piano and two forte:

Two major scales

Two minor scales (at least one harmonic and one melodic)

One chromatic scale

One whole tone scale

Arpeggios – at least two should be tongued and two slurred, two piano and two forte

Two major arpeggios

Two minor arpeggios

One dominant 7th arpeggio

Flexibility

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

Discussion Questions

All questions to be answered after the performance component of the exam:

- Which of the pieces you played today is your favourite and why?
- Can you tell me which historical period this piece comes from?
- What is the form of this piece?

Grade 6

Technical Requirements

Scales - at least two should be tongued, two slurred, two piano and two forte:

Two major scales

Two minor scales (a selection of harmonic and melodic)

One chromatic scale

One whole tone scale

Arpeggios – at least two should be tongued and two slurred, two piano and two forte:

Two major arpeggios

Two minor arpeggios

One dominant 7th arpeggio

One diminished 7th arpeggio

Flexibility

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

Discussion Questions

All questions to be answered after the performance component of the exam:

- Which of the pieces you played today is your favourite and why?
- What was the hardest thing about learning this piece and how did you overcome the difficulty?
- What do you know about the composer of this piece?

Grade 7

Technical Requirements

Scales - at least two should be tongued, two slurred, two piano and two forte:

Two major scales (including one three-octave scale)

Three minor scales (a selection of harmonic and melodic)

One chromatic scale

Arpeggios – at least two should be tongued, two slurred, two piano and two forte:

Two major arpeggios

Two minor arpeggios

Two dominant 7th arpeggios (including one two-octave)

One diminished 7th arpeggio

Flexibility

RIDGEON Either No.19, No.21, No. 23 OR No.44 from *How Brass Players Do It*

Discussion Questions

All questions to be answered after the performance component of the exam:

- Both questions to be answered after the performance component of the exam:
- Which of the pieces you played today is your favourite and why?
- What is the historical and stylistic context of this piece and how did this affect your interpretation?
- Can you describe the form and main keys of this piece?

Grade 8

Technical Requirements

Scales -at least two should be tongued, two slurred, two piano and two forte:

Two major scales (one two-octave, one twelfth)

Three minor scales (a selection of harmonic and melodic, two-octaves and twelfths)

One chromatic scale

One whole tone scale

Arpeggios – at least two should be tongued, two slurred, two piano and two forte:

Two major arpeggios

Two minor arpeggios

Two dominant 7th arpeggios

Two diminished 7th arpeggios

Two augmented arpeggios

Flexibility

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

Discussion Questions

All questions to be answered after the performance component of the exam:

- Both questions to be answered after the performance component of the exam:
- Which of the pieces you played today is your favourite and why?
- What can you tell me about the composer or this piece?
- What performance issues are there in interpreting the music of this period?
- Can you discuss the form and tonality of this piece?

Euphonium

Grade 1

Technical Requirements

A selection of treble and bass clef exercises should be performed

Scales - one should be tongued and one slurred:

One major scale

One minor scale (harmonic or melodic)

Arpeggios - one from each clef:

One major arpeggio

One minor arpeggio

Flexibility

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

OR

GANE & CREES No. 1.6 OR no. 1.7 from *How trombonists Do It* (bass clef)

Discussion Questions

Both questions to be answered after the performance component of the exam:

- Which of the pieces you played today is your favourite and why?
- What is the mood of this piece?

Grade 2:

Technical Requirements

A selection of treble and bass clef exercises should be performed

Scales – at least one should be tongued and one slurred, one piano and one forte:

Two major scales

One minor scale (harmonic or melodic)

Arpeggios – one piano and one forte:

One major arpeggio

Two minor arpeggios

Flexibility

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

OR

GANE & CREES No. 2.1 (first four positions only) from *How trombonists Do It* (bass clef)

Discussion Questions

Both questions to be answered after the performance component of the exam:

- Which of the pieces you played today is your favourite and why?
- How would you describe the dynamics at the beginning of this piece?

Grade 3:

Technical Requirements

A selection of treble and bass clef exercises should be performed

Scales - at least one should be tongued and one slurred, one forte and one piano:

One major scale

Two minor scales (one harmonic, one melodic)

One chromatic scale

One whole tone scale

Arpeggios – one should be tongued, one slurred, one piano and one forte:

One major arpeggio

One minor arpeggio

Flexibility

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

OR

No. 3.1 (positions 1-6, page 9) from *How Trombonists Do It* (bass clef)

Discussion Questions

Both questions to be answered after the performance component of the exam:

- Which of the pieces you played today is your favourite and why?
- What is the time signature of this piece?

