Syllabus for Brass Instruments

Effective from 2019

TEACHERS AND CANDIDATES ARE ADVISED TO CHECK
ALL RELEVANT SECTIONS CAREFULLY

Please note that where pieces are listed in the Syllabus, the publishers are given mainly as an aid to locating material, and are merely suggestions; other authoritative editions of the music will be equally acceptable.
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Dear Colleagues,

The 2019 Brass syllabus contains changes in the trumpet section, but is otherwise unchanged from the 2015-2018 publication, which had been extensively revised. It is a cumulative course of study with a range of technical and musical challenges for developing musicians. One addition to be found across all instruments in this syllabus is the inclusion of new sight-reading examples, which are in an appendix at the back.

The use of grade exams offers the student an opportunity to build on performance skills which in turn will generate greater confidence, as well as providing an assessment of the student’s musical development.

We hope to see you enjoying your music in the years to come with the RIAM.

Very best wishes,

Brendan Breslin
Head of RIAM Connect
User Guide for RIAM Exams

Useful tips to help prepare for your Examination

Each area of the examination serves a purpose, and plays an important role in developing a well rounded musician. Listed below are a few useful tips, aimed at helping the teacher/candidate to understand the reasons behind each area of the examination, and how to improve on those areas.

Pieces

The first mission is to choose pieces to suit each candidate, and both student and teacher should have input into this task. From the teacher’s perspective it is important to choose pieces that will develop the technique of the student but will also show off the student’s ability to their best advantage. From the student’s perspective it is important to choose pieces that they like, as this will encourage more dedication at practice time!

The early stages of learning a piece are hugely important, and while note learning can be a slow and arduous task it is essential to learn the correct notes and rhythm from the very start. Slow and careful practice is strongly encouraged to begin, gradually building up the tempo over time. Once the basics are in place, the musical detail can be introduced little by little. It should be noted that some music editions do not offer much detail by way of dynamic markings or phrase marks, but all music should have shape and colour to enhance the character of the work. Always look at the composer and title of the piece – this will always give an indication of how the piece should sound. Listening to a recording of the pieces will also inspire musical ideas!

It is important to practise playing the pieces through without stopping – it is not necessary to restart the piece because of a small slip, and this can become a bad habit – always try to keep going! It is a very good idea to play through the pieces for family or friends prior to the examination, as this can really help to build confidence.

For instrumentalists and singers it is essential to practice with the accompanist, to be familiar with the accompaniment part and all the entries.

Scales

Quite often students tend to underestimate the benefits of learning scales, and do not enjoy practising them, but there are many reasons for practising scales, and huge advantages, for example:

- They help to develop a sense of key
- They help to develop rhythmic patterns
- For all instrumentalists they help to develop finger fluency and co-ordination
- For string players they help to develop bow control and key patterns
- For singers and wind players they help to develop breath support and phrasing

Regular practice is advised – this does not mean that every scale has to be practised every day - better to concentrate on a few scales at a time (select different keys each time you practise). The examiner will be listening out for a fluent pace with clear rhythmic patterns, good tone and articulation (where appropriate) and finger clarity throughout.
Sight-Reading
Students tend to have a dread of sight-reading - an unfamiliar piece of music is placed on the music stand and almost instantly the room is filled with a sense of panic! Like all other areas of musical learning, this skill can be easily improved, and will help to develop a quick understanding of rhythmic motifs, note patterns, key signatures, accidentals, and ultimately will be an aid to faster learning.

To be successful at sight-reading does not necessarily mean a note-perfect account of a piece – the aim of sight-reading is to give “an impression” of how the piece should sound. With this in mind, the examiner will be listening for a sense of continuity. A cautious reading, where the candidate pauses to ponder over the next notes can only result in a hesitant attempt, with no real sense of how the notes fit into phrases, or how the phrases make up a piece of music. Always look ahead and keep the piece moving along with a steady pulse for best results. Again, this area can only improve with practice – a few bars every day will make all the difference!

The Let’s Get Reading sight-reading books for piano are written by Jean Archibald and Marie Moran and offer a step-by-step guide to learning how to sight-read well. These books are available from Preliminary level to Senior Certificate, and are extremely useful books for both teachers and students as a guide to successful sight-reading. They also include sample sight-reading tests at the back of each book.

For other instrumentalists, we are working on sample sight-reading tests which will be available on our website www.riam.ie – this is still work in progress but we hope to have some of the main instruments completed in the near future.

Theory
Knowledge and understanding of theory will equip any candidate with the necessary tools to display a well thought-out performance of their pieces. Notes, rests, rhythmic values, time signatures and key signatures provide the “nuts and bolts” of basic learning; expression markings allow us to lift the notes off the page and create colour and shape, adding character and style to the music. If you do not understand the meaning of the theoretical details and expression markings, this makes it rather difficult to portray in performance – this area is worth five marks in the examination.

The publication Music Workout by Jean Archibald and Bernadette Marmion is a series of theory workbooks based on the syllabus of Theory examinations. Each workout (Preparatory to Grade 8) includes detailed explanatory notes. This material also provides useful preparation for the ‘reading’ elements of the Aural Tests programme (practical music examinations).

The Theory Requirements listed on pages 14 and 15 should be studied carefully for each grade, as there are some changes and advancements to this new syllabus. For example, candidates will be encouraged to describe the character of the pieces performed (Grades II and III), and will be asked to describe the style of the pieces performed (Grades IV and V).
Aural Tests
The key to developing a strong sense of musicianship is through listening. Having an awareness of melodic shape, rhythmic pattern and musical phrasing can undoubtedly lead to a higher level of performance. With this in mind, the function of the Aural Tests is to establish a stronger connection between listening and performing, to help candidates build on all aspects of their musical learning.

These tests have been carefully constructed, to ensure a gradual development in ear training from the earliest grades right through to Senior Certificate level. Up to Grade V, the Aural Tests focus on four main areas: Listening, Memory, Rhythm and Sight-Singing. From Grade VI onwards the requirements for Aural and Theory are combined. The full details for each grade are listed from pages 10 to 13 in the syllabus.

For Sight-Singing, it is important to note that candidates are not assessed on the quality of their voice. The aim of this test is to develop recognition of melodic pattern, shape, and intervals. The RIAM Music Workout series contain many sight-singing and clapping exercises which help to develop musicianship alongside theoretical knowledge.

For candidates wishing to undertake the Senior Certificate, we have introduced an added requirement: “candidates will be expected to demonstrate an understanding of the style of the pieces performed; to discuss some of the technical demands presented in the chosen pieces, and their approach to overcoming these difficulties”.

The aim of this exercise is to encourage candidates to reflect on the musical styles, form and technical aspects of the pieces performed at this advanced level of study. Consequently, the allocation of marks will be altered in this area:
Combined Aural/ Theoretical tests: a maximum of 10 marks
Viva Voce: a maximum of 5 marks
Full details are available on page 19 of the syllabus.

The day of the Examination
Even professional musicians will admit to suffering from nerves – it is only natural that candidates (and quite often parents too!) feel anxious prior to their examination. Every examiner has experienced nerves and can empathise with those feelings of tension and worry – they will do their best to create a friendly atmosphere on the day, and ultimately get the best possible performance from each candidate. Listed below are a few useful tips, to help things run as smoothly as possible on the day:

At home...
Be sure to do a warm-up at home. This can be a good way to calm any nerves and focus the concentration. Warm-up facilities are not provided at the examination centres. Before leaving home, be sure to have everything you need: instrument, music stand (where appropriate), and music (photocopies may only be used in the examination room when the original music is also present!)
User Guide

Aim to arrive at the examination centre ten minutes early – this will give you time to take your instrument out of its case, have your music ready and take your coat off before entering the examination room. Use the extra minutes before the examination to settle your nerves. Try to think positively, and remember that the examiner is on your side and wants you to do a good job. If possible, try not to arrive too far in advance of the examination call time – waiting around can be counterproductive!

In the examination room...
Make sure that you are comfortable before you begin. Check that the stool or music stand is at the appropriate height for you, and do not be afraid to ask the examiner for help if you wish to make any adjustments.

For instrumentalists, tune your instrument prior to entering the room, but also check your tuning with the piano before you start to play. For wind brass players, the examiner will be happy to let you blow a few notes to clear the instrument prior to tuning with the piano.

You will be given the option of starting with scales or pieces, choose whatever suits you best. (For piano examinations, choosing to play scales first can be a good way of getting used to an instrument that is unfamiliar to you!) Where possible the examiner will listen to all three pieces in their entirety, but do not worry if you are stopped during a piece – this is not a reflection on your performance.

Timing allocated for each grade
Our examiners are trained to work quickly and efficiently. While taking the time to place each candidate at ease at the start of the examination, it is also the responsibility of the examiner to adhere to the allocated schedule as much as possible. The following is an outline of the time allocated for each examination, though it should be noted that two extra minutes are added on for string players and one extra minute is added on for wind brass players to allow for tuning.

<table>
<thead>
<tr>
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Candidates with Special Needs are also allocated extra time.

The examination notification sent to candidates/applicants in the post will indicate a Call Time – 10 minutes prior to the examination time. Candidates should aim to be ready to play from the Call Time onwards. Our examiners do their best to adhere to the examining timetable, and aim to ensure that examinations run on time. To a large degree, the pace of the examination is set by the candidate – if they choose to play their scales and pieces at a rather slow pace this can lengthen the overall examination time, candidates suffering from extreme nerves can also take longer to get settled. With this in mind, we cannot guarantee that examinations will run on schedule – we can only guarantee that every candidate will be given every opportunity to do their best on the day.
Candidates with Special Needs

The term “Special Needs” covers an increasingly broad area, which the RIAM endeavours to accommodate in every possible way. Naturally, every candidate has different needs, therefore each person is given independent consideration.

When candidates are entered under Special Needs, the following are some of the provisions available to facilitate individual requirements:

- extra time allocation for the examination
- enlarged or Braille sight-reading for visually impaired candidates
- specific order in which the candidate wishes to take the different areas of the examination
- parent/carer to be present in the examination room
- the RIAM will also endeavour to accommodate other provisions specific to individual needs

A Special Needs entry form must be completed and submitted at the time of application in order to benefit from any of the required provisions. The form is available from the RIAM Exams Office, or may be downloaded from www.riam.ie It should also be noted that the RIAM does not offer any dispensation in the marking – every candidate is assessed on the same basis.
Dear Colleagues

The building of a syllabus is a very important and difficult job. Care must be taken that the syllabus contains a cumulative course of study along with a sense of enjoyment. This syllabus has been constructed by top professionals in the RIAM to ensure that is the case.

Having performed for many years as both Principal Flute with the National Symphony Orchestra and laterally as a soloist, the need to perform is an integral part of my life. The use of grade exams offers the student an opportunity to build on performance skills which in turn will generate greater confidence, as well as providing an assessment of the student’s musical development.

In the spirit of open learning, I look forward to meeting some of you during RIAM workshops that are planned for the future and may I remind you of new online resources available through our website.

Very best wishes

Bill Dowdall
Member of the RIAM Woodwind, Brass and Percussion Faculty
AURAL REQUIREMENTS AND THEORETICAL QUESTIONS

REVISED FOR ALL PRACTICAL SUBJECTS

AURAL TESTS

*From Elementary to Grade V this area is worth a maximum of 10 marks.*

Candidates will be asked to perform the following tests:

**Elementary Grade**

*Memory:*

(a) Clap or tap from memory the rhythm of a short two-bar melody in 2/4 or 3/4 time.

The melody will begin on the first beat of the bar and the pulse will be given.

(b) Sing the precise pitch of a single note played twice by the examiner. Compass Middle C - octave above.

*Reading:*

Clap a two-bar rhythm in 3/4 or 4/4 time.

Note values $\cdot + $

**Preliminary Grade**

*Aural Observation:*

A piece will be played twice by the examiner. Comment whether the second playing was louder/softer or faster/slower.

*Memory:*

Clap or tap from memory the rhythm of a short two-bar melody in 2/4 or 3/4 time played three times. The melody will begin on the first beat of the bar and the pulse will be given.

Sing from memory a short melodic phrase within the first three notes of the major scale (d r m) played three times. The pulse, tonic chord and starting note will be given before the first playing.

*Reading:*

Clap a three-bar rhythm in 3/4 or 4/4 time.

Note values $\cdot \circ + \circ$
Primary Grade

Aural Observation:
Comment on the tempo (fast/slow or changing) and dynamic (loud/soft or changing) of the piece played once by the examiner.

Memory:
(a) Clap or tap from memory the rhythm of a short two-bar melody in 3/4, 4/4 or 6/8 time played three times. The melody will begin on the first beat of the bar and the pulse will be given.
(b) Sing from memory a short melodic phrase, within the range of a third in major keys (d r m) played three times. The pulse, tonic chord and starting note will be given before the first playing.

Reading:
Clap a four-bar rhythm in 3/4 or 4/4 time. Note values \( \cdot \frac{\text{j}}{\text{j}} \cdot + \circ \)

Grade I

Aural Observation:
Comment on the tempo, dynamic and articulation (legato/staccato) of the piece played once by the examiner. Italian terms may be used, but are not obligatory.

Memory:
(a) Clap or tap from memory on two further hearings the rhythm of a short phrase taken from the treble part of the aural observation piece.
(b) Sing from memory a short melodic phrase, within the range of a fifth in major keys (d r m f s) played three times. The pulse, tonic chord and starting note will be given before the first playing. The melody will begin on the tonic.

Reading:
(a) Clap a four-bar rhythm in 3/4 or 4/4 time; note values \( \cdot \frac{\text{j}}{\text{j}} \cdot + \circ \) and \( \text{rest} \)
(b) Sing at sight a two-bar melody in 3/4 or 4/4 time. Key C major. Note values \( \cdot + \circ \)
Pitch d r m, moving by step only.
Grade II

Aural Observation:
(a) Comment on tempo, dynamic and articulation of the piece played once by the examiner.
(b) Clap the pulse while the examiner plays the piece a second time.

Memory:
(a) Clap or tap from memory on one further hearing the rhythm of a short phrase taken from the treble part of the aural observation piece.
(b) Sing from memory a short melodic phrase, within the range of a fifth, in major or minor keys played three times. The pulse, tonic chord and starting note will be given before the first playing. The melody will begin on the tonic.

Reading:
(a) Clap a four-bar rhythm in 3/4 or 4/4 time: note values $\frac{4}{4}$, $\frac{3}{4}$ and $\frac{1}{4}$ rest.
(b) Sing at sight a two-bar melody in 3/4 or 4/4 time
   Note values $\frac{1}{4}$, $\frac{3}{8}$ + $\frac{1}{8}$.
   Pitch d r m - s involving leaps of a third, d - m, m - s ascending and descending
   Keys C, F and G majors

Grade III

Aural Observation:
(a) Comment on the dynamics/articulation of the piece played by the examiner.
(b) Clap the pulse while the examiner plays the piece a second time.
(c) State the time (3/4 or 4/4 time) after second hearing.

Memory:
(a) Clap or tap from memory on one further hearing the rhythm of a phrase taken from the treble part of the aural observation piece.
(b) Sing from memory a short melodic phrase, within the range of a fifth, in major and minor keys played three times. The pulse, tonic chord and starting note will be given before the first playing. The melody may or may not begin on the tonic.

Reading:
(a) Clap a four-bar rhythm in 3/4, 4/4 or 6/8 time. Note/rest values as in preceding grade as well as $\frac{1}{4}$, $\frac{3}{8}$ / $\frac{1}{4}$ / $\frac{3}{8}$ in 6/8 time.
(b) Sing at sight a 4-bar melody in 3/4 or 4/4 time
   Note values $\frac{1}{4}$ + $\frac{3}{8}$ + $\frac{1}{4}$ + $\frac{1}{4}$
   Pitch d r m - s with leaps, d - m, m - s ascending and descending
   Keys C, G, D and F majors
Grade IV

Aural Observation:
(a) Comment on the dynamics/articulation of the piece played once by the examiner (Italian terms to be used).
(b) Clap the pulse while the examiner plays the piece a second time.
(c) State the time (3/4 or 4/4 time) after second hearing.

Memory:
(a) Clap or tap from memory on one further hearing the rhythm of a phrase taken from the treble or bass part of the aural observation piece.
(b) Sing from memory a short melodic phrase which may be in a major or minor key played three times. The pulse, tonic chord and starting note will be given before the first playing. The melody may or may not begin on the tonic.

Reading:
(a) Clap a four-bar rhythm in 3/4, 4/4 or 6/8 time. Note/rest values as in preceding grade plus +, - in 3/4 and 4/4, + in 6/8 time.
(b) Sing at sight a four-bar melody in 3/4 or 4/4 time
   Note values $ \$, +
   Pitch d r m s l with leaps, d - m, d - s, m - s ascending and descending.
   Keys C, G, D, and F majors

Grade V

Aural Observation:
(a) Comment on the dynamics/articulation of the piece played by the examiner (Italian terms to be used).
(b) After another hearing (i) state the time (3/4, 4/4 or 6/8); (ii) state whether the key is major or minor.

Memory:
(a) Clap or tap from memory on one further hearing the rhythm of a phrase taken from the treble or bass part of the aural observation piece.
(b) Sing from memory a short melodic phrase which may be in a major or minor key played three times. The pulse, tonic chord and starting note will be given before the first playing. The melody may or may not begin on the tonic.

Reading:
(a) Clap a 4-bar rhythm in 3/4, 4/4 or 6/8 time. Note/rest values as in preceding grade plus /- in 3/4 and 4/4 time and / in 6/8 time.
(b) Sing at sight a 4-bar melody in 3/4 or 4/4 time
   Note values $ \$, +
   Pitch d r m s l with leaps as in preceding grade, plus l, - d ascending and descending.
   Keys C, G, D and F majors - melodies will begin and end on Doh.
THEORY REQUIREMENTS

This area is worth a maximum of 5 marks.

For grades Preliminary to V candidates presenting a certificate or result sheet verifying that they have passed the RIAM written Theory & Harmony paper for the same grade as, or higher than, their practical examination will be exempt from the Theory tests and will be awarded full marks for this section. Candidates will be asked to name and explain the following in relation to the pieces performed:

Elementary Grade
Clefs, stave, bar lines, note values and expression markings.

Preliminary Grade
Clefs, stave, bar lines, simple time signatures, note values and expression markings.

Primary Grade
Clefs, stave, bar lines, simple time signatures and expression markings.

Grade I
Pitch names, time signatures, note values, expression markings and key signatures.

Grade II
Pitch names, time signatures, note values, expression marks and key signatures. In addition, candidates will be asked to describe the character of any of the pieces performed (eg lively, sorrowful, happy, dance-like, jazzy etc.)

Grade III
Time signatures, note values, expression markings and key signatures. As for Grade II, candidates will be asked to describe the character of any of the pieces performed (eg lively, sorrowful, happy, dance-like, jazzy etc.)

Grades IV
Time signatures, note values, expression markings, and key signatures. In addition candidates will be expected to identify the relative major or minor of the keys of each piece performed. Candidates will also be asked to describe the style of any of the pieces performed: (eg baroque, classical, romantic, modern).

Grade V
Time signatures, note values, expression markings, key signatures and relative major or minor of the keys of each piece performed. As for Grade IV, candidates will be asked to describe the style of any of the pieces performed. In addition, candidates will also be asked to identify the tonic and dominant of any of the keys in which the pieces are written (atonal pieces do not apply).
COMBINED AURAL/THEORETICAL TESTS

For Grades VI to VIII candidates presenting a certificate or result sheet verifying that they have passed the written Theory & Harmony paper for the same grade as, or higher than, their practical examination will be exempt from the combined Aural/Theoretical Tests and will be awarded the full fifteen marks for this section.

Senior Certificate candidates instead will be awarded the full ten marks in this section but will be required to partake in the Viva Voce section of the examination which is worth a maximum of five marks.

Grade VI

Aural/Visual Observation:
A short piece will be played twice by the examiner, a copy of which will be given to the candidate. The candidate to answer questions as follows:

(a) (after first playing)
i Name the tonic key of the piece. Keys: C, G, D, F major. A, E, D minor.
   Name the relative major/minor of the tonic.
   ii Describe the time signature. Any signature using \( \cdot \) or \( \cdot \).
   iii Give technical names for specified notes (tonic, supertonic, etc).

(b) (after first or second playing)
i Point out places of melodic interest
   ii From a list of suggested textures, choose the most appropriate to the piece
      (e.g., chordal, two-part, etc).

(c) (after second playing)
   Point out the position of obvious cadence points.

Memory:
(a) Clap or tap from memory the rhythm of the upper line of a short two-part phrase using treble and bass clefs. The pulse will be given before the first playing. The test will be played three times.
(b) Sing from memory a short melodic phrase. The pulse, tonic chord and starting note will be given before the first playing. The test will be played three times.

Reading:
Sing at sight a four-bar melody in 3/4 or 4/4 time
Note values: \( \cdot \) to \( \cdot \) including \( \cdot \)

Pitch: Full major scale extended to a fourth below the tonic (s, l, t, d r m f s l t d')
Leaps between any notes of the tonic chord
Keys: Major keys up to two sharps and two flats
Melodies will begin on a note of the tonic chord and be within an octave range. An upbeat may be included. For example:

\[
\begin{align*}
\text{(s)} & \\
\end{align*}
\]

Intervals:
(a) Sing any of the following melodic intervals as requested. The pitch of ‘doh’ will be given: d - r, d - m, d - f, d - s, d - l, d - t, d - d'
(b) Respond to any of the following harmonic intervals from the same tonic. Major second and third, Perfect fourth and fifth by (i) singing both notes and (ii) describing the interval.

Grade VII

Aural/Visual Observation:
A short piece will be played by the examiner, a copy of which will be given to the candidate. The candidate to answer questions as follows:
(a) (after first playing)
   i Name the tonic key of the piece. Keys: Majors and minors to two sharps and two flats.
   ii Name the relative major/minor.
   iii Name the dominant key.
(b) (after first or second playing)
   i Point out melodic repetition and sequence.
   ii Point out sections which are musically contrasting.
(c) (after second playing)
   i Point out the position of a perfect or imperfect cadence.
   ii Point out where the music modulates to the dominant or relative of the tonic.

Memory:
(a) Clap or tap from memory the rhythm of the lower line of a short two-part phrase using treble and bass clefs. The pulse will be given before the first playing. The test will be played three times.
(b) Sing from memory the upper line of a short two-part phrase (using treble and bass clefs). The tonic chord and starting note will be sounded before each playing and the pulse will be given. The test will be played three times.

Reading:
Sing at sight a four-bar melody in 3/4 or 4/4 time.
Note values: ♩ to ♩
**Pitch:** Full minor scale m f si l t d r m f si l’ (si always preceded and followed by l). Leaps between adjacent notes of the minor tonic chord m - l - d - m - l’

**Keys:** A, E, D minor

Melodies will begin on the tonic (la) and be within an octave range. An upbeat may be included. For example:

![Music notation](image)

**Intervals:**
(a) Sing any of the following melodic intervals as requested. The pitch of ‘la’ will be given: l - d (minor third) and l - f (minor sixth).
(b) Respond to any major and perfect interval from the same tonic by (i) singing both notes and (ii) describing the interval.

**Grade VIII**

**Aural/Visual Observation:**
A short piece will be played by the examiner, a copy of which will be given to the candidate. The candidate to answer questions as follows:
(a) (after first playing)
   i  Name the tonic key of the piece. Keys: Majors to three sharps and three flats and minors to two sharps and two flats.
   ii Name the relative of the tonic, the dominant and the sub-dominant keys.
(b) (after first or second playing)
   i Identify whether the piece falls into two or three natural divisions.
   ii Comment on similarities or differences between these divisions.
(c) (after second playing)
   i Name the type of cadence at a specified bar (ie perfect, imperfect, plagal and interrupted).
   ii Identify modulation as being to the dominant or relative of the tonic in specified bars.

**Memory:**
Sing from memory the **lower** line of a short two-part phrase using treble clef only. The tonic chord and starting note will be sounded before each playing and the pulse will be given. The test will be played three times.
**Reading:**

Sing at sight a four-bar melody in 3/4, 4/4 or 6/8 time.

**Note values:** \( \text{\textbullet} \) to \( \text{\textbullet} \)

**Pitch:** Full major and melodic minor scales. Leaps in major keys to any notes of the tonic chord. Leaps in minor keys between any notes of the tonic chord.


Melodies will begin on a note of the tonic chord and be within an octave range. An upbeat may be included. For example:

![Musical example]

**Intervals and Triads:**

(a) Respond to any of the following: any major or perfect interval, minor third, minor sixth by (i) singing both notes and (ii) describing the interval.

(b) Respond to major/minor triads in root position, first inversion and second inversion by:

i singing the notes.

ii describing the type and position of the triad.

**Senior Certificate**

*This area is worth a maximum of ten marks.*

**Aural/Visual Observation:**

A short piece will be played by the examiner, a copy of which will be given to the candidate. The candidate to answer questions as follows:

(a) i Comment on tonality ie name the tonic key and main modulations. Keys:

Majors to three sharps and three flats and minors to three sharps and three flats.

or (Option chosen by examiner)

ii Identify and describe main cadential points.

(b) After a second playing

Comment on Texture or Structure (technical labels not necessary) or Style/Period (option chosen by the examiner).
Memory:
(a) Sing from memory the lower line of a short two-part phrase using treble stave only. The tonic chord and starting note will be sounded before each playing and the pulse will be given. The test will be played three times.

Reading:
(a) Sing at sight a four-bar melody in 3/4, 4/4 or 6/8 time.
   Note values: \( \frac{3}{4} \) to \( \frac{3}{8} \)
   Pitch: Full major and melodic minor scales. Leaps in major keys to any note of the tonic and dominant chords. Leaps in minor keys to any note of the tonic chord.
   Keys: Majors to three sharps and three flats, A, E, D, B minors. Melodies can begin on any note and will be within an octave range. An upbeat may be included. For example:

   ![Melody Example]

VIVA VOCE

This area is worth a maximum of five marks.

Technical Knowledge:
Candidates will be expected to explain or answer simple questions on the mechanism of their instrument.

Candidates will be also be expected to demonstrate an understanding of the style of the pieces performed, to discuss some of the technical demands presented in the chosen pieces, and their approach to overcoming these difficulties.
RECITAL CERTIFICATE PROGRAMME

Aim of the Recital Certificate
A polished presentation is expected for the Recital Certificate Programme. Unlike the Grade examinations, there is a much stronger emphasis on the candidates’ sense of performance and ability to display a technically secure, well-rounded musical programme. This programme is open to all disciplines contained within the current syllabus, including duet, chamber music and ensemble groups.

The aim is to encourage candidates to understand the importance of:
• Choosing a suitable and creative programme
• Presenting a written programme of their chosen pieces
• Sense of communication with the audience / listener
• Pacing of the recital
• overall delivery of a polished programme with sense of performance

Categories
The Recital Certificate can be taken at three levels: Junior, Intermediate and Advanced. At each level the Pass Mark is 70, indicating that the required standard of performance is higher than expected at a grade exam. For each recital candidates will receive a result sheet as assessment of their performance, and a certificate and medal will be awarded to successful performers.

Candidates who receive an overall mark between 70-79 will be awarded a Bronze medal.
Candidates who receive an overall mark between 80-89 will be awarded a Silver medal.
Candidates who receive an overall mark of 90 or above will be awarded a Gold Medal.

Junior Recital Certificate
Programme should equate to RIAM Grade II – III standard and should last between 5 – 10 minutes. At least two pieces (or movements of pieces) must be performed.

Intermediate Recital Certificate
Programme should equate to RIAM Grade V – VI standard and should last between 12 – 15 minutes. At least three pieces (or movements of pieces) must be performed.

Advanced Recital Certificate
Programme should equate to RIAM Grade VIII or higher standard and should last between 20 – 25 minutes. At least three pieces (or movements of pieces) must be performed.

Choosing A Programme
Exploring the repertoire for a given instrument and finding out areas of music that suit and appeal to each student are very important aspects of musical development. The following are some helpful hints when choosing a suitable programme:
• Candidates should aim to choose a programme that will display their imagination, technical strengths and musical preferences.
Recital Certificate Programme 2019

- While candidates may wish to include some material from the RIAM Exam Syllabus, they are strongly encouraged to explore and include a wider range of repertoire in their programme presentation.
- Candidates will be assessed on how well the performance engages the listener. The programme should have musical contrast; for example variety of tempi, moods and/or pieces from different eras. (It is not compulsory to choose pieces from different eras but this can be a good way of creating contrast.)
- Try to choose music that is most appealing to the candidate as this will help create a positive experience for both listener and performer. Examiners will assess the Overall Impression and Choice of Programme. The candidate should enjoy performing the chosen pieces, so that this is communicated to the audience.
- Candidates may wish to consider music from outside of the classical music genre such as jazz or Irish traditional music. If a jazz piece is featured in the chosen programme, the performer may like to include an improvisation.
- Good quality arrangements from film or popular music may be used.
- Candidates may wish to perform one of their own compositions.
- Over-use of repeats should be avoided; however Da Capo and Dal Segno should always be played.
- Many instruments have good compilation albums available and these can be a useful source of repertoire.
- Browsing in libraries or in music shops is a useful tool for all musicians, and looking for a programme for the Recital Certificate will help to develop this useful habit.
- Simplified editions of classical repertoire should be avoided as candidates are encouraged to perform the composer's original text.

Grading of Pieces
In choosing a programme, it is important to keep in mind the required standard. Where a candidate chooses a piece that is technically/musically easy for the suggested grade then the programme should be balanced with pieces which are more difficult than the suggested grade.

On the Day of the Exam
Candidates must present a copy of the music to the examiner. Marks will be deducted for failure to do so. Candidates must present a written programme to the examiner. Marks will be deducted for failure to do so. The performer may also choose to announce each piece, though this is not a requirement. Unlike a grade examination, the performer is in control of the pacing of the examination and should commence playing at their own ease and continue their programme without comment from the examiner. The original music for each piece must be present in the examination room, however the candidate may choose to photocopy extra pages to avoid awkward page-turns. The examiner will not be in a position to assist with page-turning during the recital, but it is acceptable for candidates to invite their own page-turner to assist.

Marking of Recital Certificate Programmes
The Recital Certificate is marked under three areas: Technical Ability, Interpretation and Overall Impression & Choice of Programme.
**Technical Ability (30%)**
Candidates will be assessed on their technical ability to play each piece. Examiners will be listening for good clarity and accuracy in the fingerwork. An ability to produce a good tone is also assessed here. For pianists, pedalling will be assessed. Where appropriate, intonation will be expected to be secure. For vocalists, diction and pronunciation will be commented and marked on.

**Interpretation (30%)**
Candidates general musicality and ability to portray form and phrasing will be assessed in this section. Other aspects of this mark include dynamics, contrast in articulation and an ability to set the mood of each piece will be taken into consideration. Stylistically appropriate playing will be rewarded.

**Overall Impression & Choice of Programme (40%)**
The overall presentation (including the written programme) will be assessed here. The timing of the performance is an important aspect of this mark – a programme that is considerably under the minimum time will be penalised. The ability to communicate and engage with the listener is assessed. The suitability of the programme to the candidate is taken into consideration by the examiner – whether the performer showed off their best abilities, whether moods and styles were captured and if there was a sense of flair and originality. Communication between performer and accompanist plays an important role and will be assessed. Facial expression, especially for vocalists, is an important aspect of the overall impression.

Candidates will be penalised for performing a programme which is shorter than the minimum permitted length, and they could be asked to discontinue a performance should they be exceeding the maximum permitted time.

The duration of the submitted programme will be marked under the section entitled *Overall Impression & Choice of Programme*.

Candidates are required to present a performance list and original music must be provided for the examiner.

The Recital Programme will be marked as follows:

(a) Technical Ability 30%
(b) Interpretation 30%
(c) Overall Impression & Choice of Programme 40%

Pass Mark 70%
FRENCH HORN

No marks will be awarded for incorrect music presented at examination. An original publication must be present for each examination. Candidates using photocopies of music will be disqualified.

Music requiring accompaniment will not be accepted unaccompanied. Candidates requiring accompaniment must provide their own accompanist.

*For Aural Requirements and Theoretical Questions please see pages 8 to 17.*

*All scales and arpeggios to be played from memory, tongued and slurred.*

GRADE I

*Scales & Arpeggios:* C major; A minor harmonic, one octave.

*Three Pieces:* Candidates must prepare three pieces, one from each List A, B and C.

*Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired. Candidates must present a copy of their pieces for the examiner.*

**LIST A**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Selection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gregson</td>
<td>Little Minuet <em>Nine Miniatures for Horn</em> (Brass Wind Publications)</td>
</tr>
<tr>
<td>Premru</td>
<td>Wimbledon Waltz <em>Up Front Album for French Horn grade 1</em> (Brass Wind Publications)</td>
</tr>
<tr>
<td>Lawrance</td>
<td>Waits and Measures <em>Six Modern Pieces for French Horn</em> (Brass Wind Publications)</td>
</tr>
<tr>
<td>JS Bach</td>
<td>Choral <em>Pièces Classiques pour Cor</em> (Billaudot)</td>
</tr>
<tr>
<td>Ridgeon</td>
<td>Call my Bluff <em>Nine Miniatures for French Horn</em> (Brass Wind Publications)</td>
</tr>
<tr>
<td>Charpentier</td>
<td>Te Deum <em>Pièces Classiques pour Cor</em> (Billaudot)</td>
</tr>
</tbody>
</table>

**LIST B**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Selection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bourgeois</td>
<td>Cornucopia <em>Up Front Album for French Horn book 1</em> (Brass Wind Publications)</td>
</tr>
<tr>
<td>Lully</td>
<td>No 3: Menuet <em>Pièces Classiques pour Cor</em> (Billaudot)</td>
</tr>
<tr>
<td>Lawrance</td>
<td>Amber <em>Six Modern Pieces for Horn</em> (Brass Wind Publications)</td>
</tr>
<tr>
<td>Gregson</td>
<td>Lullaby <em>Nine Miniatures for French Horn</em> (Brass Wind Publications)</td>
</tr>
<tr>
<td>Handel</td>
<td>No 11: Aria <em>Pièces Classiques pour Cor</em> (Billaudot)</td>
</tr>
<tr>
<td>Ridgeon</td>
<td>Hide and Seek <em>Nine Miniatures for French Horn</em> (Brass Wind Publications)</td>
</tr>
</tbody>
</table>
LIST C

Gregson  No 4 or no 5 or no 6: 20 Supplementary Tunes for Beginner Brass  
(Brass Wind Publications)

Horner  No 13 or no 24 or no 32: Primary Studies for Horn (Elkan-Vogel)

Miller  No 3 or no 4 or no 11: Simple Studies for Beginner Brass (Faber Music)

Endresen  No 1 or no 2: Supplementary Studies for Horn (Rubank/Studio Music)

Sight-reading: A short piece up to eight bars in simple time in C major. Crotchets, minims, dotted minims and semibreves; crotchet rests.

GRADE II

Scales & Arpeggios: B flat major (one octave); G minor harmonic (one octave)

Three Pieces: Candidates must prepare three pieces, one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired. Candidates must present a copy of their pieces for the examiner.

LIST A

Carse  A Little Serenade  Two Easy Pieces for Horn (Stainer & Bell)

Lawrance  Occasional Fanfare  Six Modern Pieces for Horn (Brass Wind Publications)

Ridgeon  Prelude and March  Nine Miniatures for Horn (Brass Wind Publications)

Butterworth  Roland  Up Front Album for Horn in F grade 2 (Brass Wind Publications)

Telemann  10 Menuet  Pièces Classiques pour Cor (Billaudot)

Le Couppey  Study in A Minor  An Intermediate Horn Book (Allegro Music Archive Reprint)

LIST B

Brightmore  Sad Story  Three Easy Solos (Emerson 149)

Lawrance  Sun Dance  Six Modern Pieces for Horn (Brass Wind Publications)

Woolfenden  Space Patrol  Up Front Album for Horn grade 2 (Brass Wind Publications)

Ridgeon  Restless or Wishful Thinking  Nine Miniatures for Horn in F (Brass Wind Publications)

Handel  Marche de Josue  Pièces Classiques pour Cor (Billaudot)

LIST C

Gregson  No 7 or no 9 or no 11: 20 Supplementary Tunes for Beginner Brass (Brass Wind Publications)

Horner  No 30 or no 35 or no 37: Primary Studies for Horn in F (Elkan-Vogel)

Miller  No 9 or no 13 or no 16: Simple Studies for Beginner Brass (Faber Music)

Endresen  No 3 or no 4: Supplementary Studies for French Horn (Rubank/Studio Music)

Sight-reading: A short piece up to eight bars in simple time in C, G or F major. Crotchets, quavers, minims, dotted minims and semibreves; crotchet rests.
GRADE III

Scales & Arpeggios: D major (one octave); B minor harmonic (one octave)

Three Pieces: Candidates must prepare three pieces, one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired. Candidates must present a copy of their pieces for the examiner.

LIST A
Gregson Folk Song Nine Miniatures for Horn in F (Brass Wind Publications)
Horovitz Sherwood Fancy Up Front Album for Horn in F grade 2 (Brass Wind Publications)
Carse Scherzino Two Easy Pieces for Horn (Stainer & Bell)
Lawrance Carillon In Concert, for F horn (Brass Wind Publications)
J S Bach Prelude An Intermediate Horn Book (Allegro Music Archive Reprint)
Haydn No 14: Choral de Saint Antoine Pièces Classiques pour Cor (Billaudot)

LIST B
Hanmer No 1: Prelude Suite for Horn (Emerson)
Lawrance Homage In Concert, for Horn (Brass Wind Publications)
Purcell Air de Trompette Pièces Classiques pour Cor (Billaudot)
Ridgeon Introduction and Dance Nine Miniatures for Horn in F (Brass Wind Publications)
Carr Foot it Featly Up Front Album for Horn in F grade 2 (Brass Wind Publications)
Beethoven Hymne à la Joie (Ode to Joy) Pièces Classiques pour Cor (Billaudot)

LIST C
Gregson No 10 or no 13 or no 14: 20 Supplementary Tunes for Beginner Brass (Brass Wind Publications)
Horner No 40 or no 47 or no 48: Primary Studies for French Horn (Elkan-Vogel)
Miller No 27 or no 29 or no 31: Simple Studies for Beginner Brass (Faber Music)
Endresen No 5 or no 6: Supplementary Studies for Horn (Rubank/Studio Music)

Sight-reading: A short piece up to ten bars in simple time.
Major keys up to one sharp and two flats / D minor.
Crotchets, dotted crotchets, quavers, minims, dotted minims and semibreves. Crotchet, quaver and minim rests.
GRADE IV

Scales & Arpeggios: G, A flat major (twelfth). E and F minors harmonic and melodic (one octave)

Chromatic scale: starting on C or G (one octave)

Three Pieces: Candidates must prepare three pieces, one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired. Candidates must present a copy of their pieces for the examiner.

LIST A
Brightmore Morning Ride Three Easy Solos (Emerson 149)
Haydn No 7: Minuetto Classical Album for Horn (Boosey & Hawkes)
Parker Penguin Parade Top Line for Horn in F (Brass Wind Publications)
Clementi Sonatina An Intermediate Horn Book (Allegro Music Archive Reprint)
Mozart Concerto no 3 K 447: second movement (any edition)
Ball Ceridwen’s Air Top Line for Horn in F (Brass Wind Publications)

LIST B
Auclert Lied pour Cor et Piano (Leduc)
Beethoven No 9: Theme Classical Album for Horn (Boosey & Hawkes)
Gregson Habanera Nine Miniatures for Horn (Brass Wind Publications)
Hanmer Suite for Horn: no 4: Finale (Emerson)
Lawrance Reflections In Concert, for Horn (Brass Wind Publications)
Carr Ghost of Fountains Abbey Top Line for Horn (Brass Wind Publications)

LIST C
Horner No 62 or no 60 or no 69: Primary Studies for French Horn (Elkan-Vogel)
Endresen No 7 or no 12 or no 17: Supplementary Studies for French Horn (Rubank/Studio Music)
Gregson No 15 or no 19: 20 supplementary Tunes for Beginner Brass (Brass Wind Publications)
M Alphonse No 5 or no 10 or no 22: 200 New Studies book 1 (Leduc)

Sight-reading: A short piece up to ten bars in simple time including 3/8 time. Major keys up to two sharps and two flats / D minor. Crotchets, dotted crotchets, dotted quavers, quavers, minim, dotted minim and semibreves; crotchet, quaver and minim rests.
GRADE V

Scales & Arpeggios: E flat, F majors (two octaves) C, D minors harmonic and melodic (one octave)

Chromatic scales: starting on F (two octaves)

Dominant sevenths: in the keys of E flat, C (one octave)

Transposition study: as listed below.

Three Pieces: Candidates must prepare three pieces, one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Candidates must present a copy of their pieces for the examiner.

LIST A

Ledbury Fanfare Prelude Cornucopia: Six Pieces for Horn in F (Brass Wind Publications)
Parker Blue Train Top Line Album for Horn in F (Brass Wind Publications)
Boieldieu Solo pour Cor (Billaudot)
Mozart Concerto no 3 K 447: third movement (any edition)
J S Bach No 3: Sarabande Classical Album for Horn (Boosey & Hawkes)
Saint-Saëns Romance op 36 (Durand)
Lawrance Carnival In Concert, for Horn in F (Brass Wind Publications)

LIST B

F Strauss Horn Concerto op 8: second movement (Universal Edition)
Damase Berceuse op 19 (Leduc)
Diabelli No 6: Rondo An Intermediate Horn Book (Allegro Music Archive Reprint)
Lawrance Fanfare and Response In concert, for Horn in F (Brass Wind Publications)
Ridout First movement Concertino for Horn (Emerson)
Schumann No 10: Larghetto and Allegretto Classical Album for Horn (Boosey & Hawkes)
Ball Chase Top Line for Horn in F (Brass Wind Publications)

LIST C

Horner No 82 or no 88 or no 90: Primary Studies for Horn (Elkan-Vogel)
Endresen No 21 or no 26 or no 29: Supplementary Studies (Rubank/Studio Music)
Kopprasch No 6 or no 8 or no 10: 60 Studies for Horn book 1 (IMC)
M Alphonse No 14 or no 36 or no 37: 200 New Studies for Horn book 1 (Leduc)
Transposition: Horn in E flat
Gregson: No 4: Hungarian Dance, or no 6: Chloe’s Tune Supplementary Tunes for Beginner Brass (Brass Wind Publications)

Sight-reading: A short piece up to ten bars in simple time or 6/8 time.
Major keys up to two sharps and two flats / C minor.
Crotchets, dotted crotchets, dotted quavers, quavers, semiquavers, minims, dotted minims and semibreves.
Crotchet, quaver and minim rests. Triplets and syncopation.

GRADE VI

Scales & Arpeggios: A, E majors (two octaves), B major (a twelfth), F sharp, C sharp, G sharp minors harmonic and melodic (two octaves)

Chromatic scales: starting on F sharp (two octaves)
Dominant sevenths: in the keys of A flat, A (two octaves)
Diminished sevenths: starting on G (two octaves)
Transposition study: as listed below.

Three Pieces: Candidates must prepare three pieces, one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.
Candidates must present a copy of their pieces for the examiner.

LIST A
Mozart Horn concerto no 3 K 447: first movement (any edition)
Mozart Concert rondo in E flat K 371 (any edition)
Dunhill Cornucopia: first and second movements (Boosey & Hawkes)
Bozza En Irlande (Leduc)
Telemann Concerto in D: third movement, Allegro (Schirmer/Music Sales)
R Strauss Andante, op posth (Boosey & Hawkes)
M McAuliffe Whimsicality (OCMP Ireland)

LIST B
Saint-Saëns Morceau de concert, op 94: first movement (Durand)
Cooke Rondo in B flat (Schott)
Karl-Matys Koncertstück no 2 op 24: first and second or second and third movements (Pizka Ed D-85551)
Woolfenden War Dance Horn dances (Brass Wind Publications)
Ridout Concertino for horn: third movement (Emerson)
Dunhill Cornucopia: second and third movements (Boosey & Hawkes)
F Strauss Romance, from Les Adieux (any edition)
LIST C
Kopprasch No 12 or no 15 or no 16: 60 studies book 1 (IMC)
M Alphonse No 1 or no 3 or no 6: 200 new studies book 3 (Leduc)
N Clarke Processional or Russian Picture Featuring rhythm (Brass Wind Publications)

Transposition: Horn in C
Gregson: No7 March or No 10 Gavotte Supplementary Tunes for Beginner Brass (Brass Wind Publications)

Sight-reading: A short piece of suitable difficulty. Major keys up to two sharps and two flats / minor keys up to two flats.

GRADE VII

Scales & Arpeggios: D flat, F sharp major (two octaves)
B flat, D sharp minors, harmonic and melodic (two octaves)

Chromatic scales: starting on F sharp (two octaves)
Dominant sevenths: in keys of A flat, A (two octaves)
Diminished sevenths: starting on F, A flat (two octaves)

Transposition study: as listed below.

Three Pieces: Candidates must prepare three pieces, one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.
Candidates must present a copy of their pieces for the examiner.

LIST A
Mozart Concerto no 2 K 417: second and third movements (any edition)
Mozart Concerto no 1 in D K 412: complete (any edition)
Beethoven Sonata op 17: first movement (Boosey & Hawkes)
L-E Larsson Concertino op 45: first movement (Gehrmans)
Glière Romance op 35 Four Pieces for Horn (Pizka SCO43)
Abbott Alla caccia (Arcadia/Weinberger)
Haydn Concerto no 2 in D: first movement (Boosey & Hawkes)

LIST B
Glazunov Rêverie op 27 (Peters Edition)
F Strauss Nocturno op 7 (Universal Edition)
F Strauss Theme and Variations op 13: second and third movements (Zimmermann)
Nielsen Canto Serioso (Hansen/Music Sales)
Woolfenden Spanish Dance Horn Dances (Brass Wind Publications)
Hindemith Sonata for Horn: first movement (Schott)
R Strauss Concerto no 1 in E flat op 11: second movement (Universal Edition)
LIST C
Kopprasch
No 19 or no 21 or no 27: 60 Studies book 1 (IMC)
M Alphonse
No 7 or no 13 or no 17: 200 New Studies book 3 (Leduc)
Gallay
No 13 or no 15 or no 17: 39 Preludes op 27 (Leduc)

Transpositions:
Kopprasch: no 10 (horn in E); no 17 (horn in D)
60 Studies book 1 (IMC)

Sight-reading:
A short piece of suitable difficulty. Major keys up to four sharps and two flats / minor keys up to two flats and three sharps.