Grade 4

Technical Requirements

A selection of treble and bass clef exercises should be performed

Scales – at least one should be tongued and one slurred, two piano and two forte:

Two major scales

Two minor scales (one harmonic, one melodic)

One chromatic scale

One whole tone scale

Arpeggios – at least one should be tongued, one slurred, one piano and one forte:

One major arpeggios

One minor arpeggios

Flexibility

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

OR

No. 4.1 (positions 1-6, page 9) from *How Trombonists Do It* (bass clef)

Discussion Questions

Both questions to be answered after the performance component of the exam:

- Which of the pieces you played today is your favourite and why?
- Which was the trickiest part of the piece to learn and why?

Grade 5

Technical Requirements

A selection of treble and bass clef exercises should be performed

Scales - at least two should be tongued and two slurred, two piano and two forte:

Two major scales

Two minor scales (one harmonic and one melodic)

One chromatic scale

One whole tone scale

Arpeggios – at least one should be tongued, one slurred, one piano and one forte:

Two major arpeggios

Two minor arpeggios

One dominant 7th arpeggio

Flexibility

RIDGEON No.14 OR No. 16 from *How Brass Players Do It*

OR

SPARKE No. 1 (Ups and Downs) OR No.2 (Cantilena 1) from *Super Studies*

Discussion Questions

All questions to be answered after the performance component of the exam:

- Which of the pieces you played today is your favourite and why?
- Can you tell me which historical period this piece comes from?
- What is the form of this piece?

Grade 6

Technical Requirements

A selection of treble and bass clef exercises should be performed

Scales - at least two should be tongued and two slurred, two piano and two forte:

Two major scales

Two minor scales (a selection of harmonic and melodic)

One chromatic scale

One whole tone scale

Arpeggios – at least two should be tongued and two slurred, two piano and two forte:

Two major arpeggios

Two minor arpeggios

One dominant 7th arpeggio

One diminished 7th arpeggio

Flexibility

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

OR

SPARKE No. 12(Flexible Variations) OR No.12 (Variations) from *Super Studies*

Discussion Questions

All questions to be answered after the performance component of the exam:

- Which of the pieces you played today is your favourite and why?
- What was the hardest thing about learning this piece and how did you overcome the difficulty?
- What do you know about the composer of this piece?

Grade 7

Technical Requirements

A selection of treble and bass clef exercises should be performed

Scales - at least two should be tongued, two slurred, two piano and two forte:

Two major scales

Three minor scales (at least one harmonic and one melodic)

One chromatic scale

One whole tone scale

Arpeggios – at least two should be tongued, two slurred, two piano and two forte:

Two major arpeggios

Two minor arpeggios

One dominant 7th arpeggio (including one two-octave)

One diminished 7th arpeggio

Flexibility

RIDGEON No.21 OR No. 22 from *How Brass Players Do It* OR *How Low Brass Do It*
OR

SPARKE No. 4 (Baroque Melody) OR No.5 (TuKu) from *Super Studies*

Discussion Questions

All questions to be answered after the performance component of the exam:

- Which of the pieces you played today is your favourite and why?
- What is the historical and stylistic context of this piece and how did this affect your interpretation?
- Can you describe the form and main keys of this piece?

Grade 8

Technical Requirements

A selection of treble and bass clef exercises should be performed

Scales -at least two should be tongued, two slurred. two piano and two forte:

Two major scales

Three minor scales - a selection of harmonic and melodic

One chromatic scale

One whole tone scale

Arpeggios – at least two should be tongued, two slurred, two piano and two forte:

Two major arpeggios

Two minor arpeggios

Two dominant 7th arpeggios

Two diminished 7th arpeggios

Two augmented arpeggios

Flexibility

RIDGEON No.28 OR No. 29 from *How Brass Players Do It* OR *How Low Brass Do It*
OR

SPARKE No. 8 (Threasy Does It) OR No.9 (Finger Twister) from *Super Studies*

Discussion Questions

All questions to be answered after the performance component of the exam:

- Which of the pieces you played today is your favourite and why?
- What can you tell me about the composer or this piece?
- What performance issues are there in interpreting the music of this period?
- Can you discuss the form and tonality of this piece?