GRADE VIII

Scales & Arpeggios:
A, B flat, B majors (three octaves)
All other keys, major and minor (two octaves)
(minor scales in both melodic and harmonic forms)
Chromatic scales: starting on any note (two octaves)
Whole tone scales: starting on B flat and C (two octaves)
Dominant sevenths: in any key (two octaves)
Diminished sevenths: starting on F sharp, B flat (two octaves)
Transposition Study: as listed below.

Three Pieces:
Candidates must prepare three pieces, one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.
Candidates must present a copy of their pieces for the examiner.

LIST A
Beethoven
Sonata op 17: third Movement (Schott)
Mozart
Concerto No 4 in E flat K 495: first movement (any edition)
Mozart
Horn Quintet in E flat K 407: first movement (any edition)
Rosetti (Rösler)
Concerto in E flat: third movement (IMC)
Saint-Saëns
Romance op 67 (Hamelle-Leduc)
F Strauss
Concerto op 8: third Movement (Universal Edition)
Chabrier
Larghetto (Billaudot)

LIST B
Stich-Punto
Concerto no 5 in F: third movement (Pizka Edition)
Busser
Pièce en re op 39 (Leduc)
R Strauss
Concerto no 1 in Eb op 11: first movement (Universal Edition)
Saint-Saëns
Morceau de Concert: second and third movements (Durand)
Hindemith
Sonata for Horn: third movement (Schott)
F Strauss
Introduction, Theme and Variations (Schott)
Woolfenden
Sword Dance Horn Dances (Brass Wind Publications)
LIST C

Kopprasch  No 28 or no 29 or no 30: 60 Studies for Horn book 1 (IMC)
M Alphonse  No 23 or no 30 or no 35: 200 New Studies book 3 (Leduc)
Gallay  No 16 or no 18 or no 22: 39 Preludes op 27 (Leduc)

Transposition:  
Kopprasch: Horn in B flat basso, no 21, 60 Studies for Horn book 1 (IMC)  
M Alphonse: Horn in G alto, no 46, 200 New Studies book 1 (Leduc)

Sight-reading:  
A short piece of suitable difficulty. Major keys up to four sharps and two flats / minor keys up to two flats and three sharps / twelve tone (atonal).

SENIOR CERTIFICATE

Scales & Arpeggios:  
All scales major and minor, dominant and diminished sevenths.

Chromatic and whole tone scales as per Grade VIII.

Transposition Study: as listed below.

Three Pieces:  
Candidates must prepare three pieces, one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Candidates must present a copy of their pieces for the examiner.

LIST A

Mozart  Horn quintet in E flat K 407: second and third movements (any edition)
Mozart  Concerto no 2 in E flat K 417: first movement (any edition)
Haydn  Concerto no 1 in D: first and second or second and third movement (Boosey & Hawkes)
Stich-Punto  Concerto no 5 in F major: first movement (H Pizka)
Rosetti (Rösler)  Concerto in E flat: first movement (IMC)
F Strauss  Concerto op 8: first movement (Universal Edition)

LIST B

Dukas  Vilanelle (Durand)
Bozza  En Forêt (Leduc)
Vinter  Hunter’s Moon (Boosey & Hawkes)
Kinsella  Dialogue for Horn and Piano (CMC)
Poulenc  Elegie (Chester/Music Sales)
R Strauss  Third Movement Rondo Concerto in E flat op 11 (Universal Edition)
Hindemith  Concerto for Horn: first and second movements (Schott 4024)
LIST C

M Alphonse Any study from 200 New Studies book 4 (Leduc)
Kopprasch Any study from 60 Studies book 2 (IMC)
Gallay Any study from 12 Études for Horn op 57 (IMC)
Bourgeois Any study from Fantasy Pieces (Brass Wind Publications)

Transposition: Horn in: E flat, C, E, D, B flat basso (under sight-reading)

Sight-reading: A short piece of suitable difficulty.
TRUMPET, CORNET & FLUGELHORN

No marks will be awarded for incorrect music presented at examination. An original publication must be present for each examination. Candidates using photocopies of music will be disqualified.

For Aural Requirements and Theoretical Questions please see pages 8 to 17.

All scales and arpeggios to be played from memory.

Music requiring accompaniment will not be accepted unaccompanied. Piano accompaniment for Winners series (Brass Wind Publications) is sold separately.

Candidates requiring accompaniment must provide their own accompanist. Unaccompanied pieces are marked with an asterisk (*)

GRADE I

Scales & Arpeggios: C, G, and B flat majors (lower octave) A harmonic minor, compass one octave, tongued and slurred.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Candidates must present a copy of their pieces for the examiner.

LIST A

Bernstein One Hand, One Heart Easy Winners (Brass Wind Publications)
Butterworth Sumani Keynotes: Album for Trumpet (Brass Wind Publications)
Crosse Intrada Up Front Album for Trumpet grade 1 (Brass Wind Publications)
Gregson No 1: Prelude Ten Miniatures for Trumpet (Brass Wind Publications)
Gregson* No 3: Little Minuet 20 Supplementary Tunes for Beginner Brass (Brass Wind Publications)
Gregson* No 4: Hungarian dance 20 Supplementary Tunes for Beginner Brass (Brass Wind Publications)
Runswick Offshore Up Front Album for Trumpet grade 1 (Brass Wind Publications)
Susato No 2 Rondo Easy Concert Pieces for Trumpet vol 1 (Schott)
Susato No 7 Ronde First Book of Trumpet Solos (Faber Music)
LIST B
Bourgeois
Elastic Frog *Up Front Album for Trumpet grade 1* (Brass Wind Publications)
Cohan*
Give My Regards To Broadway *Easy Winners* (Brass Wind Publications)
Coombes
Trumpet out West *Keynotes: Album for Trumpet* (Brass Wind Publications)
Gregson
Dance *Up Front Album for Trumpet grade 1* (Brass Wind Publications)
Gregson
No 2: Ostinato *Ten Miniatures for Trumpet* (Brass Wind Publications)
Gregson*
No 5: Mark’s Tune *20 Supplementary Tunes for Beginner Brass* (Brass Wind Publications)
Lyons
No 5: On Parade *The Really Easy Trumpet Book* (Faber Music)
Milán
No 1: Pavane *Easy Concert Pieces for Trumpet vol 1* (Schott)
Premru
Linzer Lullaby *Up Front Album for Trumpet grade 1* (Brass Wind Publications)

LIST C
Arban
No 11 *Cornet Method* (Boosey & Hawkes)
Arban
No 12 (page 13): *Cornet Method* (Boosey & Hawkes)
Endresen
No 1: *Supplementary Studies for Trumpet* (Rubank/Studio Music)
Endresen
No 2: *Supplementary Studies for Trumpet* (Rubank/Studio Music)

Sight-reading:
A short piece up to eight bars in simple time in C major.
Crotchets, minims, dotted minims and semibreves; crotchet rests.
GRADE II

Scales & Arpeggios:  
D and A majors  
E and D harmonic minors  
Compass one octave, all tongued and slurred.

Three pieces:  
Candidates must prepare three pieces: one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Candidates must present a copy of their pieces for the examiner.

LIST A

Bach  
No 16: O Jesulein Süß (O Sweet Child Jesus) First Book of Trumpet Solos  
(Faber Music)

Clarke  
No 4: The Prince of Denmark’s March Easy Concert Pieces for Trumpet vol 2 (Schott)

Clarke  
No 7: The Duke of Gloucester’s March Easy Concert Pieces for Trumpet vol 1 (Schott)

Gregson  
No 5: Lullaby Ten Miniatures for Trumpet (Brass Wind Publications)

Gregson  
Rhythmic Dance Ten Miniatures for Trumpet (Brass Wind Publications)

Mozart*  
Aria from "The Marriage of Figaro" Winners Galore (Brass Wind Publications)

Purcell  
No 1: Trumpet Tune Old English Trumpet Tunes book 1 (OUP)

Ramskill  
Music Hall Song Keynotes: Album for Trumpet (Brass Wind Publications)

Smetana*  
Vltava from 'Ma Vlast' Winners Galore (Brass Wind Publications)

LIST B

Bach  
No 11: March Easy Concert Pieces for Trumpet vol 1 (Schott)

Daly*  
Postman Pat Winners Galore (Brass Wind Publications)

Di Capua  
O Solo Mio All Jazzed Up (Brass Wind Publications)

Gilbert & Sullivan*  
March from 'The Pirates of Penzance' Winners Galore (Brass Wind Publications)

Gregson  
No 3: Gopak Ten Miniatures for Trumpet (Brass Wind Publications)

Purcell  
No 2: Trumpet Air Old English Trumpet Tunes book 1 (OUP)

Telemann  
No 6: Adagio Easy Concert Pieces for Trumpet vol 2 (Schott)

Tracey  
Sassy Up Front Album for Trumpet book 2 (Brass Wind Publications)

Vivaldi  
No 8: Allegro Easy Concert Pieces for Trumpet book 2 (Schott)

Woolfenden  
Valse Triste Up Front Album for Trumpet book 2 (Brass Wind Publications)
LIST C

Endresen
No 3: *Supplementary Studies for Trumpet* (Rubank/Studio Music)

Endresen
No 4: *Supplementary Studies for Trumpet* (Rubank/Studio Music)

Endresen
No 5: *Supplementary Studies for Trumpet* (Rubank/Studio Music)

Gregson*
No 7: March *20 Supplementary Tunes for Beginner Brass* (Brass Wind Publications)

Gregson*
No 8: Lullaby *20 Supplementary Tunes for Beginner Brass* (Brass Wind Publications)

Gregson*
No 10: Gavotte *20 Supplementary Tunes for Beginner Brass* (Brass Wind Publications)

Sight-reading:
A short piece up to eight bars in simple time. Major keys up to one sharp and one flat. Crotchets, quavers, minims, dotted minims and semibreves; Crotchet rests.

GRADE III

*Scales & Arpeggios:*
F and E flat major (one octave).
G and B flat major (twelfth).
B and G harmonic minor (one octave)
All of the above tongued and slurred

*Three pieces:*
Candidates must prepare three pieces: one from each List A, B and C.

*Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.*

Candidates must present a copy of their pieces for the examiner.

LIST A

*Clarke*
No 7: *A Trumpet Minuet Old English Trumpet Tunes book 1* (OUP)

*Coombes*
Trumpet in Traffic *Keynotes: Album for Trumpet* (Brass Wind Publications)

*Gregson*
No 6: Minuet *Ten Miniatures for Trumpet* (Brass Wind Publications)

*Handel*
No 3: Scipio March *Old English Trumpet Tunes book 1* (OUP)

*Harris*
No 2: Berceuse *Six Miniatures for Trumpet* (Ricordi/UMP)

*Horovitz*
On Parade *Up Front Album for Trumpet book 2* (Brass Wind Publications)

*Krieger*
No 5: Minuet *Easy Concert Pieces for Trumpet vol 1* (Schott)

*Schein*
No 4: German Dance *Easy Concert Pieces for Trumpet vol 1* (Schott)

*Smith*
Something Else *All Jazzed Up* (Brass Wind Publications)
Trumpet, Cornet & Flugel Horn 2019

**LIST B**

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<thead>
<tr>
<th>Composer</th>
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<th>Source</th>
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<td>Processional Fanfare Up Front Album for Trumpet book 2 (Brass Wind Publications)</td>
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<tr>
<td>Gregson</td>
<td>No 7: Slightly Slavic Ten Miniatures for Trumpet (Brass Wind Publications)</td>
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<td>Handel</td>
<td>No 4: March Old English Trumpet Tune book 1 (OUP)</td>
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<td>Harris</td>
<td>No 1: Fanfare Six Miniatures for Trumpet (Ricordi/UMP)</td>
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<td>Harris</td>
<td>No 5: Serenade Six Miniatures for Trumpet (Ricordi/UMP)</td>
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<td>Holst*</td>
<td>Jupiter from The Planets Easy Winners (Brass Wind Publications)</td>
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<td>Mozart</td>
<td>No 12: Là ci darem la mano Easy Concert Pieces for Trumpet vol 1 (Schott)</td>
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<td>Norman*</td>
<td>James Bond Theme Easy Winners (Brass Wind Publications)</td>
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<td>Thielemann</td>
<td>No 18: A Tribute to “Alice in Wonderland” Easy Concert Pieces for Trumpet vol 2 (Schott)</td>
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**LIST C**

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<tr>
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<tr>
<td>Endresen</td>
<td>No 7: Supplementary Studies for Trumpet (Rubank/Studio Music)</td>
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<td>Gregson*</td>
<td>No 11: Moto Perpetuo 20 Supplementary Tunes for Beginner Brass (Brass Wind Publications)</td>
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<td>Gregson*</td>
<td>No 13: Pop Song 20 Supplementary Tunes for Beginner Brass (Brass Wind Publications)</td>
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<td>No 14: Justin’s March 20 Supplementary Tunes for Beginner Brass (Brass Wind Publications)</td>
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<td>Gregson*</td>
<td>No 15: Bulgarian Dance 20 Supplementary Tunes for Beginner Brass (Brass Wind Publications)</td>
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**Sight-reading:**
A short piece up to sixteen bars in simple time.
Major keys up to two sharps and two flats.
Crotchets, dotted crotchets, quavers, minim, dotted minim and semibreves; crotchet and minim rests.
GRADE IV

Scales & Arpeggios:

E and A flat major (one octave), B flat major (twelfth),
G major (two octaves)

C harmonic minor (twelfth), B harmonic minor (twelfth)
A melodic minor (twelfth) scales

A, B, C minor (twelfth) arpeggios

Chromatic scales: beginning on C (twelfth) and G (two octaves)

Dominant sevenths: in the key of F starting on C (one octave)

All the above tongued and slurred.

Three pieces:

Candidates must prepare three pieces: one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Candidates must present a copy of their pieces for the examiner.

LIST A

Bach
No 7: Marche Play Solo Trumpet (Faber Music)

Gorb
Hora A Tango to Bali (Brass Wind Publications)

Greene
No 10: Trumpet Tune Old English Trumpet Tunes vol 1 (OUP)

Gregson
No 10: Scherzo Ten Miniatures for Trumpet (Brass Wind Publications)

Gregson
No 9: March Triste Ten Miniatures for Trumpet (Brass Wind Publications)

Gregson
Serenade Cameos for Trumpet (Brass Wind Publications)

Handel
No 6: Minuet and Trio Old English Trumpet Tunes vol 1 (OUP)

Handel
No 9: La Rejouissance Easy Concert Pieces for Trumpet vol 2 (Schott)

Harris
No 3: March Six Miniatures for Trumpet (Ricordi/UMP)

Pinkard
Sweet Georgia Brown All Jazzed Up (Brass Wind Publications)

Purcell
The Queen’s Dolour (a farewell) The Wonderful World of Purcell (Kevin Mayhew)

Wagner
No 15: Steuermann, Lass die Wacht Easy Concert Pieces for Trumpet vol 2 (Schott)
<table>
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<tr>
<td><strong>Farnaby</strong></td>
<td>No 16: Giles Farnaby’s Dreame <em>Play Solo Trumpet</em> (Faber Music)</td>
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<td><strong>Gorb</strong></td>
<td>Kalevala <em>A Tango to Bali</em> (Brass Wind Publications)</td>
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<tr>
<td><strong>Gorb</strong></td>
<td>Oussoul <em>A Tango to Bali</em> (Brass Wind Publications)</td>
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<td><strong>Gregson</strong></td>
<td>Intrada <em>Cameos for Trumpet</em> (Brass Wind Publications)</td>
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<td><strong>Gregson</strong></td>
<td>No 8: Folk Dance <em>Ten Miniatures for Trumpet</em> (Brass Wind Publications)</td>
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<td><strong>Harris</strong></td>
<td>No 6: Dance <em>Six Miniatures for Trumpet</em> (Ricordi/UMP)</td>
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<td><strong>Hook</strong></td>
<td>No 13: Allegro Moderato <em>Easy Concert Pieces for Trumpet vol 2</em> (Schott)</td>
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<td><strong>Hummel</strong></td>
<td>No 8: Indian Rondo <em>Play Solo Trumpet</em> (Faber Music)</td>
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<td><strong>Koeppen</strong></td>
<td>No 20: Chill-Out <em>Easy Concert Pieces for Trumpet vol 2</em> (Schott)</td>
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<td><strong>Purcell</strong></td>
<td>Fairest Isle from ‘King Arthur’ <em>The Wonderful World of Purcell</em> (Kevin Mayhew)</td>
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<td><strong>Purcell</strong></td>
<td>No 12: Sonata for Trumpet and Strings <em>Old English Trumpet Tunes vol 1</em> (OUP)</td>
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<td>No 4: <em>Ace of Trumpets</em> (Brass Wind Publications)</td>
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<td><strong>Clarke</strong></td>
<td>Weldon <em>Featuring Rhythm: Nine Graded Studies for Treble Brass</em> (Brass Wind Publications)</td>
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<td><strong>Endersen</strong></td>
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<td>No 13: <em>Supplementary Studies for Trumpet</em> (Rubank/Studio Music)</td>
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*Sight-reading:* A short piece up to sixteen bars in simple time. Major keys up to three sharps and three flats. Crotchets, dotted crotchets, quavers, minims, dotted minims and semibreves; crotchet, quaver and minim rests.
GRADE V

Scales & Arpeggios:
- E flat major (twelfth)
- A, B flat and A flat major (two octaves)
- D minor, harmonic and melodic (twelfth)
- A and G minor, harmonic and melodic (two octaves)
- Chromatic scales: starting on A and A flat (two octaves)
- Dominant sevenths: in the keys of C and D (starting on G, A)
  (one octave)
- Diminished sevenths: starting on C (one octave)

All the above tongued and slurred.

Three pieces:
- Candidates must prepare three pieces: one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Candidates must present a copy of their pieces for the examiner.

LIST A

Blow
- No 2 Air Trumpet Tunes from The Age of Purcell (ChesterMusic)

Clarke
- No 9: The Prince of Denmark’s March Old English Trumpet Tunes book 1 (OUP)

Davis*
- Hornpipe Polished Brass (Brass Wind Publications)

Davis*
- Tango Tease Polished Brass (Brass Wind Publications)

Gorb
- Chikona A Tango to Bali (Brass Wind Publications)

Gorb
- Huapango A Tango to Bali (Brass Wind Publications)

Greene
- No 10: Trumpet Tune Old English Trumpet Tunes book 1 (OUP)

Hansen
- second movement: Andante molto espressivo Sonata for Cornet and Piano op 18 (Edition Wilhelm Hansen)

Jobim
- One Note Samba Big Chillers (Brass Wind Publications)

Purcell
- No 8: Trumpet Tune Old English Trumpet Tunes Book 1 (OUP)

Purcell
- Trumpet Tune and Air The Wonderful World of Purcell (Kevin Mayhew)

Weill
- Mack the Knife Big Chillers (Brass Wind Publications)
**LIST B**

<table>
<thead>
<tr>
<th>Composer</th>
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<th>Source</th>
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<td>No 6 Corant</td>
<td><em>Trumpet Tunes from The Age of Purcell vol 2 (Chester Music)</em></td>
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<td>Davis*</td>
<td>Head Down Hoody</td>
<td><em>Polished Brass (Brass Wind Publications)</em></td>
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<tr>
<td>Davis*</td>
<td>Hit The Sack</td>
<td><em>Polished Brass (Brass Wind Publications)</em></td>
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<tr>
<td>Gorb</td>
<td>Gagaku</td>
<td><em>A Tango to Bali (Brass Wind Publications)</em></td>
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<td>Gregson</td>
<td>Alla Marcia</td>
<td><em>Cameos for trumpet (Brass Wind Publications)</em></td>
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<td>Canon Dance</td>
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<td><em>arr Benoy (OUP)</em></td>
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<td>Hupfeld</td>
<td>As Time Goes By</td>
<td><em>Big Chillers (Brass Wind Publications)</em></td>
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<td>A Ground (in Gamut)</td>
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<td>Dido's Lament</td>
<td><em>The Wonderful World of Purcell (Kevin Mayhew)</em></td>
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<td>Shearing</td>
<td>Lullaby of Birdland</td>
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**LIST C**

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<td>Cossack Dance</td>
<td><em>Featuring Rhythm: Nine Graded Studies for Treble Brass (Brass Wind Publications)</em></td>
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**Sight-reading:**

A short piece up to sixteen bars in simple time or 6/8 time. Major keys up to three sharps and three flats. Crotchet, dotted crotchets, quavers, dotted quavers, semiquavers, minims, dotted minims and semibreves. Crotchet, quaver and minim rests.
GRADE VI

Scales & C, B, F sharp and A flat major (two octaves)
Arpeggios: B, F sharp and C minor (harmonic and melodic) (two octaves)

Chromatic scales: starting on F sharp, B and B flat (two octaves)
Dominant sevenths: in the keys of E, F and E flat starting on B, C, and B flat (two octaves)
Diminished sevenths: starting on B flat, B and F sharp (two octaves)
All the above tongued and slurred.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.
Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.
Candidates must present a copy of their pieces for the examiner.

LIST A

Anderson A Trumpeter’s Lullaby (Alfred)
Chabrier Themes from Espana Absolutely Trumpet (Brass Wind Publications)
Fauré Romance Without Words Divertissement (Brass Wind Publications)
Gorb Gamelan A Tango To Bali (Brass Wind Publications)
Porter Night and Day Big Chillers (Brass Wind Publications)
Proust Orientales (Leduc)
Purcell Hark! The Echoing Air from ‘The Fairy Queen’ The Wonderful World of Purcell (Kevin Mayhew)
Purcell Trumpet Overture from The Indian Queen The Wonderful World of Purcell (Kevin Mayhew)
Stanley No 11: Trumpet Voluntary Old English Trumpet Tunes book 1 (OUP)
Tchaikovsky No 17: Chanson Napolitaine Play Solo Trumpet (Faber Music)
Wallace No 18: The Moose is Loose Play Solo Trumpet (Faber Music)
Warren Chattanooga Choo-Choo Big Chillers (Brass Wind Publications)

LIST B

Bernstein Rondo for Lifey (Boosey & Hawkes)
Delibes Passepied Divertissement (Brass Wind Publications)
Fiala First movement: Largo (including cadenza) Divertimento in D (Faber Music)
Gregson Dance Macabre Cameos for Trumpet (Brass Wind Publications)
Gregson Paean Cameos for Trumpet (Brass Wind Publications)
Gregson Song with Variation Cameos for Trumpet (Brass Wind Publications)
Gorb Tango Argentino A Tango to Bali (Brass Wind Publications)
Ledbury Revelation Big Chillers (Brass Wind Publications)
Handel Let The Bright Seraphim Absolutely Trumpet (Brass Wind Publications)
Haydn Andante from Concerto in E flat (Boosey & Hawkes)
Waller Ain’t Misbehavin’ Big Chillers (Brass Wind Publications)
### LIST C

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<td>Ace of Trumpets (Brass Wind Publications)</td>
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<td>Clarke</td>
<td>Castletown Featuring Rhythm: Nine Graded Studies for Treble Brass (Brass Wind Publications)</td>
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<td>Clarke</td>
<td>Fanfare Featuring Rhythm: Nine Graded Studies for Treble Brass (Brass Wind Publications)</td>
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<td>Hering</td>
<td>No 31:</td>
<td>Forty Progressive Studies for Trumpet (Boosey &amp; Hawkes)</td>
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<td>No 40:</td>
<td>Forty Progressive Studies for Trumpet (Boosey &amp; Hawkes)</td>
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<td>A Book of Studies of Trumpet (OUP)</td>
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### Sight-reading:

A short piece up to sixteen bars in simple time or 6/8 time.

Major keys up to four sharps and three flats.

Crotchets, dotted crotchets, quavers, dotted quavers, semiquavers, minims, dotted minims and semibreves.

Crotchet, quaver and minim rests.

or

to transpose a piece up to sixteen bars in simple time for Trumpet in C.

Major keys up to two sharps and two flats.

Crotchets, dotted crotchets, quavers, minims, dotted minims and semibreves; crotchet and minim rests.
GRADE VII

Scales & Arpeggios:
- E and D flat major (twelfth)
- C, B, F sharp and A flat major (two octaves)
- C sharp and E flat minor (harmonic and melodic) (twelfth)
- A, G and B flat minor (harmonic and melodic) (two octaves)

Chromatic scales: starting on C (two octaves)
Dominant sevenths: in the keys of E, F and D flat (starting on B, C and A flat) (two octaves)
Diminished sevenths: starting on A (two octaves)

All the above tongued and slurred.

Three pieces:
Candidates must prepare three pieces: one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.
Candidates must present a copy of their pieces for the examiner.

LIST A
Bernstein  No 6: Red, White, and Blues Contemporary Music for Trumpet (Boosey & Hawkes)
Bourgeois* No 1: Allegro Vivace Fantasy Pieces (Brass Wind Publications)
Bourgeois* No 5: Allegro Vivace Fantasy Pieces (Brass Wind Publications)
Donato  Prelude and Allegro (Leduc/UMP)
Eröd  No 8: Enjoying Life Contemporary Music for Trumpet (Boosey & Hawkes)
Fiala  Second movement, Allegro Divertimento in D (Faber Music)
Gibbons  First movement and any other movement Suite for Trumpet (Stainer & Bell)
Montbrun  Scherzo (Leduc/UMP)

LIST B
Archibald  Gopak from Russian Roulette (Brass Wind Publications)
Aroutiounian  Aria Aria and Scherzo (Leduc/UMP)
Aroutiounian  Scherzo Aria and Scherzo (Leduc/UMP)
Barat  Andante and Scherzo (Leduc)
Baudrier  Suite (Leduc/UMP)
Boyce  No 13: Trumpet Voluntary Old English Trumpet Tunes book 1 (OUP)
Martinu  Sonatina (Leduc/UMP)
Sanders  Square-Dance (Stainer & Bell)
Telemann  Sonata in C minor (Billaudot/UMP)
<table>
<thead>
<tr>
<th>LIST C</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Bourgeois</td>
<td>No 11: <em>Ace of Trumpets</em> (Brass Wind Publications)</td>
</tr>
<tr>
<td>Bourgeois</td>
<td>No 12: <em>Ace of Trumpets</em> (Brass Wind Publications)</td>
</tr>
<tr>
<td>Bourgeois</td>
<td>No 13: <em>Ace of Trumpets</em> (Brass Wind Publications)</td>
</tr>
<tr>
<td>Clarke</td>
<td><em>Russian Picture Featuring Rhythm: Nine Graded Studies for Treble Brass</em> (Brass Wind Publications)</td>
</tr>
<tr>
<td>Hering</td>
<td>No 37: <em>Forty Progressive Studies</em> (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Hering</td>
<td>No 38: <em>Forty Progressive Studies</em> (Boosey &amp; Hawkes)</td>
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</table>

*Sight-reading:*  
A short piece up to sixteen bars in simple time or 6/8 time.

Major keys up to four sharps and three flats.

Crotchets, dotted crotchets, quavers, dotted quavers, semiquavers, minims, dotted minims and semibreves.

Crotchet, quaver and minim rests. May include time signature changes.

**or**

to transpose a piece up to sixteen bars in simple time for Trumpet in C or A.

Major keys up to three sharps and three flats.

Crotchets, dotted crotchets, quavers, minims, dotted minims and semibreves; crotchet, quaver and minim rests.
GRADE VIII

Scales & Arpeggios:  
C, G, A, B, F sharp, A flat major (two octaves)  
B flat, E flat, D flat major (twelfth)

A, E, B, F sharp, G sharp minor (harmonic and melodic) (two octaves)  
E, C sharp, D, F, E flat minor (harmonic and melodic) (twelfth)

Chromatic scales: starting on A, B, C and F sharp (two octaves)

Dominant sevenths: in the keys of C, E, F and D flat (starting on G, B, C and A flat) (two octaves)

Diminished sevenths: starting on A flat, A, B and C (two octaves)

All of the above tongued and slurred.

Three pieces:  
Candidates must prepare three pieces: one from each List A, B and C.

*Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.*

*Candidates must present a copy of their pieces for the examiner.*

LIST A

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece/Work</th>
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<tbody>
<tr>
<td>Copland</td>
<td>No 2: Quiet City Contemporary Music for Trumpet (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Davies</td>
<td>No 4: Sonatina for Solo Trumpet Contemporary Music for Trumpet (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Hansen</td>
<td>Allegro con brio: first movement Sonata for Cornet and Piano op 18 (Edition Hansen)</td>
</tr>
<tr>
<td>Haydn</td>
<td>Trumpet Concerto in E flat: first movement (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Haydn</td>
<td>Trumpet Concerto in E flat: third movement (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Hummel</td>
<td>Trumpet Concerto: first movement (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Ibert</td>
<td>Impromptu (Leduc/UMP)</td>
</tr>
<tr>
<td>Laue</td>
<td>Trumpet Concerto in F: first movement (Brass Wind Publications)</td>
</tr>
<tr>
<td>Peeters</td>
<td>Sonata: first and second movements (Peters Edition)</td>
</tr>
<tr>
<td>Peeters</td>
<td>Sonata: second and third movements (Peters Edition)</td>
</tr>
</tbody>
</table>
LIST B

Aroutiounian  Aria and Scherzo *Aria and Scherzo* (Leduc/UMP)
Bourgeois* No 3: Presto *Fantasy Pieces* (Brass Wind Publications)
Bourgeois* No 4: Slow Waltz *Fantasy Pieces* (Brass Wind Publications)
Busser Andante et Scherzo op 44 (Leduc/UMP)
Busser Variations op 53 (Leduc/UMP)
Françaix Prelude and Sarabande from Prelude, Sarabande et Gigue (Eschig)
Goedicke Concert Étude (Belwin-Mills)
Wright Concerto in B flat: first movement (Studio Music)
Wright Concerto in B flat: second movement (Studio Music)

LIST C

Arban Study no 1 from *Fourteen Grand Studies Cornet Method* (Boosey & Hawkes)
Arban Study no 2 from *Fourteen Grand Studies Cornet Method* (Boosey & Hawkes)
Bourgeois No 15: *Ace of trumpets* (Brass Wind Publications)
Bourgeois No 16: *Ace of trumpets* (Brass Wind Publications)
Bourgeois No 17: *Ace of trumpets* (Brass Wind Publications)
Hering No 37: *Forty Progressive Studies for Trumpet* (Boosey & Hawkes)
Hering No 38: *Forty Progressive Studies for Trumpet* (Boosey & Hawkes)
Smith No 4: *A Book of Studies for Trumpet* (OUP) only available as authorized photocopy
Smith No 5: *A Book of Studies for Trumpet* (OUP) only available as authorized photocopy

*Sight-reading:* A short piece up to sixteen bars in simple time or 6/8 time.

Major keys up to four sharps and three flats.

Crotchets, dotted crotchets, quavers, dotted quavers, semiquavers, minims, dotted minims and semibreves.

Crotchet, quaver and minim rests. May include time signature changes.

or

to transpose a piece up to sixteen bars in simple time for Trumpet in C, A or D.

Major keys up to three sharps and three flats.

Crotchets, dotted crotchets, quavers, dotted quavers, semiquavers, minims, dotted minims and semibreves.

Crotchet, quaver and minim rests.
SENIOR CERTIFICATE

*Scales & Arpeggios:*
- C, G, D, A, E, B, F sharp, D flat, A flat, E flat, B flat and F major
- A, E, B, F sharp, C sharp, G sharp, E flat, B flat, F, C, G, D minor (harmonic and melodic)

Chromatic scales: starting on A flat, B flat, B, C, F sharp and G (two octaves)

Dominant sevenths: in the keys of C, D, B, C sharp, F and E flat (starting on G, A, F sharp, G sharp, C and B flat) (two octaves)

Diminished sevenths: starting on A flat, B flat, B, C, F sharp and G (two octaves)

All of the above tongued and slurred.

*Three pieces:*
Candidates must prepare three pieces: one from each List A, B and C. Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Candidates must present a copy of their pieces for the examiner.

**LIST A**

**Haydn**
- Trumpet Concerto in E flat: first and second movements (*Boosey & Hawkes*)
- Trumpet Concerto in E flat: second and third movements (*Boosey & Hawkes*)

**Hindemith**
- Sonata (*Schott*)

**Hummel**
- Trumpet Concerto in E flat: first and second movements (*Boosey & Hawkes*)
- Trumpet Concerto in E flat: second and third movements (*Boosey & Hawkes*)

**Laue**
- Trumpet Concerto in F: (*Brass Wind Publications*)

**Neruda**
- Trumpet Concerto: first and second movements (*Breitkopf & Härtel*)
- Trumpet Concerto movements: second and third movements (*Breitkopf & Härtel*)

**Peeters**
- Sonata for Trumpet and Piano: first and second movements (*Peters Edition*)
- Sonata for Trumpet and Piano: second and third movements (*Peters Edition*)

**Proctor**
- The Huffle (*Brass Wind Publications*)

**Stevens**
- Sonata: first and second movements (*Peters Edition*)
- Sonata: second and third movements (*Peters Edition*)

**Wright**
- Cornet Concerto in B flat (*Studio Music*)
<table>
<thead>
<tr>
<th>LIST B</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Arnold</td>
<td>Fantasy <em>(Faber Music)</em></td>
</tr>
<tr>
<td>Balay</td>
<td><em>Andante et Allegro</em> <em>(Leduc)</em></td>
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<tr>
<td>Bozza</td>
<td>Caprice no 1 op 47 <em>(Leduc/UMP)</em></td>
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<tr>
<td>Bozza</td>
<td>Rustiques <em>(Leduc)</em></td>
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<tr>
<td>Davies</td>
<td>Sonatina for Solo Trumpet <em>Contemporary Music for Trumpet</em> <em>(Boosey &amp; Hawkes)</em></td>
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<td>Enesco</td>
<td>Légende <em>(Enoch &amp; Cie)</em></td>
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<tr>
<td>Fiala</td>
<td>Divertimento in D <em>(Faber Music)</em></td>
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<td>Hansen</td>
<td>Sonata for Cornet and Piano op 18 <em>(Edition Wilhelm Hansen)</em></td>
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<td>Weber</td>
<td>Variations in F <em>(Faber Music)</em></td>
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<th>LIST C</th>
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<tr>
<td>Arban</td>
<td>Any one of the fourteen grand studies from the <em>Cornet Method</em> <em>(Boosey &amp; Hawkes)</em></td>
</tr>
<tr>
<td>Bourgeois</td>
<td>No 18 <em>Ace of Trumpets</em> <em>(Brass Wind Publications)</em></td>
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<tr>
<td>Bourgeois</td>
<td>No 19 <em>Ace of Trumpets</em> <em>(Brass Wind Publications)</em></td>
</tr>
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</table>

*Sight-reading:*  
(i) A suitable piece up to sixteen bars in simple time or 6/8 time.  
Major keys up to four sharps and four flats.  
Crotchets, dotted crotchets, quavers, dotted quavers, semiquavers  
minims, dotted minims and semibreves.  
Crotchet, quaver and minim rests. May include time signature changes.  
(ii) To transpose a piece up to sixteen bars in simple time for  
Trumpet in A, C or D.  
Transpose for trumpet in C, A or D major keys up to three sharps and  
three flats.  
Crotchets, dotted crotchets, quavers, dotted quavers, semiquavers,  
minims, dotted minims and semibreves.  
Crotchet, quaver and minim rests.
E FLAT TENOR HORN

No marks will be awarded for incorrect music presented at examination. An original publication must be present for each examination. Candidates using photocopies of music will be disqualified.

For Aural Requirements and Theoretical Questions please see pages 8 to 17.

Music requiring accompaniment will not be accepted unaccompanied. Candidates requiring accompaniment must provide their own accompanist.

Please note that candidates may where necessary use manuscript transpositions of their parts, or alternatively, they should ensure that the pianoforte accompaniments are suitably transposed.

All scales and arpeggios to be played from memory, tongued and slurred.

GRADE I

Scales & Arpeggios: C major (one octave)
A minor, harmonic (one octave)
Minor scales in melodic or harmonic form at candidate's choice

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Candidates must present a copy of their pieces for the examiner.

LIST A

Handel Minuet in C The Really Easy Tenor Horn Book (Faber Music)
Pearson Moto Perpetuo The Really Easy Tenor Horn Book (Faber Music)
Schubert German Dance Bravo! E Flat Tenor Horn (Boosey & Hawkes)
Haydn Minuet Bravo! E Flat Tenor Horn (Boosey & Hawkes)
Gregson Berceuse Up Front Album for E Flat Horn book 1 (Brass Wind Publications)
Premru Chelsea Chase Up Front Album for E Flat Horn book 1 (Brass Wind Publications)
Lawrance No 1: Waits and Measures Six Modern Pieces for E flat horn (Brass Wind Publications)
Ridgeon Three Playmates: any movement Nine Miniatures for E flat horn (Brass Wind Publications)
LIST B
Bourgeois Little Yellow Idol Up Front Album for E Flat Horn book 1 (Brass Wind Publications)
Crosse Lullaby Up Front Album for E Flat Horn book 1 (Brass Wind Publications)
Pearson Russian Dance The Really Easy Tenor Horn book 1 (Faber Music)
Pearson Mobilmente The Really Easy Tenor Horn book (Faber Music)
Pearson Lament The Really Easy Tenor Horn book (Faber Music)
Lawrance No 4: Amber Six Modern Pieces for E Flat Horn (Brass Wind Publications)
Ridgeon A Moody Trio (any movement) Nine Miniatures for E Flat Horn (Brass Wind Publications)

LIST C
Endresen No 1 or no 2: Supplementary Studies for Trumpet (Rubank)
Gregson No 4 or no 5 or no 6: 20 Supplementary Tunes for Beginner Brass (Brass Wind Publications)
Miller No 3 or no 4 or no 11: Simple Studies for Beginner Brass (Faber Music)
Wiggins No 24 or no 33 or no 42: First Tunes and Studies for Trumpet (OUP)

Sight-reading: A short piece of suitable difficulty.

GRADE II

Scales & Arpeggios: B flat, D majors (one octave); G, B minors (one octave)
Minor scales in melodic or harmonic form at candidate’s choice

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Candidates must present a copy of their pieces for the examiner.

LIST A
Woolfenden Lonely Steppes Up Front Album E Flat Horn book 2 (Brass Wind Publications)
Carr Winter Graces Up Front Album E Flat Horn book 2 (Brass Wind Publications)
Schubert Andantino Horn Solos vol 1 E Flat edition (Chester Music)
Couperin Le Petit Rien The Really Easy Tenor Horn book (Faber Music)
Pearson Leap Frog The Really Easy Tenor Horn book (Faber Music)
Pearson Seven Up The Really Easy Tenor Horn book (Faber Music)
Gregson No 3: Little Minuet Nine Miniatures for E Flat Horn (Brass Wind Publications)
Gregson Lullaby Nine Miniatures for E Flat Horn (Brass Wind Publications)
Gregson Folk Song Nine Miniatures for E Flat Horn (Brass Wind Publications)
LIST B
Lawrance  Burlesque *Six Modern Pieces for E Flat Horn* (Brass Wind Publications)
Lawrance  Sun Dance *Six Modern Pieces for E Flat Horn* (Brass Wind Publications)
Wiggins  Just Strolling Around *The Tenor Horn Player’s Debut* (Brass Wind Publications)
Wallace  The Grinnermarch *Going Solo E Flat Horn* (Brass Wind Publications)
Wallace  Doomsville Surrey *Going Solo E Flat Horn* (Brass Wind Publications)
Clarke  Out of Step March *Bravo! E Flat Tenor Horn* (Boosey & Hawkes)
Clarke  The Duke of Gloucester *Bravo! E Flat Tenor Horn* (Boosey & Hawkes)

LIST C
Endresen  No 3 or no 4: *Supplementary Studies for Trumpet* (Rubank)
Gregson  No 7 or no 9 or no 11: *20 Supplementary Tunes for Beginner Brass* (Brass Wind Publications)
Miller  No 9 or no 13 or no 16: *Simple Studies for Beginner Brass* (Faber Music)
Wiggins  No 45 or no 55 or no 56: *First Tunes and Studies for Trumpet* (OUP)

*Sight-reading:*  A short piece of suitable difficulty.

**GRADE III**

*Scales & Arpeggios:*  G, A majors (twelfth) E flat major (one octave)
C, E minors (one octave)
Minor scales in melodic or harmonic form at candidate’s choice

*Three pieces:*  Candidates must prepare three pieces: one from each List A, B and C.

*Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.*

**Candidates must present a copy of their pieces for the examiner.**

**LIST A**
Lawrance  Carillon or Homage *In Concert E Flat Horn* (Brass Wind Publications)
Brightmore  Sad Story *Three Easy Solos* (Emerson)
Schubert  The Trout *Going Solo Tenor Horn* (Faber Music)
Pearson  Basse Dance *Going Solo Tenor Horn* (Faber Music)
Barratt  Harvest Time *Bravo! E Flat Tenor Horn* (Boosey & Hawkes)
Horovitz  Reverie-Valse *Up Front Album for E Flat Tenor Horn* book 2 (Brass Wind Publications)
Wiggins  Ebb Tide *Tritons: Eight Easy Pieces for E Flat Horn* (Fentone)
**E Flat Tenor Horn 2019**

**LIST B**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
<th>Edition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ridgeon</td>
<td>No 4: Prelude and March</td>
<td>Nine Miniatures for E Flat Horn (Brass Wind Publications)</td>
</tr>
<tr>
<td>Ridgeon</td>
<td>No 7: Introduction and Dance</td>
<td>Nine Miniatures for E Flat Horn (Brass Wind Publications)</td>
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<tr>
<td>Butterworth</td>
<td>Nordic Song</td>
<td>Up Front Album for E Flat Horn book 2 (Brass Wind Publications)</td>
</tr>
<tr>
<td>Brightmore</td>
<td>Morning Ride</td>
<td>Three Easy Solos for E Flat Horn (Emerson Edition)</td>
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<tr>
<td>Brightmore</td>
<td>German Folk Song</td>
<td>Three Easy Solos for E Flat Horn (Emerson Edition)</td>
</tr>
<tr>
<td>Pearson</td>
<td>Sunset Strip</td>
<td>Going Solo Tenor Horn (Faber Music)</td>
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<td>Ifor James</td>
<td>Reflections</td>
<td>Horn Solos vol 1 (E Flat edition Chester Music)</td>
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**LIST C**

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<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
<th>Edition</th>
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<tr>
<td>Gregson</td>
<td>No 10 or no 13 or no 14:</td>
<td>20 Supplementary Tunes for Beginner Brass (Brass Wind Publications)</td>
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<tr>
<td>Miller</td>
<td>No 8 or no 9 or no 11</td>
<td>Simple Studies for Beginner Brass (Brass Wind Publications)</td>
</tr>
<tr>
<td>Endresen</td>
<td>No 5 or no 6:</td>
<td>Supplementary Studies for Trumpet (Rubank)</td>
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<tr>
<td>Wiggins</td>
<td>No 61 or no 64 or no 65:</td>
<td>First Tunes and Studies for Trumpet (OUP)</td>
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_Sight-reading:_ A short piece of suitable difficulty.

**GRADE IV**

**Scales & Arpeggios:**
- F major (one octave)
- A flat, B flat majors (twelfth)
- D, F minor (one octave)
- Minor scales in melodic or harmonic form at candidate’s choice
- Chromatic scale starting on F (one octave)

_Candidates must prepare three pieces: one from each List A, B and C._

*Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.*

 Candidates must present a copy of their pieces for the examiner.

**LIST A**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
<th>Edition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gregson</td>
<td>No 9: Habañera and Ragtime</td>
<td>Nine Miniatures for E Flat Horn (Brass Wind Publications)</td>
</tr>
<tr>
<td>Mendelssohn</td>
<td>Nocturne</td>
<td>Horn Solos book 1 arr Campbell (F edition, Faber Music)</td>
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<tr>
<td>Wiggins</td>
<td>Oxford Blues or Night Rider</td>
<td>Tritons: Eight Easy Pieces for E Flat Horn (Fentone)</td>
</tr>
<tr>
<td>Wallace</td>
<td>Cassata Siciliana</td>
<td>Going Solo Tenor Horn (Faber Music)</td>
</tr>
<tr>
<td>Ball</td>
<td>Ceridwen’s Air</td>
<td>Top Line Album for Horn in E Flat (Brass Wind Publications)</td>
</tr>
<tr>
<td>Gluck</td>
<td>Che Farò</td>
<td>Boosey’s Tenor Horn Album no 2 (Boosey &amp; Hawkes)</td>
</tr>
</tbody>
</table>
LIST B

Lawrence          Reflections or Elegy In Concert: E Flat Horn (Brass Wind Publications)
Carr              Ghosts of Fountains Abbey Top Line Album for Horn in E Flat (Brass Wind Publications)
Wiggins           Wheeler Dealer or Bumble’s Boogie Embryo Brass for E Flat Horn (Brass Wind Publications)
Pearson           No 11: Valivid Going Solo Tenor Horn (Faber Music)
Fauré             Après un Rêve arr Wilson (E flat edition: Winwood Music)
Bourgeois         Three Legged Horn A Horn-ting We Will Go for Tenor Horn (Brass Wind Publications)

LIST C

Endresen          No 7 or no 12 or no 17: Supplementary Studies for Trumpet (Rubank)
Hering            No 16 or no 17: Forty Progressive Études for Trumpet (Carl Fischer)
Miller            No 1 or no 4: Progressive Études for Trumpet (Faber Music)
Wiggins           No 75 or no 76 or no 79: First Tunes and Studies for Trumpet (OUP)

Sight-reading:   A short piece of suitable difficulty.

GRADE V

Scales & Arpeggios: E major (one octave) D major (twelfth)
                    G major (two octaves)
                    G, A minors (two octaves)
                    Chromatic scale starting on C (twelfth)
                    Dominant seventh in the key of C (two octaves)
                    Minor scales in melodic or harmonic form at candidate’s choice

Three pieces:     Candidates must prepare three pieces: one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired. Candidates must present a copy of their pieces for the examiner.