French Horn

Grade 1

Technical Requirements

Scales - one should be tongued and one legato:

One major scale (tongued)

One minor scale (slurred, harmonic or melodic)

Arpeggios - to be played tongued

One major arpeggio

One minor arpeggio

Flexibility

LAWRANCE Ex. 1.1 from *Graded Lip Flexibilities for Horn in F/B flat*

Discussion Questions

Both questions to be answered after the performance component of the exam:

- Which of the pieces you played today is your favourite and why?
- What is the mood of this piece?

Grade 2:

Technical Requirements

Scales

D major – *f* (tongued)

Bb major – *p* (slurred)

B minor harmonic - *f* (slurred)

D minor melodic - *p* (tongued)

Arpeggios – to be played tongued

D major – *p*

Bb major – *f*

B minor - *p*

D minor – *f*

Flexibility

LAWRANCE Ex. 2.1 from *Graded Lip Flexibilities for Horn in F/B flat*

Discussion Questions

Both questions to be answered after the performance component of the exam:

- Which of the pieces you played today is your favourite and why?
- What is the mood of the piece?
- How would you describe the dynamics at the beginning of this piece?

Grade 3:

Technical Requirements

Scales

E flat major scale (one octave) – *p* (slurred)
G major scale (a twelfth) – *f* (tongued)
C minor melodic (one octave) – *p* (tongued)
E minor harmonic (one octave) – *f* (slurred)
Chromatic scale (one octave) on C – *f* (slurred)
Whole tone scale (one octave) on C – *p* (tongued)

Arpeggios

Eb major (slurred) – *f* (tongued)
C minor (tongued) – *p* (slurred)

Flexibility

LAWRANCE Ex. 3.1 from *Graded Lip Flexibilities for Horn in F/B flat*

Discussion Questions

Both questions to be answered after the performance component of the exam:

- Of the pieces played today, which is your favourite and why?
- Tell me about a contrast of mood during that, or another piece you played today
- Identify an interval up to a fifth by numerical value only

Grade 4

Technical Requirements

Scales

E major - *f* (slurred)
Bb major – *p* (tongued)
F minor melodic – *f* (tongued)
B minor harmonic – *p* (slurred)
One chromatic scale – *p* (tongued)
One whole tone scale – *f* (slurred)

Arpeggios

F major – *p* (slurred)
B minor - *f* (tongued)
Dominant 7th in the key of C - *f* (tongued)

Flexibility

LAWRANCE Ex. 4.1 from *Graded Lip Flexibilities for Horn in F/B flat*

Discussion Questions

Both questions to be answered after the performance component of the exam:

- Which is your favourite piece and why?
- Who wrote the piece (and state nationality and approximate dates)?
- Which piece was most difficult to learn and why (and how were these problems overcome)?

- Where is the lead pipe and how is the instrument tuned?

Grade 5

Technical Requirements

Scales

- G major - *f* (tongued)
- E \flat major – *p* (slurred)
- D minor harmonic – *p* (tongued)
- E minor melodic – *f* (slurred)
- One chromatic scale - *f* (tongued)
- One whole tone scale – *p* (slurred)

Arpeggios

- D major – *f* (slurred)
- E \flat major – *p* (tongued)
- E minor – *p* (slurred)
- E \flat minor – *f* (slurred)
- Dominant 7th in the key of G – *p* (tongued)

Flexibility

LAWRANCE Ex. 5.1 from *Graded Lip Flexibilities for Horn in F/B flat*

Discussion Questions

All questions to be answered after the performance component of the exam:

- Which was your favourite piece and why?
- What was the historical period of that piece?
- Choose another of the pieces played today and discuss the composer and biographical details (as per the repertoire)
- What was the basic formal structure of the third piece played today?