LIST A

Bourgeois         A Drowsy Moment A Horn-ting We Will Go for Tenor Horn (Brass Wind Publications)
Ball              Mountain Melody (Smith & Co)
Mozart            Horn Concerto no 3 in E flat K447: second movement, Romance (any edition)
Lawrence          Fanfare and Response In concert: E flat Horn (Brass Wind Publications)
Pearson           No 9: Pastoral Echoes Going Solo Tenor Horn (Faber Music)
Parker            Blues Train Top Line Album for Horn in E Flat (Brass Wind Publications)
Sain-Saëns        The Swan Carnival of the Animals arr Hanmer (Studio Music)
G Wood            Clowns (Brand Publications/Smith)
LIST B

Ledbury          Fanfare Prelude *Cornucopia* (Brass Wind Publications)
Ball             Chase *Top Line Album for Horn in E Flat* (Brass Wind Publications)
Pearson          Tenor-Hornpipe *Going Solo Tenor Horn* (FaberMusic)
G L Watt         Romance in E flat or Nightingale *O Nightingale Russian Folk Song Tenor Horn Album* (Boosey & Hawkes)
Lawrence         Carnival *In Concert: E Flat Horn* (Brass Wind Publications)
Donizetti Aria   O Mio Fernando *Tenor Horn Solo Album* book 2 (Boosey & Hawkes)

LIST C

Endresen          No 21 or no 29 or no 32: *Supplementary Studies for Trumpet* (Rubank)
Kopprasch        No 6 or no 8 or no 10: *60 Studies for Horn* book 1 (IMC)
Hering           No 27 or no 29 or no 30: *40 Progressive Études for Trumpet* (Carl Fischer)
Miller           No 5 or no 6: *Progressive Études for Trumpet* (Faber Music)
Wiggins          No 81 or no 87 or no 97: *First Tunes and Studies for Trumpet* (OUP)

Sight-reading:   A short piece of suitable difficulty.

GRADE VI

Scales & Arpeggios: D flat, B majors (twelfth) F sharp major (two octaves)
                    B flat, G sharp minors (twelfth)
                    Chromatic scales starting on G and A flat (two octaves)
                    Dominant seventh in the key of D (two octaves)
                    Diminished sevenths starting on G (two octaves)

Three pieces:     Candidates must prepare three pieces: one from each List A, B and C.

*Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.*

Candidates must present a copy of their pieces for the examiner.

LIST A

Ledbury          Folk Dance or Bagatelle *Cornucopia: E flat horn* (Brass Wind Publications)
Mozart           Horn Concerto no 3 K 447: first movement (any E flat edition)
Rosetti          Concerto in E flat for horn: second movement, Romance (IMC)
Kelly            Concert Suite E flat: second and fourth movements (Smith & Co)
Telemann         Siciliana arr Green *Classic SH* (Brass Wind Publications)
Heat             Air and Rondo (G & M Brand/Smith)
LIST B

Bourgeois
McAuliffe
Bloom
Donizetti
Brightmore

Fugal Mood A Horn-ting We Will Go for Tenor Horn (Brass Wind Publications)
Whimsicality: E flat edition (O’Carroll Publicaitons)
Give me the Simple Life O Solo Mio: E flat edition (Brass Wind Publications)
Una Furtiva Lacrima Tenor Horn Album. book 2 (Boosey & Hawkes)
Barcarolle or Pastorale Four Peaceful Pieces (Emerson)

LIST C

Hering
Kopprasch
Miller
Smith

No 35 or no 36 or no 37: 40 Progressive Études for Trumpet (Carl Fischer)
No 12 or no 15 or no 16: 60 Studies for Horn. book 1 (IMC)
No 11 or no 13: Progressive Études for Trumpet (Faber Music)
No 1 or no 2 A Book of Studies for Trumpet (page 12) (OUP)

Sight-reading:

A short piece of suitable difficulty.

GRADE VII

Scales & Arpeggios:

C, D, D flat majors (a twelfth)
C, C sharp, D minors harmonic and melodic (two octaves)
Dominant sevenths in the key of E flat (two octaves)
Diminished sevenths starting on Bb (two octaves)
Chromatic starting on A (two octaves)

Three pieces:

Candidates must prepare three pieces: one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Candidates must present a copy of their pieces for the examiner.

LIST A

Albinoni
Rosetti
Mozart
Boyce
Mozart
Rossini

Adagio O Solo Mio: E Flat Horn (Brass Wind Publications)
Horn Concerto in E flat: third movement, Rondo (IMC)
Horn Concerto no 4, K 495 in E flat: third movement, Rondo (any E flat edition)
Symphony no 4: first movement O Solo Mio: E flat (Brass Wind Publications)
Horn Quintet K 407 in E flat: first movement (any E flat edition)
Cavatine from The Barber of Seville or Hary Janos It’s a Classic for E Flat Horn (Boosey & Hawkes)
LIST B
Arnold
Concerto for Horn E flat: second movement (Lengnick)
Hindemith
Sonata for E flat Horn (1943): first movement (Schott Ed 4365)
Hanmer
Cavatina and Allegro (E flat edition) (Smith & Co)
Sparke
Capriccio E flat Edition (Smith & Co)
Newsome
The Carousel (Studio Music)

LIST C
Smith
No 4 or no 5 Studies for Trumpet pages 15 and 16 (OUP)
Miller
No 21 or no 22: Progressive Études for Trumpet (Faber Music)
Kopprasch
No 19 or no 21 or no 27: Sixty Studies for Trumpet book 1 (IMC)
M Alphonse
No 13 or no 16 or no 17: 200 Studies for Horn book 3 (Leduc)

Sight-reading: A short piece of suitable difficulty.

GRADE VIII
Scales & Arpeggios: D flat, D, E flat, E, F majors; C sharp D, E flat E, F minors harmonic and melodic (a twelfth)

All other keys, major and minor two octaves

Dominant sevenths in the keys of C, D flat, D, E flat, E, F

Diminished sevenths starting on A flat, A B flat, (two octaves)

Chromatic scale; starting on F sharp, G, C (two octaves)

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.
Candidates must present a copy of their pieces for the examiner.

LIST A
Mozart
Horn Quintet in E flat K 407: third movement, Rondo (any edition)
Handel
Handel’s Hornpipe arr Reader (Studio Music)
Rosetti
Horn Concerto in E flat: first movement (IMC)
Ball
September Fantasy (Richardson Ltd/Boosey & Hawkes)
Kneale
Variations on a Welsh theme (Smith & Co)
Graham
Episode (Rosehill)
LIST B

Eaves  Rhapsody for E flat Cornet (G & M Brand)
Hindemith  Sonata for alto horn (1943): third movement (Schott ED 4635)
Wiggins  Rhapsody for tenor horn (Kirklees)
Newsome  Sylvia (Studio Music)
Bourgeois  Bubble in the Tube A Horn-ting We Will Go for Tenor Horn (Brass/Wind Publications)
Monti  Czardas It’s a Classic (Brass Wind Publications)

LIST C

Smith  No 6 or no 8 Studies for Trumpet pages 18 to 20 (OUP)
Miller  No 25 or no 30: Progressive Études for Trumpet (Faber Music)
Kopprasch  No 28 or no 29 or no 30: Sixty Studies for Trumpet book 1 (IMC)
M Alphonse  No 18 or no 19: 200 Studies for Horn book 3 (Leduc)

Sight-reading:  A short piece of suitable difficulty.
SENIOR CERTIFICATE

Scales & Arpeggios:  
D flat, D, E flat, E, F majors; C sharp, D E flat, E, F minors harmonic and melodic (twelfth)

All other keys, major and minor (two octaves)

Dominant sevenths in the keys of C, D flat, D, E flat, E, F

Diminished sevenths starting on A flat, A, B flat (two octaves)

Chromatic scale: starting on F sharp, A flat, C (two octaves)

Three pieces:  
Candidates must prepare three pieces: one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Candidates must present a copy of their pieces for the examiner.

LIST A

Haydn  
Gypsy Rondo arr Green It’s a Classic (Brass Wind Publications)

Hummel  
Concerto for E flat trumpet: first or third movement (Universal Edition)

Mozart  
Horn concerto no 2 K 417: first movement (any E flat edition)

Bellini  
Concerto for horn in E flat (E flat edition) (Studio Music)

Mozart  
Horn concerto no 4 K495: first movement (any E flat edition)

Allison/Rimmer  
Silver Threads amongst the Gold (Richardson Ltd)

LIST B

Sparke  
Masquerade (Studio Music)

Wiggins  
Cornucopia (Kirklees Music)

Wood  
Concertino (Brand/Smith & Co)

Clews  
Partita for E flat horn: finale/brillante (Paterson/Music Sales)

R Strauss  
Horn concerto no 2: third movement, Rondo (Boosey & Hawkes)

Snell  
Four Bagatelles (Studio Music)

LIST C

Kopprasch  
Any study from Sixty Studies for Trumpet book 2 (IMC)

Bourgeois  
Any study from Fantasy Pieces (Brass Wind Publications)

M Alphonse  
Any study from 200 Studies for Horn book 4 (Leduc)

Gallay  
Any study from 12 Études for Horn op 57 (IMC)

Sight-reading:  
A short piece of suitable difficulty.
TROMBONE

No marks will be awarded for incorrect music presented at examination.
An original publication must be present for each examination. Candidates using photocopies of music will be disqualified.

Music requiring accompaniment will not be accepted unaccompanied.
Candidates requiring accompaniment must provide their own accompanist.

For Aural Requirements and Theoretical Questions please see pages 8 to 17.
All scales and arpeggios to be played from memory, tongued and slurred.

GRADE I

Scales & Arpeggios: B flat major (one octave)

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.
Candidates must present a copy of their pieces for the examiner.

LIST A
A Gout Solemn Fanfare The Really Easy Trombone Book (Faber Music) \( \gamma / \frac{b}{b} \)
Anon Easter Hymn The Really Easy Trombone Book (Faber Music) \( \gamma / \frac{b}{b} \)
Diabelli The Joker The Magic Trombone arr Hare (Boosey & Hawkes) \( \gamma / \frac{b}{b} \)
Henry VIII Helas Madame The Magic Trombone arr Hare (Boosey & Hawkes) \( \gamma / \frac{b}{b} \)
Susato La Morisque Winner scores all arr Lawrance (Brass Wind Publications) \( \gamma / \frac{b}{b} \)

LIST B
I Carr Summer Daze Up Front Album for Trombone book 1 (Brass Wind Publications) \( \gamma / \frac{b}{b} \)
Horovitz Merlin’s Tower Up Front Album for Trombone book 1 (Brass Wind Publications) \( \gamma / \frac{b}{b} \)
Grieg No 6: Ase’s death The Really Easy Trombone Book (Faber Music) \( \gamma / \frac{b}{b} \)
Lawrance Irish Melody Winner scores all (Brass Wind Publications) \( \gamma / \frac{b}{b} \)
Humperdinck Evening Prayer Winner scores all arr Lawrance (Brass Wind Publications) \( \gamma / \frac{b}{b} \)

LIST C
Bourgeois No 1: Splinters of Bone (Brass Wind Publications) \( \gamma / \frac{b}{b} \)
Edney Little Suite: Intrada or Gavotte or Minuet Melodic Studies book 1 (Brass Wind Publications – Up Front Series) \( \gamma / \frac{b}{b} \)

Sight-reading: A short piece of suitable difficulty.
GRADE II

Scales & Arpeggios: A flat, C major and C minor (one octave).
Minor scale in melodic or harmonic at candidate’s choice.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.
Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Candidates must present a copy of their pieces for the examiner.

LIST A

Grieg
Heroic Song The Really Easy Trombone Book (Faber Music) \( \frac{g}{f} \)

N Hare
Variations on ‘Go from my window’ The Magic Trombone arr Hare (Boosey & Hawkes) \( \frac{g}{f} \)

J S Bach
O Sacred Head Sore Wounded Going Solo arr Alan Gout (Faber Music) \( \frac{g}{f} \)

Fitzenhagen
Air Slave First Book of Trombone Solos by Peter Goodwin & Leslie Pearson (Boosey & Hawkes) \( \frac{g}{f} \)

Tchaikovsky
Capriccio Italien Winner Scores All arr Lawrance (Brass Wind Publications) \( \frac{g}{f} \)

LIST B

R Ramskill
No 5: Cockles and Mussels ‘All Jazzed Up’ for Trombone (Brass Wind Publications) \( \frac{g}{f} \)

S Tracey
Sundance Up Front Album for Trombone book 1 (Brass Wind Publications) \( \frac{g}{f} \)

Bartók
Slovakian Folk Tune The Magic Trombone arr Hare (Boosey & Hawkes) \( \frac{g}{f} \)

Runswick
Moon Valley Up Front Album for Trombone book 2 (Brass Wind Publications) \( \frac{g}{f} \)

Carr
Summer Daze Up Front Album for Trombone book 1 (Brass Wind Publications) \( \frac{g}{f} \)

Tchaikovsky
Dance of the Mirlitons Winner Scores All arr Lawrance (Brass Wind Publications) \( \frac{g}{f} \)

LIST C

D Bourgeois
No 3 or no 4: Splinters of Bone (Brass Wind Publications) \( \frac{g}{f} \)

Gregson
No 2: Little Dance Twenty Supplementary Tunes for Beginner Brass (Brass Wind Publications)

Endresen
No 2 or No 4 Supplementary Studies for Trombone (Rubank) \( g \)

Sight-reading: A short piece of suitable difficulty.
GRADE III

Scales & Arpeggios:
- D, E flat major, D minor (one octave)
- A flat major (a twelfth)

Chromatic scales: starting on C (one octave)

Minor scale in melodic or harmonic at candidate’s choice.

Three pieces:
Candidates must prepare three pieces: one from each List A, B and C.
Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Candidates must present a copy of their pieces for the examiner.

LIST A

G Bessonet
Comme un Air d’Opéra (Billandot)

Saint-Saëns
Royal March of the Lion The Magic Trombone arr Hare (Boosey & Hawkes) \( \gamma / \delta \)

Monteverdi
Ave Maris Stella (from 1610 Vespers) The Magic Trombone (Boosey & Hawkes) \( \gamma / \delta \)

Haydn
Rondino Slide Show for Trombone arr Mowat (Brass Wind Publications) \( \gamma / \delta \)

Sibelius
Finlandia Slide Show for Trombone arr Mowat (Brass Wind Publications) \( \gamma / \delta \)

LIST B

R Ramskill
No 4: Chicago Sunset ‘All Jazzed Up’ for Trombone (Brass Wind Publications) \( \gamma / \delta \)

A Gout
Rough and Ready Rag no 9 Going Solo: Trombone (Faber Music) \( \gamma / \delta \)

L Pearson
No 12: Rag Trade First Book of Trombone Solos arr Goodwin & Pearson (Faber Music)

A Hutt
No 1: Moods Four Simple Pieces for Trombone (ABRSM)

A Gout
No Circus Clowns Going Solo for Trombone (Faber Music) \( \gamma / \delta \)

LIST C

Gregson
No 16: Folk Song Twenty Supplementary Tunes for Beginner Brass (Brass Wind Publications) \( \gamma / \delta \)

Edney
No 15: Gavotte Shall We Dance Melodic Studies for Trombone (Brass Wind Publications) \( \gamma / \delta \)

D Bourgeois
No 6 or no 8: Splinters of Bone (Brass Wind Publications) \( \gamma / \delta \)

Endresen
No 8: Supplementary Studies for Trombone (Rubank/Studio Music) \( \gamma \)

Mark Nightingale
No 2 Click Here Jazz @etudes (Warwick Music) \( \gamma / \delta \)

Sight-reading:
A short piece of suitable difficulty.
Trombone 2019

GRADE IV

Scales & Arpeggios:  
D flat major and E minor (one octave)  
G major, A flat major, B flat major and G minor (a twelfth)  
Chromatic starting on E flat (one octave)  
(minor scale in melodic or harmonic form at candidate’s choice)

Three pieces:  
Candidates must prepare three pieces: one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired. 
Candidates must present a copy of their pieces for the examiner.

LIST A  
Brahms  
Waltz no 7 op 39 no 15 Trombone Solos vol 1 arr Iveson (Chester/Music Sales) \$\$/\%\%
Warlock  
Basse dance (Capriol Suite) Slide Show for Trombone arr Mowat (Brass Wind Publications) \$\$/\%\%
Weber  
No 16: Waltz First Book of Trombone Solos arr Goodwin & Pearson (Faber Music) \$\$/\%
Gottschalk  
No 1: Hail Columbia Second Book of Trombone Solos arr Goodwin & Pearson (Faber Music) \$\$/\%
W A Mozart  
Agnus Dei Time Pieces for Trombone vol 2 (ABRSM) \$\$/\%

LIST B  
Anon  
Go down Moses A Little Light Music for Trombone arr Iveson (Brass Wind Publications) \$\$/\%
A Hutt  
No 2: Sad Song Four Simple Pieces for Trombone (ABRSM)
R Ramskill  
No 8: Calypso ‘All Jazzed up’ for Trombone (Brass Wind Publications) \$\$/\%
Delius  
No 8: Serenade from ‘Hassan’ Going Solo: Trombone arr Gout (Faber Music) \$\$/\%
Monty Norman  
James Bond Theme East Winners arr Lawrance (Brass Wind Publications) \$\$/\%

LIST C  
Edney  
No 22: Ragtime Melodic Studies for Trombone book 2 (Brass Wind Publications – Up Front Series) \$\$/\%
Clarke  
Polish Dance Featuring Rhythm (Brass Wind Publications) \$\$/\%
D Bourgeois  
No 11 or no 13: Splinters of Bone (Brass Wind Publications) \$\$/\%
Endresen  
No 9 or no 16: Supplementary Studies for Trombone (Rubank/Studio Music) \$
Mark Nightingale  
No 13 Minor Modern Jazz @etudes (Warwick Music) \$\$/\%

Sight-reading:  
A short piece of suitable difficulty.
GRADE V

Scales & Arpeggios:
- C major, D flat major, D major and C minor (a twelfth)
- F major, F sharp major, A flat major, F minor and A minor (two octaves)
- Chromatic scales: starting on F (two octaves)
- Dominant sevenths: in the key of B flat (two octaves)
  (minor scales in melodic or harmonic form at candidate’s choice)

Three pieces:
- Candidates must prepare three pieces: one from each List A, B and C.
  Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.
- Candidates must present a copy of their pieces for the examiner.

LIST A
- Telemann: Sonata in F minor no 12 Second Book of Trombone Solos arr Goodwin & Pearson (Faber Music)
- Handel: No 5: Lo, See the Conquering Hero Trombone Solos vol 1 arr Iveson (Chester/Music Sales)
- J S Bach: March Bach for Trombone arr Mowat (Brass Wind Publications)
- J E Galliard: Sonata no 1: movement no 2 (Hinrichsen/Peters)
- Fauré: No 15: Sicilienne Going Solo: Trombone by Alan Gout (Faber Music)
- Mowat: Giles Farnaby’s Dreame and His Humour Slide Show for Trombone arr C Mowat (Brass Wind Publications)

LIST B
- Jacob: Danse à la Russe New Pieces for Trombone (ABRSM)
- G Bessonnet: Récitatif et Petit Allegro (Billaudot)
- Anon: Swing low Sweet Chariot A Little Light Music for Trombone arr Iveson (Brass Wind Publications)
- Gershwin: I got rhythm A Little Light Music for Trombone arr Iveson (Brass Wind Publications)
- Proctor: Bone Shaker On your Metal (Brass Wind Publications)
- Shostakovich: Waltz Time Pieces for Trombone (ABRSM)

LIST C
- Kopprasch: No 3: Sixty Studies for Trombone book 1 (IMC 1544/Kalmus)
- D Bourgeois: No 5: Bone of Contention (Brass Wind Publications)
- Clarke: Weldon Featuring Rhythm (Brass Wind Publications)
- D S Reinhardt: No 4: Selection of Concone Studies for Trombone (Elkan-Vogel)
- Mark Nightingale: No 19 Broadband Bossa Jazz@etudes (Warwick Music)

Sight-reading: A short piece of suitable difficulty.
GRADe VI

Scales & Arpeggios:  B major, C major: B minor, C sharp minor (twelfth)
G major, E major, E, F sharp, G sharp, B flat minor (two octaves)
Chromatic scales: starting on E and G (two octaves)
Dominant sevenths: in keys of A and C (two octaves)
Diminished sevenths: starting on F (two octaves)
(minor scales to be known in both melodic and harmonic forms)

Three pieces:  Candidates must prepare three pieces: one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.
Candidates must present a copy of their pieces for the examiner.

LIST A

Bach

Prelude in A flat  Bach for Trombone arr Mowat (Brass Wind Publications)

Bach

Anglaise, from French Suite no 3 Bach for Trombone arr Mowat (Brass Wind Publications)

Haydn

Cello Concerto: Adagio  First Solos for the Trombone Player (Schirmer)

Rimsky-Korsakov

Trombone Concerto: movement no 2 (with cadenza)  (Boosey & Hawkes)

Galliard

Sonata no 2: third and fourth movements, Alla siciliana and Spiritoso e allegro (Peters Edition)

Bach

No 7 Ariosso  Solos for the Trombone Player (Schirmer)

LIST B

Jacob

Sonata: movement no 1 (Emerson)

C Mowat

Bone Idyll  Slide Show for Trombone arr Mowat (Brass Wind Publications)

Gershwin

Bess, you is My Woman  Centre Stage for Trombone arr Iveson (Brass Wind Publications)

A Ridout

Sonata for Solo Trombone: movement no 3 (Emerson)

P Max Dubois

Cortège (Leduc)

Jim Parker

Bone Shaker  Jazzed up too for Trombone (Brass Wind Publications)

LIST C

Kopprasch

No 14 or no 22: Sixty Studies for Trombone vol 1 (IMC 1544/Kalmus)

D Bourgeois

No 10:  Bone of Contention (Brass Wind Publications)

D S Reinhardt

No 9: Selection of Concone Studies for Trombone (Elkan-Vogel)

Bordères

No 35 or no 38: Spécial Syncopes (Billaudot)

D Bourgeois

No 4  Fantasy Pieces (Brass Wind Publications)

Sight-reading:  A short piece of suitable difficulty.
GRADE VII

Scales & Arpeggios: B major, C major, D flat major, D major, E flat major, B minor, C minor, C sharp minor, D minor, E flat minor: melodic and harmonic (twelfth)

All other keys, major and minors: melodic and harmonic (two octaves)

Chromatic scales: starting on any note E up to B flat (two octaves)

Whole tone scale: starting on B flat (two octaves)

Dominant sevenths: in the keys of D flat and E flat (two octaves)

Diminished sevenths: starting on G and A (two octaves)

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Candidates must present a copy of their pieces for the examiner.

LIST A

J S Bach
Prelude in A flat Bach for Trombone arr Mowat (Brass Wind Publications)

J E Galliard
Sonata no 3 (Hinrichsen/Peters Edition)

B Marcello
Sonata no 3 in A minor: movements no 1 and no 2 (Editions Marc Reift EMR 2032M)

J S Bach
Courante, from Cello Suite no 1 arr Lafossé (Leduc)

Rimsky-Korsakov
Trombone Concerto: movement no 1 (Boosey & Hawkes)

L Mozart
First movement: Allegro from Serenade for Trombone arr Clack (Winwood Music 0212)

Caldara
Sonata in D : Adagio or Allegro: first or second movement arr Bucher & Schnorr (Editions Marc Reift EMR 321)

LIST B

Serocki
Sonatina: movement no 1 (Moeck)

Gregson
Divertimento: movements no 2 and no 3 (Studio Music)

J Berghmans
La Femme à Barbe (Leduc)

Anon
The Ash Grove Trombone Solos vol 1 arr Iveson (Chester Music)

J Horovitz
Adams Blues (Novello/Music Sales)

A Ridout
Sonata for Solo Trombone: movement no 1 (Emerson)

Parker
Dances with Bears Jazzed up too (Brass Wind Publications)

J Curnon
Fantasy for Trombone (Winwood Music 0136P)
LIST C
Bordères  No 40 or no 41: Spécial Syncopes (Billaudot)
Kopprasch  No 36 or no 43: 60 Studies for Trombone vol 1 (IMC 1544/Kalmus)
D Bourgeois  No 12: Bone of Contention (Brass Wind Publications) 9/6
D Bourgeois  No 2 Fantasy Pieces (Brass Wind Publications) 9/6
D S Reinhardt  No 10: Selection of Concone Studies for Trombone (Elkan-Vogel)
Mark Nightingale  Scart Stomp or Burn, Burn, Burn: no 23 or 25 from Jazz @etudes for Trombone (Warwick Music) 9/6

Sight-reading:  A short piece of suitable difficulty.

GRADE VIII

Scales & Arpeggios:  B major, C major, D flat major, D major, E flat major (a twelfth)
B minor, C minor, C sharp minor, D minor, E flat minor (a twelfth)
melodic and harmonic
All other keys, major and minor (two octaves)

All minor keys, melodic and harmonic

Chromatic scales: starting on any note from E – D (two octaves)
(If B flat/F Trombone from Low C, Low D flat, D three octaves)
Whole tone scales: starting on F, G, A flat, A and B flat (two octaves)
Dominant sevenths: in the keys of A, B flat, B, C, D flat, D and E flat (two octaves)

Diminished sevenths: starting on F, G, A flat, A and B flat

Three pieces:  Candidates must prepare three pieces: one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Candidates must present a copy of their pieces for the examiner.
**LIST A**

**Bozza**
Hommage à Bach (Leduc) 

**J Barat**
Andante and Allegro (Leduc)

**Guilmant**
Morceau Symphonique (Schott 10484/Editions Marc Reift EMR 2006/Brass Wind Publications) \( \frac{3}{4} \)

**Weber**
Romance (Alfred Music K04566/Brass Wind Publications/Editions Marc Reift) \( \frac{4}{4} \)

**Rimsky-Korsakov**
Trombone concerto (Complete) (Boosey & Hawkes or Brass Wind Publications) \( \frac{4}{4} \)

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**LIST B**

**Hindemith**
Sonata (1941): movements no 3 and no 4 (Swashbucklers’ Song and Allegro Moderato maestoso) (Schott 3673/MDS)

**G Victory**
Centaur (Vanderbeek and Imrie Ltd)

**Bernstein**
Elegy for Mippy II (Boosey & Hawkes)

**L-E Larson**
Concertino for Trombone (Gehrmans)

**J Casterede**
Sonatina for Trombone (Alphonsus Leduc)

**Saint-Saëns**
Cavatina op 144 (Brass Wind Publications)

**Rob Wiffin**
Blue Jeans (Studio Music)

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**LIST C**

**Bordères**
No 48 or no 50: Spécial Syncopes (Billaudot)

**Kopprasch**
No 37 or no 42: Sixty Selected Studies for Trombone vol 2 (Kalmus/IMC 1544)

**D Bourgeois**
No 4 or no 11: Bone of Contention (Brass Wind Publications)

**D S Reinhardt**
No 12 or no 15: Selection of Concone Studies for Trombone (Elkan-Vogel)

**D Bourgeois**
No 6 or no 7: Fantasy Pieces for Trombone (Brass Wind Publications)

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*Sight-reading:* A short piece of suitable difficulty.
SENIOR CERTIFICATE

*Scales & Arpeggios:* As per Grade VIII.

*Programme:* Compile a balanced programme of between twenty-five and thirty minutes taking at least one piece from each list.

*Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.*

*Candidates must present a copy of their pieces for the examiner.*

**LIST A**

**Grafe**
Concerto (*Benji/June Emerson*)

**Alschausky**
Concerto no 1 (in B flat) (*EM June Emerson*)

**David**
Concertino in E flat op 4 (*IMC 2008/Kalmus*)

**Serocki**
Sonatina (complete) (*Moeck*)

**LIST B**

**L Grondahl**
Concerto for Trombone (*Chester/Music Sales*)

**Dutilleux**
Choral, Cadance & Fugato (*Leduc*)

**Paur**
Trombonetta (*Panton/MDS*)

**Busser**
Cantabile et Scherzando (*Leduc*)

**LIST C**

**Monti**
Csardas (*Richard Schauer*)

**Mancini**
The Pink Panther arr Frackenpohl (*Kendor/Music Sales*)

**M Arnold**
Fantasy for Unaccompanied Trombone (*Faber Music*)

**A Pryor**
The Blue Bells of Scotland (*Fisc B6320/June Emerson*)

*Sight-reading:* A short piece of suitable difficulty.
BARITONE & EUPHONIUM

No marks will be awarded for incorrect music presented at examination. An original publication must be present for each examination. Candidates using photocopies of music will be disqualified.

Music requiring accompaniment will not be accepted unaccompanied. Candidates requiring accompaniment must provide their own accompanist. Piano accompaniment for Winners series (Brass Wind Publications) is sold separately.

Most of the listed repertoire is available in both treble and bass clefs (please check with publisher). If necessary parts may be transcribed to the alternative clef.

For Aural Requirements and Theoretical Questions please see pages 8 to 17.

GRADE I

Scales & Arpeggios:  Scales & Arpeggios tongued and slurred at candidate’s choice. Candidates to prepare either bass clef or treble clef requirements.

- Bass Clef  B Flat major  one octave
- Treble Clef  C major  one octave

Three pieces:  Candidates must prepare three pieces: one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired. Candidates must present a copy of their pieces for the examiner.

LIST A

Grieg arr Lawrance  Morning Winners Galore (Brass Wind Publications)  (piano accompaniment sold separately)
A Butterworth  Lydian Tune Up Front Album for Trombone book 1 (Brass Wind Publications)
G Woolfenden  The Dragon Throne Up Front Album for Trombone book 1 (Brass Wind Publications)

LIST B

I Carr  Summer Daze Up Front Album for Trombone book 1 (Brass Wind Publications)
J Horovitz  Merlin’s Tower Up Front Album for Trombone book 1 (Brass Wind Publications)
arr Lawrance  Birdie Song from Winners Galore (Brass Wind Publications)
LIST C

M Nightingale
A Small Step Easy Jazzy 'tudes (euphonium): no 1 (Warwick Music)

M Nightingale
Fiesta Siesta Easy Jazzy 'tudes (euphonium): no 2 (Warwick Music)

E Gregson
Step by Step or Little Minuet (no 1 or no 3) 20 Supplementary Tunes for Beginner Brass (Brass Wind Publications)

J Edney
Hymnus, from Melodic Studies for Trombone book 1 (Brass Wind - Up Front Series)

Sight-reading:
A short piece up to sixteen bars in simple time in B flat in either treble or bass clef at candidate’s choice.
Crotchets, minims, dotted minims and semibreves.
Crotchet, minim and semibreve rests. Range of a sixth.

GRADE II

Scales & Arpeggios:
Scales & Arpeggios tongued and slurred as required.
Candidates to prepare either bass clef or treble clef requirements.

<table>
<thead>
<tr>
<th>Clef</th>
<th>No.</th>
<th>Key</th>
<th>Octave</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass Clef</td>
<td>B flat, C majors</td>
<td>one octave</td>
<td></td>
</tr>
<tr>
<td></td>
<td>C, G harmonic minors</td>
<td>one octave</td>
<td></td>
</tr>
<tr>
<td>Treble Clef</td>
<td>C, D majors</td>
<td>one octave</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A, D harmonic minors</td>
<td>one octave</td>
<td></td>
</tr>
</tbody>
</table>

Three pieces:
Candidates must prepare three pieces: one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.
Candidates must present a copy of their pieces for the examiner.

LIST A

Bach arr Gout
O Sacred Head Sore Wounded Going Solo-trombone or Euphonium (Faber Music)

G Crosse
Elegy Up Front Album for Trombone book 2 (Brass Wind Publications)

E Gregson
Processional Up Front Album for Trombone book 2 (Brass Wind Publications)

arr Lawrance
Aria (from Marriage of Figaro) Winners galore (Brass Wind Publications)

LIST B

R Premru
Wandsworth Walk Up Front Album for Trombone book 2 (Brass Wind Publications)

D Runswick
Moon Valley Up Front Album for Trombone book 2 (Brass Wind Publications)

G Carr
Wistful Waltz Top Line Album for Trombone (Brass Wind Publications)

arr Lawrance
Blackadder Theme Winners galore (Brass Wind Publications)
LIST C
M Nightingale
No 4: Ready, Aim, Fire! Easy Jazzy 'tudes (euphonium) (Warwick Music)

M Nightingale
No 5: Big Mama Easy Jazzy 'tudes (euphonium) (Warwick Music)

E Gregson
Pop Song or Justin’s March (no 13 or no 14) 20 Supplementary Tunes for Beginner Brass (Brass Wind Publications)

J Edney
Slow Melody, from Melodic Studies for Trombone, book 1 (Brass Wind Publications - Up Front Series)

Sight-reading:
A short piece of up to sixteen bars in simple time in B flat in either treble or bass clef at candidate’s choice.
Crotchets, minims, dotted minims and semibreves.
Crotchet, minim and semibreve rests. Range of a sixth with more crotchet movement.

GRADE III

Scales & Arpeggios:
Scales & Arpeggios tongued and slurred as required.
Candidates to prepare either bass clef or treble clef requirements.

Bass Clef
C, D, E flat majors one octave
C, D harmonic minors one octave

Treble Clef
D, E, F majors one octave
D, E harmonic minors one octave

Three pieces:
Candidates must prepare three pieces: one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.
Candidates must present a copy of their pieces for the examiner.

LIST A

Joplin arr Lawrance
Easy Winners Easy Winners (Brass Wind Publications)
(piano accompaniment sold separately)

Dvořák arr Lawrance
Theme from New World Symphony Easy Winners (Brass Wind Publications) (piano accompaniment sold separately)

J Robert
Air Noble (bass clef) (Billaudot)

arr Lawrance
Reverie from Winner scores all (Brass Wind Publications)

LIST B

G Jacob
No 3: Four Little Pieces (Emerson)

Anon
The Lark in the Clear Air (treble clef) Siebert’s Young Soloist vol 1
(Studio Music)

B Johnson
Drink to Me Only (treble clef) Siebert’s Young Soloist vol 1 (Studio Music)

A Gout
Rough & Ready Rag no 9 Going Solo-trombone or euphonium (Faber Music)

arr Lawrance
America from Winner scores all (Brass Wind Publications)
LIST C

E Gregson              No 17: Folk Song (treble clef) 20 Supplementary Tunes for Beginner Brass (Brass Wind Publications)

M Nightingale          No 10: Ermie’s Blues: Easy Jazz Tudes (euphonium) (Warwick Music)

M Nightingale          No 13: Easy Jazz Tudes (euphonium) (Warwick Music)

E Gregson              Moto Perpetuo No 11 from 20 Supplementary tunes for beginner (Brass Wind Publications)

Sight-reading:        A short piece up to sixteen bars in simple time in B flat in either treble or bass clef at candidate’s choice. Crotchets, minims, dotted minims and semibreves. Crotchet, minim and semibreve rests. Range of an octave.

GRADE IV

Scales & Arpeggios:    Scales & Arpeggios tongued and slurred as required.

Candidates to prepare either bass clef or treble clef requirements.

Bass Clef              A flat, B flat, C majors a twelfth
A, B flat harmonic minors a twelfth

Chromatic scale: on B flat one octave
Dominant seventh: on B flat one octave

Treble Clef            B flat, C, D majors a twelfth
B, C harmonic minors a twelfth

Chromatic scale: on C one octave
Dominant seventh: on C one octave

Three pieces:          Candidates must prepare three pieces: one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Candidates must present a copy of their pieces for the examiner.

LIST A

Byrd, arr Iveson       Earl of Salisbury’s Pavane Trombone Solos vol 1 (Chester Music)

Mussorgsky arr Gout    The Old Castle Going Solo: Trombone or Euphonium (Faber Music)

Delius                 Serenade, from Going Solo: for Trombone or Euphonium (Faber Music)

P Fievet               Rondo (treble clef version for cornet or trumpet) (Combre)
LIST B
G Jacob          No 1 or 2 or 4: *Four Little Pieces* (treble clef) (Emerson)
P Lawrance       Aubade or Dance (no 2 or no 3) *Badinage* (Brass Wind Publications)
G Wood           *Lullaby* (Brand Publications/Smith & Co)

LIST C
Kopprasch       No 3: *Sixty Studies for Trombone vol 1* (IMC/Schott)
E Gregson        Romanian Dance (bass clef) from Dance Suite *20 Supplementary Tunes for Beginner Brass* (Brass Wind Publications)
E Gregson        No 19: Fanfare (treble clef) *20 Supplementary Tunes for Beginner Brass* (Brass Wind Publications)
M Nightingale    No 15: Blues for Big-Ears *Easy Jazz Ńudes* (euphonium) (Warwick Music)
Jock McKenzie     *Rumba* or Rock *Music Makes the World go around* (Con Moto)

Sight-reading: A short piece of up to sixteen bars in simple time in B flat in either treble or bass clef at candidate’s choice. Crotchets, quavers, minimis, dotted minimis and semibreves. Crotchet, minim and semibreve rests. Range of an octave with quaver passages.

GRADE V

*Scales & Arpeggios:* Scales & Arpeggios tongued and slurred as required.

Candidates to prepare either bass clef or treble clef requirements.

Minor scales both harmonic and melodic forms.

**Bass Clef**
- D flat, D majors a twelfth
- B, D minors a twelfth
- F, F sharp majors two octaves
- F minor two octaves

Chromatic scale: on F two octaves

Dominant seventh: on B flat, C a twelfth

**Treble Clef**
- E flat, E majors a twelfth
- C sharp, E minors a twelfth
- A flat, G majors two octaves
- G minor two octaves

Chromatic scale: on G two octaves

Dominant seventh: on C, D a twelfth
Baritone & Euphonium 2019

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Candidates must present a copy of their pieces for the examiner.

LIST A
Gluck arr Hanmer  Air from Orpheus and Euridice (treble clef) (Studio Music)
Purcell arr Iveson  I Attempt from Love’s Sickness Trombone Solos vol 1 (Chester Music)
Woodforde-Finden  Kashmiri Song arr Childs & Wilby (Rosehill Music/Winwood Music)
Wagner arr Wright  O Star of Eve Three Operatic Arias (treble clef) (Brand Publications)

LIST B
P Catelinet  Legend (ABRSM)
G Wood  Aubade (treble clef) (R Smith/Brand Publications)
E Young  Cantilena & English Tune Five Pieces for B flat instruments (R Smith/Brand Publications)
J Emerson  Summer Suite: any one movement (Emerson)

LIST C
Reinhardt  No 7: Concone Studies for Trombone (Elkan-Vogel)
Reinhardt  No 8: Concone Studies for Trombone (Elkan-Vogel)
Kopprasch  No 8: Sixty Studies for Trombone (IMC/Schott)
M Nightingale  No 16: Hillbilly Easy Jazzy tudes (euphonium)(Warwick Music)
Jock McKenzie  Fling from Music Makes the World go around (Con Moto)

Sight-reading: A short piece up to sixteen bars in simple time in B flat in either treble or bass clef at candidate’s choice.

Crotchets, dotted crotchets, quavers, minims, dotted minims and semibreves. Crotchet, quaver, minim and semibreve rests.

Range over an octave with quaver passages and dotted rhythms.
Scales & Arpeggios: Scales & Arpeggios tongued and slurred as required.
Candidates to prepare either bass clef or treble clef requirements.
Minor scales both harmonic and melodic forms.

Bass Clef
A, B majors
C sharp, E flat minors
E, G majors
A flat, B flat, F sharp minors

Chromatic scale: on G
Dominant seventh:
in key of C sharp

Diminished seventh: on B flat

Treble Clef
B, C sharp majors
E flat, F minors
A, F sharp majors
B flat, C, A flat minors

Chromatic scale: on A
Dominant seventh: in key of E flat

Diminished seventh: on C

Three pieces:
Candidates must prepare three pieces: one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.
Candidates must present a copy of their pieces for the examiner.

LIST A
Wagner arr Wright
Sigmund’s Love Song Three Operatic Arias (Brand Publications)
Wagner arr Wright
Walter’s Prize Song Three Operatic Arias (Brand Publications)
Anon arr Iveson
No 6: Londonderry Air Trombone Solos vol 1 (Chester Music)
Brahms arr Iveson
No 7: Waltz Trombone Solos vol 1 (Chester Music)
Schubert
Serenade (Studio Music)
arra Wilkinson
LIST B

P Lawrance  Andante and Badinage (no 5 and no 6) Badinage (Brass Wind Publications)
P Lawrance  Andante and Badinage (no 5 and no 6) Badinage (Brass Wind Publications)
E Young  Sonata: second movement (Brand Publications/Smith & Co)
R Sanders  Square-Dance (Stainer & Bell)
H Cole  The Hammersmith Gallop (Schott 10238)
Keith Amos  Sonata in the Old Style first movement (CMA Publications)

LIST C

Kopprasch  No 14: Sixty Studies for Trombone vol 1 (IMC/Schott)
Reinhardt  No 9: Concone Studies for Trombone (Elkan Vogel)
A Green  Study no 5 (p 30) Euphonium Eurhythmics (Warwick Music)
M Nightingale  No 9: Suntan Samba Tipping the Scales (Warwick Music)
Allen Vizzutti  Cowboy Dance from 20 Dances for euphonium (De Haske Hal Leonard)
Jock McKenzie  Mazurka or Jota from Rhythms of Life (Con Moto)

Sight-reading:  A short piece up to sixteen bars in simple time in treble or bass clef at candidate’s choice.

In B flat or any major key up to two sharps.
Crotchets, dotted crotchets, quavers, minims, dotted minims and semibreves. Crotchet, quaver, minim and semibreve rests.
Range over an octave with quaver passages, dotted rhythms and triplets.

GRADE VII

Scales & Arpeggios:  Scales & Arpeggios tongued and slurrd as required.
Candidates to prepare either bass clef or treble clef requirements.
Minor scales both harmonic and melodic forms.

Bass Clef  E, F sharp, G, A flat, A majors / minors
Chromatic scales: on E, B flat
Dominant sevenths: in keys of A, B
Diminished sevenths: on F sharp, G

All the above, compass two octaves.

Treble Clef  F sharp, A flat, A, B flat, B majors / minors
Chromatic scales: on F sharp, C
Dominant sevenths: in keys of B, D flat
Diminished sevenths: on A flat, A.

All the above, compass two octaves
Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.
Candidates must present a copy of their pieces for the examiner.

LIST A
Elgar
trans Wilson  
Idylle op 4 no 1 (Winwood Music)

Fauré arr Green  
Vocalise (Warwick Music)

Vaughan Williams
Tuba Concerto: second movement (separate treble clef part) (OUP)

B Marcello
Sonata no 1 in F: second movement (first repeat only). Bass clef edition (IMC 1978) or treble clef edition (Editions Marc Reift/Mus T)

Raymond Parfrey
Marching Tune from Three Tunes (Harlequin Music)

LIST B
E Young
Euphonium Suite: movements 1 and 2 (Brand Publications/Smith)

P Sparke
Aubade (treble clef) (Studio Music)

J Horovitz
Euphonium Concerto: second movement (treble clef) (Novello / Music Sales)

R Newton
Baritone Aria (Editions Marc Reift/Mus T)

Raymond Parfrey
Off Beat Tune from Three Tunes (Harlequin Music)

LIST C
Kopprasch
No 51: Sixty Studies for Trombone vol 2 (IMC/Schott)

Reinhardt
No 12: Concone Studies for Trombone (Elkan Vogel)

A Green
Study no 11 (p 36) Euphonium Eurhythmics (Warwick Music)

M Nightingale
No 8: Barking Mad Tipping the Scales (Warwick Music)

Allen Vizzutti
Funk from 20 Dances for euphonium (De Haske Hal Leonard)

Derek Bourgeois
Fantasy Pieces No 3 (Brass Wind Publications)

Jock McKenzie
Dixieland from Rhythms of life (Con Moto)

Sight-reading:  
A short piece of up to sixteen bars in either treble or bass clef at candidate’s choice. Major or minor key.

Crotches, dotted crotches, quavers, semiquavers, minims, dotted minims and semibreves. Crotchet, quaver, minim and semibreve rests. Range over an octave with quaver passages, dotted rhythms and triplets. Staccato and legato articulations.
GRADE VIII

Scales & Arpeggios: Scales & Arpeggios tongued and slurred as required.
Candidates to prepare either bass clef or treble clef requirements.
Minor scales both harmonic and melodic forms.

Bass Clef  C sharp, D, E flat, F sharp, A majors / minors
          Chromatic scales: on F sharp, A
          Whole tone scale: on B flat
          Dominant sevenths: in keys of E, F sharp, A flat
          Diminished sevenths: on E, F, F sharp

For instruments without fourth valve the underlined are compass a twelfth. Otherwise all compass two octaves.

Treble Clef  E flat, E, F, F sharp, A flat, B majors / minors
            Chromatic scales: on G sharp, B
            Whole tone scale: on C
            Dominant sevenths: in keys of F sharp, A flat, B flat
            Diminished sevenths: on F sharp, G, A flat.

For instruments without fourth valve the underlined are compass a twelfth. Otherwise all compass two octaves.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.
Candidates must present a copy of their pieces for the examiner.

LIST A

B Marcello  Sonata no 1 in F: movements 1 and 2 or 1 and 4 (no repeats).
            Bass clef edition (IMC 1978) or treble clef edition (Editions Marc Reift/Mus T)

Bach  Suite no 1: movements 5, 6 and 7 Bach Cello Suites for Trombone
      (Bass Clef) (Leduc)

Bizet ed Wilson  Flower Song from Carmen Softly, as I leave you (Treble clef)
                (Winwood Music)

Weber arr Siebert  Rondo Giocoso Bassoon concerto (Treble clef) (Studio Music)

Elgar trans Wilson  Romance op 62 (Treble clef) (Winwood Music)

Weber arr Siebert  Rondo Giocoso Bassoon concerto (Treble clef) (Studio Music)

Keith Amos  Sonata in the Old Style movements 2 and 5 (CMA Publications)
LIST B

E Young
Euphonium Sonata: first movement (*Brand Publications/Smith & Co*)

J Horovitz
Euphonium Concerto: first or third movement (treble clef) (*Novello/Music Sales*)

P Sparke
Fantasy (treble clef) (*Brand Publications/Smith & Co*)

P Sparke
Rhapsody for B flat baritone (Treble clef) (*Studio Music*)

W Hartley
Sonata Euphonica (*Tenuto Publications*)

LIST C

Kopprasch
No 54: *Sixty Studies for Trombone vol 2* (*IMC/Schott*)

Reinhardt
No 14: *Concone studies for trombone* (*Elkan Vogel*)

A Green
Study no 12 (p 37) *Euphonium Eurhythmics* (*Warwick Music*)

M Nightingale
The Flat Finisher and You Made it! *Tipping the scales* (*Warwick Music*)

Allen Vizzutti
Polka 20 Dances for euphonium (*De Haske Hal Leonard*)

Jock McKenzie
Syrto or Rock *Rhythms of life* (*Con Moto*)

**Sight-reading:**
A short piece up to sixteen bars in simple or compound time with changes of time signature in major or minor key in either treble or bass clef at candidate's choice. Crotchets, dotted crotchets, quavers, semiquavers, minims, dotted minims and semibreves. Crotchet, quaver, minim and semibreve rests. Range over an octave with quaver passages, dotted rhythms and triplets. Staccato and legato articulations.
SENIOR CERTIFICATE

Scales & Arpeggios: Scales & Arpeggios tongued and slurred as required. Candidates to prepare either bass clef or treble clef requirements. Minor scales both harmonic and melodic forms.