Grade 6

Technical Requirements

Scales

- A \flat major – *f* (tongued)
- D \flat major – *p* (slurred)
- F \sharp major – *f* (slurred)
- C \sharp minor (melodic) – *p* (tongued)
- G minor (harmonic) – *f* (slurred)
- Chromatic scale on E – *p* (tongued)
- Whole tone scale on D – *f* (tongued)

Arpeggios

- A major – *p* (slurred)
- D \flat major – *p* (tongued)
- C \sharp minor – *f* (slurred)
- A minor – *p* (tongued)
- Dominant 7th in the key of A – *f* (tongued)

Diminished 7th on G – *p* (slurred)

Flexibility

LAWRANCE Ex. 6.1 from *Graded Lip Flexibilities for Horn in F/B flat*

Discussion Questions

All questions to be answered after the performance component of the exam:

- Which was your favourite piece and why?
- Explain your approach to learning the piece such as any new or challenging techniques you had to learn and aspects of interpretation.
- What was the historical period of that piece?
- Choose another of the pieces played today and discuss the composer and biographical details (as per the repertoire)
- What was the basic formal structure of the third piece played today?

Grade 7

Technical Requirements

Scales

A major – *f* (slurred)

C major – *p* (slurred)

E_b major – *p* (tongued)

B_b minor melodic – *f* (tongued)

G[#] minor harmonic – *f* (slurred)

F minor melodic – *p* (tongued)

Chromatic scale starting on D – *p* (slurred)

Whole tone scale starting on B – *f* (tongued)

Arpeggios

G major – *p* (tongued)

A_b major – *f* (slurred)

E minor – *p* (slurred)

C[#] minor – *f* (tongued)

Dominant in the key of D_b – *p* (tongued)

Diminished 7th starting on A_b – *f* (slurred)

Flexibility

LAWRANCE Ex. 7.1 from *Graded Lip Flexibilities for Horn in F/B flat*

Discussion Questions

All questions to be answered after the performance component of the exam:

- Which was your favourite piece and why? Were you pleased with your performance today, if so why or why not?
- Explain your approach to learning the piece such as any new or challenging techniques you had to learn and aspects of interpretation.
- What was the historical period of that piece? Which features of the piece are typical of the era it was written in.
- Choose another of the pieces played today and explain what you know about the composer including any biographical details and other pieces they have written.

- What was the basic formal structure of the third piece played today?

Grade 8

Technical Requirements

Scales

B major (hand stopped) – *p* (tongued)

Bb major (three octaves) – *f* (slurred)

F# major - *p* (slurred)

A minor harmonic (hand stopped) – *f* (tongued)

B minor melodic (three octaves) – *p* (slurred)

C minor harmonic – *f* (tongued)

Chromatic scale starting on A (3 octaves) – *f* (slurred)

Whole tone scale starting on Bb (3 octaves) – *p* (tongued)

Arpeggios

Eb major – *p* (tongued)

Ab major – *f* (slurred)

C# minor harmonic- *p* (slurred)

F minor melodic – *p* (tongued)

Two dominant 7th arpeggios – *f* (tongued)

Dominant 7th in the key of G – *f* (slurred)

Dominant 7th in the key of Eb- *p* (slurred)

Diminished 7th starting on D – *f* (tongued)

Diminished 7th starting on F#- *p* (slurred)

Flexibility

Ex. 8.1 from *Graded Lip Flexibilities for Horn in F/B flat*

Discussion Questions

All questions to be answered after the performance component of the exam:

- Which was your favourite piece and why? Were you pleased with your performance today, if so why or why not?
- Explain your approach to learning the piece such as any new or challenging techniques you had to learn and your approach to interpreting music written in this era?
- Choose another of the pieces played today and explain what you know about the composer including any biographical details and other pieces they have written. Which features of the piece are typical of the era it was written in?
- Identify the final cadence in this piece and show me on the music
- What was the basic formal structure of the third piece played today?

Trombone

Grade 1

Technical Requirements

Scales - one should be tongued and one legato:

One major scale

One minor scale (harmonic or melodic)

Arpeggios

One major arpeggio

One minor arpeggio

Flexibility

GANE & CREES No. 1.6 OR no. 1.7 from *How trombonists Do It* (bass clef)

OR

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

Discussion Questions

Both questions to be answered after the performance component of the exam:

- Which of the pieces you played today is your favourite and why?
- What is the mood of this piece?

Grade 2:

Technical Requirements

Scales – at least one should be tongued and one legato, one piano and one forte:

Two major scales

One minor scale (harmonic or melodic)

Arpeggios – one forte and one piano.

Two major arpeggios

One minor arpeggio

Flexibility

RIDGEON No.3 from *How Low Brass Do It*

OR

GANE & CREES No. 2.1 (first four positions only) from *How trombonists Do It* (bass clef)

Discussion Questions

Both questions to be answered after the performance component of the exam:

- Which of the pieces you played today is your favourite and why?
- How would you describe the dynamics at the beginning of this piece?