Bass Clef C sharp, E flat, E, F sharp majors / minors
Chromatic scales: on F sharp, A
Whole tone scale: on F
Dominant sevenths: in keys of E, F sharp, A flat
Diminished sevenths: on E, F, F sharp

Treble Clef E flat, F, F sharp, A flat majors / minors
Chromatic scales: on G sharp, B
Whole tone scale: on G
Dominant sevenths: in keys of F sharp, A flat, B flat
Diminished sevenths: on F sharp, G, A flat.

For instruments without fourth valve the underlined are compass a twelfth. Otherwise all compass two octaves.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired. Candidates must present a copy of their pieces for the examiner.

LIST A
B Marcello Sonata no 1 in F: complete (no repeats) Bass clef edition (IMC 1978) or treble clef edition (Editions Marc Reift/Mus T)
Bach arr Ladosse Suite no 1: movements 5, 6 and 7 Bach Cello Suites for Trombone (Bass clef) (Leduc)
Elgar trans Wilson Romance op 62 (treble clef) (Winwood Music)

LIST B
E Young Euphonium Sonata: third movement (Brand Publications/Smith)
J Horovitz Euphonium Concerto: third movement (Novello Music Sales)
A Butterworth Partita for Euphonium (treble clef) (Comus Edition)
W Hartley Sonata Euphonica (Tenuto Publications)

LIST C
Reinhardt No 14: Concone Studies for Trombone (Elkan Vogel/UMP)
A Green Study no 7 (p 32) Euphonium Eurhythmics (Warwick Music)
M Bitsch No 7: 15 Rhythmical Studies for Trombone (Bass clef) (Leduc/UMP)
D Bourgeois Fantasy Pieces nos 8 and 9 Derek Bourgeois (Brass Wind Publications)

Sight-reading: A short piece of suitable difficulty. Treble or bass clef at candidate’s choice.
TUTTA

No marks will be awarded for incorrect music presented at examination.

An original publication must be present for each examination. Candidates using photocopies of music will be disqualified.

For Aural Requirements and Theoretical Questions please see pages 8 to 17.

Music requiring accompaniment will not be accepted unaccompanied. Candidates requiring accompaniment must provide their own accompanist.

GRADE I

Scales & Arpeggios: Scales and arpeggios tongued and slurred as required. Candidates to prepare either Bass Clef or Treble Clef requirements for their tuba.

<table>
<thead>
<tr>
<th>Bass Clef</th>
<th>Treble Clef</th>
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</thead>
<tbody>
<tr>
<td>E flat tuba - E flat major</td>
<td>C tuba - C major</td>
</tr>
<tr>
<td>F tuba - F major</td>
<td></td>
</tr>
<tr>
<td>B flat tuba - B flat major</td>
<td></td>
</tr>
</tbody>
</table>

The above compass of one octave.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired. Candidates must present a copy of their pieces for the examiner.

LIST A

A Butterworth Trauerwalzer Up Front Album for E flat tuba book 1 (Brass Wind Publications)

G Woolfenden Pagan Dance Up Front Album for E flat tuba book 1 (Brass Wind Publications)

arr Lawrance Russian Dance Winners Galore for Tuba (easy) (Brass Wind Publications) (unaccompanied)

arr Lawrance Can-can Winners galore for tuba (easy) (Brass Wind Publications)

LIST B

J Horovitz Calypso Up Front Album for Tuba (Brass Wind Publications)

S Tracey Needwood Up Front Album for Tuba (Brass Wind Publications)

J Ridgeon Hide and Seek Nine Miniatures for E flat Tuba (John Ridgeon Brass Wind Series, Belwin Mills Music Ltd)

J Ridgeon Call my Bluff Nine Miniatures for E flat Tuba (John Ridgeon Brass Wind Series, Belwin Mills Music Ltd)
LIST C

S Johnson  
No 1 Tuba Ceremony: *Tuneful Tuba* (Brass Wind Publications)

J Miller  
No 3: *Simple Studies for Beginner Brass* (Faber Music)

M Nightingale  
A Small Step or Fiesta Siesta *Easy Jazzy 'tudes* (Tuba) (Warwick Music)

*Sight-reading:*  
A short piece of suitable difficulty (clef of candidate’s choice).

**GRADE II**

*Scales & Arpeggios:*  
Scales and arpeggios tongued and slurred as required.  
Candidates to prepare *either* Bass Clef or Treble Clef requirements for their tuba.

- **Bass Clef**
  - E flat tuba - E flat, F majors
  - C, F harmonic minors
- **Bass Clef**
  - F tuba - F, G majors
  - D, G harmonic minors
- **Bass Clef**
  - B flat tuba - B flat, C majors
  - C, G harmonic minors
- **Bass Clef**
  - C tuba - C, D majors
  - A, D harmonic minors
- **Treble Clef**
  - All Tubas - C, D majors
  - A, D harmonic minors

The above compass of one octave.

*Three pieces:*  
Candidates must prepare three pieces: one from each List A, B and C.

*Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired. Candidates must present a copy of their pieces for the examiner.*

**LIST A**

E Gregson  
Little Scherzo *Up Front Album book 2* (Brass Wind Publications)

D Runswick  
Slinkenpoop *Up Front Album book 2* (Brass Wind Publications)

Smetana  
Vltava *Winners Galore for Tuba (easy)* (Brass Wind Publications)  
(unaccompanied)

Trad  
Portsmouth *Winners Galore for Tuba (easy)* (Brass Wind Publications)

**LIST B**

G Crosse  
The Macho and the Minor *Up Front Album book 2* (Brass Wind Publications)

R Premu  
South Bank Stroll *Up Front Album book 2* (Brass Wind Publications)

E Gregson  
Lullaby *Nine Miniatures for E flat tuba* (John Ridgeon Brass Wind Series, Belwin Mills Music Ltd)
LIST C
S Johnson  No 4: Tuba Tango Tuneful Tuba (Brass Wind Publications)
J Miller  No 13: Simple Studies for Beginner Brass (Faber Music)
M Nightingale  Ready, Aim, Fire! or Big Mama Easy Jazzy Chimes (Tuba) (Warwick Music)

Sight-reading: A short piece of suitable difficulty (clef of candidate’s choice).

GRADE III

Scales & Arpeggios: Scales and arpeggios tongued and slurred as required.
Candidates to prepare either Bass Clef or Treble Clef requirements for their tuba.

- Bass Clef: E flat tuba - A flat, F, G majors
  - F, G harmonic minors
- Bass Clef: F tuba - A, B flat, G majors
  - A, G harmonic minors
- Bass Clef: B flat tuba - C, D, E flat majors
  - D, E harmonic minors
- Bass Clef: C tuba - D, E, F majors
  - D, E harmonic minors
- Treble Clef: All tubas - D, E, F majors
  - D, E harmonic minors

All above compass one octave.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Candidates must present a copy of their pieces for the examiner.

LIST A
R Hamner  No 3: Cantabile Tuba Tunes (Emerson E36)
Trad  The Ash Grove Winners Galore for Tuba (easy) (Brass Wind Publications)
Mendelssohn  Nocturne Winners Galore for Tuba (easy) (Brass Wind Publications)
(unaccompanied)
G Jacob  No 5 In Folksong Style Six Tuba Pieces (Emerson)

LIST B
G Jacob  No 3: Minuet Six Tuba Pieces (Emerson E118)
Berlioiz  No 2: Sanctus Fletcher: Tuba Solos vol 1 (Chester Music)
E Gregson  No 3 Little minuet Nine miniatures for E flat tuba (John Ridgeon Brass Wind Series, Belwin Mills Music Ltd)
LIST C

Blazhevich No 4: 70 Studies vol 1 (Robert King Music)

M McDonald Grade 3 Study for Tuba Studies for Tuba grades 3-8 (ABRSM)

M Nightingale Ermie’s Blues or Skipping Easy Jazzy 'tudes (tuba) (Warwick Music)

Sight-reading: A short piece of suitable difficulty (clef of candidate’s choice).

GRADE IV

Scales & Arpeggios: Scales and arpeggios tongued and slurred as required. Candidates to prepare either Bass Clef or Treble Clef requirements for their tuba.

Bass Clef
- E flat tuba - D flat, E flat, F majors (twelfth)
- D, E flat harmonic minors (twelfth)
- Chromatic scale: on E flat (one octave)
- Dominant seventh: on E flat (one octave)

Bass Clef
- F tuba - E flat, F, G majors (twelfth)
- E, F harmonic minors (twelfth)
- Chromatic scale: on F (one octave)
- Dominant seventh: on F (one octave)

Bass Clef
- B flat tuba - A flat, B flat, C majors (twelfth)
- A, B flat harmonic minors (twelfth)
- Chromatic scale: on B flat (one octave)
- Dominant seventh: on B flat (one octave)

Bass Clef
- C tuba - B flat, C, D majors (twelfth)
- B, C harmonic minors (twelfth)
- Chromatic scale: on C (one octave)
- Dominant seventh: on C (one octave)

Treble Clef
- All tubas - B flat, C, D majors (twelfth)
- B, C harmonic minors (twelfth)
- Chromatic scale: on C (one octave)
- Dominant seventh: on C (one octave)

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired. Candidates must present a copy of their pieces for the examiner.
### LIST A
- **J S Bach**
  - Gavotte (*Belwin/ Alfred Music*)
- **Handel**
  - Bourrée (*Music Sales*)
- **Saint-Saëns**
  - The Elephant *Winners Galore for Tuba (easy)*(*Brass Wind Publications*)
    - (unaccompanied)
- **Lully**
  - Gavotte *First Solos for the Tuba Player arr Wekselblatt* (*G Schirmer*)

### LIST B
- **R Hamner**
  - No 2: Staccato *Tuba Tunes* (*Emerson*)
- **G Jacob**
  - No 1: Restful Prelude *Six tuba pieces* (*Emerson*)
- **J Ridgeon**
  - No 7: Introduction and Dance *Nine Miniatures for E flat Tuba* (*John Ridgeon Brass Wind Series, Belwin Mills Ltd*)
- **H Mancini**
  - Pink Panther *All Jazzed up: for Tuba* (*Brass Wind Publications*)
- **E Gregson**
  - No 8 Folksong *Nine Miniatures for E flat Tuba* (*John Ridgeon Brass Wind Series, Belwin Mills Music Ltd*)

### LIST C
- **Blazhevich**
  - No 3: 70 *Studies vol 1* (*Robert King Music*)
- **G Warrack**
  - Grade 4 Study *Studies for Tuba grades 3-8* (*ABRSM*)
- **Bordogni**
  - No 2: 43 *bel canto Studies for Tuba* (*Robert King Music*)
- **D Bourgeois**
  - Wistful *Per tuba ad astra* (*Brass Wind Publications*)

*Sight-reading:* A short piece of suitable difficulty (clef of candidate’s choice).
**GRADE V**

*Scales & Arpeggios:*

Scales and arpeggios tongued and slurred as required. Minor scales in both harmonic and melodic forms.

Candidates to prepare *either* Bass Clef or Treble Clef requirements for their tuba.

<table>
<thead>
<tr>
<th>Bass Clef</th>
<th>Eb tuba - Fsharp, G, majors (twelfth)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>E, G minors (twelfth)</td>
</tr>
<tr>
<td></td>
<td>B flat, B majors (two octaves)</td>
</tr>
<tr>
<td></td>
<td>B flat minor (two octaves)</td>
</tr>
<tr>
<td></td>
<td>Chromatic scale: on B flat (two octaves)</td>
</tr>
<tr>
<td></td>
<td>Dominant sevenths on Eflat, F (twelfth)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bass Clef</th>
<th>F tuba - A flat, A majors (twelfth)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A, F sharp minors (twelfth)</td>
</tr>
<tr>
<td></td>
<td>C, D flat majors (two octaves)</td>
</tr>
<tr>
<td></td>
<td>C minor (two octaves)</td>
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<tr>
<td></td>
<td>Chromatic scale: on C (two octaves)</td>
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<tr>
<td></td>
<td>Dominant sevenths on F, G (twelfth)</td>
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</table>

<table>
<thead>
<tr>
<th>Bass Clef</th>
<th>B flat tuba - D flat, D majors (twelfth)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>B, D minors (twelfth)</td>
</tr>
<tr>
<td></td>
<td>F, F sharp majors (two octaves)</td>
</tr>
<tr>
<td></td>
<td>F minor (two octaves)</td>
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<tr>
<td></td>
<td>Chromatic scale: on F (two octaves)</td>
</tr>
<tr>
<td></td>
<td>Dominant sevenths on B flat, C (twelfth)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bass Clef</th>
<th>C tuba - E flat, E majors (twelfth)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>C sharp, E minors (twelfth)</td>
</tr>
<tr>
<td></td>
<td>A flat, G majors (two octaves)</td>
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<tr>
<td></td>
<td>G minor (two octaves)</td>
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<tr>
<td></td>
<td>Chromatic scale on G (two octaves)</td>
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<tr>
<td></td>
<td>Dominant sevenths: on C, D (twelfth)</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Treble Clef</th>
<th>All tubas - E flat, E majors (twelfth)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>C sharp, E minors (twelfth)</td>
</tr>
<tr>
<td></td>
<td>A flat, G majors (two octaves)</td>
</tr>
<tr>
<td></td>
<td>G minor (two octaves)</td>
</tr>
<tr>
<td></td>
<td>Chromatic scale: on G (two octaves)</td>
</tr>
<tr>
<td></td>
<td>Dominant sevenths on C, D (twelfth)</td>
</tr>
</tbody>
</table>
Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired. Candidates must present a copy of their pieces for the examiner.

LIST A

Telemann  Prelude and Allegretto *(Southern Music Co)*
A Ameller  Hauterive, op 185 (coll Belle Provence) *(Leduc)*
P Catelinet  Legend *(ABRSM)*
Grieg  In the Hall of the Mountain King *First solos for the tuba player arr Wekselblatt* *(G Schirmer)*

LIST B

E Gregson  No 9: Habanaña and Ragtime *Nine Miniatures for E flat Tuba* *(John Ridgeon Brass Wind Series, Belwin Mills)*
A Frackenpohl  Concertino: movement no 1 *(Robert King)*
G Jacob  No 4: Hungarian *Six Tuba Pieces* *(Emerson)*
G Jacob  Mazurka *Tuba Suite* *(Boosey & Hawkes)*

LIST C

Blazhevich  No 9: *Seventy Studies vol 1*(Robert King)*
D Bourgeois  Pompous or Joyful. *Per tuba ad astra* *(Brass Wind Publications)*
Bordogni  No 4: 43 bel canto *Studies for Tuba* *(Robert King)*
M McDonald  Grade 5 study for Tuba *Studies for Tuba grades 3-8* *(Associated Board)*

Sight-reading: A short piece of suitable difficulty (clef of candidate’s choice).
GRADE VI

*Scales & Arpeggios:* Scales and arpeggios tongued and slurred as required. Minor scales in both harmonic and melodic forms. Candidates to prepare either Bass Clef or Treble Clef requirements for their tuba.

**Bass Clef**
- E flat tuba - D, E majors (twelfth)
- F sharp, G sharp minors (twelfth)
- A, C majors (two octaves)
- B, C sharp, E flat minors (two octaves)
- Chromatic scale: on C (two octaves)
- Dominant seventh: key of F sharp (two octaves)
- Diminished seventh: on E flat (twelfth)

**Bass Clef**
- F tuba - E, F sharp majors (twelfth)
- B flat, G sharp minors (twelfth)
- B, D majors (two octaves)
- C sharp, E flat, F minors (two octaves)
- Chromatic scale: on D (two octaves)
- Dominant seventh: key of A flat (two octaves)
- Diminished seventh: on F (twelfth)

**Bass Clef**
- B flat tuba - A, B majors (twelfth)
- C sharp, E flat minors (twelfth)
- E, G majors (two octaves)
- A flat, B flat, F sharp minors (two octaves)
- Chromatic scale: on G (two octaves)
- Dominant seventh: key of C sharp (two octaves)
- Diminished seventh on B flat (twelfth)

**Bass Clef**
- C tuba - B, C sharp majors (twelfth)
- E flat, F minor (twelfth)
- A, F sharp majors (two octaves)
- B flat, C, A flat minors (two octaves)
- Chromatic scale: on A (two octaves)
- Dominant seventh: key of E flat (two octaves)
- Diminished seventh: on C (twelfth)

**Treble Clef**
- All tubas - B, C sharp majors (twelfth)
- E flat, F minor (twelfth)
- A, F sharp majors (two octaves)
- B flat, C, A flat minors (two octaves)
- Chromatic scale: on A (two octaves)
- Dominant seventh: key of E flat (two octaves)
- Diminished seventh: on C (twelfth)
Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

*Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.*

Candidates must present a copy of their pieces for the examiner.

LIST A

W Hartley  | Suite for unaccompanied tuba: movements 3 and 4 *(Elkan-Vogel)*
R Newsome  | Bass in the Ballroom *(no repeats)* *(Studio Music Co)*
A Frackenpohl | Concertino: movements 2 and 3 *(Robert King/UMP)*
G Jacob  | Hornpipe *Tuba Suite* *(Boosey & Hawkes)*
J B Arban  | *The Carnival of Venice First Solos for the Tuba Player* arr Wekselblatt *(G Schirmer)*

LIST B

A Wilder  | *Effie Goes Folk Dancing Effie Suite* *(Margun Music)*
Eccles  | Sonate: first movement, Largo *(no repeat)* *(Gerard Billaudot Editeur)*
Burnet Tuthill  | Fantasia for Tuba *(Ensemble Publications)*
Vivaldi arr Swanson  | Allegro *(Belwin Mills/Maecenas)*
A Richardson  | *In the Lowlands* *(William Elkin)*

LIST C

Bordogni  | No 6: *43 bel canto Studies for Tuba* *(Robert king/UMP)*
A Green  | Study no 5 *(p 30)* *Tuba Eurhythmics* *(Warwick Music)*
D Bourgeois  | Happy or Downcast *Per tuba Ad Astra* *(Brass Wind Publications)*
Blazhevich  | No 8: *Seventy studies vol 1* *(Robert King)*

Sight-reading: A short piece of suitable difficulty *(clef of candidate’s choice).*
**GRADE VII**

*Scales & Arpeggios:* Scales and arpeggios tongued and slurred as required. Minor scales in both harmonic and melodic forms. Candidates to prepare either Bass Clef or Treble Clef requirements for their tuba.

**Bass Clef**
- E flat tuba - A, B, C, C sharp, D majors / minors
- Chromatic scales: on A, E flat
- Dominant sevenths: keys of D, E
- Diminished sevenths: on B, C

**Bass Clef**
- F tuba - B, C sharp, D, E flat, E majors / minors
- Chromatic scales: on B, F
- Dominant sevenths: keys of E, F sharp
- Diminished sevenths: on C sharp, D

**Bass Clef**
- B flat tuba - E, F sharp, G, A flat, A majors / minors
- Chromatic scales: on E, B flat
- Dominant sevenths: keys of A, B
- Diminished sevenths: on F sharp, G

**Bass Clef**
- C tuba - F sharp, A flat, A, B flat, B majors / minors
- Chromatic scales: on F sharp, C
- Dominant sevenths: keys of B, D flat
- Diminished sevenths: on A flat, A

**Treble Clef**
- All tubas - F sharp, A flat, A, B flat, B majors / minors
- Chromatic scales: on F sharp, C
- Dominant sevenths: keys of B, D flat
- Diminished sevenths: on A flat, A

All of the above, compass two octaves.

*Three pieces:* Candidates must prepare three pieces: one from each List A, B and C. *Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.*

**Candidates must present a copy of their pieces for the examiner.**

**LIST A**
- **W Hartley** Suite for unaccompanied tuba: movements 1, 2 and 4 (*ElkanVogel*)
- **P Hindemith** Sonata: first movement (*Schott ED 4636*)
- **E Bozza** Thème Varié (*Leduc/UMP*)
- **M Hogg** Sonatina (*Ensemble Publications*)
- **J Glass** Sonatina: movements 3 and 4 (*Emerson*)
- **A Ridout** Concertino (any two movements) (*Emerson*)
LIST B

Senaillé
Introduction and Allegro spiritoso *(Peters H-853)*
arr Catelinet

Capuzzi
Andante and Rondo *(Peters H-1474)*
arr Catelinet

Vaughan Williams
Concerto: second movement, Romanza *(OUP)*

Eccles
Sonate: movements 3 and 2 (no repeat) *(Gerard Billaudot Editeur)*

A Wilder
Sonata for Tuba: first movement *(Mentor Music/Emerson)*

LIST C

Blazhevich
No 19: Seventy Studies vol 1 *(Robert King)*

Blazhevich
No 20: Seventy Studies vol 1 *(Robert King)*

D Bourgeois
No 1: Allegro moderato *Fantasy Pieces for Tuba* *(Brass Wind Publications)*

D Bourgeois
No 4: Commodo *Fantasy Pieces for Tuba* *(Brass Wind Publications)*

A Green
Study no 11 (p 37) *Tuba Eurhythmics* *(Warwick Music)*

Sight-reading:
A short piece of suitable difficulty (clef of candidate’s choice).

GRADE VIII

* Scales & Arpeggios: Scales and arpeggios tongued and slurred as required. *Minor scales in both harmonic and melodic forms.*

Candidates to prepare either Bass Clef or Treble Clef requirements for their tuba.

**Bass Clef**
- E flat tuba - F sharp, G, A flat, A, B, D majors / minors
- Chromatic scales: on B, D
- Whole tone scale: on E flat
- Dominant sevenths: keys of A, B, D flat
- Diminished sevenths: on A, B flat, B

**Bass Clef**
- F tuba - A flat, A, B flat, B, C sharp, E majors / minors
- Chromatic scales: on C sharp, E
- Whole tone scale: on F
- Dominant sevenths: keys of B, C sharp, E flat
- Diminished sevenths: on B, C, C sharp

**Bass Clef**
- B flat tuba - C sharp, D, E flat, E, F sharp, A majors / minors
- Chromatic scales: on F sharp, A
- Whole tone scale on B flat
- Dominant sevenths: keys of E, F sharp, A flat
- Diminished sevenths: on E, F, F sharp
<table>
<thead>
<tr>
<th>Bass Clef</th>
<th>C tuba - E flat, E, F, F sharp, A flat, B majors / minors</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Chromatic scales: on G sharp, B</td>
</tr>
<tr>
<td></td>
<td>Whole tone scale: on C</td>
</tr>
<tr>
<td></td>
<td>Dominant sevenths: keys of F sharp, A flat, B flat</td>
</tr>
<tr>
<td></td>
<td>Diminished sevenths: on F sharp, G, A flat</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Treble Clef</th>
<th>All tubas - E flat, E, F, F sharp, A flat, B majors / minors</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Chromatic scales: on G sharp, B</td>
</tr>
<tr>
<td></td>
<td>Whole tone scale: on C</td>
</tr>
<tr>
<td></td>
<td>Dominant sevenths: keys of F sharp, A flat, B flat</td>
</tr>
<tr>
<td></td>
<td>Diminished sevenths: on F sharp, G, A flat</td>
</tr>
</tbody>
</table>

|            | All of the above, compass two octaves.                       |

**Three pieces:** Candidates must prepare three pieces: one from each List A, B and C.

*Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.*

**Candidates must present a copy of their pieces for the examiner.**

**LIST A**

<table>
<thead>
<tr>
<th>R Muczynski</th>
<th>Impromptus for Tuba (unaccompanied) movements 1, 2 and 5 (<em>Schirmer</em>)</th>
</tr>
</thead>
<tbody>
<tr>
<td>M Arnold</td>
<td>Fantasy for Tuba op 102 (unaccompanied) (<em>Faber Music</em>)</td>
</tr>
<tr>
<td>J Glass</td>
<td>Sonatina: movements 1, 2 and 3 (<em>Emerson</em>)</td>
</tr>
<tr>
<td>L Salzedo</td>
<td>Sonata: movements 2 and 3 (<em>Chester Music</em>)</td>
</tr>
<tr>
<td>R Newton</td>
<td>Capriccio (Cut from sixth bar of K to R) (<em>Roshill Music/Winwood Music</em>)</td>
</tr>
<tr>
<td>A Wilder</td>
<td>Suite no 1 for Tuba (“Effie suite”): movements 1, 2 and 4 (<em>Margun Music/Music Sales</em>)</td>
</tr>
</tbody>
</table>

**LIST B**

<table>
<thead>
<tr>
<th>P Hindemith</th>
<th>Sonata: third movement (<em>Schott ED 4636</em>)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vaughan Williams</td>
<td>Concerto: first movement (<em>OUP</em>)</td>
</tr>
<tr>
<td>E Gregson</td>
<td>Concerto: first movement (<em>Novello</em>)</td>
</tr>
<tr>
<td>J Horovitz</td>
<td>Concerto: first movement (<em>Studio Music</em>)</td>
</tr>
<tr>
<td>J Golland</td>
<td>Concerto third movement (<em>Mostyn Music</em>)</td>
</tr>
</tbody>
</table>

**LIST C**

<table>
<thead>
<tr>
<th>Blazhevich</th>
<th>No 25: Seventy Studies vol 1 (<em>Robert King</em>)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blazhevich</td>
<td>No 27: Seventy Studies vol 1 (<em>Robert King</em>)</td>
</tr>
<tr>
<td>Blazhevich</td>
<td>No 56: Seventy Studies vol 2 (<em>Robert King</em>)</td>
</tr>
<tr>
<td>D Bourgeois</td>
<td>No 5: Allegro moderato <em>Fantasy Pieces for Tuba</em> (<em>Brass Wind Publications</em>)</td>
</tr>
<tr>
<td>D Bourgeois</td>
<td>No 6: Allegro moderato <em>Fantasy pieces for tuba</em> (<em>Brass Wind Publications</em>)</td>
</tr>
</tbody>
</table>

**Sight-reading:** A short piece of suitable difficulty (clef of candidate’s choice).
SENIOR CERTIFICATE

Scales & Arpeggios: Scales and arpeggios tongued and slurred as required. Minor scales in both harmonic and melodic forms. Candidates to prepare either Bass Clef or Treble Clef requirements for their tuba.

Bass Clef E flat tuba - F sharp, A flat, A, B majors / minors
Chromatic scales: on B, D
Whole tone scale: on B flat
Dominant sevenths: keys of A, B, D flat
Diminished sevenths: on A, B flat, B

Bass Clef F tuba - A flat, B flat, B, C sharp majors / minors
Chromatic scales: on C sharp, E
Whole tone scale: on C
Dominant sevenths: keys of B, C sharp, E flat
Diminished sevenths: on B, C, C sharp

Bass Clef B flat tuba - C sharp, E flat, E, F sharp majors / minors
Chromatic scales: on F sharp, A
Whole tone scale: on F
Dominant sevenths: keys of E, F sharp, A flat
Diminished sevenths: on E, F, F sharp

Bass Clef C tuba - E flat, F, F sharp, A flat majors / minors
Chromatic scales: on G sharp, B
Whole tone scale: on G
Dominant sevenths: keys of F sharp, A flat, B flat
Diminished sevenths: on F sharp, G, A flat

Treble Clef All tubas - E flat, F, F sharp, A flat majors / minors
Chromatic scales: on G sharp, B
Whole tone scale: on G
Dominant sevenths: keys of F sharp, A flat, B flat
Diminished sevenths: on F sharp, G, A flat

All of the above, compass two octaves.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired. Candidates must present a copy of their pieces for the examiner.
LIST A

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece Description</th>
<th>Publisher</th>
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</thead>
<tbody>
<tr>
<td>M Arnold</td>
<td>Fantasy for Tuba op 102 (unaccompanied)</td>
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<td>J Glass</td>
<td>Sonatina</td>
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<td>L Salzedo</td>
<td>Sonata: movements 1, 2 and 3</td>
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</tr>
<tr>
<td>R Newton</td>
<td>Capriccio</td>
<td>Rosehill Music/Winwood Music</td>
</tr>
<tr>
<td>A Wilder</td>
<td>Suite no 1 for Tuba (&quot;Effie suite&quot;): any four movements</td>
<td>Margun Music/Music Sales</td>
</tr>
<tr>
<td>Eccles adpt Lelong</td>
<td>Sonate (no repeats)</td>
<td>Billaudot</td>
</tr>
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</table>

LIST B

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece Description</th>
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<tbody>
<tr>
<td>P Hindemith</td>
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LIST C

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece Description</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>R Muczynski</td>
<td>Impromptus for Tuba: movement 1</td>
<td>Schirmer/Music Sales</td>
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<tr>
<td>R Muczynski</td>
<td>Impromptus for Tuba: movement 5</td>
<td>Schirmer/Music Sales</td>
</tr>
<tr>
<td>Blazhevich</td>
<td>No 56: Seventy Studies vol 2</td>
<td>Robert King</td>
</tr>
<tr>
<td>D Bourgeois</td>
<td>No 5: Allegro moderato</td>
<td>Fantasy Pieces for Tuba</td>
</tr>
<tr>
<td>D Bourgeois</td>
<td>No 6: Allegro moderato</td>
<td>Brass Wind Publications</td>
</tr>
</tbody>
</table>

Sight-reading: A short piece of suitable difficulty (clef of candidate’s choice).
THEORY AND HARMONY

Past papers will be supplied on application to the RIAM Exams Office.
A series of music theory workbooks entitled Music Workout is available from music stockists.

PREPARATORY GRADE
1  Note values of Semibreve, Minim, dotted minim and crotchet. Rest values of semibreve, minim and crotchet.
2  Time Signatures: The top number only of 2/4, 3/4 and 4/4.
3  Stave: Writing and naming notes on the stave only in Treble (G) and Bass (F) clefs.
4  Observation of the above elements in relation to a melody written in either the Treble or the Bass clef.

GRADE I
1  Note values of semibreve, minim, dotted minim, crotchet, dotted crotchet and quaver. Rest values of semibreve, minim and crotchet.
2  Time Signatures: 2/4, 3/4, 4/4 C.
3  Stave: Treble (G) and Bass (F) clefs to one ledger line above and below the stave.
4  The writing and use of sharp and flat signs.
5  Scales: Major scales of C and G in both clefs. To be familiar with the relevant Tonic Solfa names and to understand the positioning of the tones and semitones and the use of key signature.
6  Observation of the above elements in answering simple questions about a melody including some terms and signs.

GRADE II
1  Note values of semibreve to semiquaver inclusive. Dotted notes and tied notes. Rest values of semibreve to quaver inclusive.
2  Grouping of notes and rests in 2/4, 3/4, 4/4 times.
3  Stave: Notes to the second space above and below treble and bass staves.
4  The writing and use of sharp, flat and natural signs.
5  Scales: Major scales, key signatures and tonic triads of C, G, D and F and their application in recognising the key of a piece, adding accidentals instead of key signature and using relevant tonic solfa.
6  Observation of the above elements in answering simple questions about a melody including more terms and signs.

GRADE III
1  Note values of semibreve to semiquaver including quaver triplets. Rest values of semibreve to semiquaver.
2  Times Signatures: Simple Duple 2/4, 2/2, ε
Simple Triple 3/4, 3/2, 3/8
Simple Quadruple 4/4, 4/2,
and grouping of notes and rests in these times.
3  Stave: Notes to two ledger lines above and below treble and bass staves. Transcribing from treble to bass or vice versa at the same pitch.
4  Scales and Intervals: Major scales, key signatures and tonic triads of keys up to two sharps and two flats. Intervals formed from the tonic of these major keys. Minor scales, key signatures and tonic triads of A, E and D to be familiar with the
relevant tonic solfa names and to understand the positioning of tones and semitones. Harmonic or melodic form may be used at the candidate's choice.

5 Composition: To compose the final two bars of a simple four-bar melody of which the opening two bars are given. The melody will be in the treble clef, in the key of C, G or F and in 2/4 or 3/4 time.

6 Observation: To answer simple questions about a melody appropriate to the grade.

GRADE IV

1 Note and rest values semibreve to demisemiquaver including crotchet, quaver and semiquaver triplets, and triplet note groups using rests.

2 Time signatures: All simple time signatures. Compound time signatures of 6/8, 9/8 and 12/8 and the grouping of notes and rests in all these times.

3 Stave: Notes beyond two ledger lines above and below treble and bass staves. Transposing a melody up or down one octave between treble and bass staves.

4 Scales and Intervals: Scales, key signatures and tonic triads of major keys up to four sharps and four flats and of minor keys up to two sharps and two flats with both the harmonic and melodic form of minor scales and the relevant tonic solfa. Intervals formed from the tonic of these major and harmonic minor scales.

5 Composition: To compose the final two bars of a four-bar melody of which the opening two bars are given. The melody will be in the treble clef and in the major keys of C, G, D, F or in the minor key of A and in 2/4, 3/4, or 4/4 time. Phrasing and a tempo mark should be added to the completed melody.

6 Observation: To answer questions about a short musical extract appropriate to the grade.

GRADE V

1 Note and rest values semibreve to demisemiquaver including irregular divisions ie duplets, quintuplets and septuplets. Double dotted notes.

2 Time Signatures: All simple and compound times and the grouping of notes and rests in these times.

3 Clefs: The addition of the Alto (C) clef. Transcribing a melody written in treble or bass clef to the alto clef at the same pitch.

4 Keys: Scales and key signatures of major keys up to five sharps and flats and both forms of minor scales up to four sharps and flats. The construction of the chromatic scale. Enharmonic notes including double sharps and double flats. Technical names for the notes of the diatonic scale.

Tonic triads of the above keys in root position, first inversion and second inversion.

5 Intervals and Transposition: Intervals not greater than an octave formed between any two notes of the above major and minor scales to include augmented and diminished intervals. Transposing a melody either up or down by any of the following intervals: major second, major or minor third, perfect fourth or fifth. The melody will be in a major key, using only treble or bass clef and will contain no chromatic notes.

6 Composition: To compose an answering four bars to a given four-bar melody in major or minor keys up to two sharps and flats and in 2/4, 3/4, 4/4 or 6/8 time. Marks of tempo, phrasing and expression to be added to the completed melody. Writing a rhythm to words using 2/4, 3/4 and 4/4 times.

7 Instruments of the orchestra to include orchestral families, clefs used by individual instruments and their basic method of tone production.
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8 Observation: questions on a musical extract to test the general understanding and application of points appropriate to the grade.

GRADE VI

2 Clefs: The addition of the Tenor (C) clef. Transposing a melody up or down one octave between any of the four clefs.
3 Keys: Scales, key signatures and tonic triads with their inversions of major keys up to seven sharps and flats and both forms of minor keys up to five sharps and flats.
4 Intervals and Transposition: All intervals (not greater than an octave) and the inversion of intervals.
   Transposing a melody either up or down by any of the following intervals: Major second, major or minor third, perfect fourth or fifth. The melody will be in a major or minor key, using only treble or bass clef and will include some chromatic notes.
5 Triads and four part chords:
   a) The construction of major, minor, diminished and augmented triads in root position on any note.
   b) The writing of the following triads in keys appropriate to the grade:
      i tonic triads in root position, first inversion and second inversion
      ii subdominant and dominant triads in root position only
   c) Arranging the primary triads (tonic, subdominant and dominant) as four part chords (root position) for SATB.
   d) The writing in open score (using treble and bass clefs) of a passage for SATB written in short score or vice versa.
   e) The identification of the primary chords (root position) in an extract scored for piano, voices or string quartet.
6 Composition: To compose a melody from a given opening to make a total of eight bars. Marks of tempo, phrasing and expression to be added to the completed melody. Writing a rhythm to words using 2/4, 3/4, 4/4 and 6/8 times.
7 Observation: General questions on a musical extract to include the identification of ornaments.
8 History and instrumental knowledge:
   A general knowledge of the Baroque period to include style, forms, main composers and their standard works.
   Terms indicating special effects on instruments and transposing instruments.

GRADE VII

1 Keys, intervals and transposition: Scales and key signatures of all keys major and minor. All simple and compound intervals. Transposition of a melody by any interval in any of the four clefs.
2 Melodic composition: Using a given opening to compose a twelve-bar melody which should include a modulation to the dominant key or to the relative major or minor key. Marks of tempo, phrasing and expression to be included or (at the candidate’s choice) the setting of words for solo voice.
3 Harmony: Using the following resources:-
   Major keys C, G, D and F - chords I, ii, IV, V, vi
   Minor keys A, E and D - chords i, iv, V, VI
   in root position with unaccented passing and auxiliary notes.
a) To select suitable chords to harmonise cadential points in a given melody (indicate by roman numerals) and also to write the appropriate root notes in the bass.
b) To add inner parts in Perfect, Imperfect, Plagal and Interrupted cadences for SATB in which the soprano and bass are given.
c) To write a melody above a given progression of chords. The bass line will be complete and the opening of the melody given.

4 Harmonic Analysis: In a given extract for piano or voices in any major or minor key to identify chords of the tonic, supertonic, subdominant, dominant and submediant, in root position and first inversion. The cadential 6/4 on the dominant. The dominant seventh chord in root position. Unaccented passing and auxiliary notes.

5 History and instrumental knowledge: A general knowledge of the classical period to include style, forms, main composers and their standard works. General questions on an orchestral extract to include abbreviated and foreign names of instruments.

GRADE VIII

1 Melodic composition: Using a given opening to compose a sixteen-bar melody which should include some modulation to any closely related key. Marks of tempo, phrasing and expression to be included.
or (at the candidate’s choice) the setting of words for solo voice.

2 Harmony: Using the following resources:
   All major and minor chords in root position and first inversion. Diminished chords in first inversion.
The use of the second inversion as cadential and passing decoration. Dominant seventh chord in root position. Unaccented passing and auxiliary notes.
a) To indicate suitable chords to harmonise a folk song style melody (indicate by roman numerals) and also to write the notes which will form the bass line.
b) To add inner parts in a passage for SATB in which the soprano and bass are given and to show chord analysis.
c) To create a simple two part texture by completing the treble over a given bass.

3 Harmonic analysis: In a given extract for piano or voices to identify the above elements and in addition to recognise basic modulation, dominant seventh chord in all positions and the use of suspensions and accented passing notes.

4 History and instrumental knowledge: A general knowledge of the Romantic period to include style, forms, main composers and their standard works. General instrumental questions.
SENIOR CERTIFICATE

1 Harmony: Using resources as in Grade VIII (2) with the addition of harmonisation of the melodic minor. Dominant seventh in all positions. Accented passing notes and suspensions. Modulation to the dominant and relative of the tonic.

   To indicate suitable chords to harmonise a folk song style melody (indicate by roman numerals) and also to write the notes which will form the bass line.

   To add inner parts in a passage for SATB in which the soprano and bass are given and to show chord analysis.

2 Harmonic analysis: In a given extract for piano or voices to identify the above elements and in addition to recognise chromatic passing notes, appoggiaturas, supertonic seventh, diminished seventh chords and modulations to related keys.

3 Counterpoint: The writing of simple two-part counterpoint by adding another melody above or below a given melody.

4 History: A general knowledge of the Impressionist and Modern periods to include style, forms, main composers and their standard works.

5 Musical perception: General questions on an orchestral extract to include rudiments, ornaments, harmonic structure and instruments.
OBTAINING MUSIC

Most of the music set on the syllabus should be available easily from local music retailers, who may also order in materials not in stock. In the event of difficulty obtaining items, Irish, UK and international publishers are listed below. Educational Music Services is an Irish retailer specialising in wind music. June Emerson offers a similar service in the UK. The Contemporary Music Centre (Ireland) is an information agency for all matters related to contemporary Irish composers, as well as supplying copies of pieces by these composers.

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**Ryan (Paul) Music** 4 Eustace Street, Temple Bar, Dublin 2 Tel: 01-6798571 Email: info@paulryanmusic.com Web: www.paulryanmusic.com

**Waltons** 2-5 North Frederick Street, Dublin 1 69; Tel: 01-8747805 Fax: 01-8786065 South Great Georges Street, Dublin Tel: 01-4750661 Web: www.waltons.ie Email: info@waltonsmusic.ie

MUSIC PUBLISHERS, ASSOCIATIONS, LIBRARIES & AGENCIES

**A & C Black** see under Black (A & C)

**ABRSM** see under Associated Board

**Accodale Musikverlag** Web: www.accolade.de

**Aebersold**, Web: www.aebersold.com ; Publications available from Paul Ryan Music (above)

**Alfred Publishing** Web: www.alfred.com; available from Faber Music

**Allegro Music** 43 The Hop Pocket Craft Centre, New House Farm, Bishops Frome, Worcestershire, WR6 5BT, UK Tel: +44-1885-490375 Web: www.allegro.co.uk

**Amadeus**, Web: www.amadeus.ch ; see also Schott

**Anglo Music** available from de Haske

**Associated Board** 24 Portland Place, London WC1B 1LU, United Kingdom Tel: +44-20-76365400 Fax: +44-20-74678833. Web: www.abrsm.org


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**Billaudot (Gérard)** Web: www.billaudot.com/en

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Web: www.broadbent-dunn.com

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Chester Music available from Music Sales Web: www.musicroom.com

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Minstrel Music, Peter Street, Wexford Town, Co Wexford Tel: 053-9144105

Monaghan Music & Piano Centre, Tullaghan, Ballinode, Co Monaghan Tel: 047-89232

Musicman, 3 The Plaza, College Street, Cavan Town, Co Cavan Tel: 049-4332131
McCullough Pigott, 11 South William Street, Dublin 2 Tel: 01-6773138

Opus II, 131 Oliver Plunkett Street, Cork Tel: 021-4279611

Opus II, 4 High Street, Galway Tel: 091-500300

Opening Minds, Unit 2, Block 4, Ashbourne Business Park, Ashbourne, Co Meath Tel: 01-8353411

Polymath Books, 1-2 Courthouse Lane, Tralee, Co Kerry Tel: 066-7125035

P Powell & Sons, The Four Corners, William Street, Galway Tel: 091-562295

Premier Music Store, 58 O'Connell Street, Clonmel, Co Tipperary Tel: 052-6129811

Pro Musica, Jem Music House, 20 Oliver Plunkett Street, Cork Tel: 021-4271659

The Record Room, The Grosvenor House, Grattan Street, Sligo Town. Tel: 071-9143748

The Learning Lab@Ryans, 34 Oliver Plunkett Street, Mullingar, Co Westmeath Tel: 044-9342497

D R Ryan, 20 Bank Place, Tipperary Town, Co Tipperary Tel: 062:51128

Soundfactory, Upper Irishtown, Athlone, Co Westmeath Tel: 090-6478983

Soundshop Ireland Ltd, Unit 11 East Coast Business Park, Matthews Lane, Drogheda, Co Louth Tel: 041-9831078

Salmons Department Store, Main Street, Ballinasloe, Co Galway Tel: 090-9642120

Savins Music Centre Limited, 111 O'Connell Street, Limerick Tel: 061-414095

Trax Music Store Ltd, Whitemill Road, Wexford, Co Wexford Tel: 053-9146896

Tuam Bookshop & Office Supplies, Vicar Street, Tuam, Co Galway Tel: 093-28907

Variety Sounds, 7 College Street, Killarney, Co Kerry Tel: 064-6635755

Waltons, 2-5 North Frederick Street, Dublin 1 Tel: 01-8747805

Waltons, 69 South Great Georges Street, Dublin 2 Tel: 01-4750661

Ward’s Music Shop, Castle Street, Donegal Town, Co Donegal Tel: 074-9721313
# List of Compilers

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<td>Music Examples</td>
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* RIAM Woodwind, Brass & Percussion Faculty
To support the RIAM Brass Syllabus, effective from 2019
Introduction

Welcome to this helpful collection of sight-reading examples for the RIAM Exams Brass Grades. Contained within this document are some samples of what you might expect to find presented to you in your next Grade Exam with RIAM.

We wish to see you simply give the best you can, and sight-reading is one skill that you can develop by preparing in the right way, helping to demonstrate the best of your ability on the day.

These are a great way of preparing yourself for the exam, and familiarising yourself with the type articulation, dynamics, rhythms, and intervals, in each Grade, and across all the brass instruments.

Enjoy testing yourself before your next Exam, and the best of luck with your preparations.

Brendan Breslin
Head of RIAM Connect

* Please note- the following music samples are example extracts only, and will therefore NOT be used for Examination purposes. *
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BRASS SIGHT-READING EXAMPLES BOOK

FRENCH HORN/TENOR HORN

GRADE I

Slow

GRADE II

Lament

GRADE III

Andante

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BRASS SIGHT-READING EXAMPLES BOOK

FRENCH HORN/TENOR HORN

GRADE IV

Espressivo

GRADE V

Andante cantabile
BRASS SIGHT-READING EXAMPLES BOOK

FRENCH HORN/TENOR HORN

GRADE VIII

[Music notation]

SENIOR CERTIFICATE

[Music notation]

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BRASS SIGHT-READING EXAMPLES BOOK

TROMBONE/EUPHONIUM - BASS CLEF

GRADE IV

Andante cantabile

Grade V

Adagio

rall. a tempo
Andante cantabile

Grade VI

Waltz

Grade VII

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BRASS SIGHT-READING EXAMPLES BOOK

TROMBONE/EUPHONIUM- TREBLE CLEF

GRADE I

March


cresc.

GRADE II

Lament

GRADE III

Andante


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BRASS SIGHT-READING EXAMPLES BOOK

TROMBONE/EUPHONIUM- TREBLE CLEF

GRADE VIII

Vivace

SENIOR CERTIFICATE

Leggiero con moto
BRASS SIGHT-READING EXAMPLES BOOK

TUBA- BASS CLEF

GRADE I

Slow

GRADE II

Lament

GRADE III

Andante
cresc.

mp

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BRASS SIGHT-READING EXAMPLES BOOK

TUBA- BASS CLEF

GRADE VIII

SENIOR CERTIFICATE
BRASS SIGHT-READING EXAMPLES BOOK

TUBA- TREBLE CLEF

GRADE I

Slow

GRADE II

Lament

GRADE III

Andante

cresc.
BRASS SIGHT-READING EXAMPLES BOOK

TUBA- TREBLE CLEF

GRADE IV

GRADER V
BRASS SIGHT-READING EXAMPLES BOOK

TUBA- TREBLE CLEF

GRADE VI

GRADE VII

Alla marcia

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