Grade 3:

Technical Requirements

Scales - at least one should be tongued and one legato, one forte and one piano:

Two major scales

Two minor scales (one harmonic, one melodic)

Arpeggios - at least one should be tongued and one legato, one forte and one piano:

Two major arpeggios

One minor arpeggios

Flexibility

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

OR

No. 3.1 (positions 1-6, page 9) from *How Trombonists Do It* (bass clef)

Discussion Questions

Both questions to be answered after the performance component of the exam:

- Which of the pieces you played today is your favourite and why?
- What is the time signature of this piece?

Grade 4

Technical Requirements

Scales – at least one should be tongued and one legato, two piano and two forte:

Two major scales

Two minor scales (one harmonic, one melodic)

One chromatic scale

One whole tone scale

Arpeggios – two tongued, two legato, two piano and two forte:

One major arpeggio

One minor arpeggio

Flexibility

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

OR

No. 4.1 (positions 1-6, page 9) from *How Trombonists Do It* (bass clef)

Discussion Questions

Both questions to be answered after the performance component of the exam:

- Which of the pieces you played today is your favourite and why?
- Which was the trickiest part of the piece to learn and why?

Grade 5

Technical Requirements

Scales - at least two should be tongued and two legato, two piano and two forte:

Two major scales

Two minor scales (one harmonic, one melodic)

One chromatic scale

One whole tone scale

Arpeggios – at least two should be tongued and two legato, two piano and two forte

Two major arpeggios

Two minor arpeggios

One dominant 7th arpeggio

Flexibility

RIDGEON No.14 OR No. 16 from *How Low Brass Do It*

OR

CREES & GANE No. 5.1 OR No. 5.2 from *How Trombonists Do It*

Discussion Questions

All questions to be answered after the performance component of the exam:

- Which of the pieces you played today is your favourite and why?
- Can you tell me which historical period this piece comes from?
- What is the form of this piece?

Grade 6

Technical Requirements

Scales - at least two should be tongued, two legato, two piano and two forte:

Two major scales

Two minor scales (one harmonic, one melodic)

One chromatic scale

One whole tone scale

Arpeggios – at least two should be tongued and two legato, two piano and two forte:

Two major arpeggios

Two minor arpeggios

One dominant 7th arpeggio

One diminished 7th arpeggio

Flexibility

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

OR

CREES & GANE No. 6.6 OR No. 6.7 from *How Trombonists Do It*

Discussion Questions

All questions to be answered after the performance component of the exam:

- Which of the pieces you played today is your favourite and why?
- What was the hardest thing about learning this piece and how did you overcome the difficulty?
- What do you know about the composer of this piece?

Grade 7

Technical Requirements

Scales - at least two should be tongued, two legato, two piano and two forte:

Two major scales

Three minor scales (a selection of harmonic and melodic)

One chromatic scale

One whole tone scale

Arpeggios – at least two should be tongued, two legato, two piano and two forte:

Two major arpeggios

Two minor arpeggios

One dominant 7th arpeggio (including one two-octave)

One diminished 7th arpeggio

Flexibility

RIDGEON No.21 OR No. 22 from *How Low Brass Do It*

OR

CREES & GANE No. 7.5 from *How Trombonists Do It*

Discussion Questions

All questions to be answered after the performance component of the exam:

- Which of the pieces you played today is your favourite and why?
- What is the historical and stylistic context of this piece and how did this affect your interpretation?
- Can you describe the form and main keys of this piece?

Grade 8

Technical Requirements

Scales -at least two should be tongued, two legato. two piano and two forte:

Two major scales

Three minor scales - a selection of harmonic and melodic

One chromatic scale

One whole tone scale

Arpeggios – at least two should be tongued, two legato, two piano and two forte:

Two major arpeggios

Two minor arpeggios

Two dominant 7th arpeggios

Two diminished 7th arpeggios

Flexibility

RIDGEON No.28 OR No. 29 from *How Low Brass Do It*

OR

CREES & GANE No. 9.7 from *How Trombonists Do It*

Discussion Questions

All questions to be answered after the performance component of the exam:

- Which of the pieces you played today is your favourite and why?
- What can you tell me about the composer or this piece?
- What performance issues are there in interpreting the music of this period?
- Can you discuss the form and tonality of this piece?